

House & Home

1956 SIX DOLLARS A YEAR—ONE DOLLAR A COPY



Merchandising maxim: design = showmanship = sales

- Roundup: 30-houses-full of good ideas – page 142
- New ways to merchandise in today's changing market – page 166
- Round Table tells how you can use color to help sell houses – page 190

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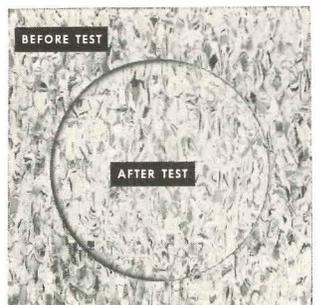
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First home shows for '56 attract big crowds

The season's first home shows and parades produced more ideas, lots of spectators and a pair of contests. Items:

▶ **Seattle's** 1,900 sq. ft. model home (designed by Architect **James R. Stuart**) was placed diagonally on a large, fenced lot to show prospective home buyers how much outdoor living they might get in an inside location.

▶ The **Indianapolis** Home Show design contest attracted 177 entries. Top prize went to a team of young architects (**Russell Glueck** of Niles, Ill. and **John F. Schnobrick** of Chicago) for a simple, rectangular home with detached garage. It will be built and exhibited at next year's show. Contest regulations were unusual: the home had to be suitable for a family of six, including a father who is an engineer with a liking for ham radio, a mother who writes for shelter magazines, three boys and a girl.

▶ **St. Petersburg's** parade attracted a record crowd of more than 100,000 at five big circus tents and a model home village. "We found the public ready for extra features," said one exhibiting builder, "and ready to pay for them. This will be one of the cumulative effects of the show."

▶ The "Idea Home" at the **Detroit** Home Show was fully sound-conditioned this year for the first time as well as air-conditioned.

▶ Visitors at the **Milwaukee** show saw "The House That Grows As Your Family Grows," a preassembled parts-house manufactured by **Unit Structures Inc.** in Peshtigo, Wis. (see photo). Basic unit is a two-bedroom ranch-type structure. Two more bedrooms can be added, plus single or double garage or carport and covered patios. Bath and powder room are grouped in an interior core. Basic unit sells for \$1,000.

▶ **Atlanta** put a new twist to its "100 Years of Homemaking" show by giving spectators a step-by-step explanation of how to go about getting a home—from lot acquisition to the last paint stroke.

▶ **St. Louis** gave prizes totaling \$750 to architecture students at Washington University who designed 13 model homes—each adaptable to three sites and buildable as a one-story, split-level or two-story house. Scale models of the winners formed a spotlighted display. More than 100,000 people saw the 100-exhibit home show.



\$45,000 SPECULATIVE HOUSE ON TWO ACRES AT NEW CANAAN, CONN.

Philip Johnson's first builder house sold

Architect **Philip Johnson's** first builder house (see photo) was sold in January for \$45,000 plus agent's commission. The three-bedroom, two-bath home in New Canaan, Conn.—a center of modern architecture among the ranchburger styles that mark most New York City suburbs—was on the market for seven months. It is a flat-roofed, L-shaped building (1,800 sq. ft. plus a 400 sq. ft. terrace) with garage and storage space placed at a corner of the long side, has a partial basement and kitchen skylight. **Robert Wiley**, financial consultant and close associate of the architect, arranged for the house to be built on two acres of land on Sleepy Hollow Road. Wiley lives at the end of the road in a big Johnson-designed home and owns the land on both sides. The new Johnson house is the first of what Wiley hopes will be an "ambiance of contemporary architecture" leading up to his house. Builder: **Varian Construction Co.** of New Canaan.

Long Island builders to hold month-long sales campaign

Long Island (N.Y.) home builders have decided the way to sustain their sales market is to entice more industry to the outer reaches of the island. So this month they will start a month-long cooperative promotion with the theme: "Live, Work and Play on Long Island." Explains President **A. S. "Tony" Zummo** of the **L.I. Home Builders Institute**: "We are running out of land to build homes where it is economically feasible to commute to New York City."

The celebration, tied in with the institute's 15th anniversary, includes an all-day community planning symposium with some 300 public officials, three home buyers' courses

for the public, the institute's annual conference and issuance of the institute's annual "Catalogue of Homes" listing the newest offerings of the institute's 1,200 members.

LA builders plan housing center bigger than NAHB's

Los Angeles home builders are planning a housing center twice as big as NAHB's new center in Washington, D. C.

The **Building Contractors Assn. of California**, an NAHB-affiliate, has asked the city planning commission to re-zone a site along the Hollywood Freeway for a \$5 million, office and exhibit hall. Plans by Architect **John C. Lindsay** call for an elliptical 13-story exhibit tower with an all-glass elevator.

House 'supermarket' started to spur sales in Wisconsin

Towne Realty Co. Wisconsin's largest home building firm, has adopted a variation of the parade of homes idea as a permanent sales tool. Opening a new 160-acre, 485-lot subdivision in Waukesha, Towne put up 20 models of its own conventionally-built homes (\$13,995 to \$21,000), added **Harnischfeger** and **US Steel** prefabs plus a panelized model built by **Don T. Allen Associates**. Towne President **Joseph Zilber** calls it a housing "supermarket."

Big builders still big in early '56

There seemed to be no cutback in plans for more big subdivisions at the start of the year. Items:

▶ Chicago's vacant suburban acreage was fast being filled with homes. **Midland Enterprises** has started on the first 90 houses in a proposed \$5 million development (350 homes) in suburban Villa Park. The company will put in water mains, sewers and streets. **F&S Construction** (fifth biggest builder in the nation) started work on the second section of a proposed 1,350 homes in Schaumburg township. F&S wants to have between 800 and 1,000 brick veneer and frame houses up by the end of the year. Two grade schools are planned. **Fidelity Development Co.**, an affiliate of **Fidelity Builders**, is starting 400 homes in the \$20,000-25,000 bracket on 91 acres.

▶ First phase of what might end up as the biggest subdivision in the Milwaukee area had opened. **A. M. Deshur** and **Norman Nadler** were at work on the first 776 lots on a 600-





A land-drainage installation of perforated Perma-Line pipe on the J. L. Shannon estate near Detroit. Photo Courtesy Superior Tank Company.

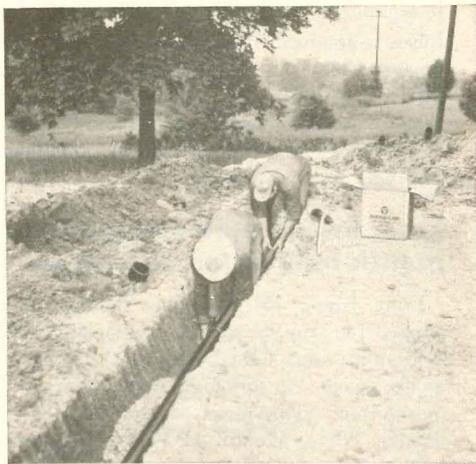
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been "overwhelmed" by builders seeking lots.

▶ One of the last remaining buildable tracts within the city limits of Birmingham was purchased by President **Nelson Weaver** of **Crestdale Development Corp.** from **US Pipe & Foundry Co.** He plans 115 homes on the 53½ acres, plus a shopping center.

▶ Miami's **Mackle Co.** opened the third section of its huge Westwood Lake project southwest of Miami (3,500 homes planned), also announced lots for sale in Pompano Beach Waterway Estates. The latter is one of the last unsubdivided pieces of land on Route 1 between Miami and Palm Beach. Mackle Co. will sell a 75' x 100' inside lot for as little as \$2,750; an oversize waterfront lot for \$6,800. Twenty miles north of St. Petersburg, **Lake Shore Investment Co., Inc.** was at work on a 500-lot subdivision with frontage on both Lake Tarpon and the Gulf Coast Highway.

Stockbroker turns land developer in Connecticut

A New York stockbroker whose hobby is architecture has gone into land development—with a unique restriction.

Gerald M. Loeb hopes to sell ten 2- and 3-acre home sites in Redding, Conn. to buyers

who will "agree to a top architect restriction." If he gets a majority to concur, says Loeb, he will apply the restriction to the entire plot, which lies near 50 acres of rolling land he owns adjacent to his own weekend home there.



LOEB

"If you want your new home to be designed by one of the best architects in the country of your own choosing," said an ad Loeb ran recently in the *New York Times* "and want it next to neighbors with just a touch of much superior taste, here is a chance of making your dream a reality." Making the dream a reality will require \$3,400 to \$5,000 per site, Loeb added—plus the house.

Loeb, 56, is a partner of E. F. Hutton Co., members of the New York Stock Exchange. He once thought of architecture as a career, and now serves on the board of overseers of the Graduate School of Architecture and Design at Harvard University. Architects regard him as one of the leading patrons of good design. **Frank Lloyd Wright** once designed a house for him which was exhibited at Manhattan's Museum of Modern Art. It was not built, because Loeb figured it would cost too much.

In his native San Francisco, he lived in the **Bernard Maybeck** house. His house in Redding was designed by **Harwell Hamilton Harris**. Loeb has also been a contributor to *HOUSE & HOME's* sister magazine, *ARCHITECTURAL FORUM* ("A Layman Looks at Building," Feb. '44).

Loeb is also the author of the best-selling "do-it-yourself" book on how to make stock market profits, "The Battle for Investment Survival." His investment philosophy: "Financial safety lies only in doing the right thing. It does not lie in doing nothing or in keeping your money in a storm cellar." Like many smart builders, Loeb seems to think the right thing now is to get into land development.

MERCHANDISING ISSUE

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PRODUCTS AND PRACTICE

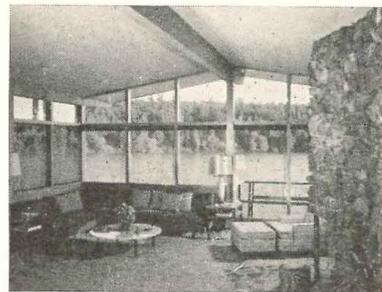
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Cover: House in Anacortes, Wash. (see p. 176)



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Ezra Stoller

MERCHANDISING has been called showmanship plus salesmanship. If the showmanship is tops, then the selling will be easy. If the showmanship is poor, the selling will be tough and expensive. And, maybe, impossible. This is another way of saying that the best way to merchandise is to make the product itself irresistible. The irresistible house will—almost—sell itself.

Almost, but not quite. And because this is so HOUSE & HOME devotes this issue to the art of merchandising: to the irresistible house, to the irresistible idea—and to suitable ways and means of making people aware of both.



Dr I. J. Zimmerman House, Manchester, N.H., Frank Lloyd Wright, Architect. (This house will be presented in full in a forthcoming issue.)

What makes this house so irresistible? It has no tricks—no fake birdhouses, no ornate grilles, no galaxy of materials or decoration. Yet this house by Frank Lloyd Wright is wonderful showmanship. In place of “features” it has character. In place of gadgets it has grace. In place of gimmicks it has a sense of fitness. Such good houses—large or small—need no high pressure promotion. Given half a chance a good house speaks for itself.

So you will find in this issue a variety of good houses and good ideas; as well as a report on the ways that good salesmanship can give an assist to good showmanship.



Living room is an island of formality in a sweeping, flowing house

... a Midwestern house with style and imagination

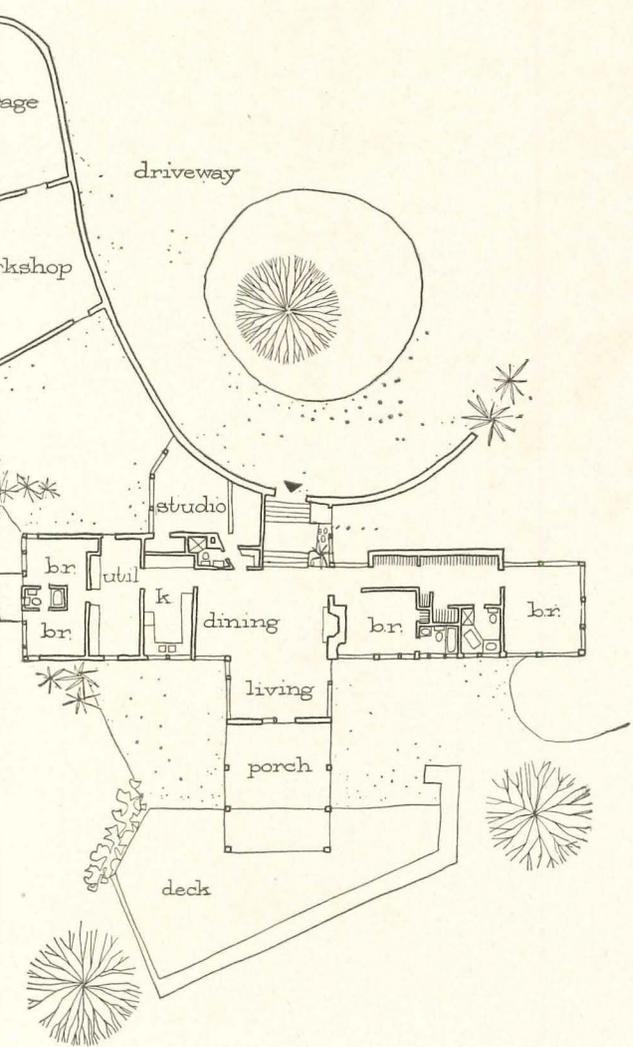
The owners for whom this house was planned wanted a view of the river, and a house that was comfortable and convenient. See how the architect has met his clients' requirements with imagination and skill.

From the moment you enter the house, you are aware of the view. The entrance is deceptively simple. Stone steps, walled by glass, are flanked by a garden, which seems to reach through the walls because

plant boxes echo the greenery outside. In a minute, you are in the warmly-colored living room, looking beyond the screened terrace-room to the Meramec River.

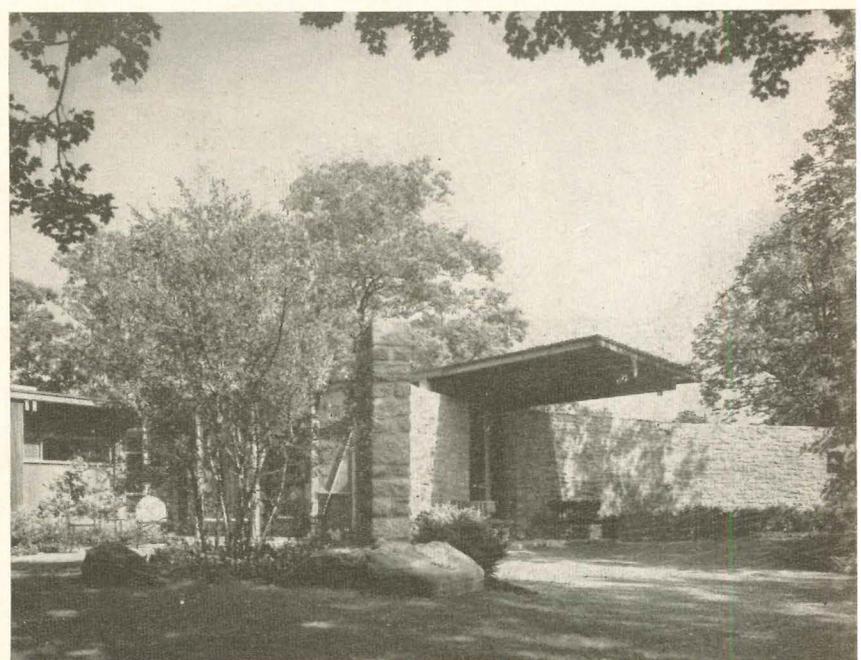
Lesson for a smaller house: A change in floor and ceiling treatment can set off living room from hall, without actual physical separation. The rest of the house shows the same thoughtful planning, for like every good house, this one meets dreams as it fills needs.

ARCHITECT: Harris Armstrong
 LANDSCAPE ARCHITECT: Thomas D. Church
 DECORATOR: Eleanor McMillen
 OWNERS: Mr. and Mrs. Arthur Stockstrom
 LOCATION: St. Louis County, Mo.

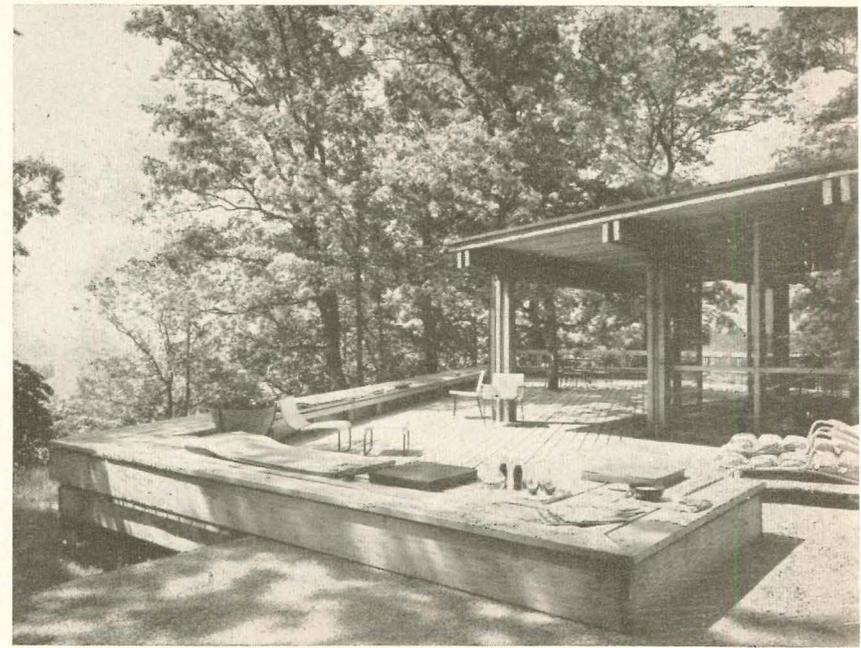


Floor plan show how house captures view. Most living areas face river. Screened porch acts as transition point between enclosed house and bright sun deck.

Exterior presents high, curving wall rather than full view



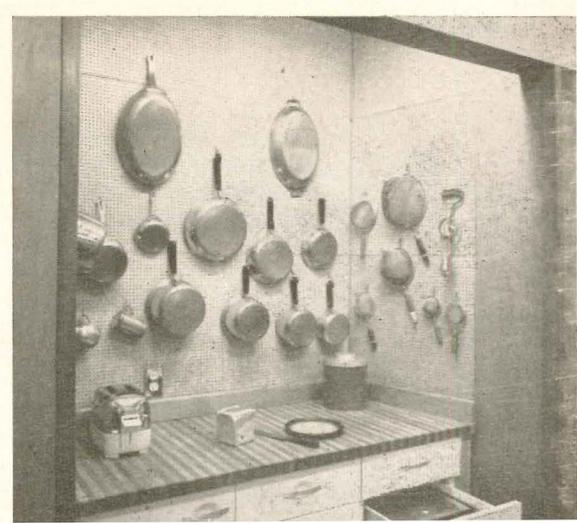
Sun deck "flattens" hilly site for relaxing-spot just where view and scheme called for it. Raised platform helps enclose deck, serves as extra seating space, too.



Photographs: Ezra Stoller, courtesy House Beautiful



Generous kitchen is shielded from bright sun by vertical louvers across wide glass window. Backsplash over counter is tile.



Alcove for pots and pans, lined with perforated building board, is as decorative as it is useful. "Chopping block" cabinet top is laminated wood.

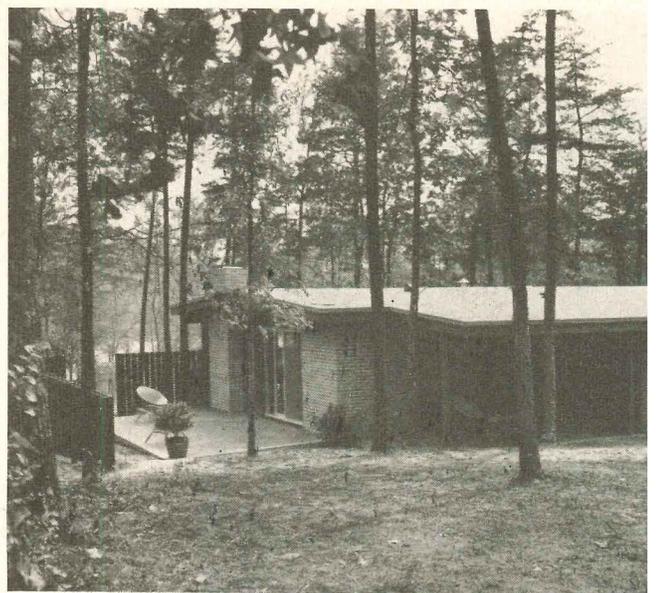


Restrained contemporary fits naturally on wooded site. Street side achieves privacy by using only small glass area, fences around terrace (right). Sloping ground allows basement two-car garage with entrance at far end of house.

Photos: (above & below) Reed Ja

BUILDER: Rogers Investments, Inc.
 ARCHITECT: Caldwell & Harmon
 CONTRACTOR: J. S. Ellard
 LOCATION: Birmingham, Ala.

Two terraces provide flexible, formal-informal arrangement of outdoor-indoor living. Large terrace (at left in photo) is off the living room. Central terrace opens from kitchen-family room.





Fireplace is freestanding, flanked on either side by glass walls which lead to living-room terrace. The open beam sloped ceiling extends over the entire living area.

Contemporary design succeeds in a conservative market

Buyers accustomed to houses far more traditional took readily to this glass-walled, open plan model.

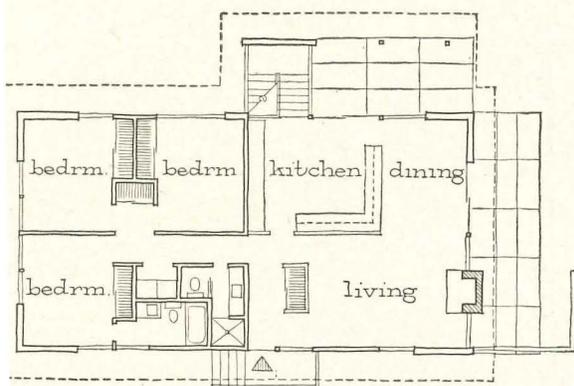
With two terraces, landscaping by professionals, the house located in an 80-acre tract of rolling woodland has proved a big hit at \$35,000.

Bedrooms which face the street are high off the ground for privacy. Both laundry and linen closet are quite logically placed in the bedroom hall.

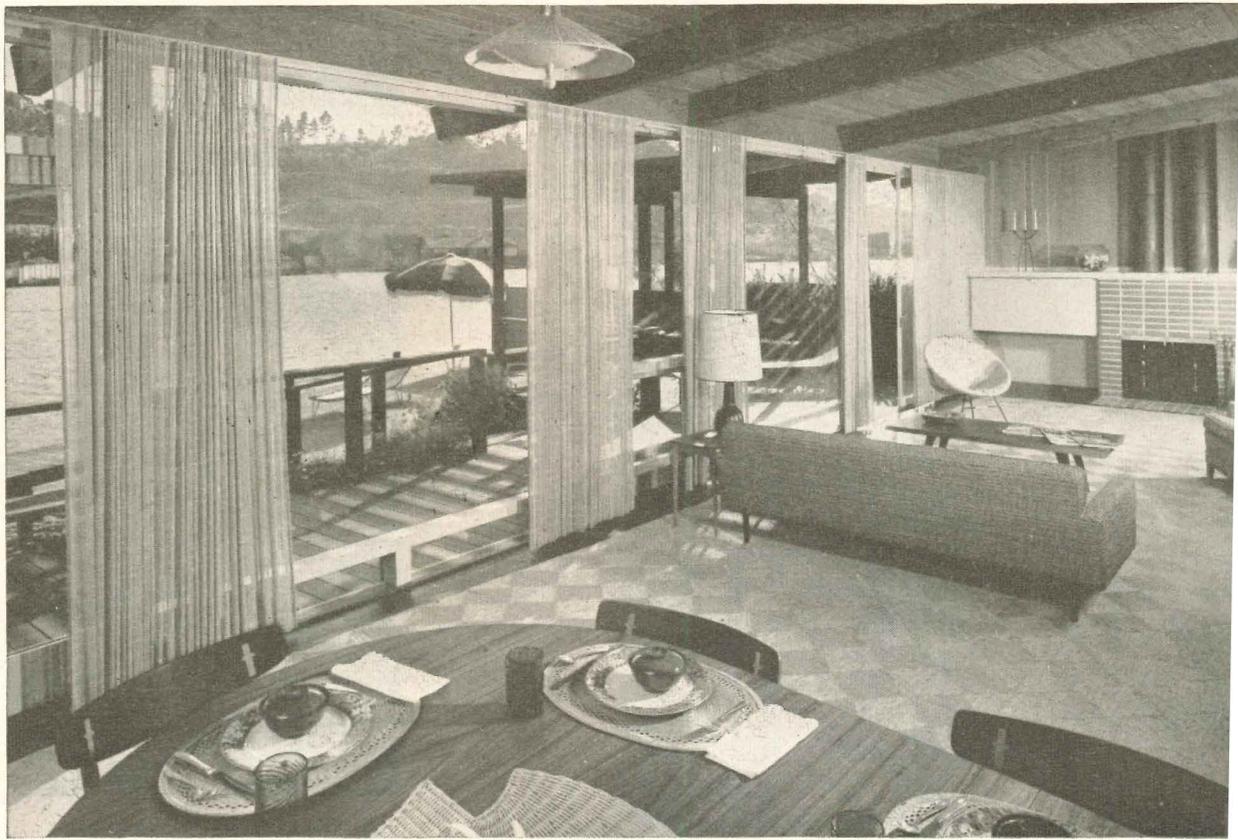
The kitchen is large enough to include family room space. In the open plan of the kitchen-living area, the divider wall for the kitchen holds fold-away desk, TV, sewing machine, extensible table and plenty of extra storage space.

Basement stair is glazed both sides for better lighting and the two-car basement garage has workshop and storage space.

Believing that a sharp change in style to modern houses would catch on strongly in Birmingham, Ala., builder Bertha Rogers McClaskey will build 150 homes in five variations like this model.



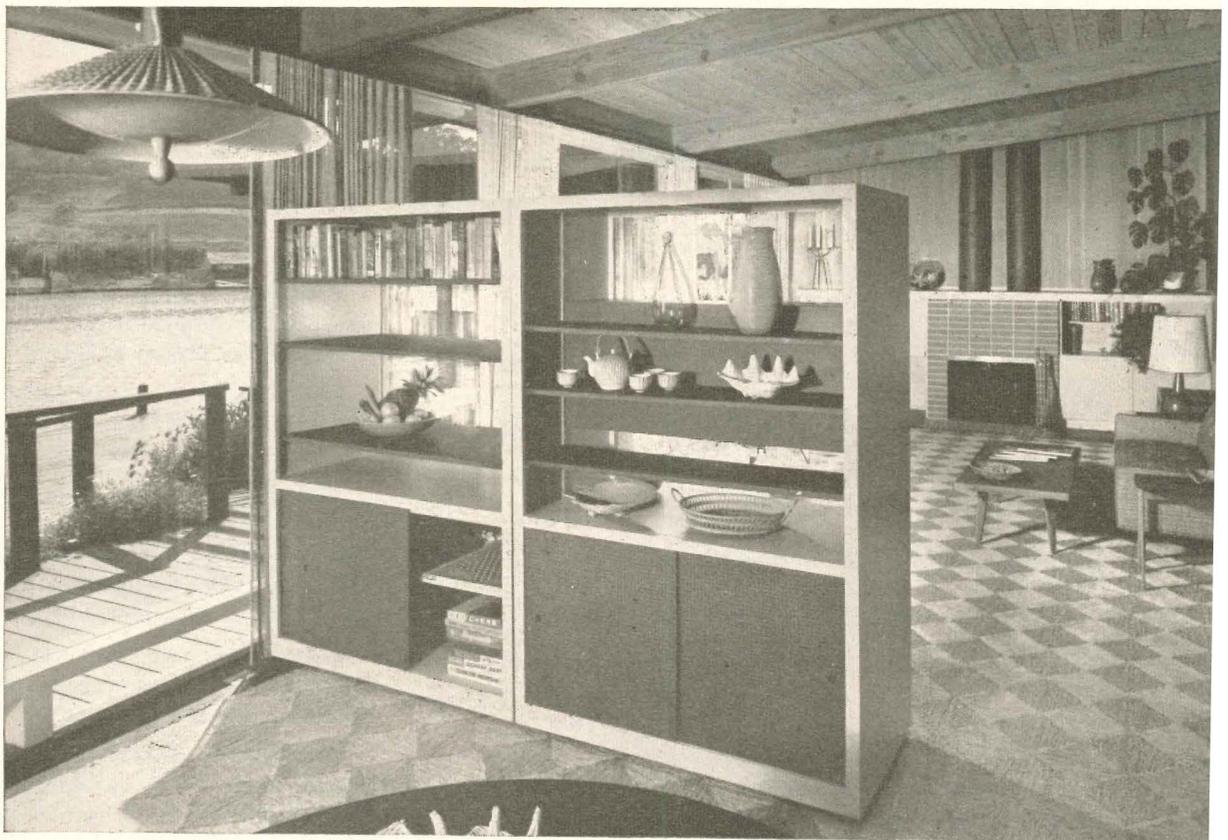
Rectangular plan is split in half, bedrooms on one side, living on the other. Architect used lots of glass, except on street side. Basement stair is glazed for lightness. Living area: 1,580 sq. ft.



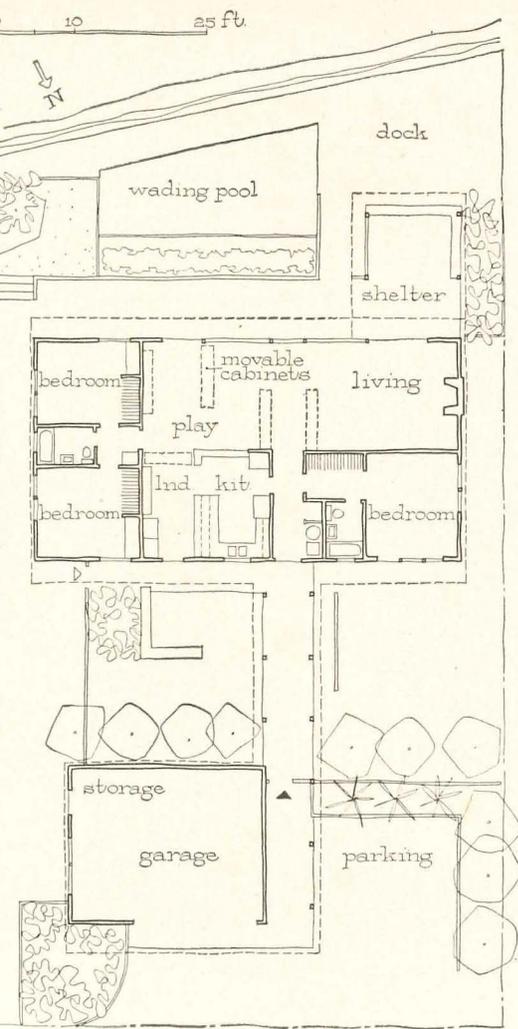
Glass wall makes waterfront part of this living area and minimizes the long narrow proportions of the room

ARCHITECT: George T. Rockrise, AIA
 DEVELOPERS: Howard B. Allen and E. Russell Rice
 CONTRACTORS: Sharp & Robinson
 STRUCTURAL ENGINEER: J. E. Hayes
 LOCATION: Orinda, Calif.

Flexible, multi-use space



One big room is divided into living and dining areas by caster-mounted cabinets. Fireplace wall has desk and shelves



Photos: Ernest Braun



Activity area embraces two-level deck, enclosed wading pool, sand box and boat dock. Porch area of deck is protected by overhead wood trellis.



Site plan shows how every inch of lot is put to work, including extra parking space, important in a house that must accommodate many visitors.



Entrance loggia brings guests under cover past open garden (left), off kitchen, and more private outdoor area behind fence.

Rx for widest sales appeal

Built on a waterfront lot, this house was designed for sale. Because the buyer was not known, Architect Rockrise built in sales insurance by making the living area flexible enough to fit any needs.

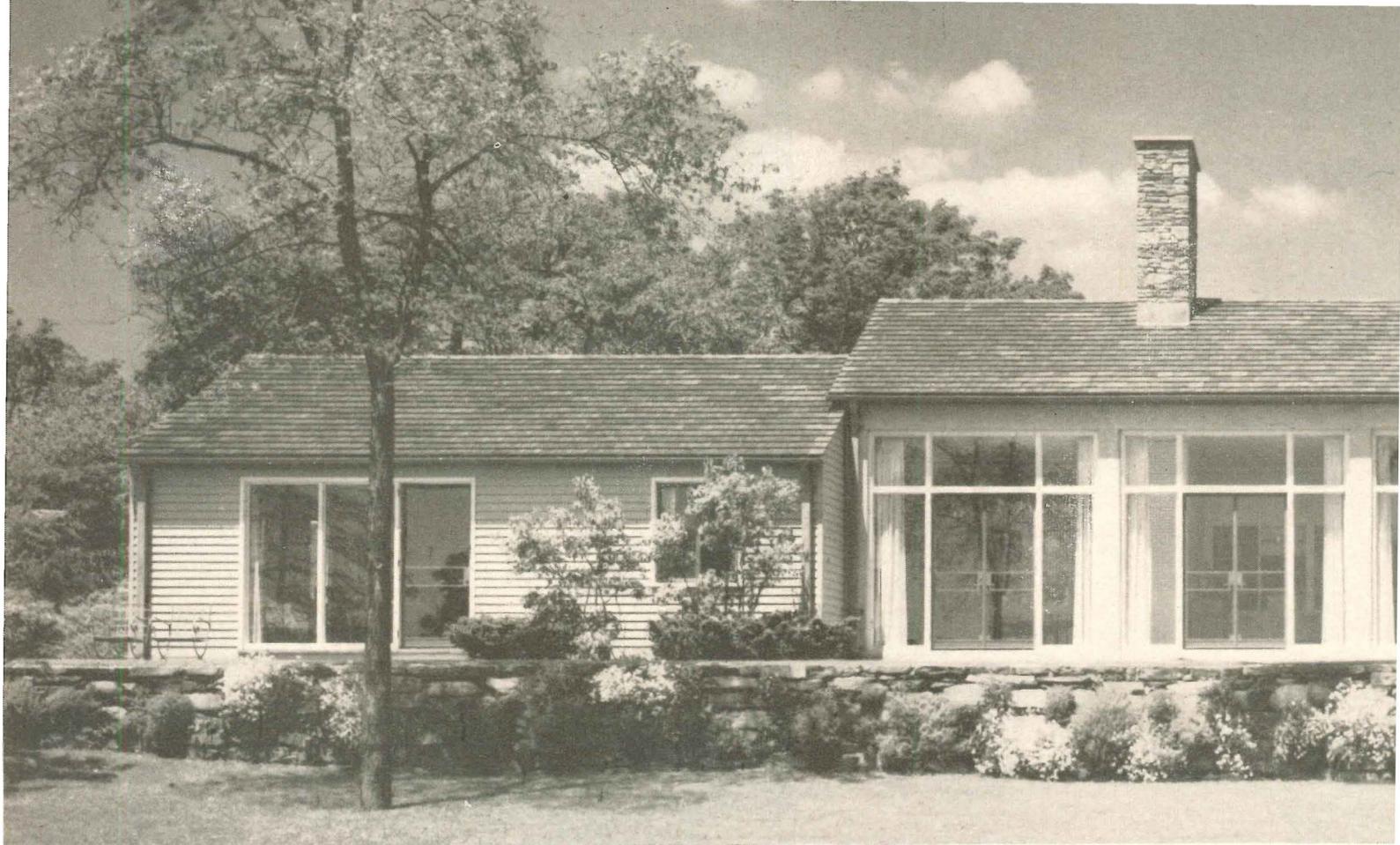
On the view side, he created one large (13' 6" x 40') room, then partitioned it with three movable cabinets. The living room can thus be any length from 18' to 40', with unlimited variations possible by changing the cabinet position.

Outdoor space was planned as two distinct areas. On the water side, a partially trellised deck combines outdoor living space, a protected wading pool and sand box, and a dock, all visible from any working or living point in the house. To the rear, sheltered by garage and entrance loggia, are two semiprivate gardens, one opening off the master bedroom, the other off the kitchen entrance.

By holding to the economies of a simple rectangle, with minimum hallway, and by supporting both room beams and floor framing on one central wall, the architect held costs to \$10 per sq. ft.



Open kitchen offers informal meals at breakfast bar or more formal arrangements in dining area beyond. Lagoon is easily visible from kitchen.



Window wall, framed in structural millwork in symmetrical opening

Photos: © Ezra Stoller

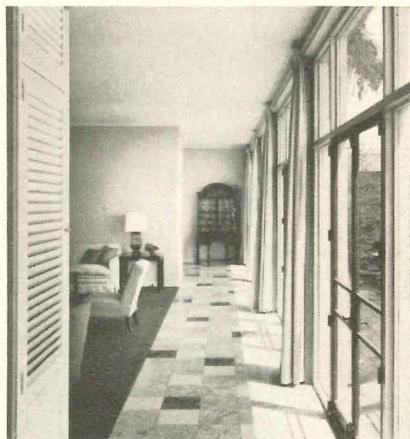


Front view conforms to main outlines of a familiar architectural style, but close inspection reveals contemporary spirit

This handsome house blend



Structural millwork and large glass areas frame paneled double front door. Foyer extends through house to south wall.



Marble tiles, carried through foyer to dining room on far side, help set off the carpeted living room, at left.



Living room, doubling as library, is open on one side for view across tiled hallway through window wall on south side.



...ks south to the sea. Narrow clapboards are fine contrast

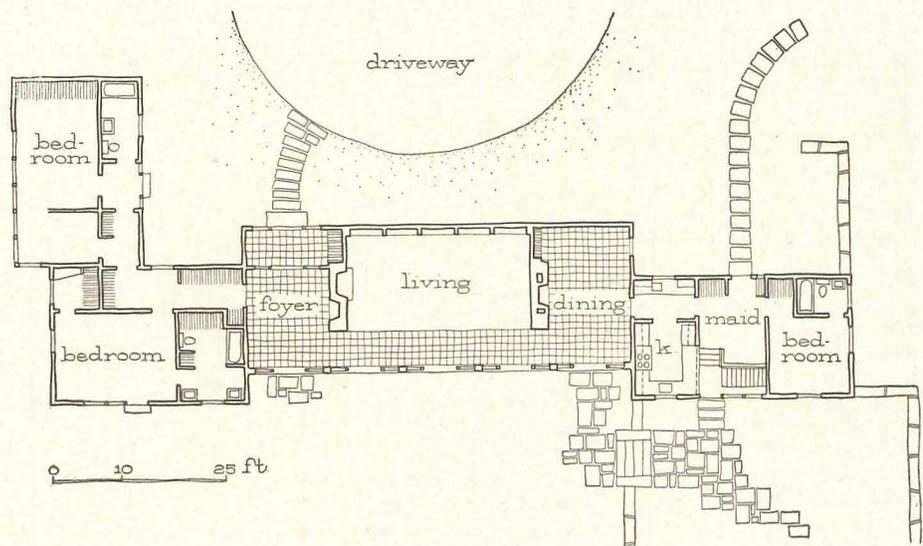
...e past with the present

The architect has combined narrow clapboards, shale tile roof and fieldstone chimneys with a symmetrical window wall and a balanced plan. The free use of glass and the clean simple lines of the design are essentially contemporary yet they are at ease with the traditional elements also present. The windows are framed in structural work and glazed with 1/4 in. plate double strength glass. Inside, there is a fireplace in the large parlor as well as in the living and dining rooms. All walls are plaster, painted

gray; the woodwork and the ceilings throughout are white.

The owners wanted a house which could, at their option, be operated without servants and still have the spacious qualities of a larger country house. In the simple elongated plan, the kitchen wing can be closed off when the house is used for winter week ends.

The house is built on the site of an old Victorian mansion with a view south over Narragansett Bay. Planting terraces and the drive were existing, but altered slightly for the new house.



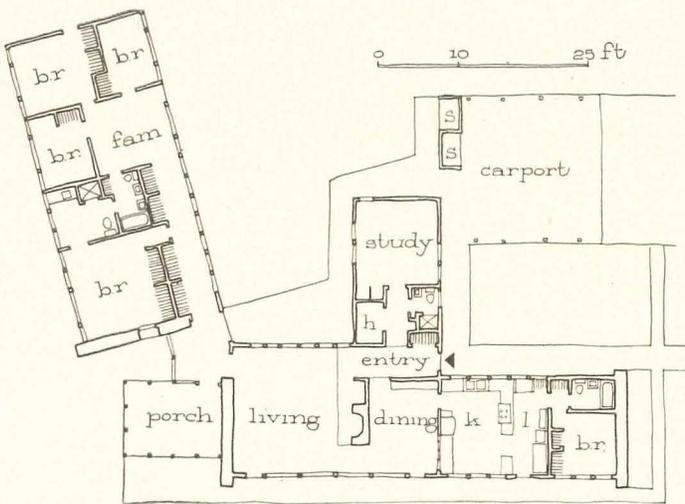
Plan shows how living room was given both spaciousness and intimacy: spaciousness through glass walls and through the omission of traditional doors; intimacy through being turned into a kind of cul-de-sac off to one side of the paved through-traffic lane. Total floor area of house is about 2,700 sq. ft.

ARCHITECT: George W. W. Brewster, Boston, Mass.
 BUILDER: O Ahlberg & Sons, Providence, R. I.
 OWNER: Henry S. Chafee
 LOCATION: Head of Narragansett Bay, R. I.



Exterior view shows how living areas, largely glass, are connected to bedroom wing, left, by screened porch

A friendly house makes room for children

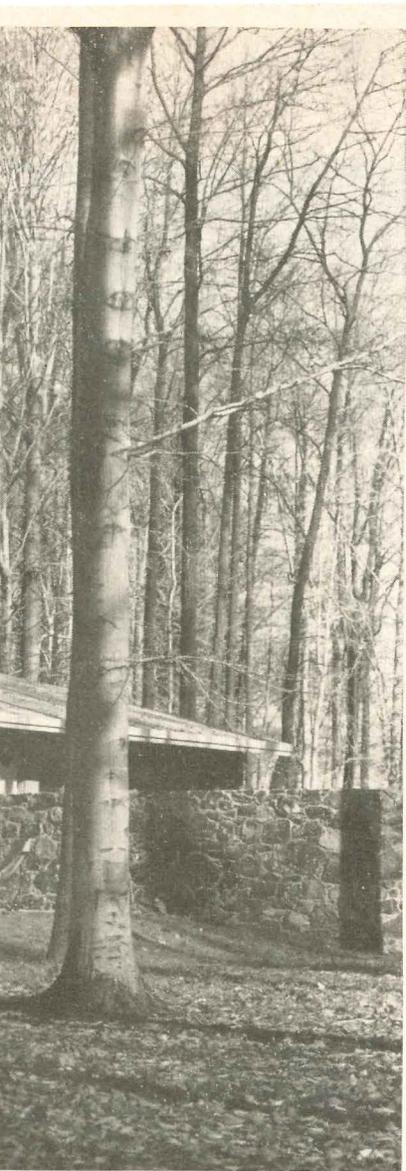


Room scheme separates activities effectively. Bedroom and guest wings are angled from living "rectangle." Halls are used for storage, so there's no waste space.

The exterior of this house invites you, without words, to come in and look around. The easy charm is not an accident, but the happy result of careful blending of textures, a reasonable and gentle design, and a warmth of feeling which results from the fresh simplicity of the architects' treatment.

More than any other factor, a sense of proportion characterizes the plan. The pitch of the roof, the vertical, wide battens of the fence, the restrained use of fieldstone (apparent particularly in the handsome, uncluttered fireplace) are all in harmony.

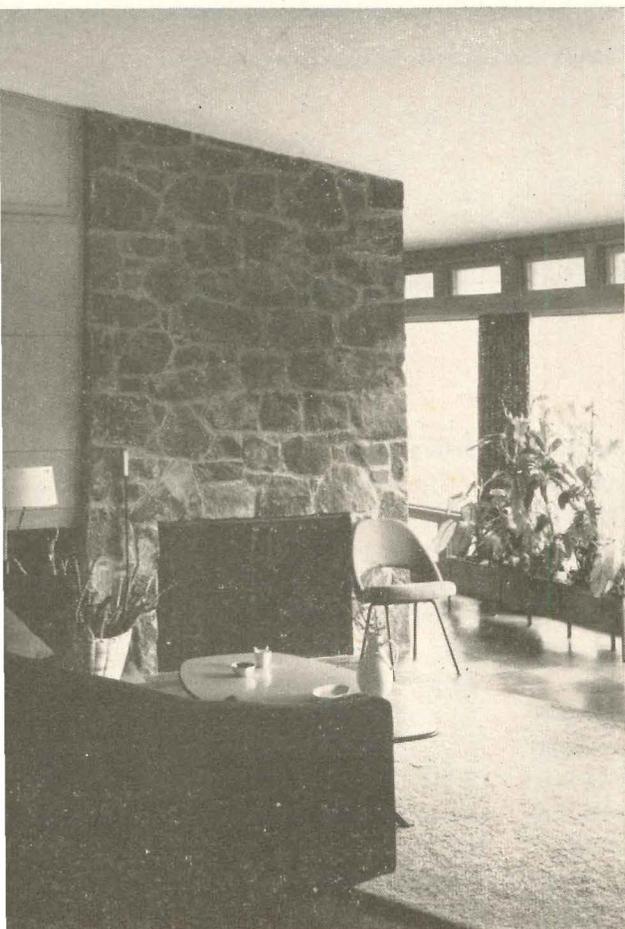
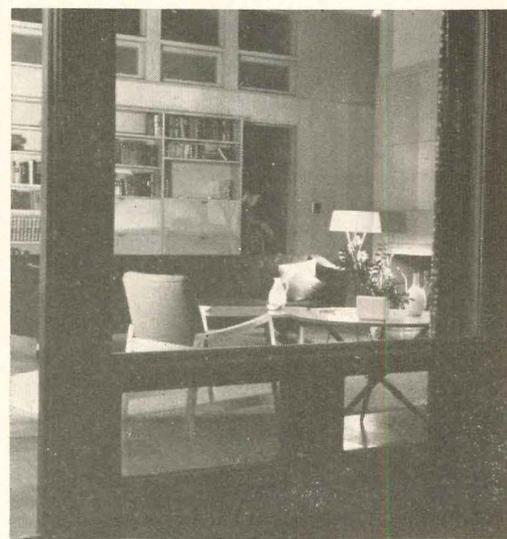
The plan allots to the children of the family practically a wing of their own. Their section of the house has a generous playroom which fills their needs while it frees the formal living areas for adult entertaining.



Entrance hall has slate floor, which continues on into living room, turns corner to fireplace, unifying the areas although they are completely separate in utility.

ARCHITECTS: Samuel and Victorine Homsey
BUILDER: Ernst Di Sabatino & Sons
LANDSCAPE ARCHITECT: Victorine duPont Homsey
LOCATION: Wilmington, Del.

View into living room through glass window shows built-in units which provide ample storage for books, games.



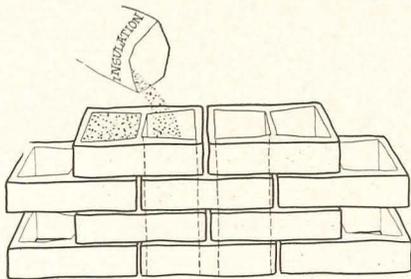
Entrance has an open portico that carries out line of carport. White paint emphasizes the interesting roof line. Few trees were disturbed in construction.

Fireplace symbolizes the warmth and comfort of the whole house. The texture of the stone is unspoiled by any devices or ornamentation.



Masonry wall, protecting and outlining entry, is made from standard blocks laid up on their sides to expose cores

Here's a concrete block house with new ideas



New block has two large cores instead of three smaller ones. Pouring insulation is easy, since cores line up vertically.

Lightweight concrete block, in handsome dimensions, was used to build this house in the masonry conscious Midwest. Because all hollow cores in the exterior walls are filled with dry fill insulation, the resulting wall has a "U" factor of .17, acceptable to FHA, and comparable with conventional brick veneer.

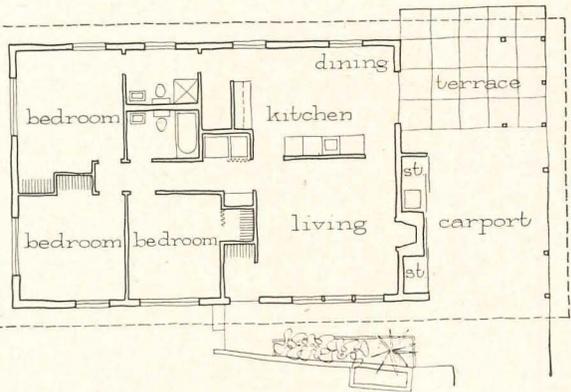
Interior face of the block is not plastered in the living areas; it is simply coated with a vapor barrier paint to keep moisture from penetrating the cores. Exteriors are painted with a "breather" type paint. Bedrooms in this model house were furred out and drywalled, but most people preferred the exposed block, and future houses will be left with

natural texture of the block left exposed.

The longer, lower dimensions of the block (4" high x 8" and 16" long) are traceable to the influence of the Southwest, where concrete block has long escaped the "factory wall" look (H&H, Mar. '56). When laid up in either running or stacked bond, core openings line up with courses above and below.

A modified form of indoor-outdoor living space is provided at the rear of the carport. Under cover, the area opens off the kitchen/dining room and is intended for use as an outdoor porch, during the months when Indiana weather permits. Both entries to the house from the carport are sheltered by overhang.

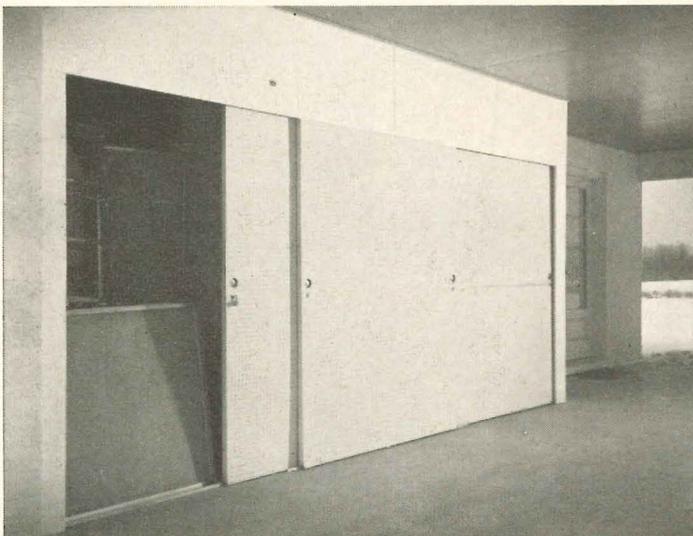
ARCHITECT: Fran E. Schroeder & Associates
SPONSOR: The Spickelmier Co.
BUILDER: Riley McGraw
LOCATION: Indianapolis, Ind.



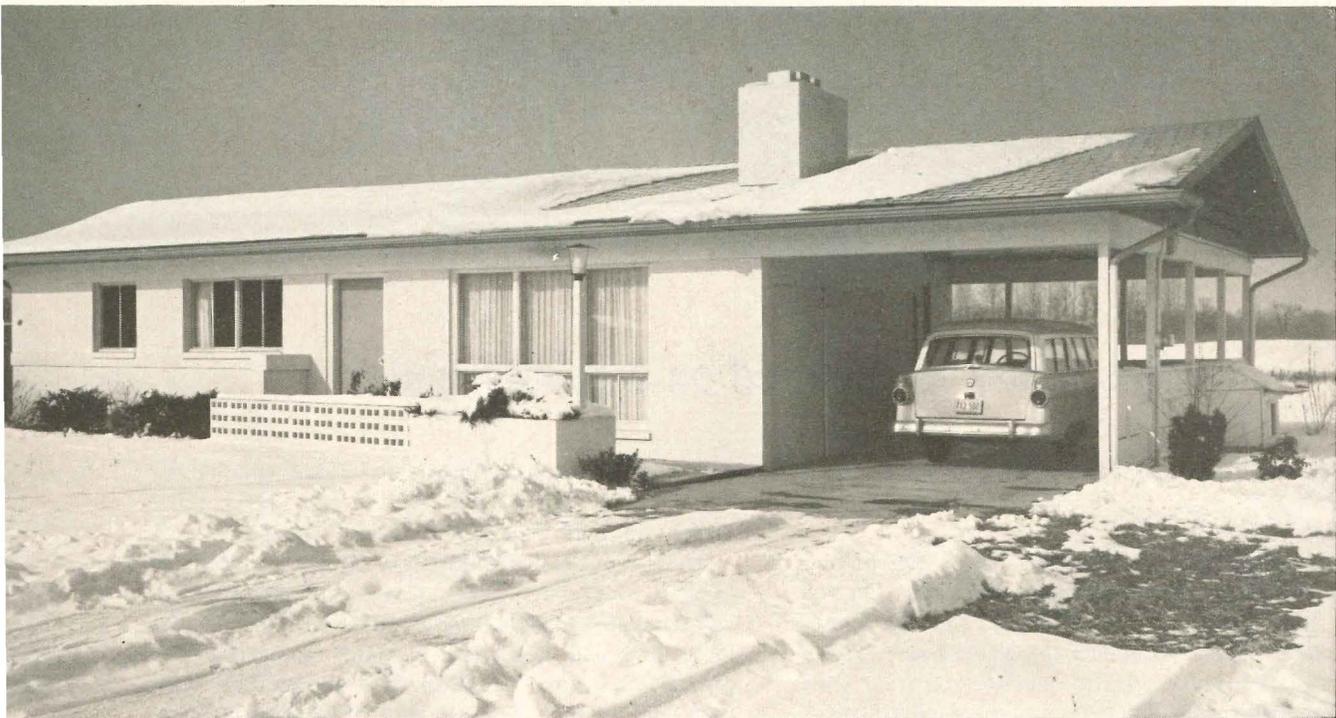
Floor plan shows good circulation between living, working, and sleeping areas. Central laundry location is handy to both laundry pick-up and hot water heater.



Kitchen wall is open above cabinets, borrows light from living area. Wall-hung refrigerator and radio/intercom (right) are optional items.



Carport storage, located on either side of chimney and heater, provides space for yard equipment and bulky seasonal objects.





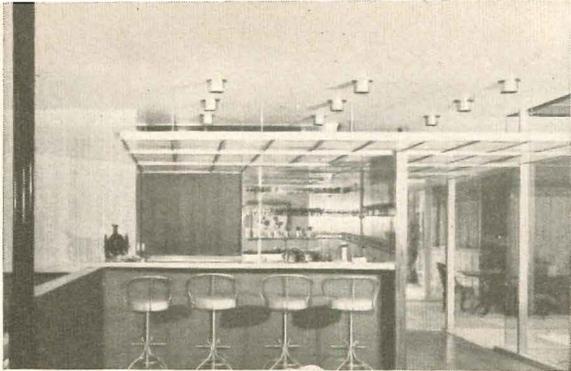
This house is centered on a garden court

Richard Neutra has long exerted a major influence on US house design. These pictures show some of the reasons.

Like most Neutra houses, this one is full of new ideas carried out with convincing simplicity. Do you want to bring more of the outdoors into the house? How better than by building the whole house *around* a garden rather than next to one. Do you want some of your living areas intimate and others more formal?

Just vary your ceiling heights. Do inside lights bother you because they are mirrored in your glass walls? If they do, light your room from the outside.

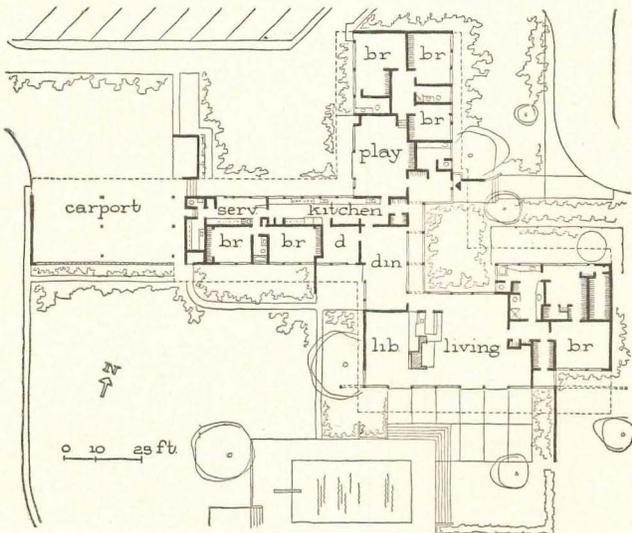
Those familiar with Neutra's work will recognize his touch in every one of these ideas and details. And they will recognize something else: the surprising fact that these ideas and details are no longer strangers to the production house. The client here was Herbert Krohnish—one of the nation's largest production builders.



Low, suspended ceilings produce areas of intimacy within larger, high-ceiling rooms. Neutra used translucent glass in metal frames for his suspended ceilings (see above and below), mounted down-lights above the glass to turn the panel into a glowing source of light.



Photos: Julius Shulman

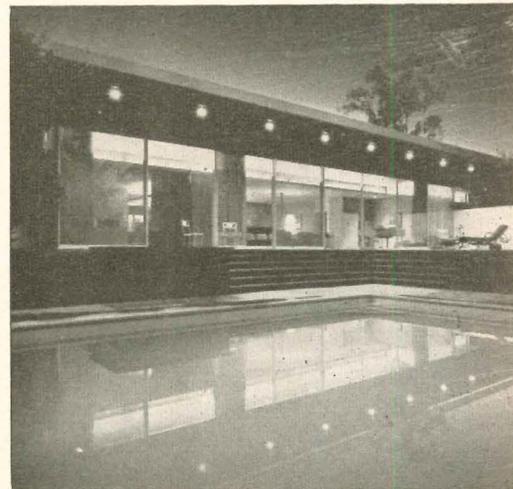


4-zone plan is centered upon handsome garden court (see photo opposite). North wing is for children, west wing has servants' quarters and services, south wing contains living areas, east wing is a master bedroom suite.

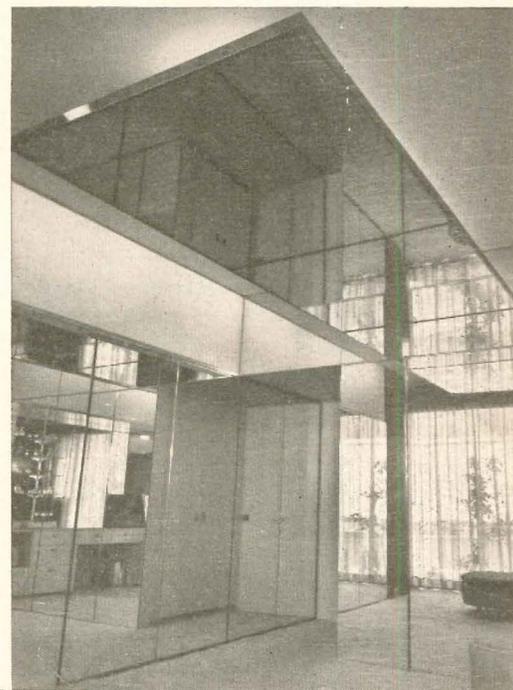
ARCHITECT: Richard J. Neutra, FAIA. Dion Neutra, Benno Fischer, Serge Koschin, John Blanton, Toby Schmidbauer, Donald Polsky, Perry Neuschatz, Gunnar Serneblad, Associates.

BUILDER and OWNER: Herbert Kronish

LOCATION: Beverly Hills, Calif.

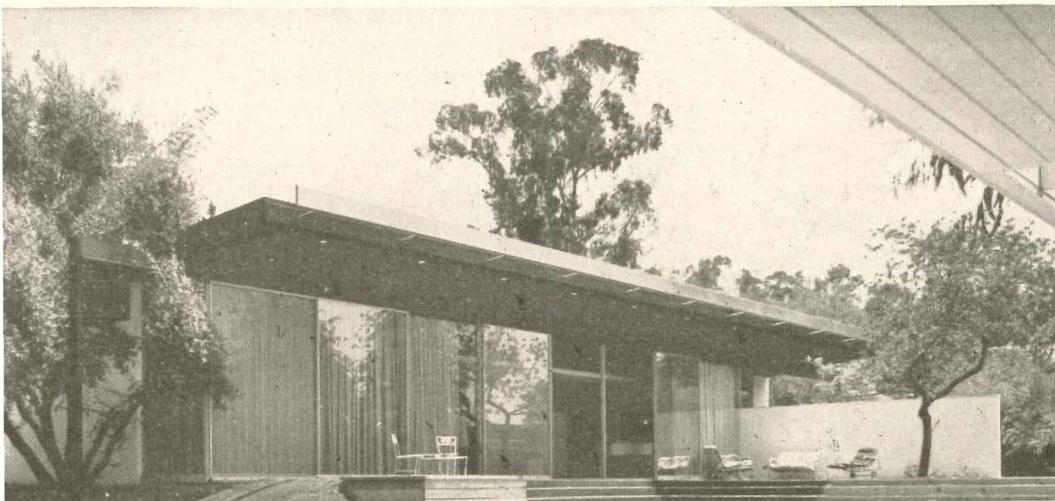


Outside lighting for inside rooms is a smart solution for glass-walled houses. Reason: too many indoor lights mean too many mirror images in the glass. When you fight these reflections by drawing the curtains, you lose much of the pleasure of living close to the garden. Neutra likes to use built-in soffit lights to solve this problem.



Mirrors are used by Neutra to make even the smallest dressing room look spacious and light. This is an old art, long neglected. Yet as our rooms shrink in size, mirrors can help create illusions of more space—and realities of more light. But restraint is part of the art.

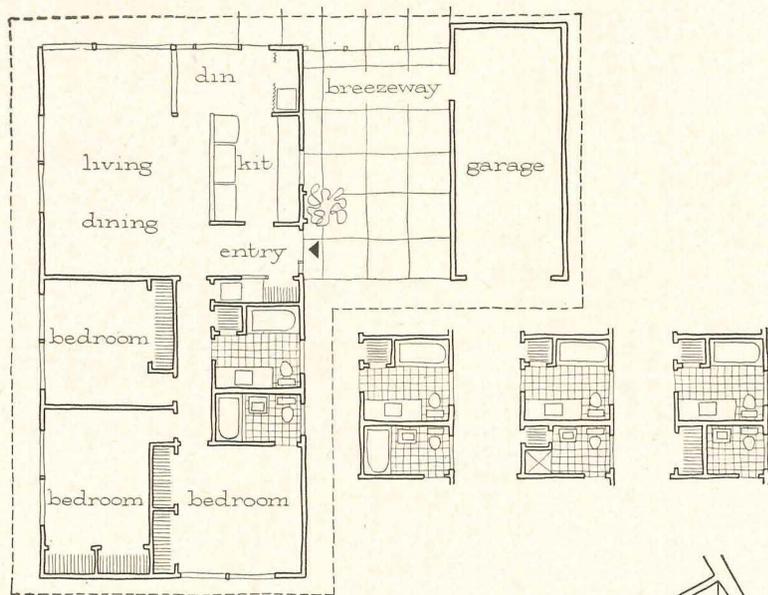
Extended fascia is a Neutra device to provide additional sun-protection for glass-walled houses. A further advantage: the projecting fascia hides any imperfections (or streaks) along the actual roof edge.



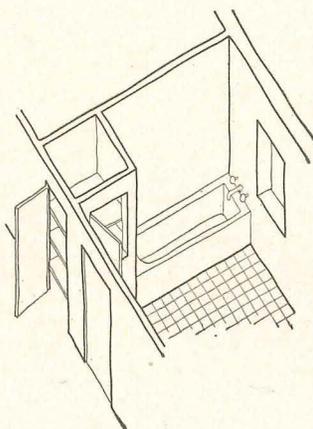


Natural stone facade is popular feature of this 1,250 sq. ft. \$14,000 house. Roof vent is for optional air conditioner

Choice of three bathroom plans is big sales point here



Three-bedroom plan has a bathroom area which can be divided, at buyer's option, in three different ways. Option 1 offers two tub-baths, option 2 offers a full bath with tub and another with shower stall, and option 3 a bath and a half. Option 1 was preferred by most buyers. All linen closets (see right) have wall doors and half-height bathroom doors.



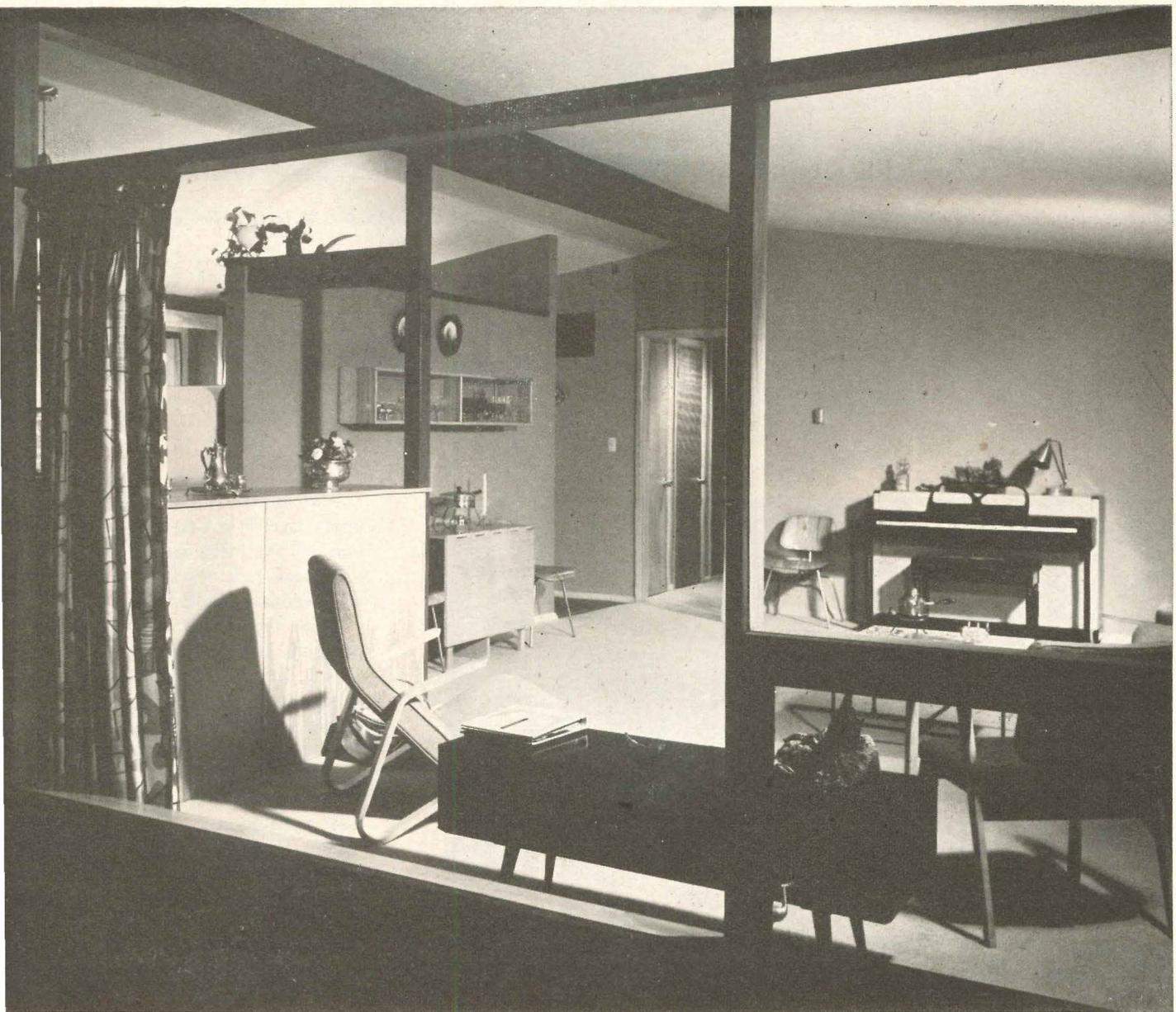
Fast sales of this pilot house for a new tract taught the architect-builder team this lesson: not only do Tulsa buyers prefer two bathrooms over a bath and a half but most want bathtubs in each bathroom.

"We find that addition of a half-bath merely teased most buyers," Builder Vernon Nuckolls explains. "In any case, the options work out well in all three cases. Either a shower stall, closet or 4½' tub fits the second bath space. By working with a 4½' width, we can make the master bedroom 6" wider and buyers like every inch of space."

BUILDER: Nuckolls Construction Co.
ARCHITECT: Joseph Wilkinson
LOCATION: Tulsa, Okla.



Dining nook off kitchen takes extra 3' x 6' space from living room to become a pleasantly larger (54 sq. ft.) area. Waist-high divider achieves unusual type of room separation (shown above and below).





Balcony runs along downhill side of living area of house. Bedroom section (right) is like a tower with levels below and above living room.

A hillside house is split for privacy



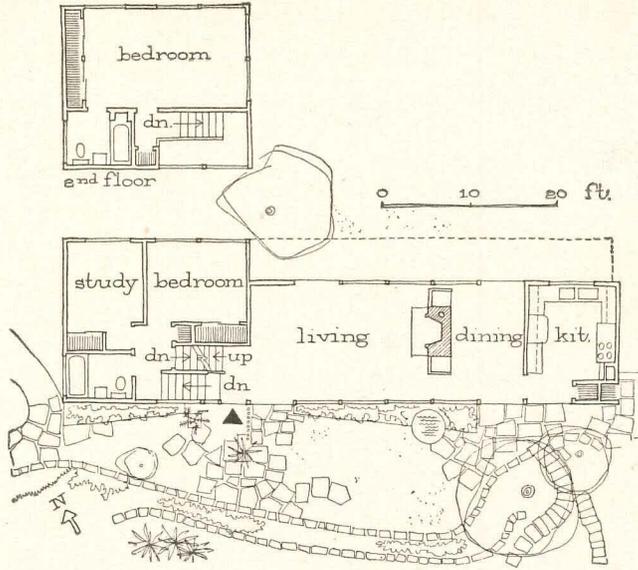
Glass-walled living room opens directly to balcony. Fireplace, flues form room divider

With private master quarters on the upper level of a two-story bedroom section and the living area at midway level, this house is a novel twist on the split-level standard interior design.

From the entrance you turn left to bedroom stairs or right to the glass-walled living-dining-kitchen area. This section of the house has a big balcony running its full length and a magnificent view downhill to an arm of San Francisco Bay.

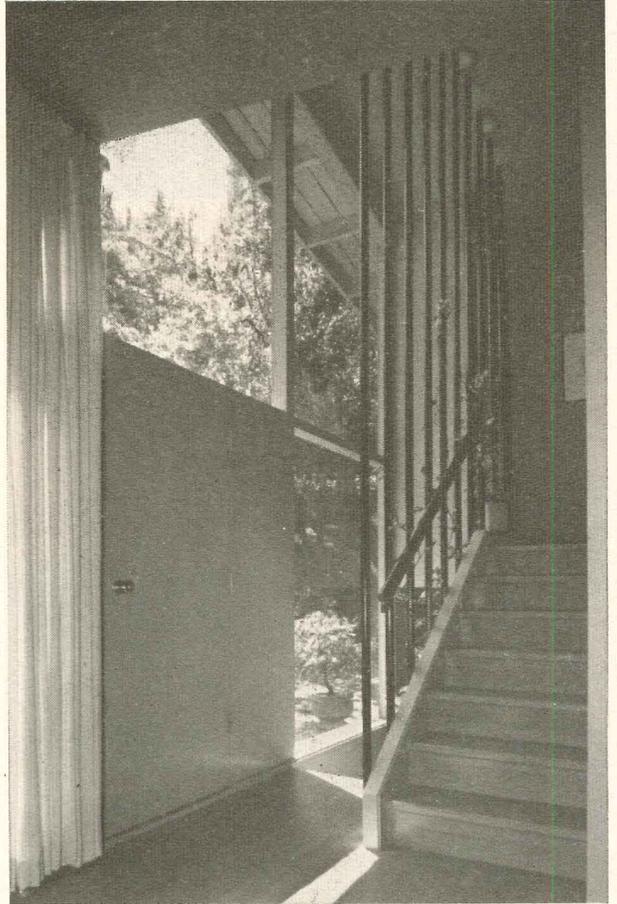
Overlooking the living wing, the master bedroom has a big clerestory window, made possible by the shed-like roof on this section of the house.

While the house happens to be located on a steep hillside, the site has not materially affected the plan: a similar house could be adopted to less steep sites.

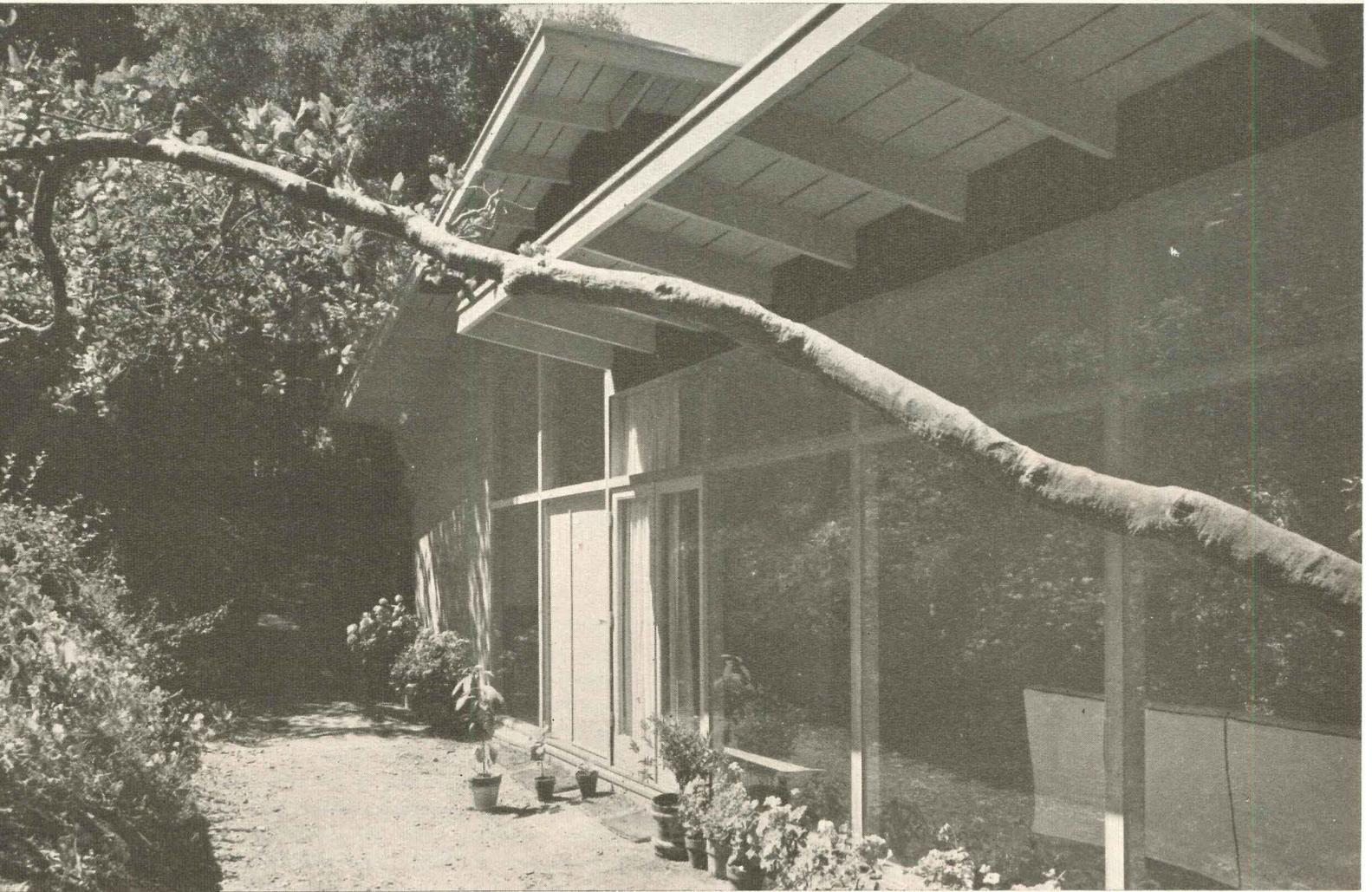


Elongated plan places master quarters at top of two level bedroom wing, guest room and study below, six steps down from living room. Living area operates almost as a separate entity.

ARCHITECT: Francis Joseph McCarthy
BUILDER: Lund Building Co.
LOCATION: San Rafael, Calif.



Entry, actually a small area, achieves a sense of size through generous use of glass, open lattice effect for staircase. Stairs lead up to master bedroom, others go down to guest room.

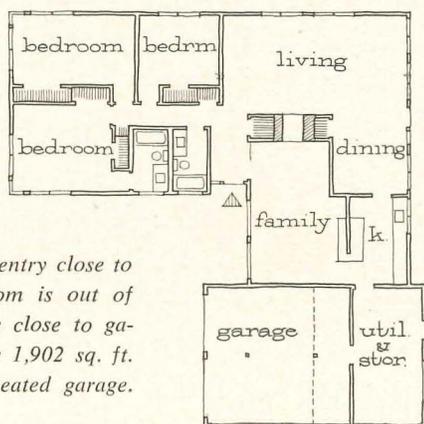




Front of house is clean, conservative, concealing an interior that is spacious and bright and essentially modern. House sells for \$29,500 on a \$5,000 lot.



Handsome rooms make the most of a fine plan

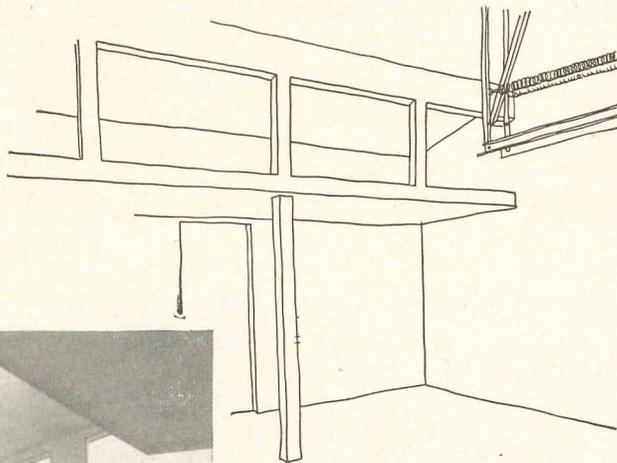


L-plan puts quarry-tiled entry close to both wings. Living room is out of traffic lanes. Kitchen is close to garage. Floor space totals 1,902 sq. ft. plus a well insulated, heated garage.

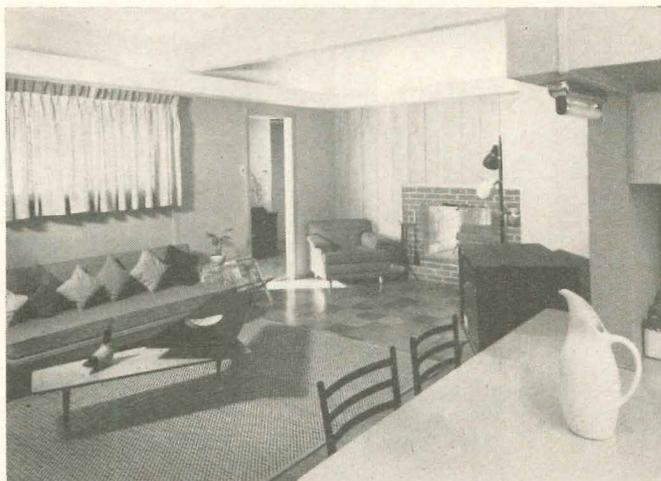
In St. Louis, where most people feel they need a basement, this house without one is selling well ahead of basement models. The reason is a plan which makes excellent sense for one-level living. Each room is not only well handled as a unit, but plays its proper role in relation to the others. Bent into an L, the house is easy to get about in, has no traffic traps.

Every bit as important is the generous storage space. Large bedrooms have large closets; two closets open on the center hall, another on dining room; the garage has a storage balcony (see diagram, opposite page). And there is a large, well-lighted utility room which also serves as an extra family room. With all this on one floor, a basement loses its allure.

Storage balcony in rear of garage is big enough for almost any family's glut of odds and ends. It is reached by ladder. Garage has ample room for yard tools.



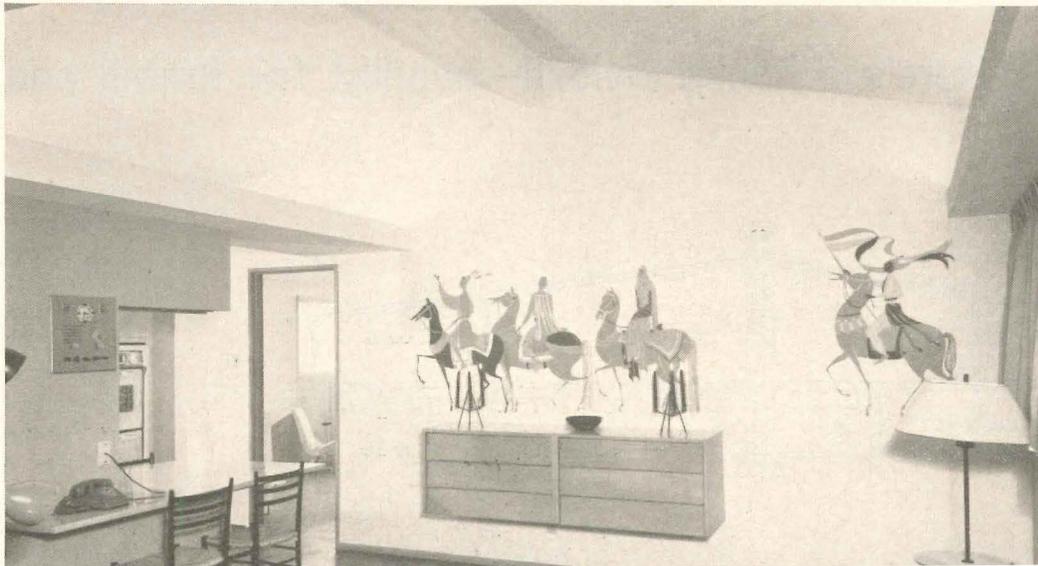
Living room (above and opposite) has glass window wall facing fenced-in rear yard. Two-way fireplace serves family room, has a raised hearth. Indirect lighting is in top of fireplace ledge.

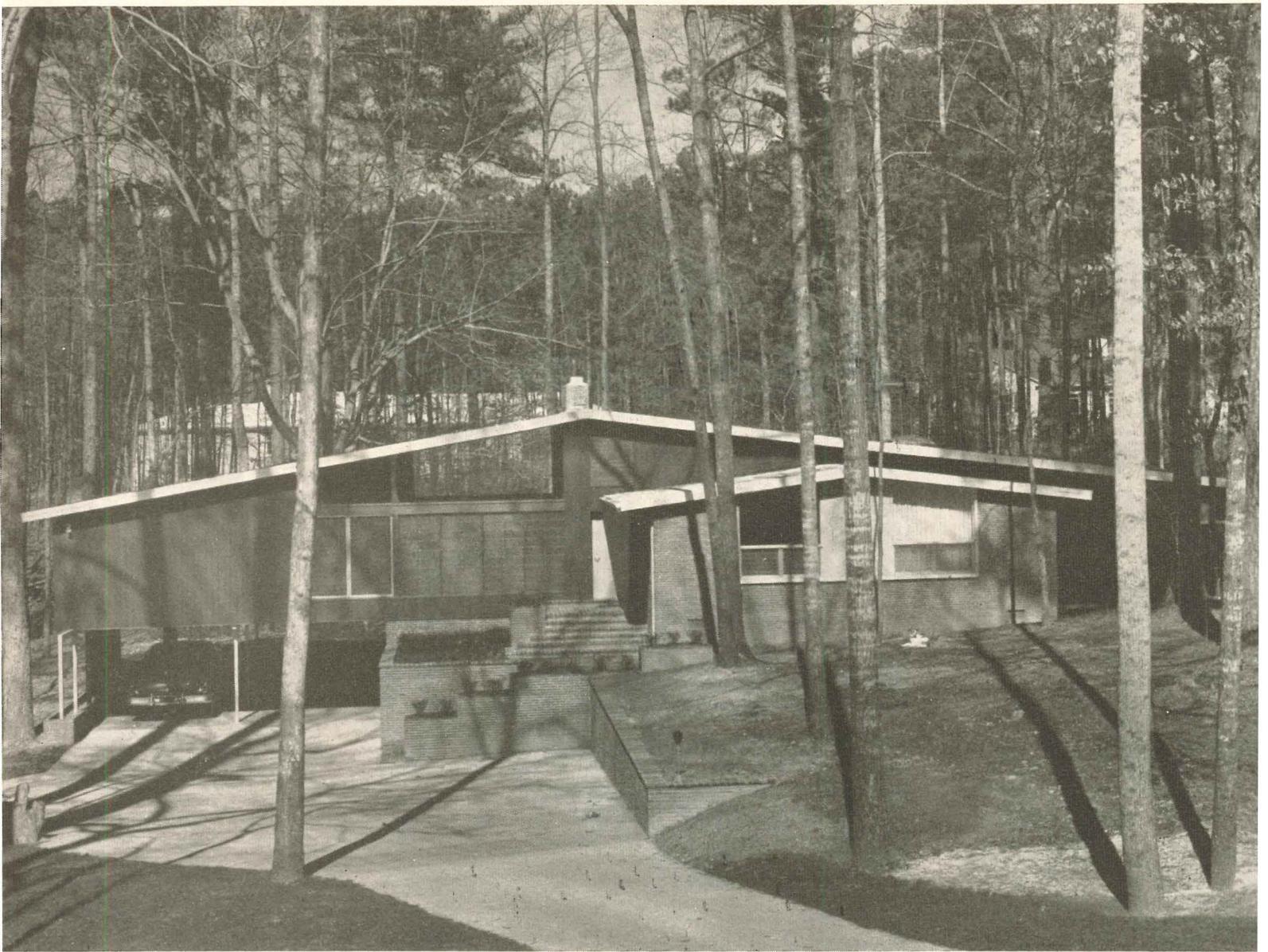


Family room (above and below) is 12' x 20' and opens on kitchen. Breakfast bar is table height so regular chairs may be used, wide enough (42") for card games or homework. Built-ins include range, oven, garbage disposer, intercom system and radio.

BUILDER: Burton W. Duenke Building Co.
ARCHITECT: Ralph Fournier
LOCATION: St. Louis

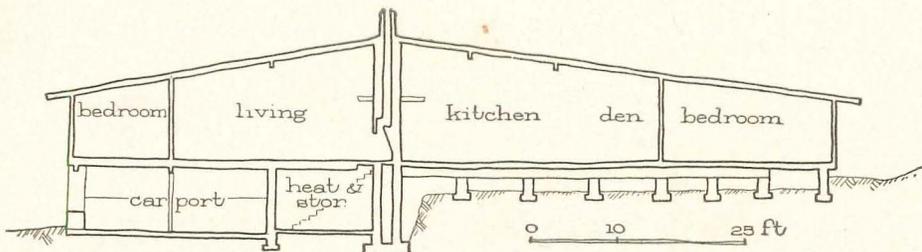
Photos: Hutchinson Photographers





93'-long house is separated into formal entertainment area to left of roof crest and everyday informal living to right

Here's a house divided—happily, for formal and informal living

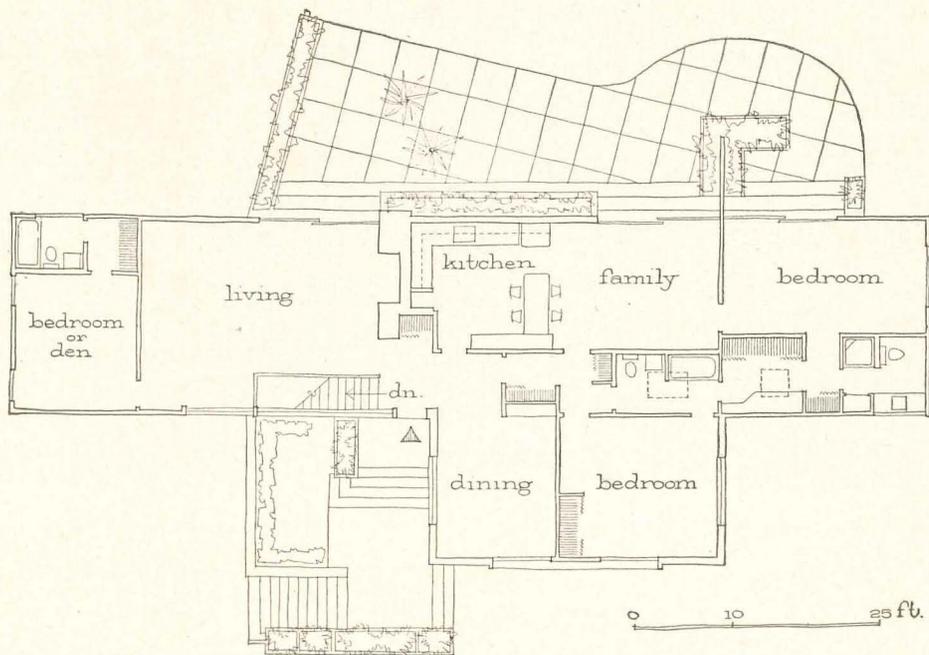


The many virtues of this house come in matched pairs.

Two 2/12 pitched roofs extend across the two rectangles that make up this big house. The formal entertainment area at left is separated from the everyday living zone at right by a dominant chimney wall that serves different purposes in each area. And even the smaller wing is divided equally between formal dining room and a children's bedroom. Note also excellent handling of grades with retaining walls both front and back.



Rear of house is as handsome as front, with large glass and Roman brick areas flanked by 1 x 6 vertical siding. Paved terrace, 60' long, flows around tree and planting area which help to shield master bedroom at left.



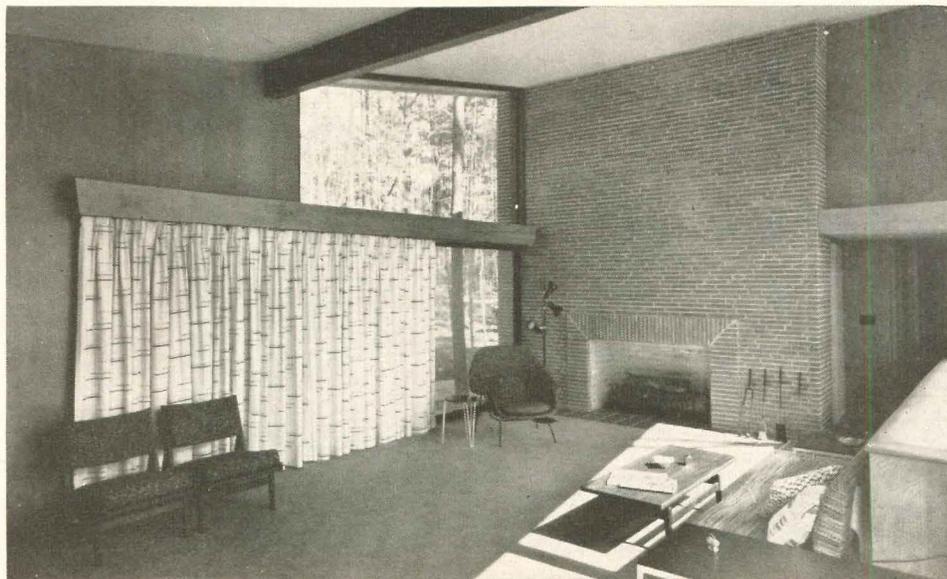
ARCHITECT: Henry D. Norris
 OWNERS: Mr. and Mrs. Robert Faulk
 LOCATION: Atlanta

2,270 sq. ft. house has only six corners, is contained in two rectangles. Low-pitch roof permits easy use of skylights over master bedroom, dressing room, children's bath. Although carport is at one end of house, stairs to entrance bring it equally close to both formal and informal halves of house (see sectional drawing, opposite page).

Photos: Gabriel Benzur



Family room and kitchen form one 31'-long informal area with space for books, TV, home-



Living room, reserved for formal entertainment, has massive 14'-high fireplace wall. At lower



Snug privacy for patio comes from brick garage wall, an outside extension of the living room fireplace wall

For outdoor privacy on a small site . . .

Photos: The Inman Co; Aerial Photography and Pacific Air Industries



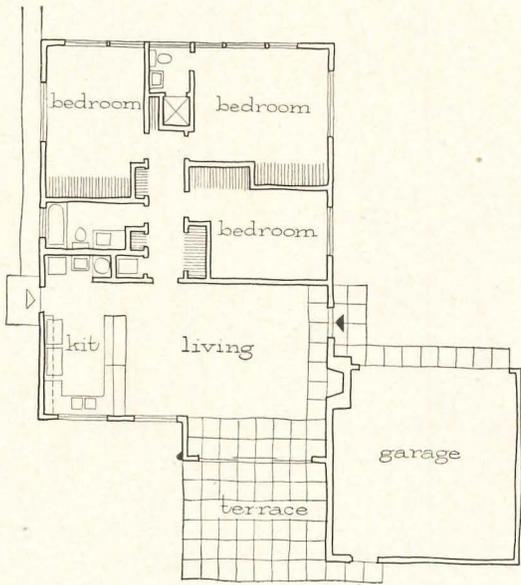
Severe facade is presented to street. High gable windows give bedrooms light and air.

What can you gain from a rear living room? Turning this house away from the street made sales capital out of buyers' demand for complete privacy for indoor-outdoor living. Because both house and land were planned for maximum use of the site, the builders' 60 house project sold out almost immediately.

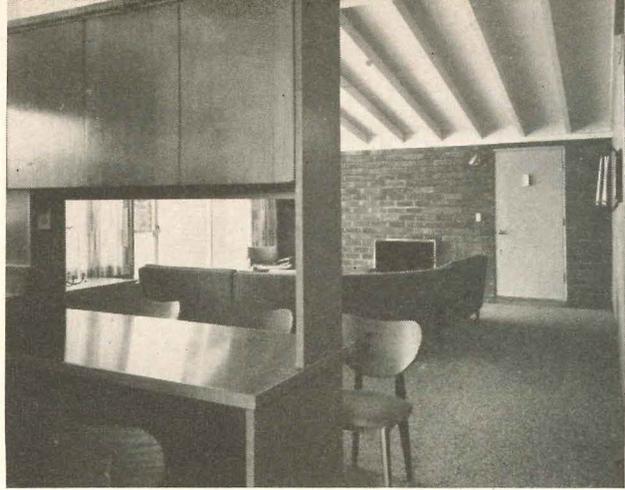
Living areas open on to side or rear patio, never in full view of a neighbor. Visual protection comes from the side wall of the two-car garage and attractive wood fences. To the street, the house presents only the noncommittal face of its garage and nonliving rooms.

In place of the ruler-straight streets often used, the developers favored cul-de-sacs, private and quiet. Instead of bulldozing the symmetrical rows of orange trees flat, they preserved dividing rows of trees between each cul-de-sac grouping where houses backed on one another, and each lot has at least one tree.

BUILDERS: Davies, Keusder & Brown
 ARCHITECT: Russell E. Collins, AIA
 LAND PLANNING: Walter W. Keusder
 LOCATION: Garden Grove, Calif.



Basic plan can be turned in several directions without losing patio privacy.



Breakfast bar can be closed off by sliding panel to reduce openness between kitchen and dining room.



Bright interior is achieved by windows atop headers, protected from weather and glare by roof overhang. Slab floor in living room is same color as patio concrete, gives impression that indoor and outdoor space are really one.

t your best face backward

Cul-de-sac layout of builder's development (below right) contrasts dramatically with orthodox planning of neighboring project (left). Although competition offered no no-down payment financing, houses with planned outdoor living sold fast with down payments ranging from \$1,500 VA to \$1,700 FHA.





Are your merchandising methods up to date

Modern merchandising has come a long way from the methods you see above.

Today's builder has come a long way, too, in learning how to merchandise his house. He knows that circus-like posters and give-away door prizes may draw a crowd, but they do not sell houses. Instead, smart builders base their selling on the "irresistible house"—and back it up with professional advertising and publicity, trained salesmen, informative displays and, most of all, with their own good reputations.

The up to date builder is a face and a force in his community. He has to be. He has discovered that what people know about him goes a long way in determining what they know about the houses he builds—and more important, how many houses he sells.

So he makes a point of participating as much as he can, personally, in community activities. He knows that good works will build good will for him and for his firm.

People who buy houses in today's market tend to be discriminating. They like to buy a house from a man they know. They like selling based on good design, not spectacle; on identification, not spiel; on brand-name quality products and materials, not gimmicks.

Evidence of today's concern with merchandising methods is the fact that more than 600 builders entered the 1955 NAHB Acapulco Derby merchandising competition.

For some of the merchandising ideas and techniques which earned prizes for Derby winners, see the next seven pages.

Score yourself on this merchandising quiz

1. Do you know what buyers want?

Today's larger families want more bedrooms, more baths, family rooms, indoor-outdoor living, built-ins. You'll find these and a host of other new features in the 30 idea houses in this issue.

- Yes
 No

2. Are you building for the minimum house market?

In most areas, the bare shelter market is a thing of the past. Today's customer earns more money, has a larger family, is often a second-time buyer. The over-\$5,000 family income group is the fastest growing part of our population, and your best prospect for a sale.

- Yes
 No

3. Have you tried trade-ins to sell families who already own older houses?

You should. You'd be surprised how many of today's homeowners will consider a trade-in once they learn how to use their present equity to buy a new home. If you use trading to help prospects who come to you, eventually you can use it to reach a homeowner who might otherwise never dream of buying a new house.

- Yes
 No

4. Do you take an interest in magazine promotion houses?

Both large and small builders can cooperate with national magazines to build their community reputation and their sales. Millions of people read about or see these houses and well-planned promotional material is yours for the asking—and using. They are also a good way to check your public's reaction to new features and design ideas.

- Yes
 No

5. Are community facilities convenient to your houses?

Smart builders all over the country are seeing to it that parks, schools, churches, and shopping centers are nearby. Remember that a second-time buyer, especially, is looking for a neighborhood, not just a house.

- Yes
 No

6. Do you make a secret of the brands you use?

You shouldn't. Dozens of the products you put into your house have already been presold to the public by national advertising. By capitalizing on the brand names your customers know, you can build-in point-of-sale merchandising in your model house.

- Yes
 No

7. Are you using "homemade" advertising and publicity?

Today more and more builders enlist agencies to advertise their houses. For small fees (15% of billing) they get the services of men who know copy, art and layout. They get men who are publicity-wise, who know what editors want and how to give it to them. Result: more sales.

- Yes
 No

8. Do you keep in contact with your buyer after he moves in?

If you don't, you're throwing away the best sales asset in the world—a well-satisfied customer. New cars have an unlimited guarantee for a specified time. Can you afford to offer less? Prompt, cheerful repair of any flaw is a bargain when it starts your buyer singing your praises.

- Yes
 No

9. Are you active in civic and charitable organizations in your community?

Confidence in you may well be the beginning of confidence in your house. The builder who takes an active part in the life of his community builds a reputation for his work as well as for himself.

- Yes
 No

10. Will a circus-like show attract people and sell houses?

More than one builder is in sales trouble today because he thought searchlights and pretty girls could replace the irresistible house. Crowds looking for a "free show" are not discriminating, but buyers are.

- Yes
 No

11. Do you dress up your model house?

There's no such thing as a model house that looks too good. You can't sell a buyer until he can visualize the house with himself living in it. Lawns, shrubs, trees, fences—and good furniture—help.

- Yes
 No

12. Do you utilize part of the model house or garage as a sales office?

You can build up prestige, privacy and atmosphere if you set up your salesmen in separate sales buildings, temporary or permanent, apart from the model house. It puts buyers at ease.

- Yes
 No

Answers to the quiz above: 1. Yes; 2. No; 3. Yes; 4. Yes; 5. Yes; 6. No; 7. No; 8. Yes; 9. Yes; 10. No; 11. Yes; 12. No. If you've answered all 12 correctly you excel at good merchandising. Ten correct answers give you a superior rating. You are doing pretty well with eight, but below seven you need to brush up.

Trade marks, well designed and easy to remember, are used in advertising, stationery, signs, etc., to build public recognition of builders.

You've got to bring the buyers out

Blow your own publicity horn

The most important thing about publicity—is to get it.

You can't buy it, you have to create it. Houses are newsworthy; your local newspapers and radio stations need and want stories about your houses, your buyers, your firm, yourself. Make news that interests readers and listeners and they'll be out to your house to see what all the noise is about.

Acapulco Derby winners *made* news:

- "Free Moving From Anywhere in the World" hit local news pages, cost little.
- A bull-dozed playfield took children off streets, made friends of parents and editors.
- Model house, used for fund-raising charity tea, was news for weeks, goodwill forever.
- Barbecue contest on model house patio, dramatized outdoor living, made food pages.

In smaller towns, you can know editors and broadcasters, be your own publicist. In big cities, for a fee you can hire experts with news sense and press connections.

Ted Brooks



Television covers model house opening; student tours (right) make talk at home

Nine rules for publicity releases

1. *Don't jump the gun. Time your promotion so that visitors see a completely finished house in perfect order.*
2. *Don't tie publicity to advertising. When both run the same day (often on the same page), you've sent two men to do one job.*
3. *Get good photography. It costs a little more, but it pays. Not all photographers are experienced in photographing houses. Be sure yours is.*
4. *Floor plans that don't match accompanying pictures make editors mad, usually land in the waste basket.*
5. *For big, or significant, projects, hold a*

- press luncheon or dinner at the development. Supply transportation if needed.*
6. *Be truthful. The editor takes the raw material; if it is incorrect or dishonest, you can fool him—once.*
7. *Small town weekly papers have limited engraving budgets and facilities. Engrave your own when you can.*
8. *Never, never, demand publicity on the strength of the advertising space you have. They're separate functions; keep them separate.*
9. *Don't expect publicity to sell houses. The best it can ever do is get people to look at your product. After that, it's a sales*

By J. P. Lohman, whose firm does publicity for a long list of New York and New Jersey home builders and real estate agents.

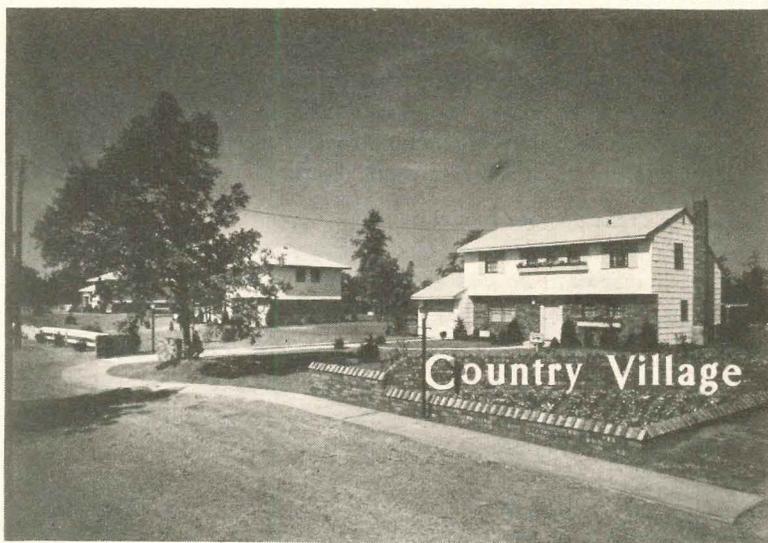
Good gossip features draw model house crowds

A show house will draw big crowds if you have included plenty of "gossip features". To get one woman to tell another woman about your house be sure to give her lots to talk about. Favorable gossip can help you.

Women will be sure to act as your salesmen if you show them a new kind of elevator oven, for example, or the latest built-in refrigerator, the best decorated family room in town, or almost any new feature that is really new and interesting.

But women are smart and won't fall for foolish gadgets that are overly expensive. So keep your talking points sound and reasonable as well as new.

W. Conrad Kimball



Well groomed models draw heavy traffic from adjacent main road

Smaller builders promote magazine houses, too

Almost any builder can cash in on the publicity of a consumer magazine house. Many smaller builders mistakenly believe that only the 100-house builders can attract the attention of a big magazine. This is not so.

What the magazines want is to be presented in a community by an alert, progressive builder who will do a good job of building their house and showing it. Don't wait to be invited. Write to several editors of magazines which have featured houses in the past, tell them about your work and send photographs of your magazine house. But get good photographs, show your best neighborhood and describe what kind of neighborhood you are building next. Plan far ahead, as magazines often work ten months or more in the future.



Magazine house makes builder part of national campaign, builds local reputation

How to get the most out of a magazine house

1. Build the house as it was designed. Local conditions may dictate variation in materials but first get approval of magazine and/or architect.
2. Build more than one. Be prepared to duplicate the house if you find buyers who want it. Don't make it a one-time operation.
3. Plan the promotion around a central theme.
4. Set up a promotion schedule and a timetable, and follow them.
5. Show the house to best advantage. Landscaping, furnishing and facilities for visitors should be ready before the house is opened.
6. Cooperate with others interested in the house; i.e. lender, subs, utilities, appliance dealers, etc. Make it a joint enterprise, to amplify the promotional impact of the house.
7. Be ready to sell. Channel your traffic to your sales force as well as to your sales features. Be prepared to quote costs, financing and availability of the promotion house.

Advertising: how much, where, and by whom?

What should you spend for paid advertising?

Consensus of the NAHB convention merchandising session: 1¼% - 1½% of volume for large builders, sometimes less for small operations. Most budgets go to newspaper display space, usually on a "stepped" basis. "Every other day the local papers feature real estate sections." Some builders back up this main effort with classified ads on other days.

Alfred Halper, of Newton Center, Mass., (a Derby winner) used local radio ads successfully. "Spots" are popular on many high-interest local shows.

Most newspapers and radio stations provide copy and art services for small budgets. Use them. When deciding ad copy, consider what you must compete against. Horace Williams, Trade-in Winner from Dallas, reminds: "Ads that dominate classified columns, must be much larger when run on display pages." Where advertising space or time is scarce, agency services cost the most. Under no circumstances, otherwise 15% of billing is usual. (Small budgets may be handled on a fixed retainer basis.) Builders find professionally written ads pull better, and a similar problem operation is subcontracted to a specialist.



Agency prepared art and ads get more readership



Julius Shulman

Signs are ads, too, should be designed by experts

How you can best use an ad agency

1. Give the agency the best product you can produce. There's nothing of black magic about advertising; it is just the presentation of a product to people in the market for that product.
2. Don't write your own ads. That's your agency's business. Take advantage of their knowledge and experience.
3. Don't expect good advertising as a regular thing on short notice. Give the agency time enough to do the job well.
4. Don't be arbitrary about size or frequency of ads. A good advertising program should have flexibility to meet changing needs.
5. Don't begrudge the time spent to work out a well-planned program.
6. Don't buy any type of advertising without consulting your agent.
7. Don't expect the impossible. Advertising cannot close the deal (see similar caution about publicity, No. 9 opposite).

Notes by Peter J. McKenna, Wm. H. Von Zehle & Co. NY ad firm, specializing in real estate ads.

Sell when the customer wants to buy

Retail stores are open at least one night of the week in over 80% of US cities.

The reason is simple: people like to shop at night. The entire family is together, they have leisure time. Home building is now learning that the model house is just as appealing to these families as the supermarket. Often the model house looks more glamorous at night. Walter Tally, in Atlanta (another Derby winner) now sells more houses in the evening than he does during the day. Sampson-Miller found evenings especially valuable for closing sales (you need both husband and wife for the clincher).

Two extra sales forces: subs and manufacturers

When Bisanz Bros. opened their model houses in Minneapolis, all their major subcontractors were present to answer technical questions about their particular specialties.

A preopening day meeting with all subs and suppliers was used by E. J. Plott, of Canton, Ohio, to coordinate sales and promotional efforts. Plott's 1955 models featured electric heat, an innovation in Canton, and the local utility had men at the model house to explain the system and to estimate costs.

Pardee-Phillips, of Los Angeles, one of the two national winners in the Acapulco Derby emphasize nationally advertised products in their houses by using signs inside and outside the model house with an "as advertised in LIFE" theme. Manufacturers spend millions of dollars to "presell" their products. Smart merchandising men say you can put this advertising to work selling your houses if you use "as advertised" displays.

Model house tips from Chicago

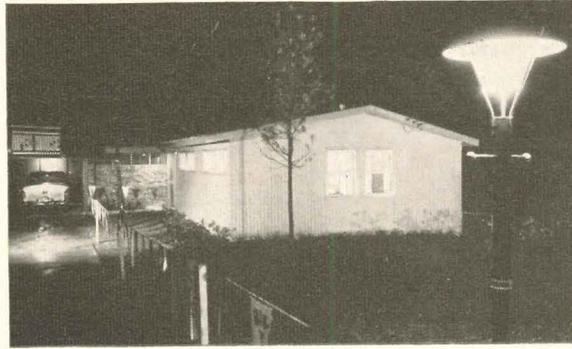
Model house ideas reported from the merchandising session at the 1956 NAHB convention:

1. *Furnish your model at your own expense. Furniture stores, on cooperative deals, tend to overload rooms, make them look smaller.*
2. *Label all "extras" not included in the basic price clearly and specifically as extra cost items.*
3. *Hire cleaning help. Salesmen often ignore maintenance chores.*
4. *Use signs and/or tape recorders to point out features easily overlooked.*
5. *Redecorate as often as appearance requires. Don't let anything get rundown.*

Photos: Bob McGinnis; C. F. Rank



Glass walls in model house give viewers unique look every room from outside.



Night lighting can be dramatic, makes house stand out, background disappears.



Meeting of subs, salesmen and others on team before opening lets each share in planning promotion.



Product displays feature familiar brand names, take advantage of buyer's confidence in them.

You've got to keep them sold, and start them selling their friends

Turn complaints into good will

Keep your buyers satisfied.

Once the home buyer has moved in, too often his only contact with his builder is to phone in a complaint. But when repair service is fast and cheerfully made, you've gained a booster.

Sampson-Miller's complaint system is newsworthy. The steps:

1. On move-in day, a service expert checks everything in the house with the buyer, notes every flaw, has buyer sign report.
2. Call-back in 30 days is made by service truck. First list is checked, anything overlooked is fixed on the spot.
3. Six months later, final check is made for flaws that may have been late in turning up.
4. Guarantee on workmanship and products is for full year, but adjustments will be made beyond this if good will is involved.

Best advice: don't be arbitrary about repair deadlines. You need boosters more than you need to win an argument.

Checkup visit makes sure entire home is ship-shape and customer is satisfied with treatment.



Warranties are frequently used, often are issued through local Home Builder Association office.

People buy neighborhoods

Second-time buyers want more than just a house. They buy neighborhoods, a whole new way of life.

For the small builder, this means keeping to locations that have desirable schools, churches, shopping, recreation, etc. For the volume operator, it may mean helping to provide these facilities in, or near, your project. A donated site (Edward Miller, of Tacoma) can provide a public library or new church, which buyers want to be near.

Swimming pools and community buildings were used by Derby winners from California to Massachusetts to add sales appeal. Others help buyers in their projects organize civic groups to spur local governments to act on neighborhood improvements.

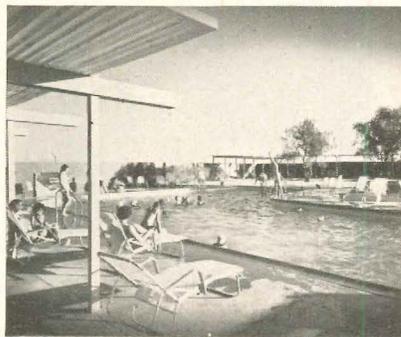
Comments one big builder: "We sell our home buyers basic shelter, yes; but in addition we sell them investment, neighbors, playmates for their children. We sell stores in which to shop, schools in which to learn, churches in which to worship. In short, we sell a way of life."



Church in Tacoma is on builder-donated site, adds to desirability of entire area.



Firehouse dedication had builder back as chief speaker year after project sold out.



Swimming pool, owned by, and reserved for local residents is popular sales feature.

Help your buyer feel at home in his new house

Brand-new home buyers are apt to be changeable. They've just altered their whole way of living and often are not sure they like it.

Successful merchandising smooths out these new problems for them, creates a community out of a group of houses, and builds an unpaid sales force. Walter Tally made a positive asset out of raw looking front yards by sponsoring a contest for best site improvement. Leonard Bisanz holds a country club party for all buyers in each block, so they can get acquainted, and sends gifts to every baby born to residents. Reprints of national and local publicity are sent to all, with a note: "Look what they're saying about your house."

Fred Swanda was also a sponsor of builder-paid-for get-acquainted parties for groups of new buyers of his Tulsa houses.

Photos: Pittsburgh Press, Julius Shulman, Industrial Photographer



Total strangers become neighborhood friends at builder-sponsored parties

What do your fellow citizens think of you?

The answer to this question is more important to a merchandising program than you may think. The point: men who throw themselves into community work build up friends and people like to buy from friends. Derby winners like Clarence Gosnell, E. J. Plott, Tod Sloan, Tom Mastick and Arthur Ehrlich are as widely known in their communities for civic, charitable and religious activities as for the houses they build.

One Virginia builder, after the NAHB convention merchandising session, marveled:

"You realize what a wonderful thing it is when a builder is appointed to a planning commission, when you remember that such commissions in the past were usually set up to protect the community against our industry."

Service to the community is the mark of a responsible, mature, industry.

Young boosters put builder on sports pages. He backed team.



Civic parade is another chance to show model house

To sum up:

LIFE Publisher Andrew Heiskell, summarizes home building's merchandising problem:

"You are not yet at the stage where your development is going to be controlled by marriage or birth statistics, or anything like that. You can still develop to a large extent by virtue of your own efforts and by virtue of your own intelligence.

"In each community the leaders of the home building industry have got to make extreme efforts—far greater than leaders of other industries—to take an active part in the community. In today's world, it is those who build a reputation through action at the community level who also build a reputation for whatever work they do. Your industry must do a terrific job of merchandising not only the product, but the reputation of the builder and the manufacturer." / END



Long gallery runs beside living areas. Its walls, like all glass used in house, have louvered panels to catch breeze. Redwood, terrazzo, marble, Tennessee cragmar and glass are used throughout.



Kitchen boasts double helping of appliances to serve formal and informal dining areas, dining terrace as well. Island holds range units, has side flaps to enlarge it. Birch cabinets have circular shelves, sliding racks.



A house for Florida . . . shows a flair for fashion

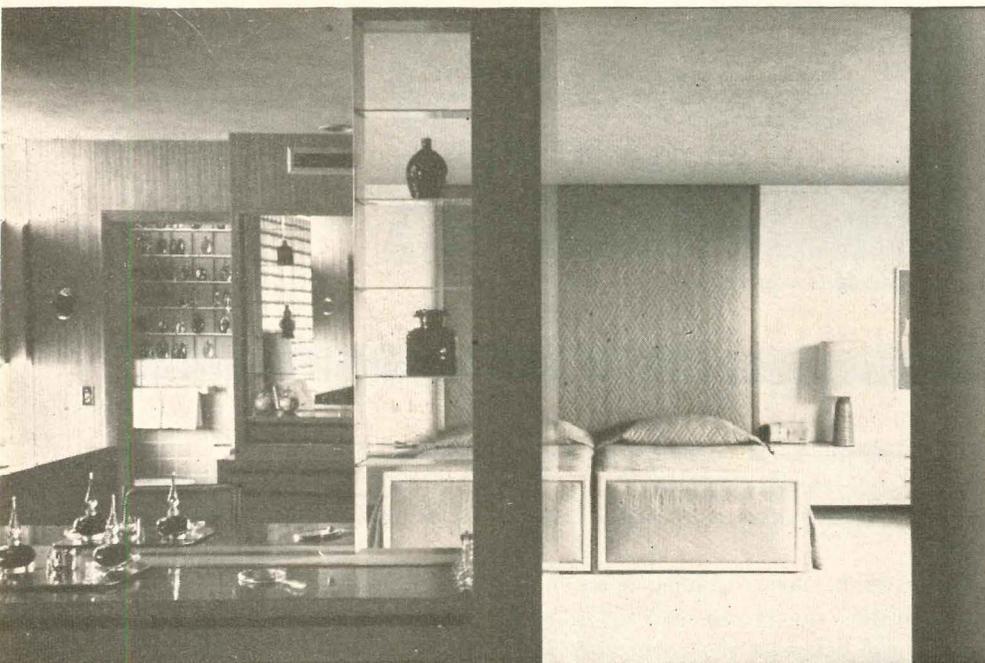
Master bedroom (below) is decorated with texture, rather than pattern, has quiet richness in keeping with architecture of house. It is reached through dressing room and bath (reflected in mirror, left).

A sure sense of style unifies and enriches this serene ocean-front house. First of all, it ties together the house and its site, then incorporates the interior furnishings into the over-all plan.

A sandpiper that appears and reappears in the decor symbolizes the coordination. When *Town & Country* featured the house, they called it the "Sandpiper House."

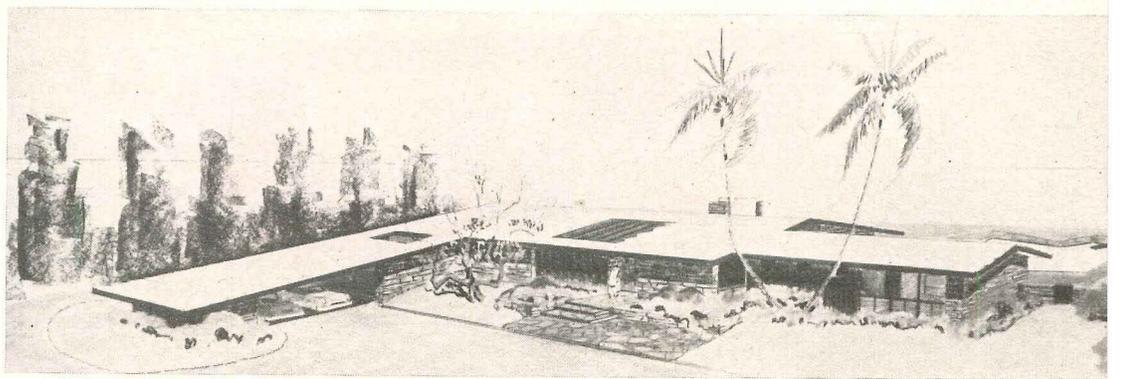
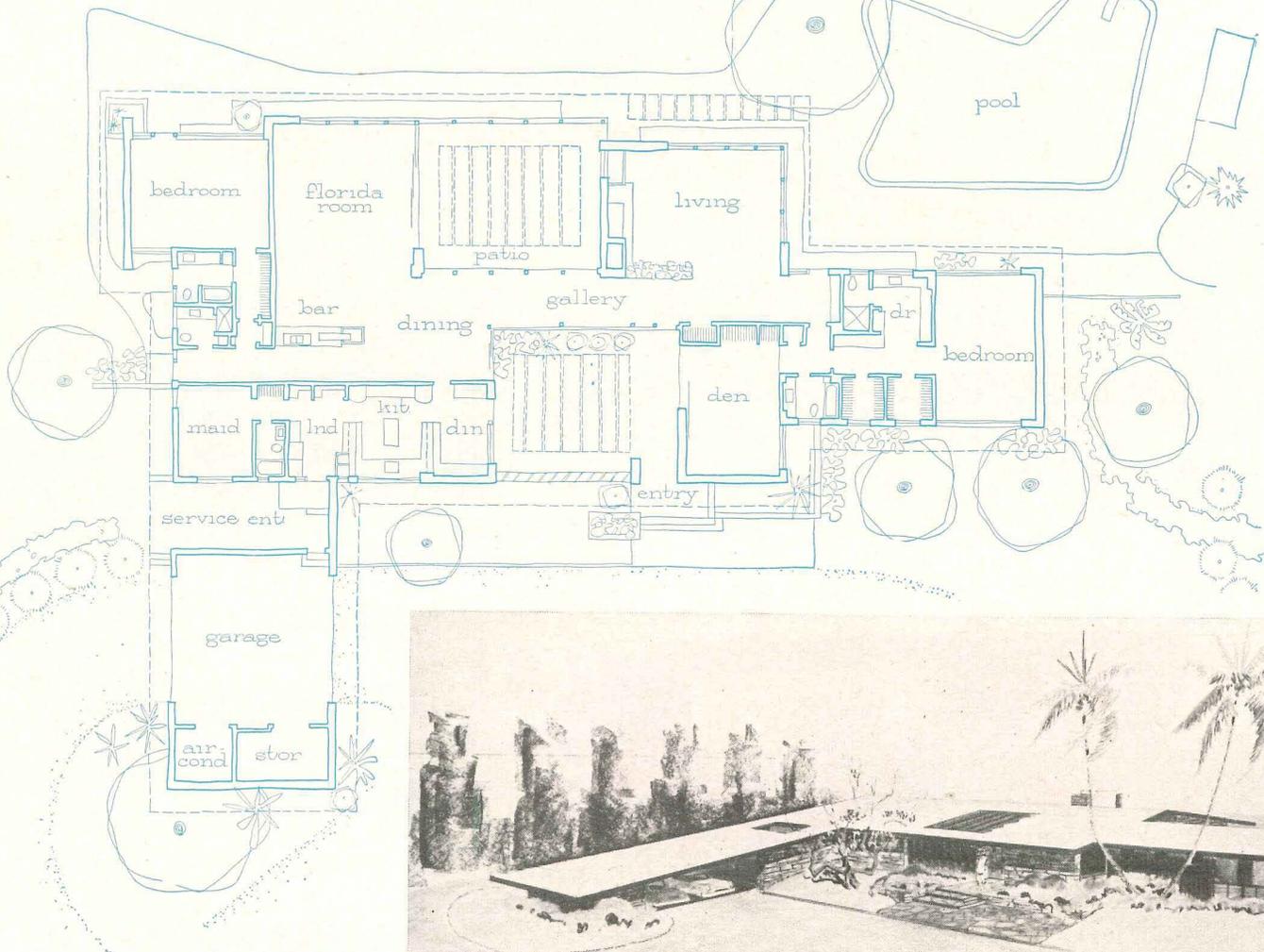
Tile floors, redwood and large glass surfaces are completely contemporary, yet the house has the elegance of another day, achieved by simplicity of design and richness of detail.

An interesting note—the architect repeated the rough cragmar of the exterior on an inside hearth—but it was highly polished, in keeping with the elegance of the decor.



ARCHITECT: Wahl Snyder
BUILDER: Ed Ricke
DECORATOR: Harbor House Interiors
LANDSCAPE ARCHITECT: Frederic B. Stresau
LOCATION: Miami Beach, Fla.

Architects' plan separates entertaining and living areas for privacy. Den serves as a third bedroom—redwood door slides on track, closes off entry to patio. Garage has two entrances so drivers need never back up.



Exterior was designed to fight Florida sun; white roof is vermiculite; walls and paving, Tennessee cragmar—a stone whose colors range from gray beige to deep mulberry, helps offset glare.

Semiroofed patio faces ocean, is completely screened (even between redwood roof beams)

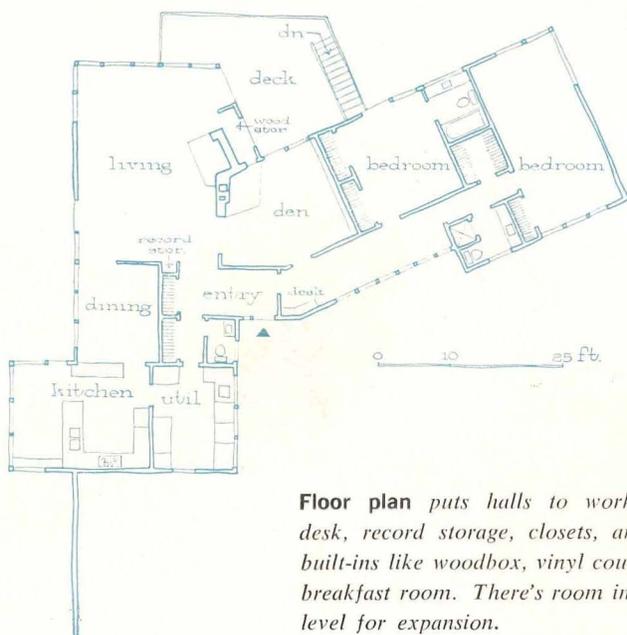
Photo: courtesy of Town & Country





Living room is almost entirely glass except for the massive stone fireplace, which balances glass areas

Sun, sea and sky are part of the plan



Floor plan puts halls to work with desk, record storage, closets, and has built-ins like woodbox, vinyl counter in breakfast room. There's room in lower level for expansion.

This house's reason for being is location—and the architects have wisely subordinated all else to get every inch of value from a good view.

Elegant in detail, the house evidences a sophisticated enjoyment of natural materials in its repeated use of stone, columns and plywood walls.

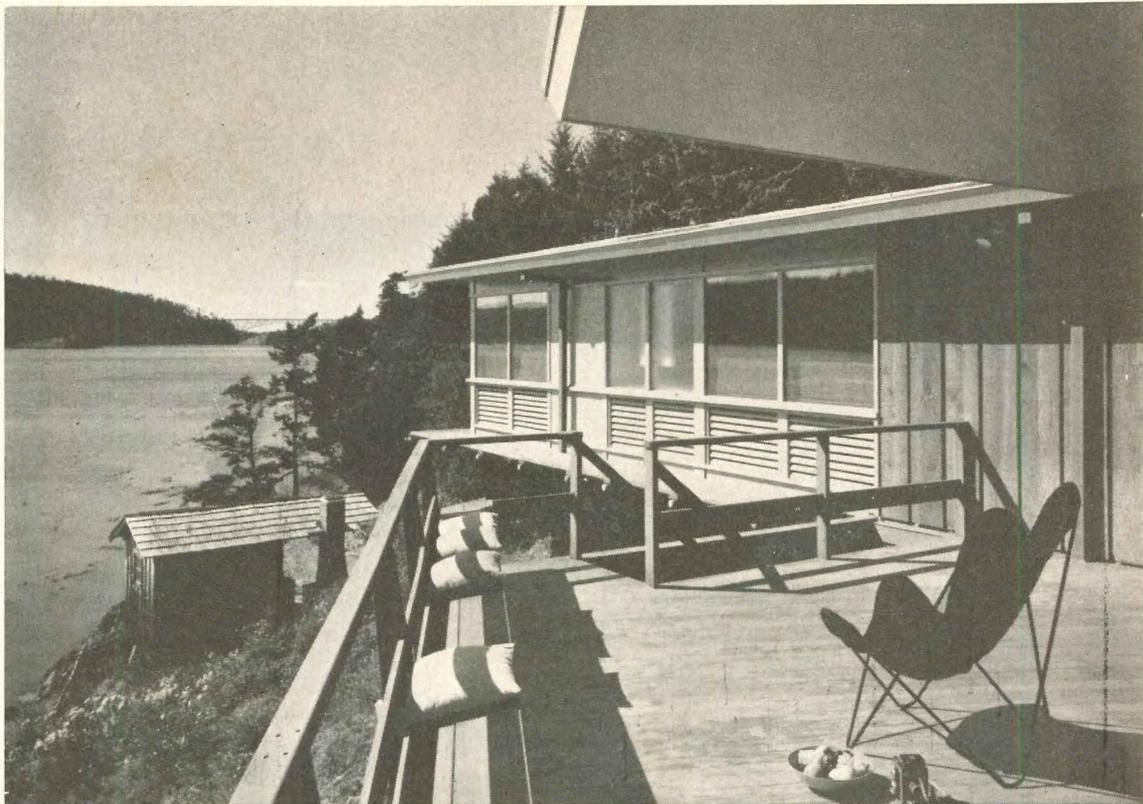
Color is a unifying element. The color scheme, taken from the outdoors, flows serenely through the house, with bright touches in pillows and accessories. Each room is in harmony with the neighborhood and all are in harmony with the site.

The lower level, with an "outdoor room," whose "walls" are marked by columns, and large storage areas, provides breathing space for future expansion. (Lower level not shown on plan, left)

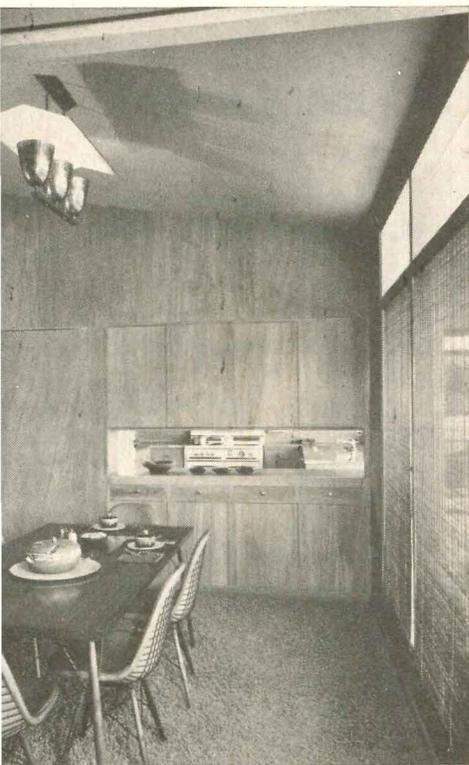


*a book-lined balance to the
lled living room. Sliding doors
off to serve as a guest room.*

Photos: Dearborn-Massar

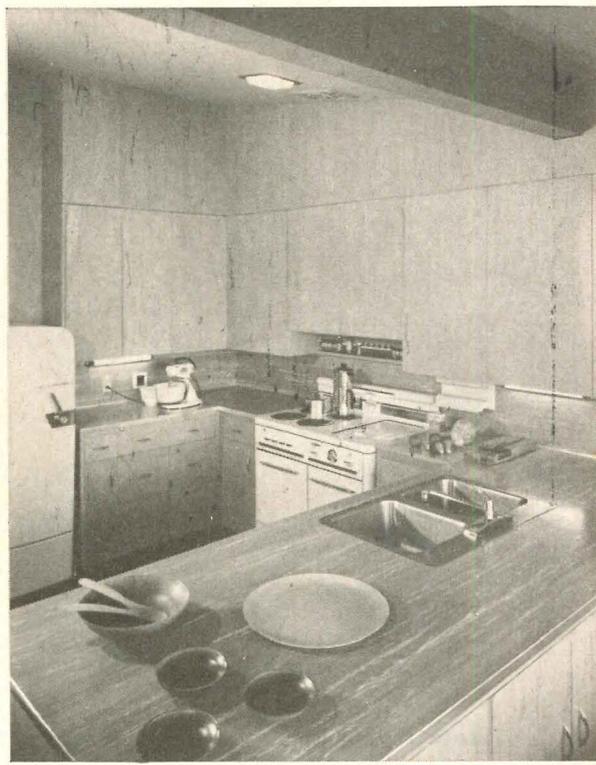


*ck is an unpretentious platform
oying the sun and air. Another
ces in opposite direction so sun-
can always avoid wind.*



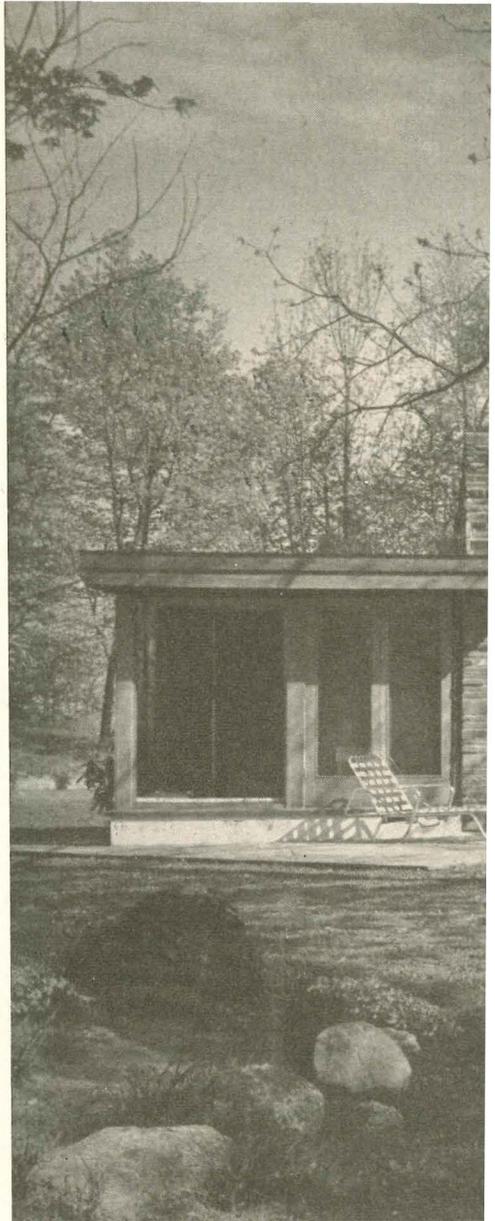
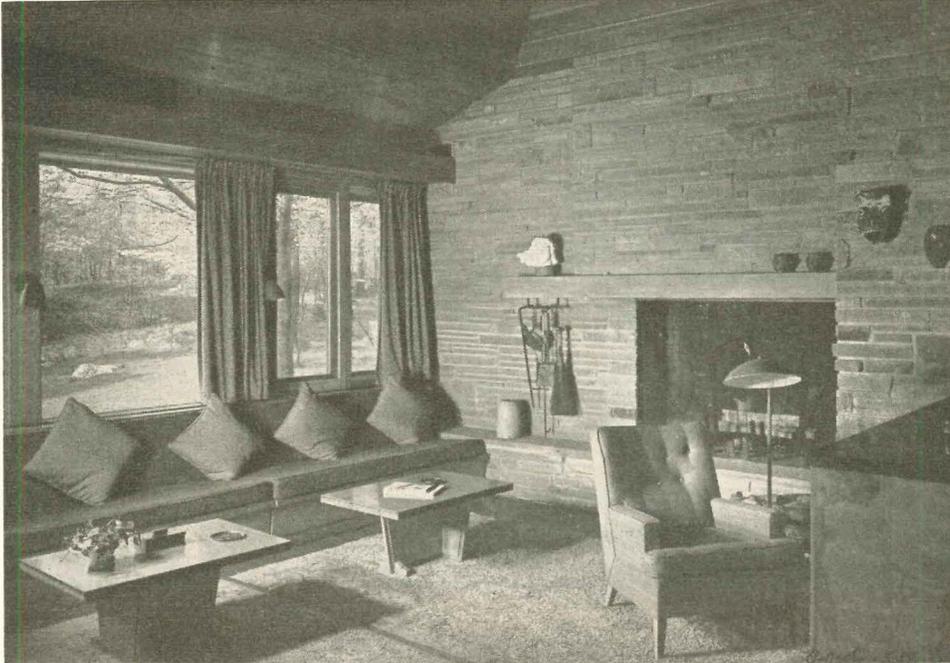
*"Formal" dining area (left) is acces-
sible from kitchen via pass-through.
Bamboo screens the bright sun.*

ARCHITECT: Tucker & Shields
BUILDER: A. Nelson & Son
LOCATION: Yokeko Point, Anacortes, Wash.



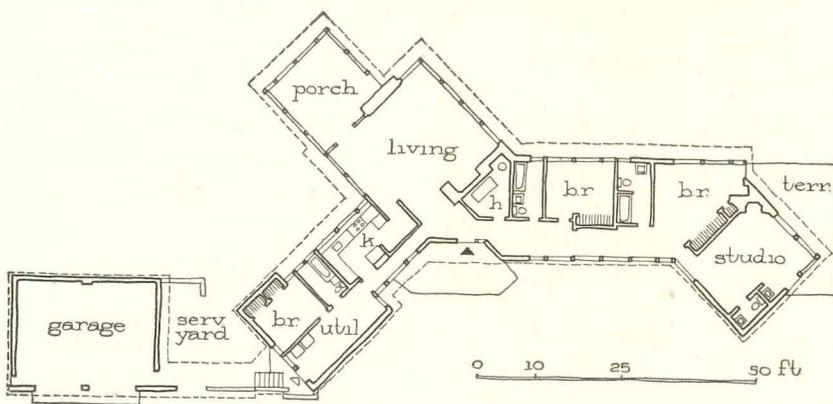
*Kitchen (right) has a peninsula sink.
Large enough to handle heavy load of
entertaining, it opens on informal din-
ing area and sun deck.*

Photos: Gottscho-Schleisner



Living room "furnishings" depend largely on architectural structure—eastern stone, polished cypress ceiling, precisely defined windows—for interest. Built-in sofas save valuable floor space.

Ship-shape precision marks this many-angled house



Layout shows how angles are used: service yard is tucked into space between house and garage. Studio doubles as guest bedroom. Utility areas of kitchen are cut off from view.

The plan of this house sets "boxes" at angles to accomplish two things:

1. It gets maximum light and view for every room.

2. It saves fine old trees, which are tucked into the pockets created by the angles of the rooms.

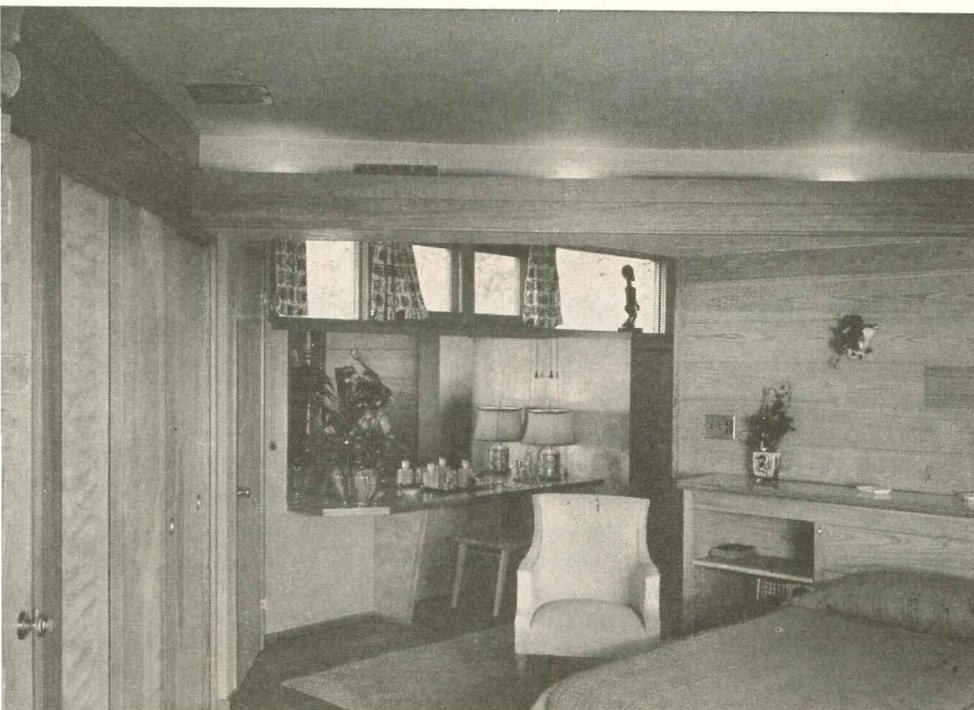
One of the most exciting features of the house is its use of built-in—which almost eliminates the need for free-standing furniture. Some built-ins are used as room dividers, too.

The living areas of the house face west in order to get the view (and the breeze) from the adjacent lake.

The house rests on a slab. At one point is the foundation dug more than 18" —and the entire under side of the house is a return air plenum. Heating system is forced warm air.



Clean-cut lines, polished wood, built-ins, economical use of space, give this interesting house the trimness of a taut ship. Its sleek exterior contrasts with wooded setting.



ARCHITECT: Edgar A. Tafel
BUILDER: Daniel Tobin
SPECIAL MILLWORK: John T. Lyman
LOCATION: Ridgefield, Conn.

Master bedroom needs only beds and chair to furnish it completely. Built-in head board, dressing table and closets are spacious, carefully planned, make small room act like a much bigger one.



Living room seen from entrance has uncommonly spacious feeling, remarkable in a house of only 800 sq. ft.

Puzzle: can you spot the five best-selling features?

All this is packed into a house that sells for less than \$12,000:

1. Floor-to-ceiling fireplace wall.
2. Floor-to-ceiling window wall (with door leading to paved terrace).
3. Sloping ceiling with beams in sharply contrasting color.
4. Pass-through to kitchen with snack bar.
5. Built-in kitchen appliances (gas range and oven with hood and ventilating fan, garbage disposer, refrig-

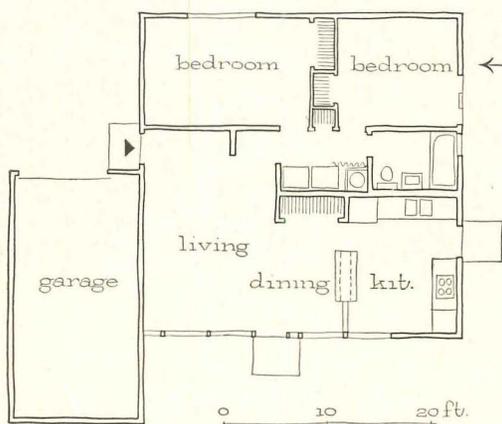
erator-freezer combination).

Result: "Phenomenal sales now. Before extra features were added sales were indifferent," the builders report. Not only that, they say, but buyers now average considerably higher earning power than earlier. This makes it easier to process mortgage applications. Today most houses in the project are sold on FHA rather than VA terms.

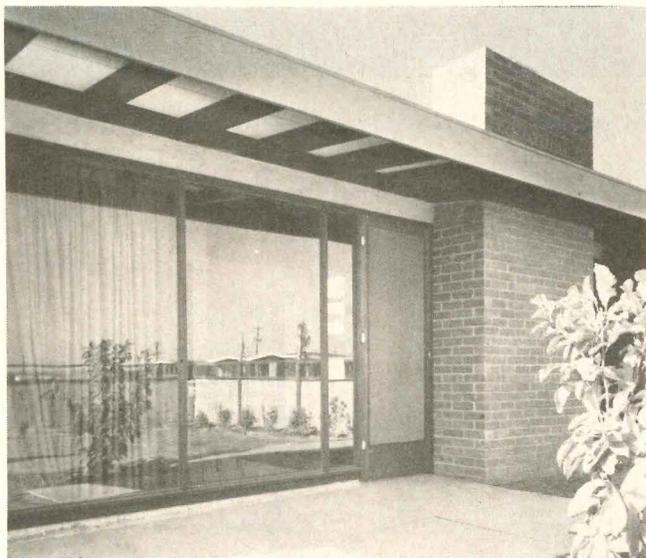
BUILDER: American Homes Co.
ARCHITECTS: Anshen & Allen
LOCATION: Broderick, Calif.



Front of house has clean lines, landscaped lawn, fencing to lot line. This side of house contains the two bedrooms.



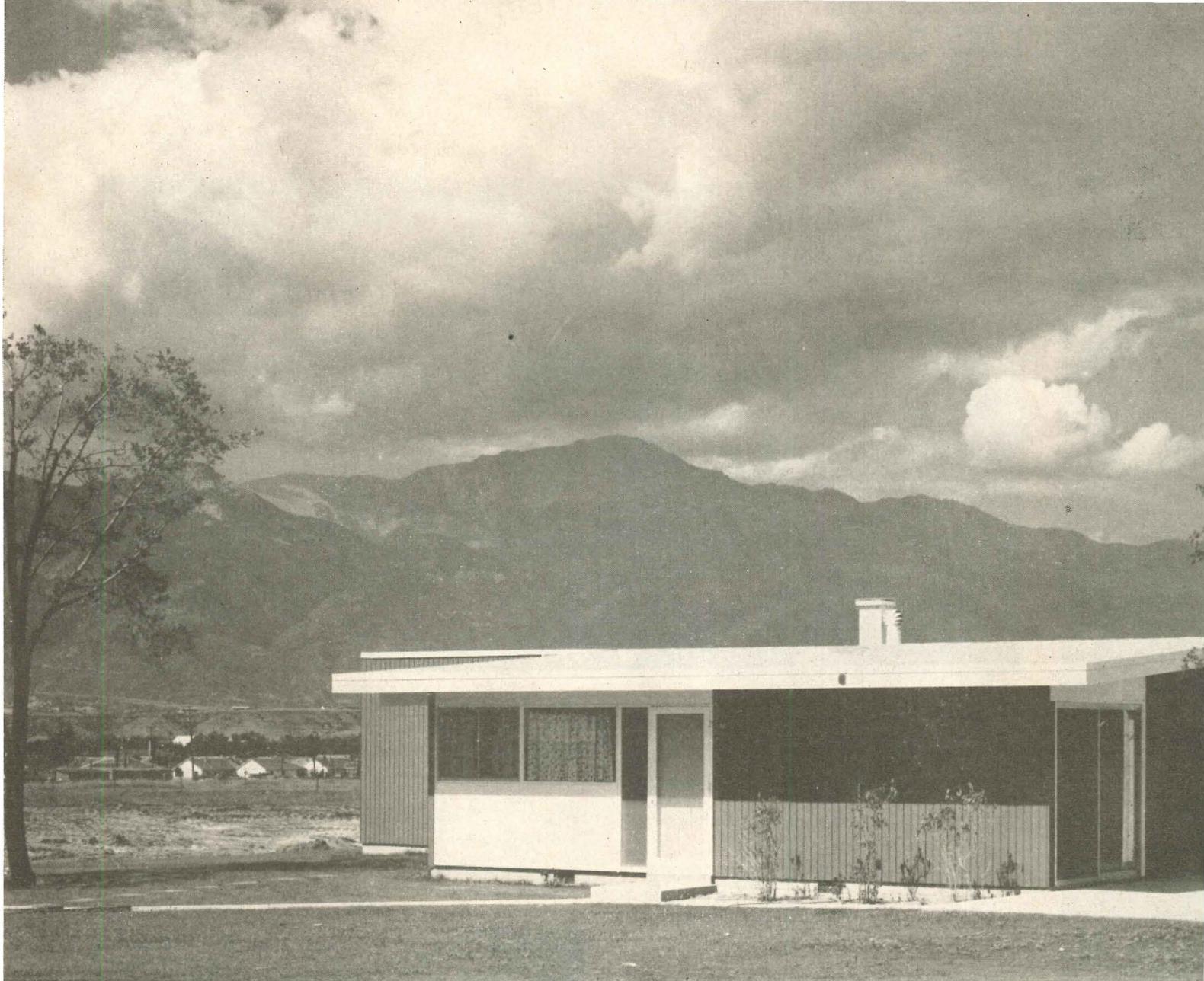
House is 28'-3" x 28'-3" square, plus carport. Two-bedroom house sells for \$11,750 (three bedroom, two-bath version costs \$13,100).



Indoor-outdoor living is provided by terrace off living room at rear. Window wall reflects fencing around back yard.

Built-in laundry is provided in hallway where it serves convenience, saves space.





Panelized exterior simplifies construction, looks neat. Garage at right, with recreation wing, left. Windows and glass doors have sliding aluminum frames.

Here's a house with "everything"

An imposing backdrop of Colorado Pike's Peak is just another added attraction to this house whose builder offers an unusually wide array of features.

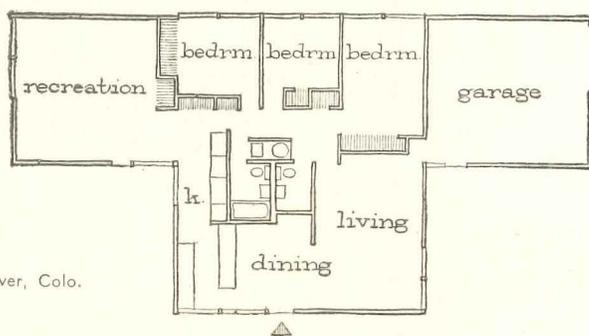
For a starter, the cost of this 1,450 sq. ft. house is \$16,646. Then here are some of the stand-out items included:

Gas-fired incinerator in the utility room that houses the 1½ baths.

All copper plumbing—the cost was saved by keeping it all in a small area.

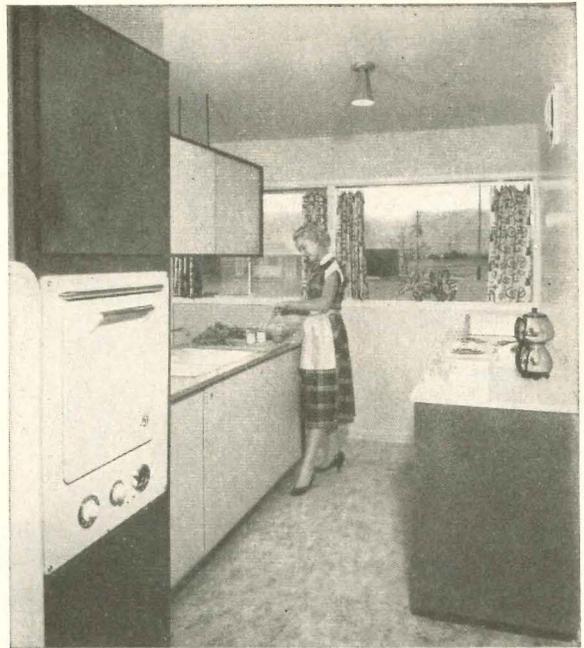
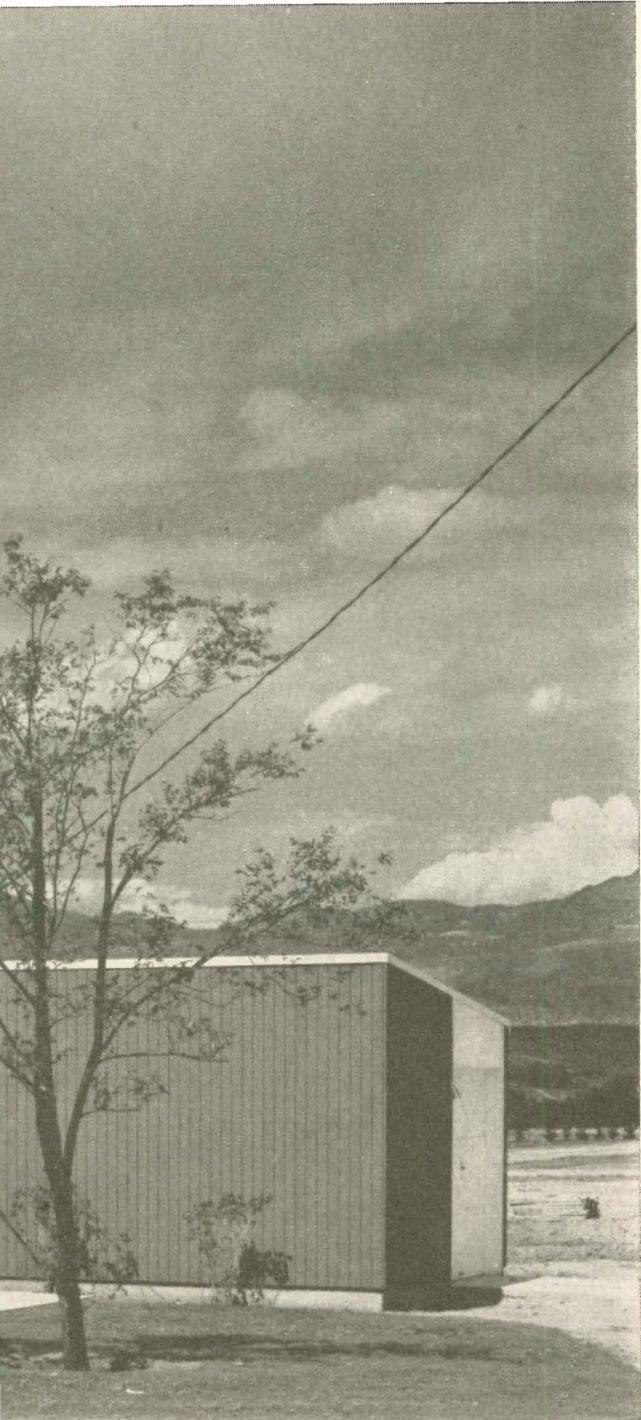
Built-in TV antenna and three plug outlets in the living room.

Three 220 v. outlets for clothes dryer, air-conditioners, and 26 duplex plug outlets.



ARCHITECT: Joseph Marlow, AIA
 BUILDER: Gamble Building Co., Denver, Colo.
 LOCATION: Colorado Springs, Colo.

Tidy plan gives option of recreation room and/or garage at either side. Living space is 1,450 sq. ft.



Long kitchen has built-in range, oven, is open to dining area. Hanging cabinets, big windows lend spaciousness.

Living room, open to dining area, accents the clean and simple plan of the house. Light fixtures are big sales items.



Photos: Guy Burgess

or \$11.48 per sq. ft.

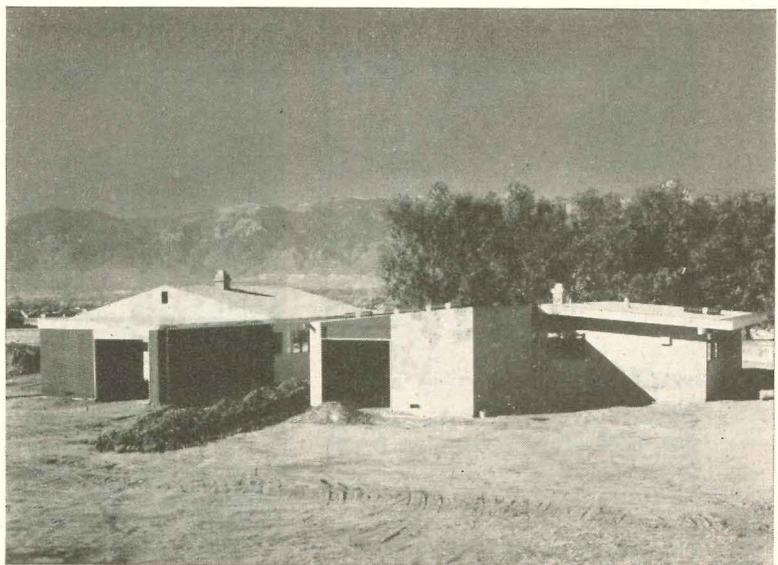
haust fans in kitchen and both baths.
electronic control of perimeter heating.

ple flooring in the recreation room
: dancing and playing.

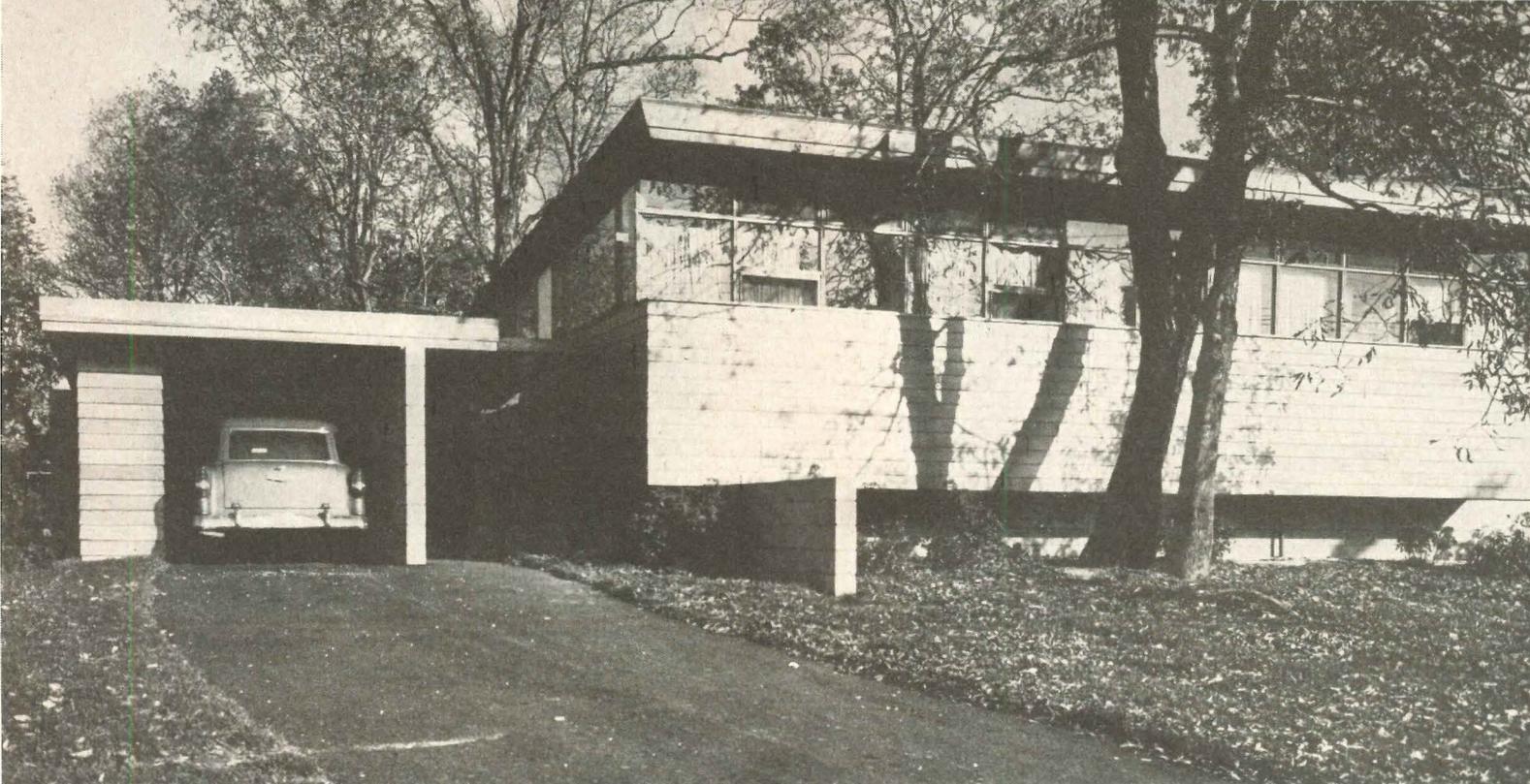
Using a basic floor plan, the builder-
architect team offers a number of simple
t effective variations of this house. The
in can be flopped for kitchen at right
left. Garage and recreation room are
tional, can be had on either side.

Roofs may be either truss or rafter
nstruction. In the truss roof, a higher
ch than the rafter, truss members are
lt and ring-connected for optimum
length.

About 50 of the houses have been
d. Price of the house with recreation
om and no garage is \$15,446 (\$10.65
: sq. ft.). With garage only: \$14,846.



Two roof types can be had: truss construction (left) or low-pitch rafter roof. Garages (foreground) have work area and built-in work benches.



Carpport is on side of house, not in basement. Result: no drainage problems, no cold bedroom floors, and a long and low house silhouette

Split level design gives new twists to popular plan-type

By taking the garage out of the basement, Architect Joe Salerno produced four major variations on the usual split level plan:

1. He put the playroom partly underground, thus made his house look lower and longer.
2. He gave his living areas direct access to the garden.

3. He put the car near the kitchen and on the same level with it.

4. And he avoided the usual drainage and insulation problems that go with basement garages.

You can find plenty of other fresh ideas about split level design on these two pages. Most importantly this house shows how handsome a split can be.

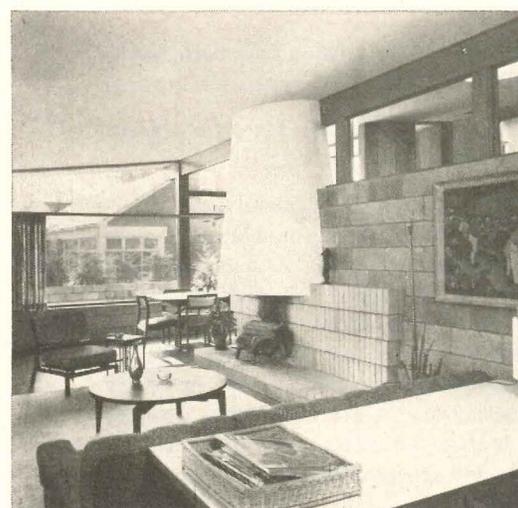
Photos: Pedro Guerrero



Shed roof bridges change in level gracefully, thus unifies the house. Retaining walls simplify grading.



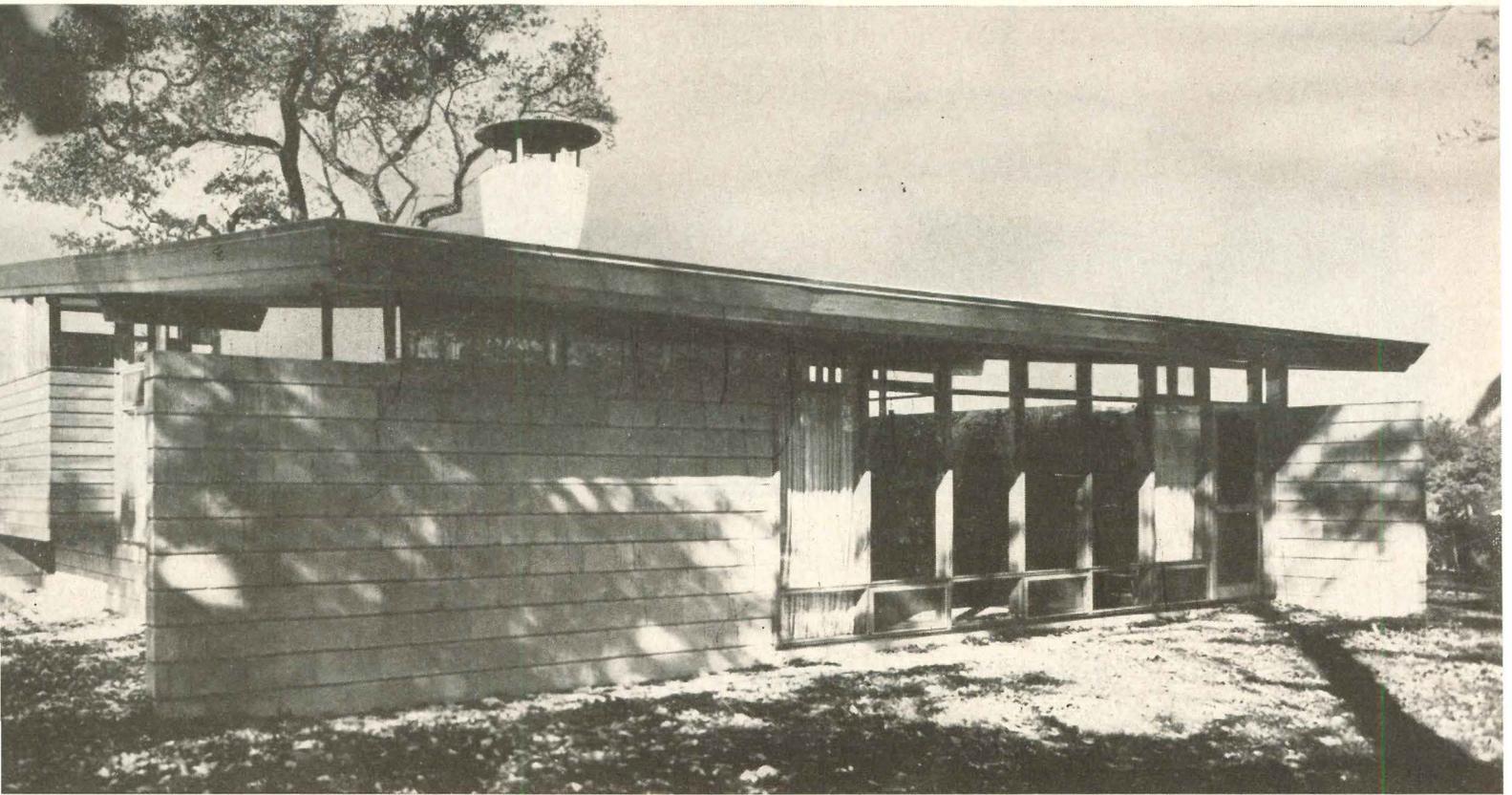
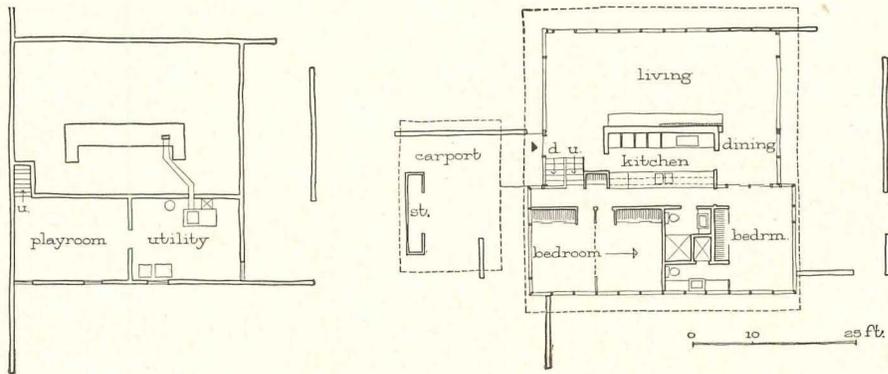
Central kitchen controls all areas of the house. Funnel-shaped exhaust stack serves both fan and flue (right).



Fireplace hood is front half of exhaust stack which contains flue as well as fan to remove kitchen smells.

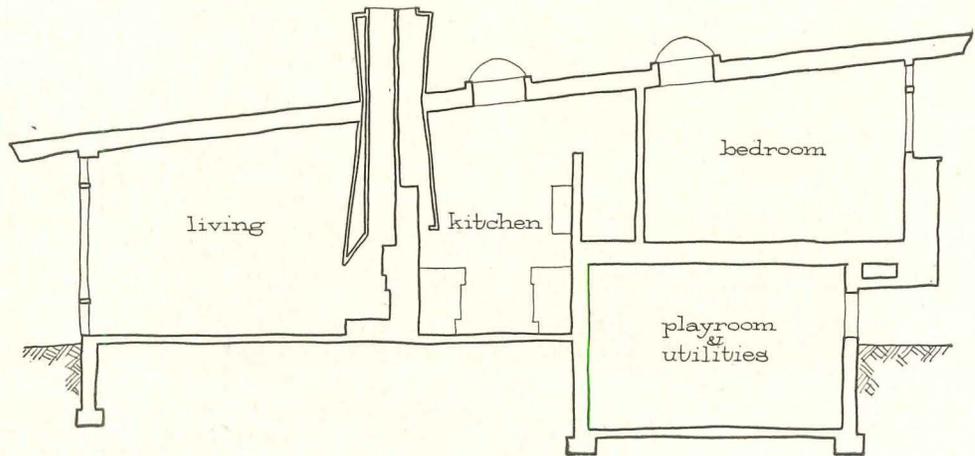
ARCHITECT: Joseph Salerno
 GENERAL CONTRACTOR: Nicholas Del Torto
 LOCATION: Port Chester, N.Y.

Level plan arrangement shows kitchen in controlling position, stairs finished to one side (to keep circulation out of living area), carport next entrance.



ing of house was worked out to
 e living areas direct access to rear
 den. The lot is only 85' wide by
 0' deep.

ction explains how lowest level
 s dropped to put living area on
 ide with garden. High windows
 e ample light to playroom. Cantilevered
 bedroom floor further empha-
 es horizontal lines of street facade
 e opposite page).

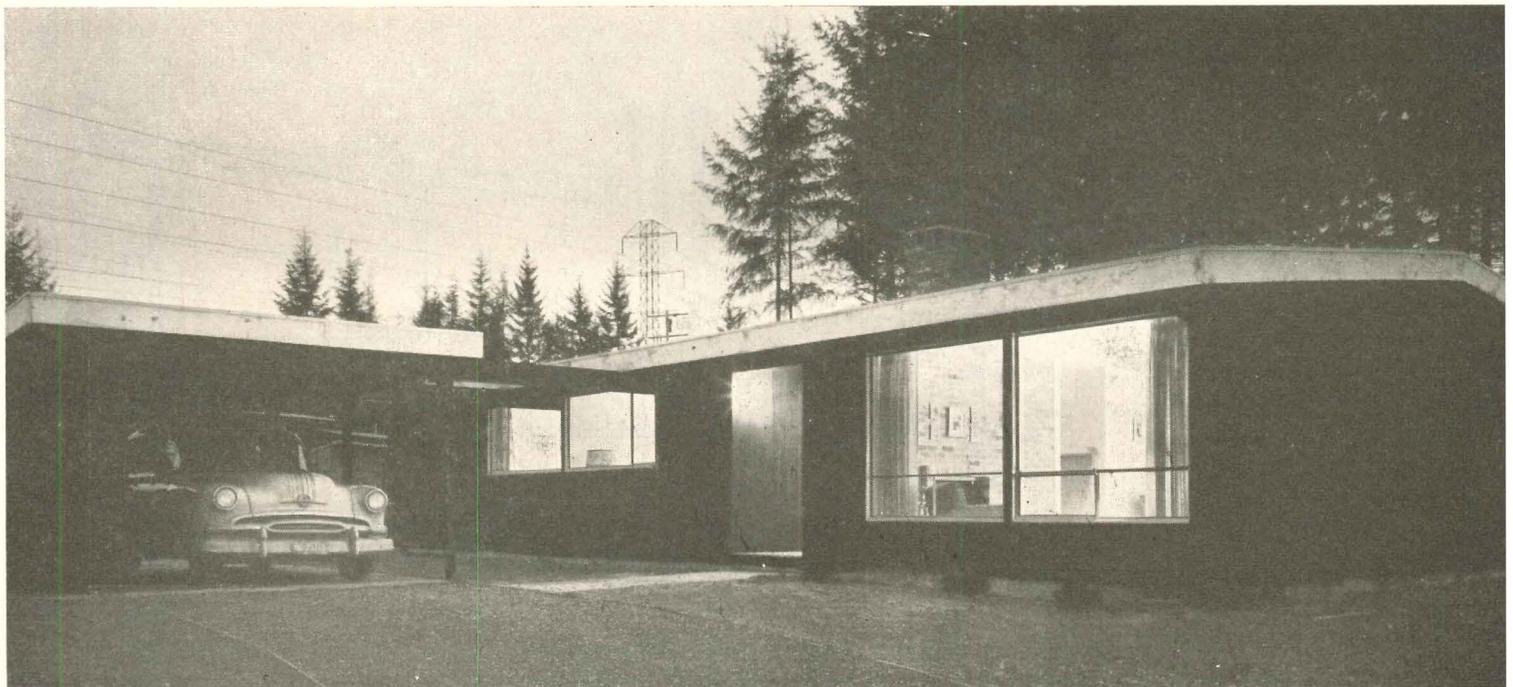




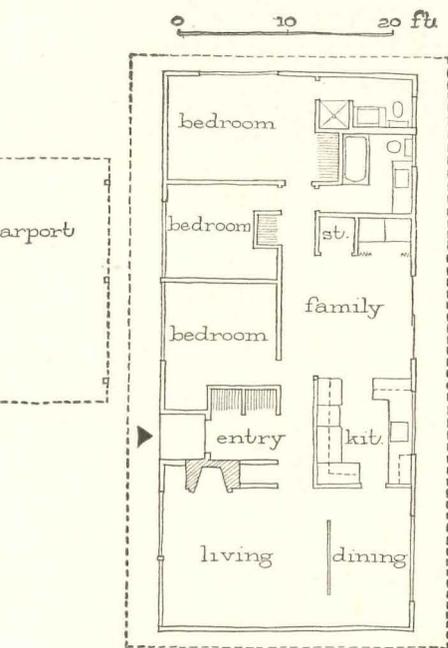
Sliding glass doors open from multipurpose room on to paved terrace. Room can serve as dining room, as shown, or as family activities room

Even a small house can have a big multipurpose room

Carport with storage unit is at side of rectangular-shaped house, handy to single entry



DESIGNER: Barth & Watchie
ARCHITECT: Gene Zema
LOCATION: Seattle



Excellent traffic flow is possible with this floor plan. House is only 23' x 52' but includes two full baths, covered entry and front closets, two large living areas. Laundry is close to baths and bedrooms, its noise far from living room.

Photos: Art Hupy



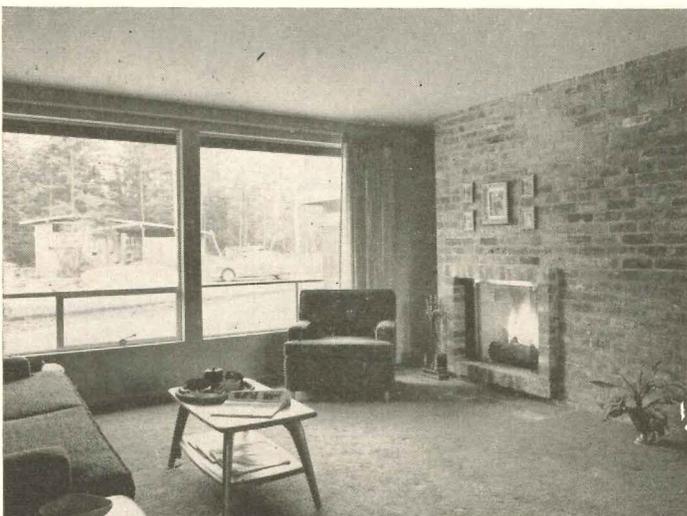
Kitchen merges with multipurpose room, which borrows space from the hall

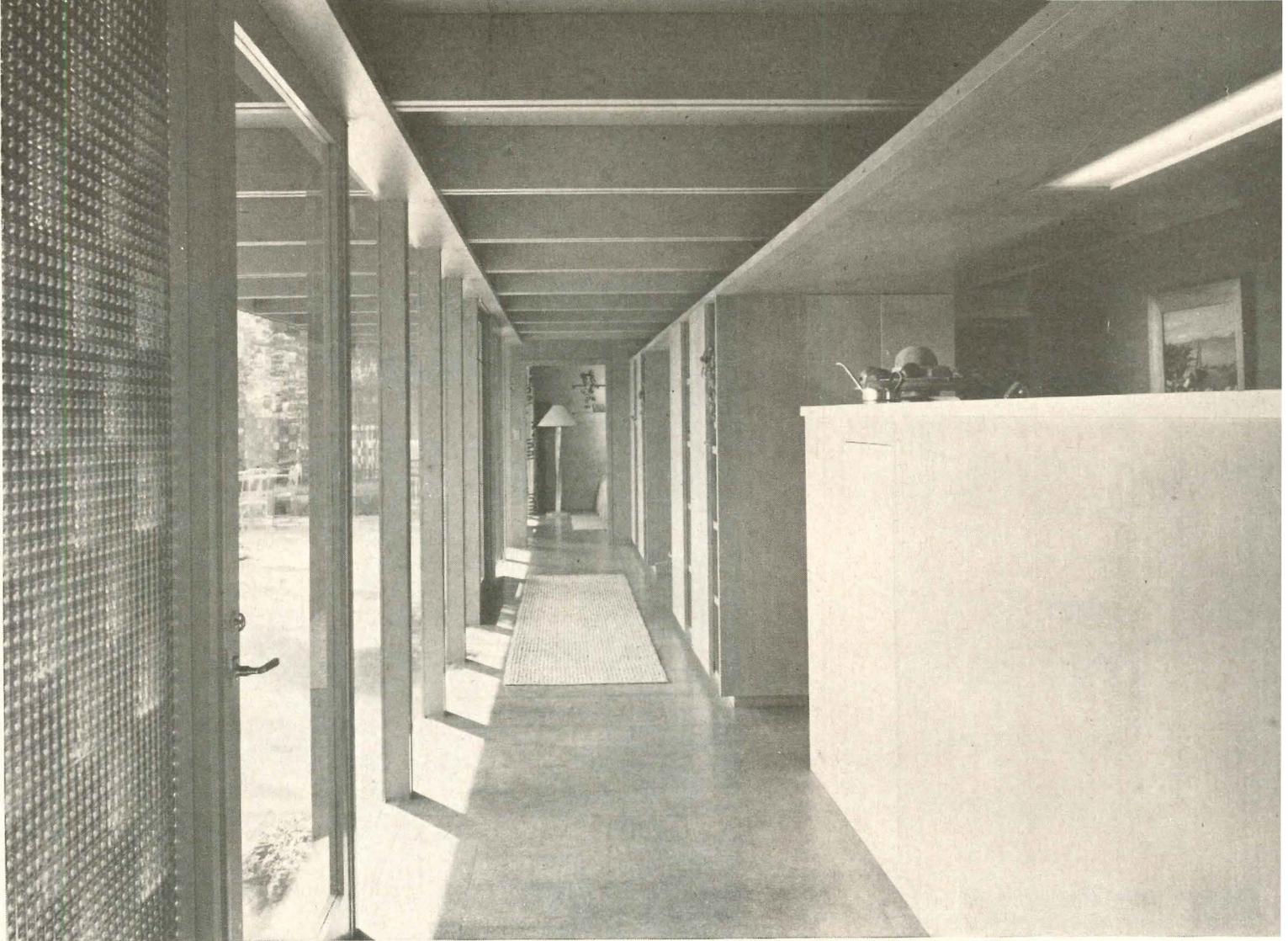
Massive fireplace wall of used brick, only masonry wall in house, makes living room quieter and better looking. This room's distance from noise sources is unusual for a house this size.

Here's evidence that a house of less than 1,250 sq. ft. can have a full-size family room.

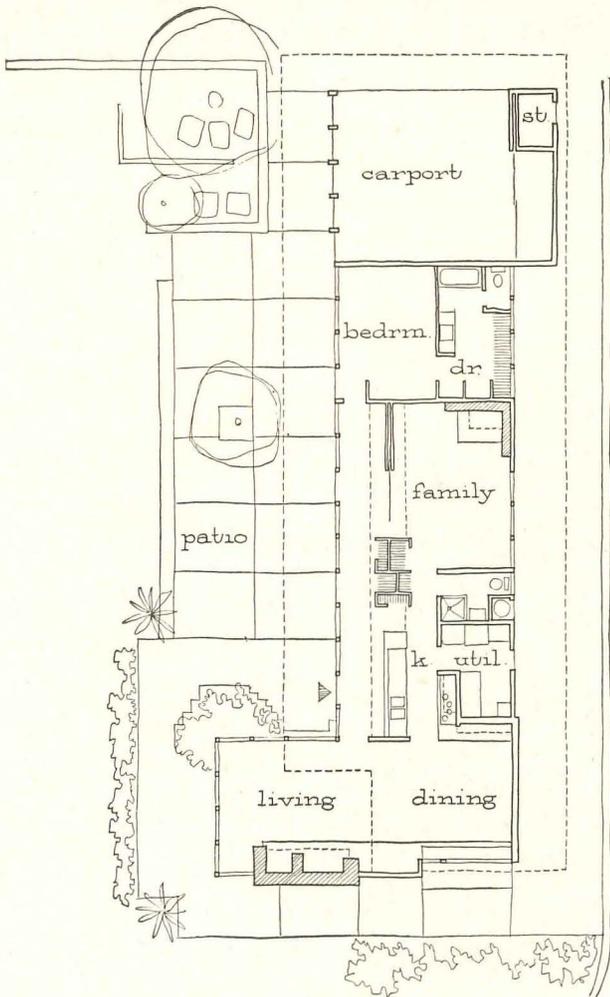
What's more, the family room in this straight-forward design is better located than most. It has sliding glass doors opening on patio and play area to rear. This makes the patio of more use to all the family, a happier arrangement than locating it off the formal living room. Furthermore, the distance from family room to living room assures that you don't have to watch TV in this house if you don't want to.

This model, the Saratoga, sells for \$14,600 on a third of an acre lot. Features include: perimeter heating, built-in kitchen fan, fencing, and large





Working hall, lined with storage, solves traffic problem of in-line plan, adds extra space and a two-way view



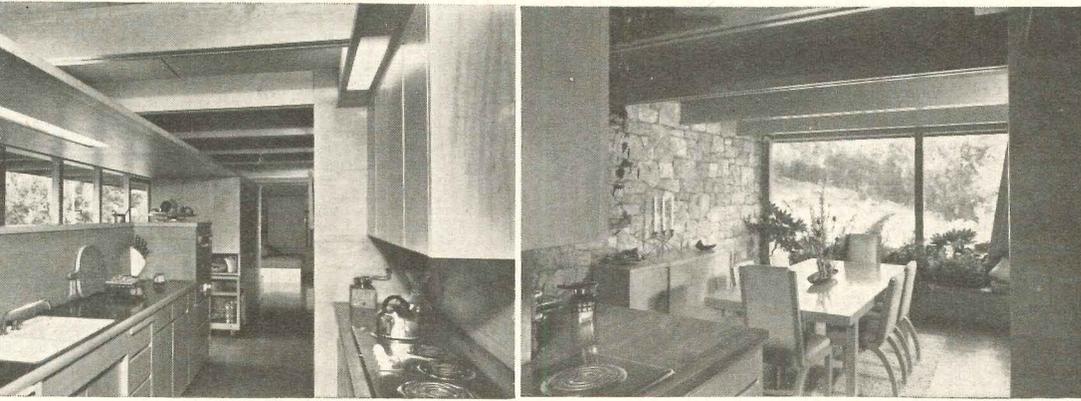
A house-long hall stretches this plan to fit a narrow lot

Fitting a small house to a narrow lot can be a problem—or challenge. Here's an imaginative answer to the problem—a house that totals 1,800 sq. ft., but packs livability into every inch of space.

Even the dressing room-bath layout is divided to make full use of space—and clever built-ins keep movable furniture to a minimum. For instance, a rolling cart used on the terrace fits right into the kitchen storage wall when it's not being used.

Glass walls add visual space to the house—and they are helped by a good view and an ample terrace. The house is further enlarged because its architecture, colors and furnishings are similar throughout.

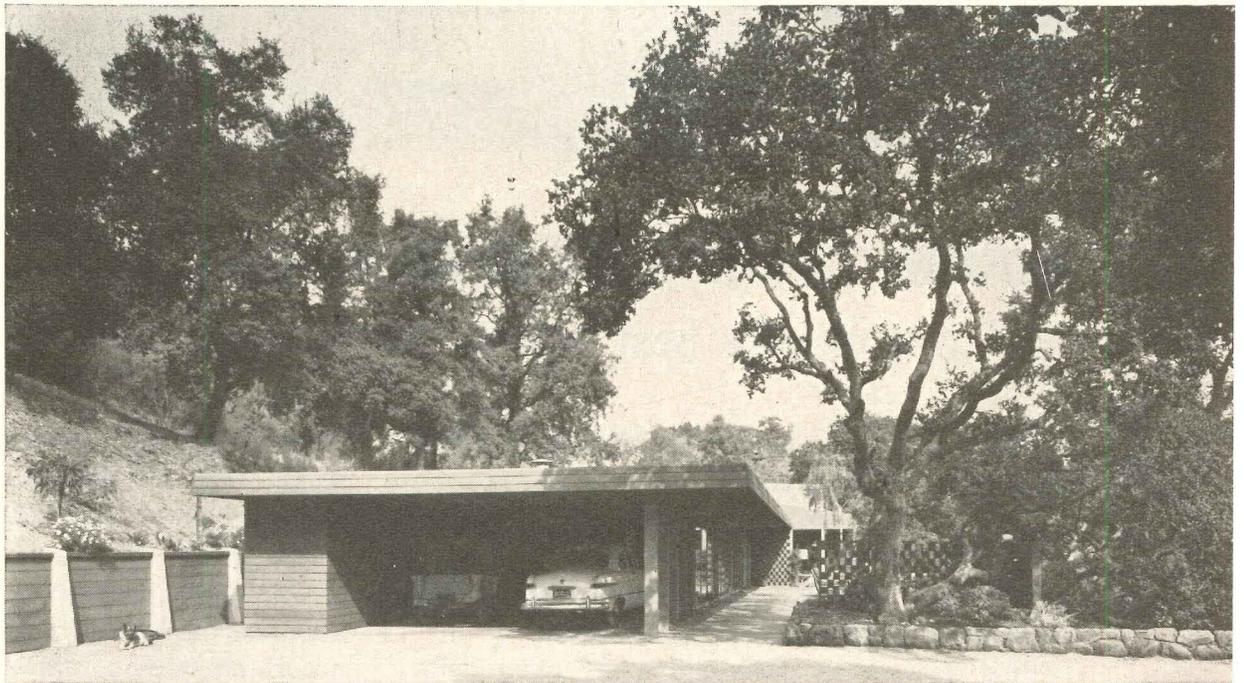
Straightforward plan strings rooms in a row to get maximum outdoor living space on a narrow lot. But attractive hall, shoulder-high walls and a breathtaking view prevent any box-like feeling. Living areas are well out of traffic zone.



Open kitchen is treated as part of living areas (utility section is closed off, practical approach to open planning). Housewife has view and can see into . . .

. . . dining area. Stone and glass walls are used for ornament and pattern, so furnishings are kept simple. Plant box brings outdoors into room.

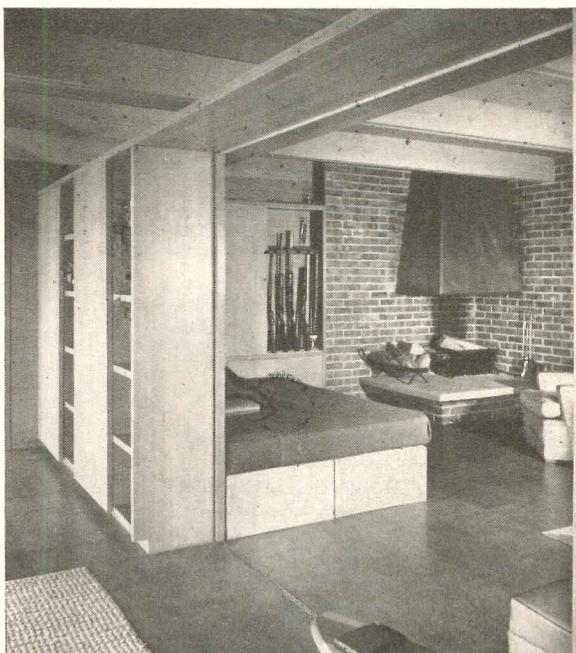
ARCHITECT: Roger Lee
CONTRACTOR: C. M. Teigland Contr. Co.
LOCATION: Lafayette, Calif.



Narrow side of house faces street. Walk at right leads to patio, and then to living areas



Built-in units (like this hi-fi), utilize every inch of space. Low, cushioned bench extends the hearth line, is another space-saving feature.



Study-den-guest room has another fireplace and sliding walls to close it off from hall. Use of cork flooring throughout (with area rugs for texture interest) unifies the house.



Walter Dar

ROUND TABLE EXPLORES COLOR

... one of your best merchandising tools

How can builders make more and better use of color to sell more houses?

How can the paint makers play a bigger part? What about the kitchen in color?

How can builders and manufacturers work together to make better color cost less?

First answers to these and many other color questions are given by a Round Table sponsored by HOUSE & HOME. At the Round Table were architects, color consultants, builders and prefab-

ricators and also spokesmen for the makers of paint; wall coverings; kitchen cabinets, surfaces, and appliances; and bathroom and lighting fixtures.

One major purpose of the meeting was to help appraisers reflect the values added by color more accurately in their valuations. Consequently, both FHA and VA sent official observers to listen in on the two-day discussions. The full report follows on the next seven pages.

The Panel

Architects

JOHN HIGHLAND, past chairman
Home Building Industry Committee,
American Institute of Architects
L. MORGAN YOST, chairman
Home Building Industry Committee,
American Institute of Architects

Home builders

ROBERT P. GERHOLZ, past president
National Association of Home Builders
LEONARD HAEGER, technical director
Levitt & Sons, Inc.
RALPH JOHNSON, technical director
National Association of Home Builders
ANDREW PLACE, trustee
NAHB Research Institute

Prefabricators

JAMES PRICE, president
National Homes, Inc.

CHARLES SWAIN, vice president
Midwest Houses, Inc.

Government

NEIL CONNOR, director
Architectural Standards Division,
Federal Housing Administration
DEANE B. JUDD
Photometry & Colorimetry Section,
National Bureau of Standards,
U. S. Department of Commerce

Color consultants

FABER BIRREN, president
Faber Birren & Co.
HOWARD CLARK, president
Quantacolor Co., Inc.
CARL FOSS, director
Munsell Color Co.
JOSEPH P. GAUGLER
Colorhelm, Inc.

WALTER C. GRANVILLE, ass't. director
Department of Design
Container Corporation of America
HOWARD KETCHAM, president
Howard Ketcham, Inc.
W. SHREWSBURY PUSEY, consultant
Small Homes Council, University of Illinois
BEATRICE WEST, president
Color Inc.

Paint

B. F. AMES, general sales manager
Maas & Waldstein Inc.
RICHARD S. BENNETT, president
Bennetts'
FRANK P. CONNOLLY, president
John W. Masury & Son, Inc.
J. W. DUNCAN, manager, Paint Sales Division
National Gypsum Co.
R. A. O'HARA, manager, Trade Sales
Pratt & Lambert, Inc.

To cash in on color, builders and suppliers must learn much more about each other's progress

Round Table report:

Coordinated color is one of the most exciting new sales tools ever offered to our industry.

Coordinated color can be a great help to manufacturers in selling more products into the house. It can be a great help to the merchant builders in selling more houses. But the use of color can be as dangerous as it is exciting, for there are as many ways to use color badly as there are ways to use color well.

Except for a small fee for good advice, it costs not a penny more to use color well than to use color badly.

It is easier than ever to use color well, for so much better colors are available and we know so much more about the principles of good color use

So our first advice to home builders is "Get expert color guidance from a color-wise architect, color consultant or decorator—or else stick very close to the stock color combinations recommended by the manufacturers.

And our first advice to manufacturers is: "Help the builders in every way you can to make the use of color easier. Otherwise, you may find builders backing away from color, mortgage lenders discouraging its use, and appraisers discounting it in their valuations."

Rightly used, color is one of the best ways to add value to the houses you build and improve their marketability

FHA, VA and other appraisers need not hesitate to reflect that greater value 100% in their appraisals.

Again and again our Round Table has revealed:

1. How little the builders know about color,
2. How little the manufacturers understand about home building.

Few builders know about the postwar revolution in color and paint.

Few manufacturers understand the postwar revolution in home building and home finance.

This lack of mutual understanding suggests the scope of our report:

Part I. Some advice to the builders about color and its use. Why are today's paints so much better? How should wallpaper be used? Where should fashion colors be used? And what to do about color in the kitchen.

Part II. Some advice to the manufacturers about the revolution in home building and how not to kill the goose that can lay the golden egg.

Part III. Here, we can consider the economics of color and how to get the cost of color down.

HARRY B. MARTIN, corporate advertising manager
Benjamin Moore & Co.

N. A. MASON, manager, Maintenance Sales
Pittsburgh Plate Glass Co.

E. P. PETERSON, assistant manager, Trade Sales
National Lead Co.

C. R. SMEDLEY, director, Color Research
Glidden Co.

WILLIAM M. STUART, president
Martin-Senour Paints

N. E. VAN STONE, vice president
The Sherwin-Williams Co.

Surfaces (including plastics)

WILLIAM A. LANG, director, Design Research
Department
Monsanto Chemical Co.

C. B. LEAPE, Micarta Division
Westinghouse Corp.

J. J. PYLE, manager, Eng. Laminates & Insulated Products (Textolite), Plastics Division
General Electric Co.

JOHN WICKS, manager, Decoration & Display
Armstrong Cork Co.

Lighting

E. W. COMMERY, vice president
Lamp Division, General Electric Co.

Producers

J. K. KAY, director of merchandising
Refrigerator and Freezer Department
Frigidaire Division, General Motors Corp.

F. E. O'CONNOR, general manager
Geneva Modern Kitchens Division,
Acme Steel Co.

F. W. PERL, manager, Industrial Design Section,
Appliance Engineering Department
Westinghouse Corp.

C. W. THELEEN, manager, Customer Relations
General Electric Co.

Wallpaper

R. M. BALDWIN, manager, Wallpaper Department
Devoe & Raynolds Co., Inc.

JOSEPH ROBY, managing director
Wallpaper Council, Inc.

Plumbing

R. S. WYLIE, manager, Plumbing Products
American-Standard Plumbing & Heating Div.
American Radiator & Standard Sanitary Corp.

Moderator

P. I. PRENTICE, editor and publisher
House & Home



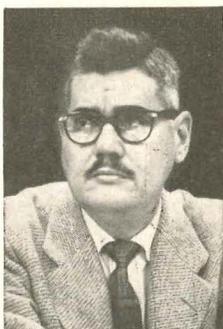
Bennett: Coordination is up to the builder.



Swain: Neutral colors help make a house seem bigger.



Granville: People want strong contrasts today.



Pusey: A house without color is no more complete than a house without a roof.

22 simple, basic suggestions to help builders use color better

1. Don't try so hard to get colors to match. It is usually impossible to match colors in different materials, and often impossible in the same material. Use contrast instead.
2. Don't use colors so nearly alike that the eye is not sure at a glance whether they are meant to match.
3. Don't do any room all in one color—not even a kitchen or a bath. Most rooms will be most pleasant if at least four compatible colors (including the furnishings) are used—one an accent color.
4. Use the same color in adjoining rooms to "borrow" space and make small rooms seem bigger. For example, with small bedrooms paint the hall the same color.
5. Color harmony depends not only on the colors used but also on the absolute and relative size of the areas covered with each color. People can stand only so much area of bright colors. A beautiful mosaic enlarged ten times becomes garish. A small spot of bright red against a gray background is much more pleasing than a small gray spot against a bright red background.
6. Small amounts of slight contrast are the easiest harmonies. Strong contrasts should be ventured only with expert guidance.
7. People tend to like the color combinations they are used to. Just about the safest color combinations are those we see all the time in nature.
8. Remember that neutral colors make the best background for a greater variety of special treatment.
9. The two safest colors to use are a neutral gray and a beige, with the latter preferable when a good deal of natural wood will show. Either of these colors will make a good background against which many other colors can be used as accents.
10. Use neutral colors to make a room feel bigger. Any strong color makes the walls seem nearer. Emotionally, the largest builders' house is already too small. You can create emotional spaciousness by using light colors.
11. Never use strong colors for large areas where they will be hard to change. Colors that catch the eye in a showroom are not always colors people would want to live with.
12. Don't sell white short as a color. It is still one of the very best.
13. Don't hesitate to use lighter colors on the floor. They often help.
14. Remember that dark colors tend to show up any imperfections in your walls and ceiling—especially as their gloss increases.
15. Try to put any dark or saturated colors you use for impact on the wall opposite the window. But even there your color should usually have a reflectance of 40% or better.
16. Remember dark outside colors absorb sun heat and make the house harder to cool. The roof is the worst place to use dark colors, for the roof gets the most sun radiation.
17. Don't expect dark exterior paints to weather as well.
18. Remember that color and light are inseparable; colors change when the light changes. Don't finalize any color combinations until you have seen them under the light under which the colors are to be used.
19. Use light colors for counter tops, especially in bath and kitchen. Their reflections are an important part of your lighting system; they provide the lighting from below. Pink reflected light is the most flattering.
20. Don't use ordinary cold fluorescent tubes in a color kitchen. They will change all the colors, usually designed to look right under daylight.
21. Exterior color harmony along the street is as important as color harmony on the individual house. It gives the buyer his first impression of your development. The smaller your lots the more important this color harmony becomes, and the more alike your houses are the more important it is to get good variety in their color.
22. Don't upset a good color harmony just to get a better price on some item. If the price bargain is so good you can't pass it up, get your color consultant to review the color scheme.

Today's paints are better than ever . . . so why not use them more

All of us—architects, builders, prefabricators, color consultants and manufacturers alike—agree that today's paints are very much better than prewar. The paint manufacturers go further. They say paints have improved more in the last ten years than in all previous time.

In fact, paint progress is so rapid it is almost impossible to set paint standards today which will not be obsolete tomorrow, and the Government's own paint-buying standards, although excellent, are always behind the times.

Almost everything about today's paints is different except the name

Titanium has been introduced into outdoor paints. Indoors, the popularity of new alkyd resins and rubber bases in the existing house market suggests the possibility of more extensive use in the new home market.

Today's paints go on easier, cover more area per gallon, weather better, wash better, stay white longer, offer more colors, stay sunfast longer. They are easier to repaint and relatively speaking they cost less. More specifically:

Outdoors, titanium makes today's white paints chalk more uniformly, retain

their whiteness better against fumes and soot. They crack and scale less than straight lead and zinc, accumulate less dirt, and so require less preparation labor for repainting. They can be covered over with new one-coat paints (which might be better known as "repaint whites") which dry with a high luster.

New colorants permit many more sunfast outdoor colors. New synthetic resins and powders permit accent colors that retain their brilliance and luster. New nonchalking varieties of titanium help maintain color.

Also available are new stains of greater color permanence and greater color variety, new flat paints with great color stability for shingles and new special paints for masonry and stucco.

Indoors the new alkyd flats produce a more durable finish with better washability and better color and gloss retention. New latex paints can be thinned with water and applied very easily with brush or roller coater where their gloss is not an objection and a wide variety of colors is not needed. These latex paints are hard to beat for long wear and washability, and on exterior walls they do double duty as a vapor seal.

Wallpaper makes varicolored effects easy

Wallpaper is the other good way to color the walls. With its factory-applied design, texture, and color it was, in fact, just about the first prefabricated component offered to our industry. Its quantity production makes economical many varicolored effects.

For a time the wallpaper industry seemed likely to provide a classic example of how to lose the replacement market by neglecting the new house market which, though smaller, sets the

style. But now wallpaper is staging a comeback with new promotions and new designs that suit today's new houses.

A generation ago most rooms were papered, with the same paper used on all four walls. Today, patterned papers are used mostly for accent on a single wall, with the other walls either painted or covered by a plainer paper. Good color combinations for this use of two papers in the same room are worked out and recommended by the makers.



Smedley: You can apply most paints with a spray gun.



Van Stone: All reputable paint companies make good products.

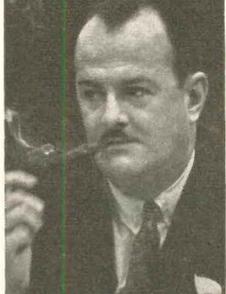


Gerholz: Today's paints are much better.



Baldwin: Wall coverings are a way of selling prefabricated decoration into the house.

Don't worry so much about matching colors



Highland: We need a color language no one can misunderstand.



Johnson: We get along best with English.



Clarke: Women will go hog wild on drapery colors anyway.



Price: The whole thing is so confusing, you experts can't even agree yourselves.

The builders' constant plea was for help in making colors easier to use. Again and again they asked the manufacturers and color experts to get together on one simple language of color.

This insistence on a new and simple language often puzzled and baffled the manufacturers and color experts, who explained not once but many times that they already have good languages of color—the Munsell system, the Ostwald system, and various manufacturers' systems which are understood by all color experts and manufacturers and can easily be translated one to another. The Munsell system, for example, identifies 10,000 colors with whole numbers, 10,000,000 colors with decimals. The color combinations possible with 10,000 colors run up into the billions.

This matter of "another language" is the one point on which it proved most difficult for the architects and builders to communicate with the color experts and manufacturers

Perhaps what the builders really wanted when they called for a simple language was an easier way to get colors matched. To such a plea the manufacturers would have replied that from their point of view the most important single agreement the Round Table could reach would be a recognition that matching colors is impossible without broad tolerances and in any event is unimportant and frequently undesirable; that even identical colors will look very different in different materials and most colors change under changing light.

Fashion colors should be used only where they can easily be changed

The problem of color in today's house breaks down into two related but very different problems.

1. The problem of colors which are applied at the site and are relatively easy to change

Easiest color to change is paint; second easiest is wallpaper.

2. The problem of colors which are applied in the factory and are hard or impossible to change

Colors difficult to change are the baked enamel finishes on kitchen appli-

ances and steel cabinets. Colors impossible to change include ceramic tile, porcelain enamel, vitreous china and resilient floor covering.

The easier a color is to change, the less important it is to use colors and color combinations no one will actively dislike. But the wise builder will insist that his factory-applied colors be muted and safe. The strong colors needed for accents and the special colors needed to give each woman a chance to express her individuality should be used only in paint, wallpaper, draperies, towels, bath mats, slipcovers, etc.

Kitchens in color need caution from builders and appliance makers

Color in the kitchen is a special problem because:

1. The kitchen is being opened up to the living area, so its colors must blend with the living area color scheme.
2. Most kitchen colors are factory-applied and therefore hard to change.
3. Competition is improving appliances so fast that home buyers may wish to install a new model long before the old model wears out. How will the new unit's colors fit into the original color scheme—especially if it is a different make?

Sometimes, of course, the builder's color problem in kitchen and bath is easier than his color problem in other rooms, for each major fixture and appliance manufacturer stands ready not only to suggest the colors which go best with his line, but also to recommend a series of specific products—floor coverings, counter tops, tiles, cabinets, etc.—whose factory applied colors have been coordinated with his own.

This means the builder can proceed with color confidence as long as he buys all the major units for the room from a single manufacturer, as he usually does for the bath. He is safe unless he tries



Theleen: The day will never come when Macy's tells Gimbel's.



Kay: Manufacturers tell dealers if you sell a colored refrigerator, you eventually get the range business.



Yost: We're not interested in exact matches.



Foss: There is no reason to have all the appliances match. Any room ought to have four colors.

to split his purchases between two competitive makes, as he often does for the kitchen. But the minute a builder divides his order he will find himself in urgent need of good color guidance, for there is no planned color coordination between competitive lines.

This lack of coordination reflects a possible conflict of interest between the manufacturer, who believes he can score a competitive advantage through special colors, and the builder, whose only interest is to get a color-coordinated kitchen built in at a cost low enough to help sell the house.

This conflict is being complicated still further by the steel cabinet makers. Some of them are bringing out their own gay colors to compete with the new popularity of wood. Others fear they may have to multiply their colors (and their warehousing).

The architects and builders among us believe the appliance manufacturers may hurt their own best interests if they push incompatibility too far and so make

it needlessly hard to use competitive products in the same kitchen. None of us wants the appliance makers to standardize or limit their colors, but most of us would recommend that through their trade associations they should either:

1. Get together with the Research Institute of NAHB and make sure their competitive colors will not be so incompatible they cannot be used in the same room or so incompatible that the makers of other factory-colored kitchen components will have to multiply their color lines, or
2. All offer one or two identical colors along with as many special colors as they want.

Alternatively the builders can protect themselves by using a neutral gray or beige for all their cabinets, letting the appliances stand out as accents. They can further reduce the incompatibility problem by using different colors when they use different makes (i.e., one manufacturer's blue with another's green).

Part II: Advice to manufacturers

Here is our advice to appliance makers:

Before the revolution in home building few builders had to worry about safety in color selection, for in those days most houses were built to order, to satisfy the taste—or lack of taste—of a known buyer. But today most people buy their homes ready made, just as they buy their clothes ready made or their cars ready made. Today only one house in six is built for a known buyer, and even that one house in six will probably be re-sold to an unknown buyer within five years.

This is another way of saying:

Five times out of six the colors, both inside and out, are picked before anyone knows what kind of woman and what kind of family will buy and live in the house

So, few builders and no lenders will feel they can afford to gamble on colors and color combinations which will not have the broadest common denominator of consumer appeal.

Before the revolution in home building the mortgage lender played no part in color selection. Today he is deeply concerned. The builder can take his profit and run when once he has found a

buyer who likes the colors he has chosen, but the mortgage lender must live with the house for twenty or thirty years through many changes of ownership. He has the biggest stake in the use of safe colors, for he has the most to lose by a color choice that might lower the re-sale marketability of the house.

For instance, right now the future of the color kitchen is in the lenders' hands, for the built-in kitchen that is selling so many houses can be volume-sold only because of two recent changes in the mortgage pattern:

1. More and more lenders are now willing to cover the appliances with the "package mortgage."
2. The Housing Act of 1954 makes it possible to add a \$1,000 built-in kitchen as part of a \$15,000 house for only \$250 down and 30 years to pay the balance at 4½% of interest. No builder can use appliance colors his mortgage lender will not finance. So appliance makers have the same good reason as the builder for picking colors for kitchen built-ins that the mortgage lender will feel safe in financing.

Here is our advice to the paint manufacturers:



Perl: The problem is getting dealers to understand the systems.



Meyer: A high percentage of repaint work is "do it yourself."



O'Connor: Why should we make it tough to use color?



Birren: With a little more study, they will automatically end up with fewer colors.

1. You have only yourselves to blame if few builders know how much you have improved your product

You have been so busy selling your product to consumers you have not kept communications open in the trade channels through which your product must reach those consumers. You have not merchandised your better products to our industry.

For the past 20 years many architects and builders have tried to minimize painted areas, believing that the less paint they used the less the upkeep would be. More houses would have larger painted areas if you had told us what you were doing to cut both the first cost and the maintenance cost of paint.

2. It is foolish to neglect the new house market

In any one year your sales may well be five times as big for repainting the old than for painting the new, but don't forget that the new house sets the fashion.

Almost by definition modernizing means making old houses look like new houses. The troubles of the wallpaper makers began only when they let wallpaper go out of style in new construction.

One of the very best ways to sell more paint for old houses is to encourage more and better use of your new products in the new house market, for soon the owners of old houses will begin buying paint to copy whatever style the new house sets. The merchant builder's model house, visited by millions of lookers every week-end, is the best showroom you could want. One big reason the appliance makers are eager to sell color into the kitchen is their hope that colored kitchens in new houses will also start a big replacement demand as old houses follow the new house lead. That's why one appliance maker is so pleased that 80% of its new-house major appliance sales are in color.

3. In the new house market the consumer is not the most important person to sell

Most new houses are painted before anyone knows who will buy them.

We realize that the ultimate judge of color is the consumer—the woman who buys the house. But before you can sell color to the consumer you must first sell it to the builder, who must sell it to his mortgage lender and his appraiser before he can even start building the house. So the consumer is not more important than the architect, whose choice of materials fixes how big or how small the painted areas will be. In the new house market, the consumer is not more important than the builder, who for five houses out of six picks the colors and buys the paint before he has any idea who will buy the house. And today, she is not more important than the mortgage lender, who puts far more money into the house than the buyer. She is not more important than the appraiser who guides the lender's decision.

Be sure you have told everybody about your product if you want to be sure to sell everybody your product.

4. Make it as easy as you can for builders to use color well

We all realize the builder must learn more about color and take more responsibility for color. But you would be smart to recognize that the builder is busy and that color is only one of many subjects with which he is increasingly concerned. Few builders will give color a top priority on their time. They are too harassed by such increasingly difficult problems as where to get land, where to get mortgage money, how to get community facilities.

Manufacturers who would exploit the use of more and better color could profit by the experience of the manufacturers who sought to exploit the use of more and better lighting. For years they promoted the infinite variety available in lighting and found they were getting nowhere. But sales began to rise when they switched their emphasis from variety to simplicity and focused their promotion on just 21 ways to profit by better illumination.

The auto industry could never have put 70,000,000 cars on our streets had it not first made those cars so simple and safe that even a moron can drive them easily.



Ames: The painters do anything they can to slow the job up.



Place: The painters think it goes on faster if they adulterate it.



Duncan: Too many painters "improve" our paints.



Gaugler: If freedom of choice goes too far, it becomes a riot.



Haeger: You may be sure none of us wants to regiment color.

Part III: How can we cut the cost of color?

Paint is cheap, but painters are expensive. Labor costs for painting run five to ten times as high as material costs. A builder can buy all the exterior paint for a 1,000 sq. ft. house for around \$40.

Thirty years ago there was some justification for painters mixing their own paints. Most paints then were "professional paints," i. e., they had to be mixed by a professional. And a painter's time was less costly then, too.

But now all of us—architects, builders, color experts, and paint manufacturers alike—agree:

You can get a much better job by using paint right out of the can

Despite this, painters are still mixing paint. One of the builder's biggest headaches is the way some painters adulterate good paint on the pretext of improving it. Many smart builders buy their own paint to discourage this adulteration. They get the same trade discount as the painter and good paint costs so little (only about \$6 retail) that it is foolish to buy a cheaper grade. Some builders even use a hygrometer to catch adulteration and ration the turpentine they allow for washing up (for fear it might be used to thin the paint).

High wages are only one factor in the high cost of painting. We believe in high wages, but only high productivity makes the continuance of high wages possible. Painters should take advantage of new methods and materials to increase their productivity. Almost all today's paints can be applied as well with a wide brush as with the narrow brush union painters insist on using. (Incidentally, today's

paints flow so much easier that there is less reason than ever why wide brushes should not be used to make painting cheaper.) And it is nonsense to require an "engineer" to help a painter use a spray gun.

The high cost of painting is a very serious problem today

It will grow more serious as industry bids against industry for the labor needed for the great production acceleration forecast for the sixties. How can we raise our bid for labor still higher to get enough more painters to paint 2,000,000 houses a year with a narrow brush?

Paint can be applied at the factory for about one-fourth as much as at the site, usually by spraying or dipping.

We are, therefore, unanimous in recommending that:

Any and all building parts and components which will need paint—including, specifically, window frames, sashes, doors, siding, and perhaps shingles—should be given an invisible primer coat and a neutral second coat in the factory

This second coat should be white if the third coat is to be lighter, gray if it is to be darker.

This will not only cut the labor cost of painting in half; it would also save time, for builders would no longer have to wait for dry weather before they started painting.

One manufacturer who began only a year ago to offer factory-primed siding is now sold five months ahead.

The economics of our industry point to the use of a much smaller palette.

No member of this round table wants to standardize colors or limit the consumer's freedom of choice, but all of us recognize that:

The economics of factory-applied color, quantity production, warehousing, and volume building for unknown buyers are all working inexorably to make us concentrate on relatively few colors

The more colors we use the more color costs. Cleaning the machinery to shift from color to color is a factor in paint cost. Cleaning brushes to shift from color to color runs up the labor cost of painting. Warehousing appliances in even half a dozen colors is so costly that most dealers have dragged their feet on color.

All the builders on our panel would be satisfied with a relatively small palette. None of them is much interested in the great variety of color the paint manufacturers currently offer. None of them feels he must offer home buyers a choice of more than eight exterior colors.

None of the fixture or appliance makers on our panel offers more than eight colors in addition to white. For the kitchen, one manufacturer offers four, another five. All of them make yellow and pink; most gray and green. After 30 years of color bathrooms, three colors have taken over most of the market—pink, blue, and green. (One maker offers a choice of seven, another eight, most five.) Over the years the colors offered by competing manufacturers tend to draw closer, for any very successful color is promptly copied.



Idea House, from street, looks like a ranch. But there's another level at rear, under bedroom wing. Woven wood fence shields outdoor living areas. White siding, aqua trim are colors repeated in interior.

This will be one of the year's most merchandised houses

Here is the *Better Homes & Gardens'* Idea House for 1956.

For three years Better Homes & Gardens has been sponsoring an Idea House—sparking a national promotion and building program. In 1955, 100 homes were built and a larger total is expected for 1956. 2,500,000 persons toured the 100 models last year.

In addition to magazine listing, the builder gets the benefit of promotion aids like news releases, photographs, suggested ad layouts, display cards—plus professional help on decorating, furnishing and landscaping. And in areas where a department or furniture store is cooper-

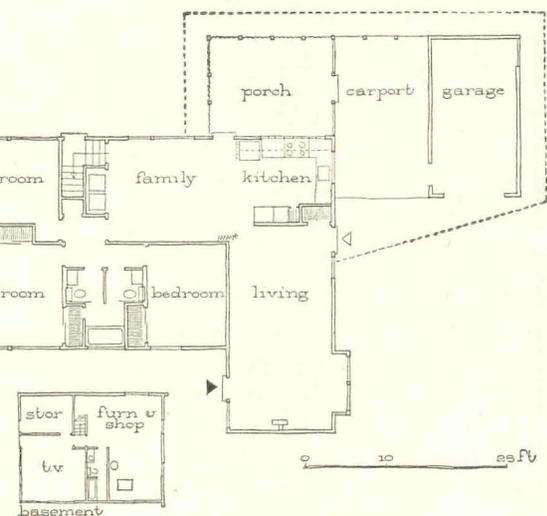
ating, he gets even more promotion push.

The Idea House for 1956 is an interesting compromise between a ranch and a two-story house. Its two-level design incorporates family features like a central kitchen, family room, three outdoor-living areas and a double bath. It contains 1,414 sq. ft., plus 901 sq. ft. in the basement.

The house will be publicly announced in September—both in the sponsoring magazine and in the communities in which it is built.

Because the house seeks to answer the desires of America's home buyers, it is worth checking carefully for ideas.

Architect: Ralph Fournier



Floor plan treats kitchen as axis around which activity rooms flow: porch, family room, living room. Divided bath works like two. Separation of garage from house provides extra carport; screened porch supplements family room. Lower level includes ample garden tool storage room.



Terrace extends from lower level, doubles entertaining facilities. Lower level TV room could be used as fourth bedroom. Terrace is protected from wind by retaining wall.

Formal living room has modified bay window, vaulted ceiling, prefabricated fireplace. It is outside traffic lanes, has lots of wall space for easy furniture arrangement.

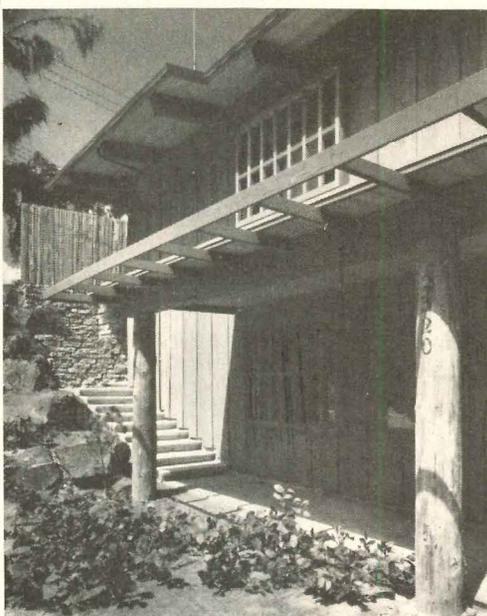


Centrally-located kitchen can be closed from living room and/or family room by means of draperies which slide on a curved track. Floor covering of family room is carried in to adjacent kitchen, helps enlarge both rooms. Washer-dryer are in alcove in family room, opposite kitchen and close to bedrooms and bath. All kitchen cabinets are steel. A planning desk is included.





Hilltop house fronts southwest, extends 36' across a 48' wide lot. Lower level has carport, storage and furnace rooms.



Steps lead up from carport around corner of house. Eave extends farther out at one point to shade walk from the sun.



Elegant front door, lacquered red, has vertegris copper edging made by fast-aging regular plate with acid for an antiqued effect.



Living room, 22' x 28', has planked ceiling sloping down from high glass-walled north side, at left, to glass wall facing court. Note the broad stone floor.

Here's a hilltop house with a wealth of assets keyed to a U plan

The advantages of a U plan were never better demonstrated than in this house perched high on a hilltop overlooking the Seattle Yacht Club and Cascade Mountains. In fact, it is hard to see how any other plan could work half as well on the narrow, tapering lot this house almost completely covers.

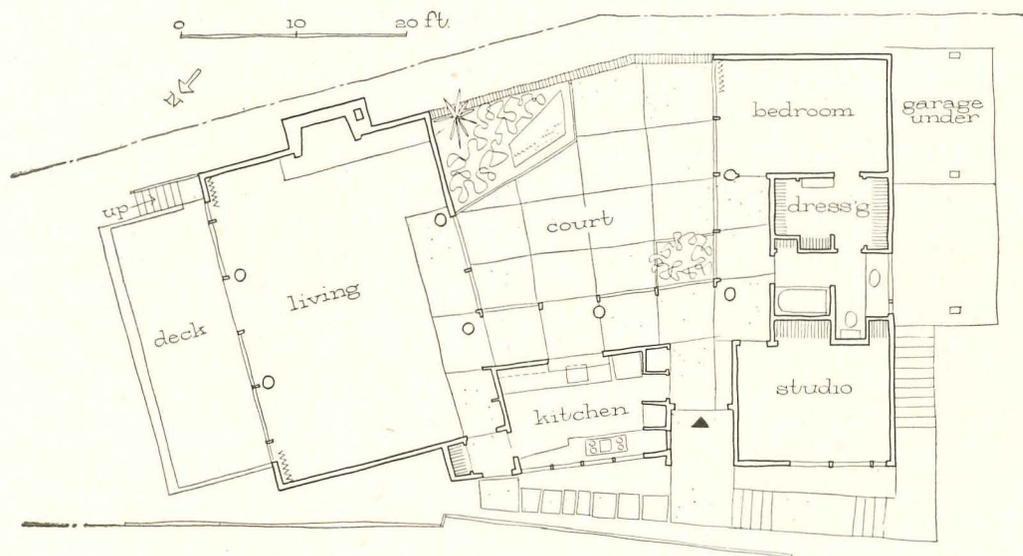
Behind its simple yet pleasing front facade of rough-cut, gray-stained cedar lies unsuspected charm and ease of living. The U plan works wonders on the narrow site. It separates sleeping, work and living areas. It provides an entrance close to all three. It wraps around a garden court common to all rooms except one.

The house is for a single couple. Its one bedroom is large and is served by an elaborate dressing room (see plan). But any size family might enjoy the same benefits a U plan can make possible for any lot.

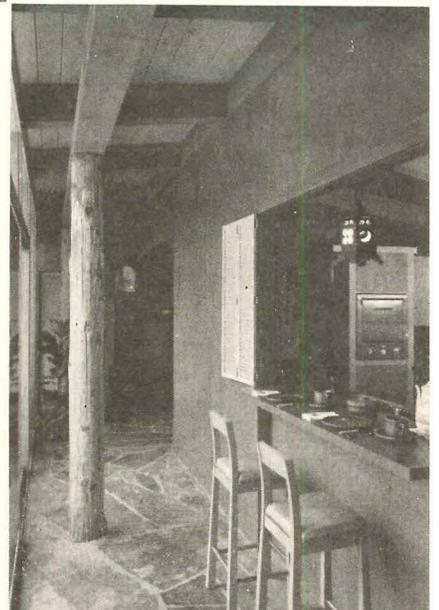


ARCHITECT: Terry & Moore
 OWNERS: Mr. and Mrs. John Alger
 LOCATION: Seattle

Garden court enclosed on three sides is viewed here from bedroom. Beyond is living room



U plan makes the most of tapering lot. House has over 1,500 sq. ft. of floor space, is 68' long



Connecting hall between bedroom and living room wings features snack bar served from kitchen. Supporting column (left) was a telephone pole.



Beamed ceiling ties roof structure in with living room decoration. Big fireplace, with its soft toned used bricks, helps create lived-in atm

Exposed materials give distinction to this house

Using a 6' grid system, the architect planned this large house (1,756 sq ft) for effective use of space and materials.

Exterior posts in the post-and-beam system are placed on even 6' centers. Most interior partitions, all window openings and even the exterior fences and terrace blocks, coincide with the grid plan.

Exposed ceiling details lend a strong and attractive accent to the interior. Rafters are placed on the 6' center grid, while purlins which support the roof sheathing are placed longitudinally on 2' centers. All lumber for this house was

delivered precut by the dealer in one package.

Although the house is a simple rectangle it doesn't appear to be one from the outside. The unbalanced placement of terrace blocks, with their fence arrangements tying them together, give a feeling of rich complexity to the whole. This is further accented by the bold use of glass in the house.

The house is priced at \$25,000 and is one of 14, all with the same basic plan, in a finely landscaped development. These houses won an Award of Merit in neighborhood development from NAHB.

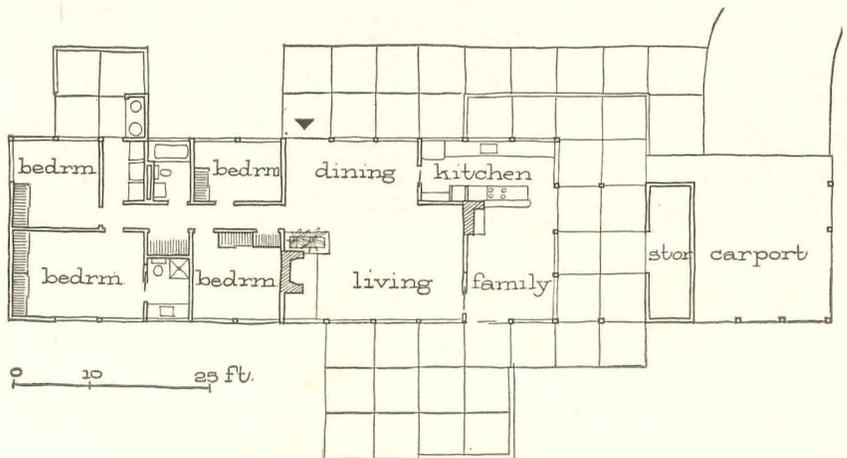
BUILDER and LAND
PLANNER: Platt Construction Co.
ARCHITECT: Hewitt H. Clark
LOCATION: Lafayette, Calif.



Photos: Rondal Partridge

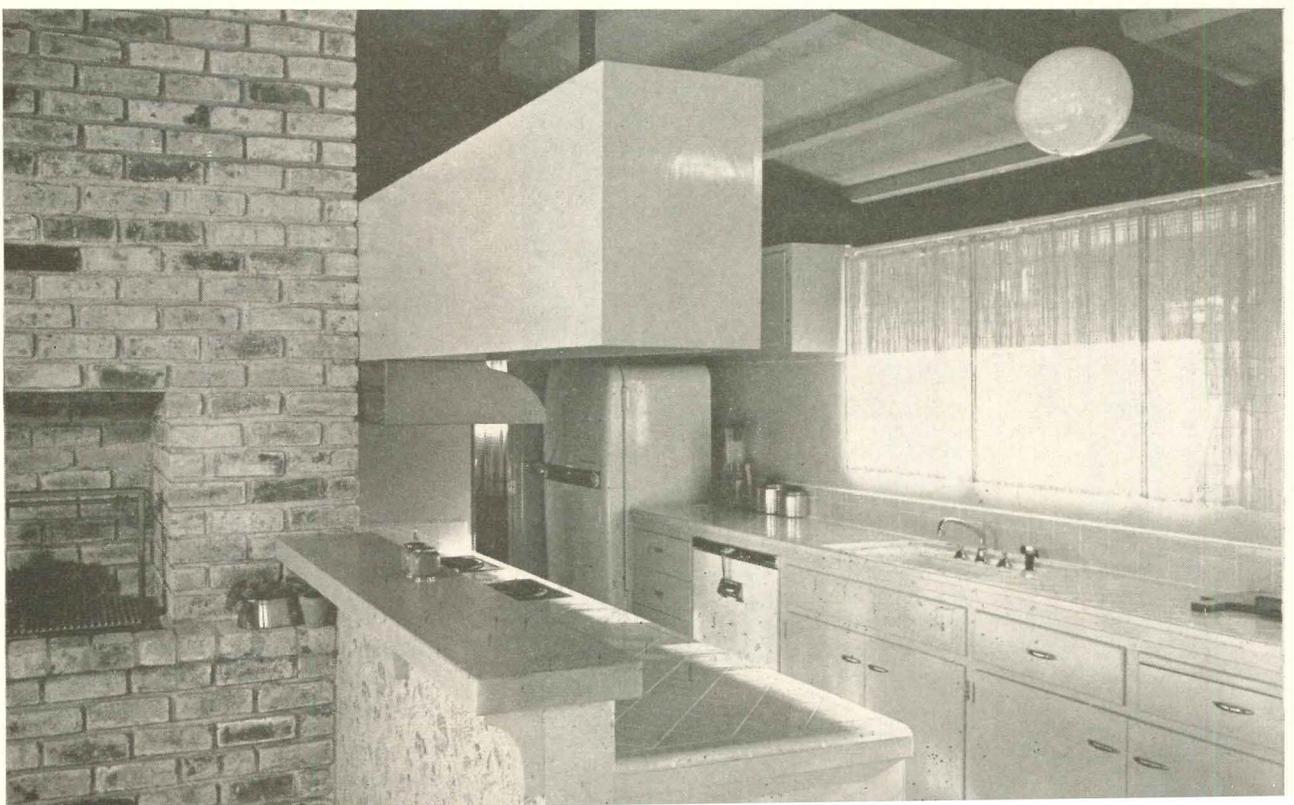


Board and batten exterior treatment is repeated for terrace and patio fences. Landscaping plays a major role with planter boxes around trees, paved areas and lots of foliage.



Big plan has dining-kitchen at one side, living-family room at the other. Living space: 1,756 sq. ft. Note fences, terraces and extensive use of glass.

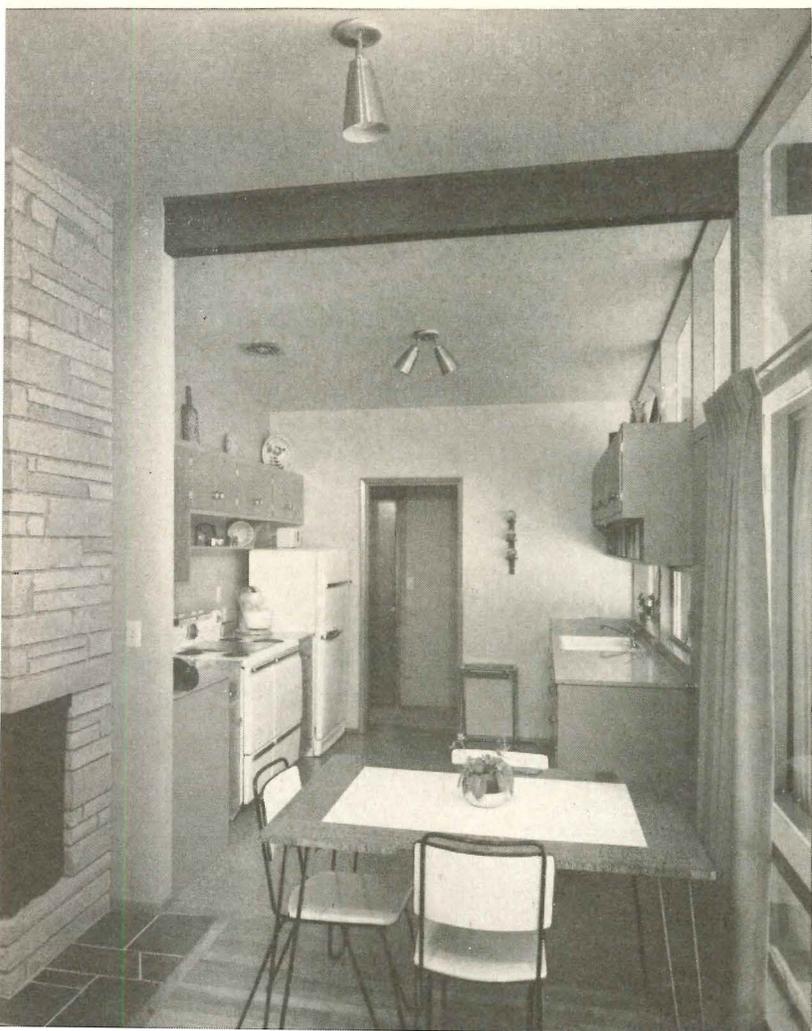
Kitchen is open to family room (foreground) which has its own fireplace and barbecue. Open ceiling extends over both rooms





Back of house, facing largest part of lot, opens onto terrace. Extra privacy is insured by bedroom wing at right

Ideas borrowed from big houses fit this small house to a T



Designed to get the most out of a small plot, this three-bedroom house achieves a sense of space and richness by borrowing ideas from much larger houses.

The house is designed as a unit, rather than a series of parts so that the exterior design and the functional plan seem to be larger than they really are.

Extensive glass areas look out on the heavily wooded tract, while garage and bedroom wings at either side insure privacy from houses close by. The garage is totally enclosed and bedrooms have small windows.

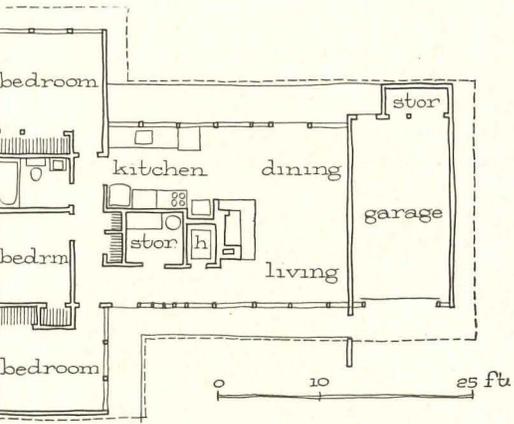
To avoid excessive grading on sloping sites, the builder includes a basement in some models.

The utility area is centered in the house, close to kitchen and bath. A perimeter heating system with electronic controls is included.

Square footage is 1,067, sales price, \$13,250.

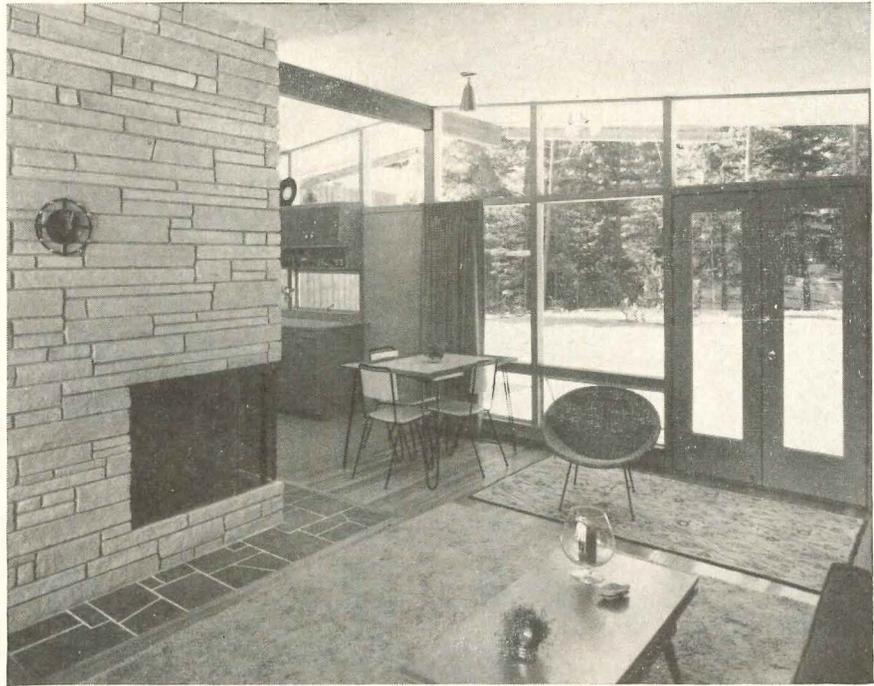
Kitchen has windows above and below over sink cabinets (right). Door at rear leads to bath, bedroom hall. Fan over range and kitchen appliances are included in price of house.

Photos: Kenneth S. Brown



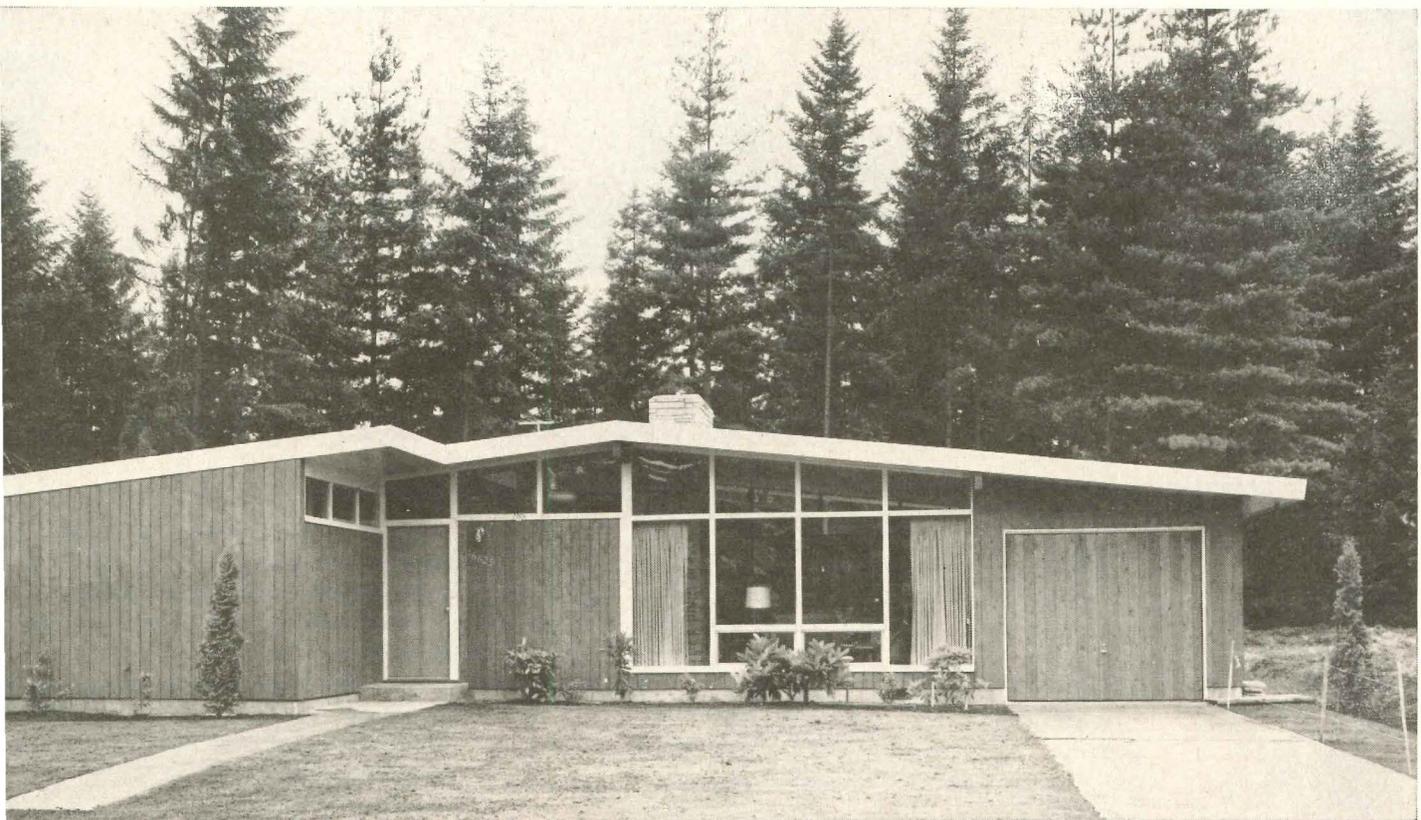
*Shaped plan of living rooms shields outdoor
living from view; garage extends horizontal
lines of exterior. Storage room converts to
airway if basement is added.*

UILDER: Albert Balch
CHITECT: John Ridley
LOCATION: Seattle, Wash.



*Corner fireplace is center of house-wide living-dining room, contrasts with two walls
of glass. It contains flue for heating system. Terrace is accessible from kitchen.*

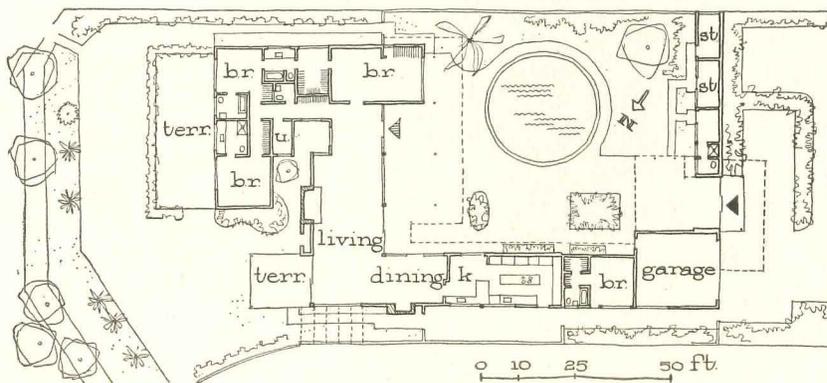
Exterior counts on bold lines, contrast for its effect. There are no undersized ornaments. You see whole house, rather than parts





Bright dining area plays the warmth of brick and copper against stark white for stylized, sophisticated fashion excitement. The room is functional, too: built-in grills, barbecue, two sinks, help it to serve as entertaining unit, separate from kitchen.

Every room in this house makes high-style news



Plot plan shows how house encircles pool. Terraces define areas and create views for every room. See, too, how they provide contrast of shade and shadow.

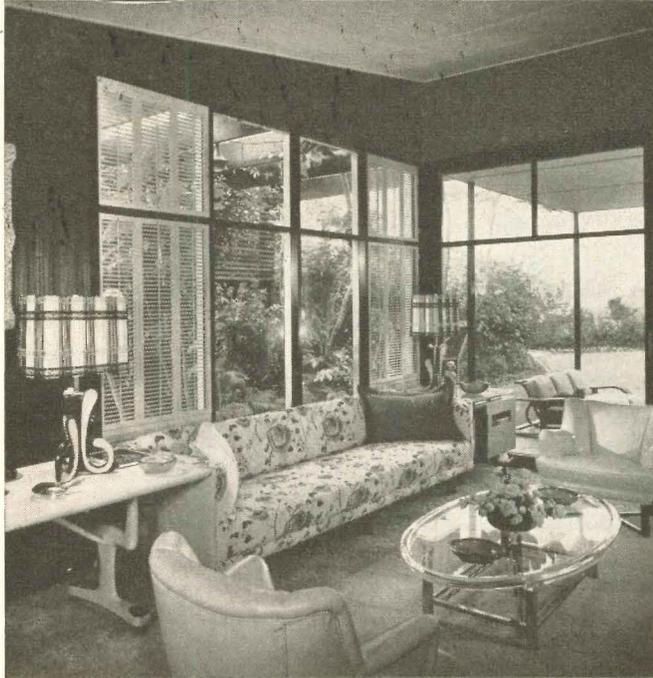
Big, bold and beautiful, Paul László's own house is a lesson in how to build-in showmanship—with utility, comfort.

Every aspect of this house has a dramatic, theatrical quality.

But this stage set for living is a thoroughly workable house. The holiday atmosphere is effective because it is supported by ample provision for the needs of every day living.

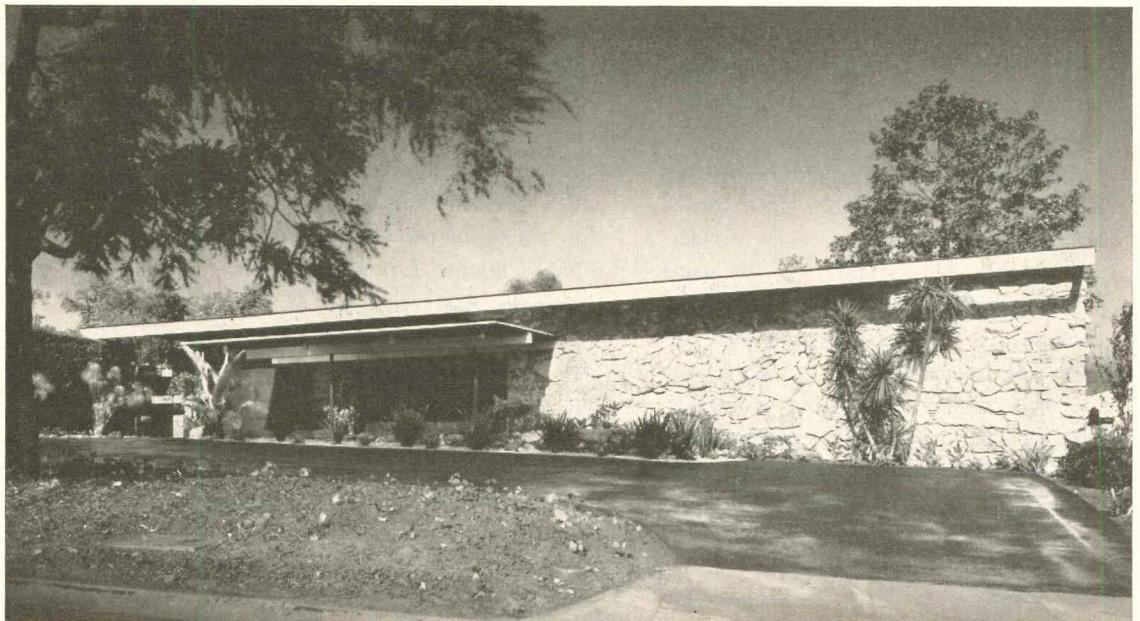
Y-shaped columns are the only visible barrier between indoors and outdoors. Roofs over outdoor areas and open walls on indoor areas eliminate dividing lines.

Photos: Julius Shulman



Living room, though integrated with outdoors by large glass walls, is a formal room that reflects owners' infinite attention to detail. Movable shutters help cut sun glare. The television set is not here but in the master bedroom, away from guests and children.

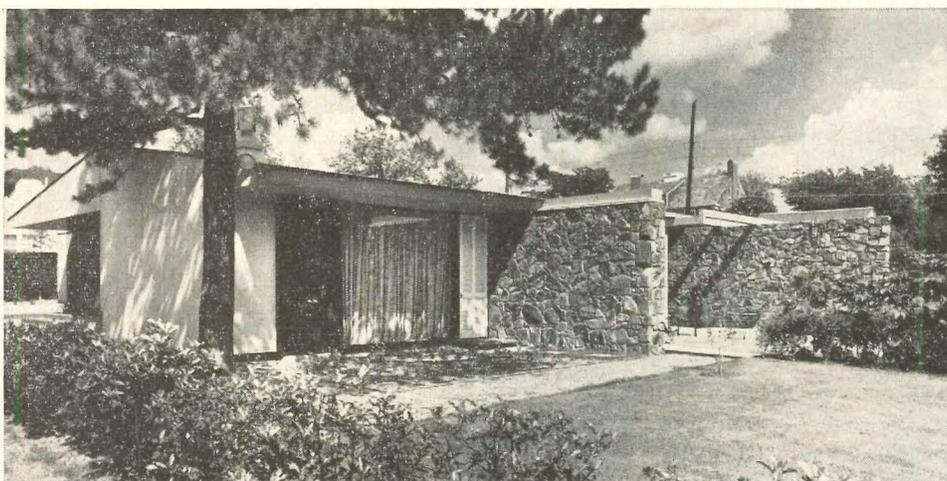
DESIGNER (and owner): Paul Laszlo
BUILDER: Lester E. Gibson
LANDSCAPE ARCHITECT: Mrs. Paul Laszlo
LOCATION: Brentwood, Calif.



Street-side view of the house guards privacy but impressive portico, stone wall, hint at luxurious interior—a touch of real showmanship. This entrance is first of two (see plan for second entrance to living areas). Parking space for guests' cars is provided at head of driveway (right); garage doors are radio-controlled.



Trim kitchen wraps efficiency, ease of maintenance, in handsome package—has wipe-clean built-ins, extra



Simple exterior gets impact from stone, stark white surfaces, integrated landscaping

Stone walls make a small house act big

The ideas which make this house interesting spring from the architects' fresh use of building materials.

Instead of setting fieldstone walls parallel to the house, they have turned them at right angles to act as dividers for outdoor areas. This way of using walls enlarges the livability of the house, because it separates the children's terrace from the adult patio. And because the walls come from within the house, they stretch visual limits considerably.

Walls are used in another way to expand the utility of the plan. Walls—but

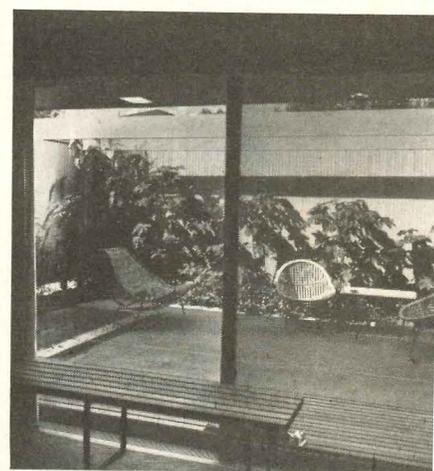
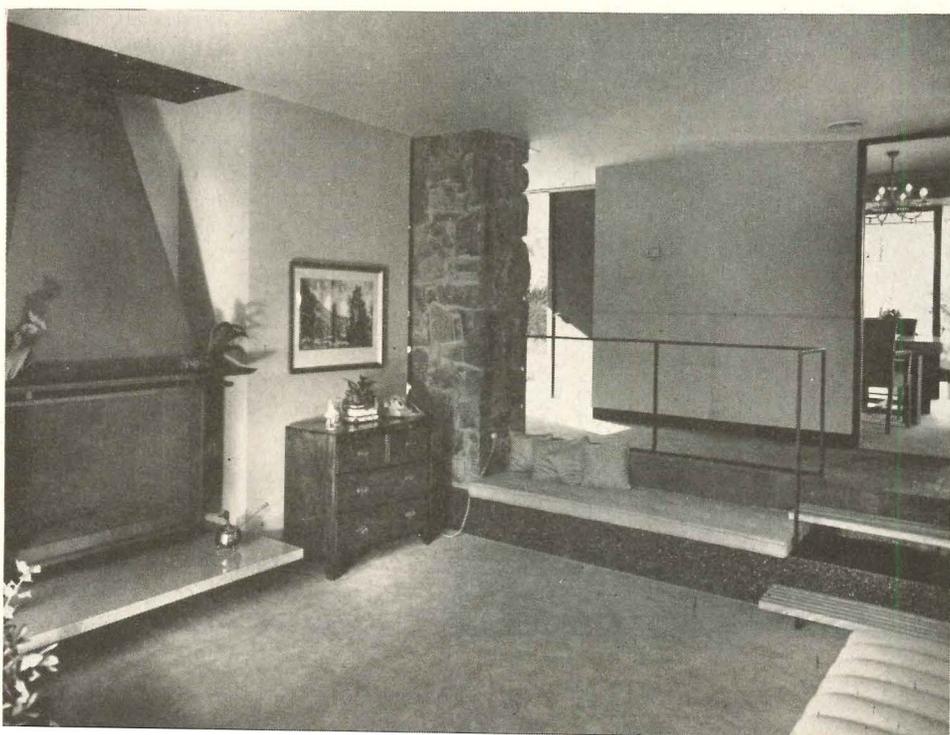
this time they are of vertical siding—enclose a bedroom court to form a secluded patio.

And in the kitchen, a sliding wall acts as a divider that closes or opens the kitchen so the owners can choose the degree of kitchen formality at will.

Besides the separation of rooms and areas, there is separation within rooms. The living area, for instance, has steps up to a dining room, down to a hearth-side game room—but the three parts are treated as a whole, both in architecture and in the closely-related furnishings.



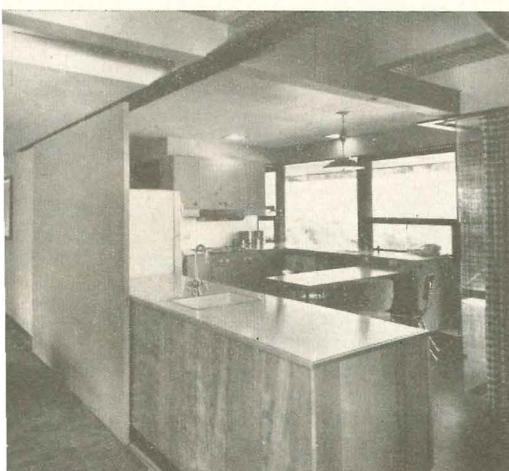
Gray fireplace against pink walls is focal point of living area. Built-ins save space



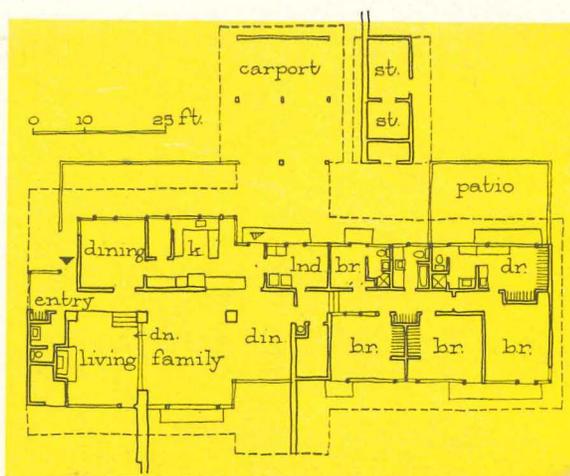
Second patio outside owners' dressing room adds comfort out of proportion to its size makes room look and act bigger.



Sheltered patio stresses easy maintenance. Redwood dividers mark squares of concrete and crushed white stone. Stone creates pattern, needs no tending



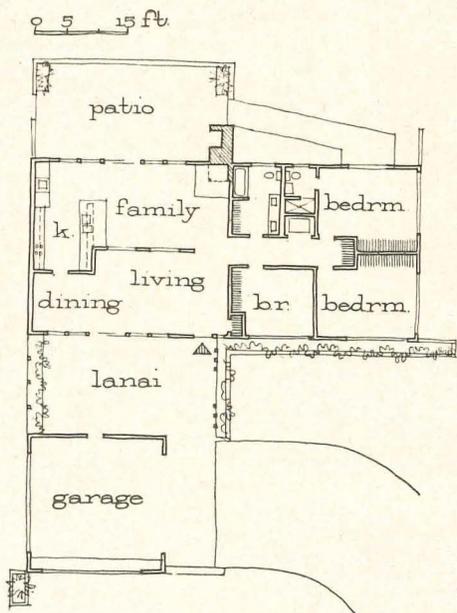
Kitchen's twin sinks make food and drink preparation simple—creating, in effect, a "butler's pantry" on one side of kitchen.



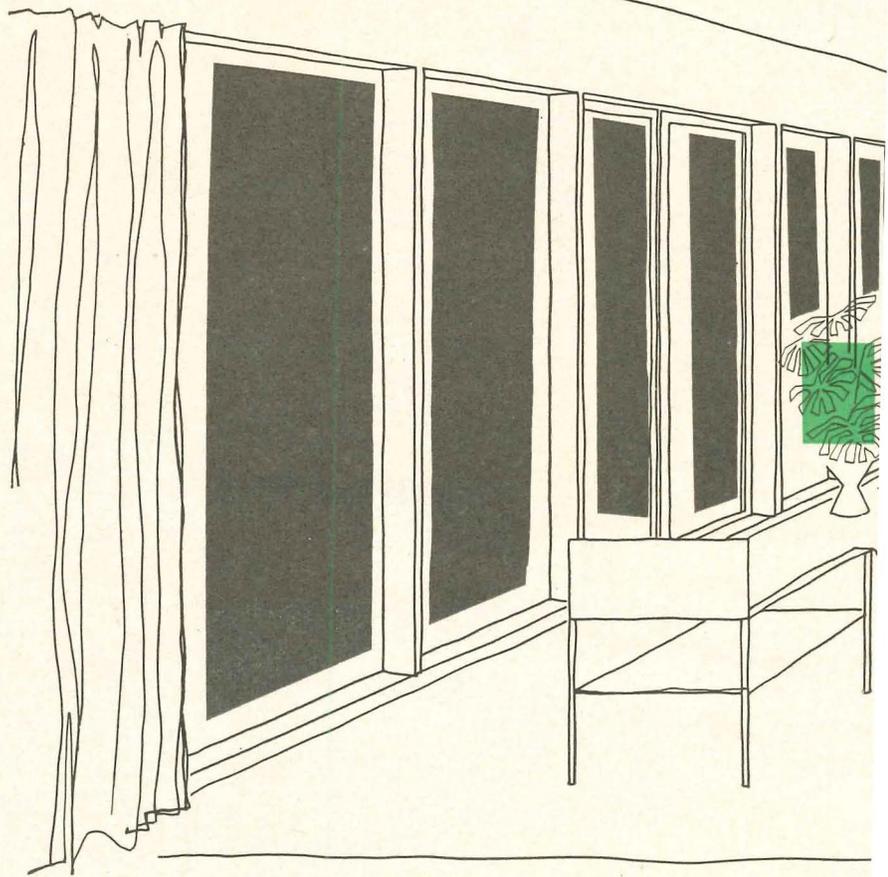
Plan spells out how walls have been put to work. And you can see how house's limits extend far beyond the room walls.

ARCHITECT: Ginocchio, Cromwell & Assoc.
 LANDSCAPE ARCHITECT: Wiley Jones
 DECORATOR: Victor Vanovitch
 BUILDER: Fred Parrot
 LOCATION: Little Rock, Ark.

BUILDER: Ed F. Rice Co.
 ARCHITECT: Charles Kent Miller
 LOCATION: Tulsa, Okla.

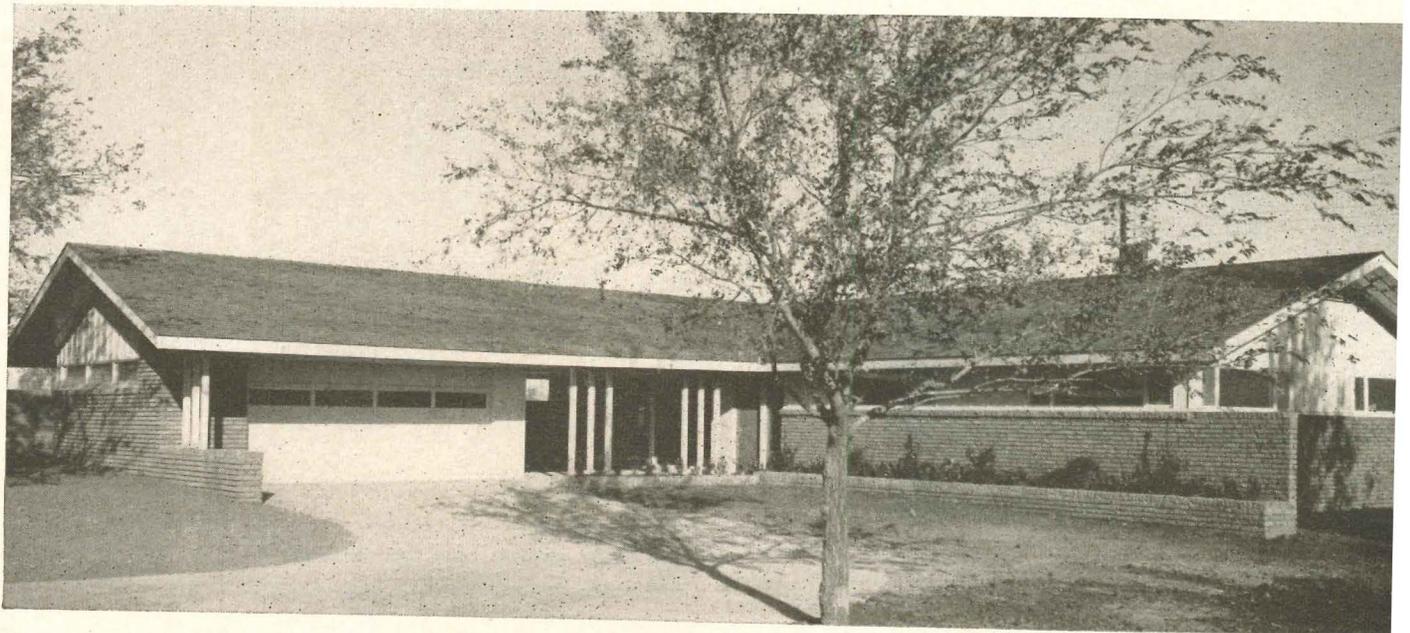


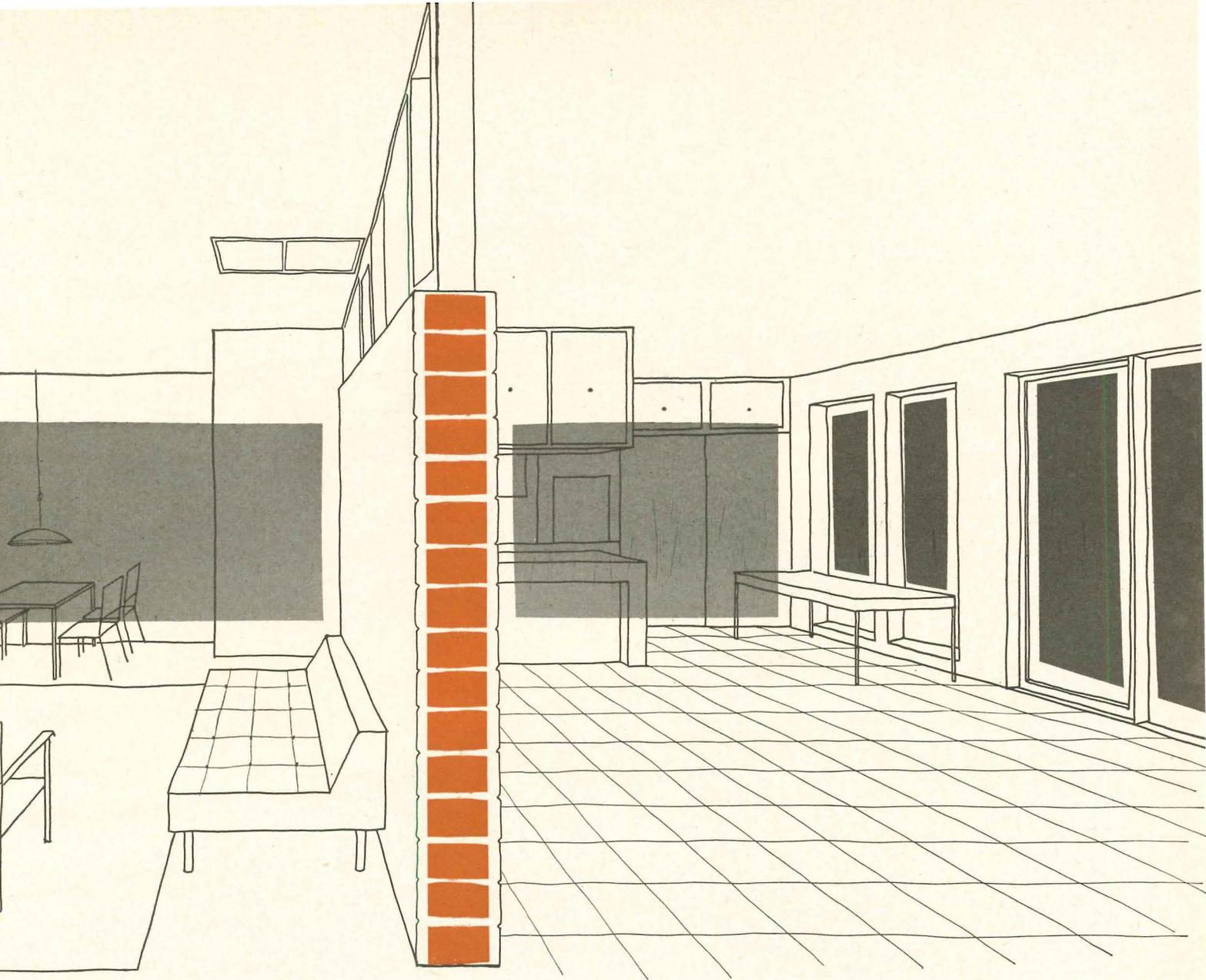
Rectangular layout has outdoor "wings" of patio and lanai which give choice of covered or open terrace. Finished garage is extra rainy-day playroom for children.



Accent on informality: indoor and outdoor are

Big ranch house has wide overhangs for hot climate, two-car garage opening to lanai, in center





A feeling of light and space is created by glass walls which open family and living rooms to outdoor living areas. Masonry wall divides rooms.

er to a casual way of life

Informality flows from outside to inside and back again in this comfortable house. There are five different places for relaxed, family living. The garage is finished off as a room. Then there is a roofed-over, flower-lined lanai, a glass-walled living room, a big family room, and finally a patio which becomes an outdoor room. From all this space a visitor gets a sense that a family will find living here easy and convenient.

Bathrooms are big and luxurious. There is plenty of built-in storage space all over the house. Glass walls and sliding glass doors are standard. Masonry walls are projected past several corners to create privacy blinders to adjoining properties.

With 1,736 sq. ft. of living space, plus lanai and patio, the house sells for \$31,000. This price includes all appliances and full air conditioning.

It is a part of the 191-lot Wedgwood development which won a 1956 NAHB Good Neighborhood Award.

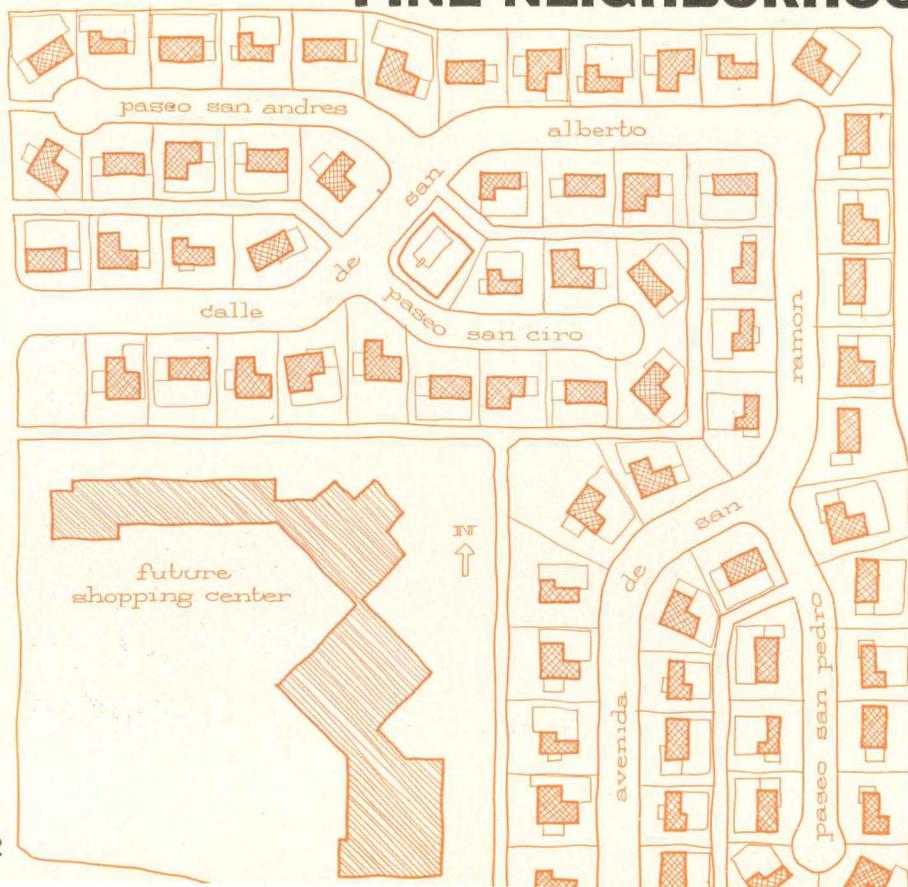
Breakfast bar between kitchen and family room (foreground) is only one of five dining areas: the others—patio, lanai, dining room and kitchen.





Attractive community like thi

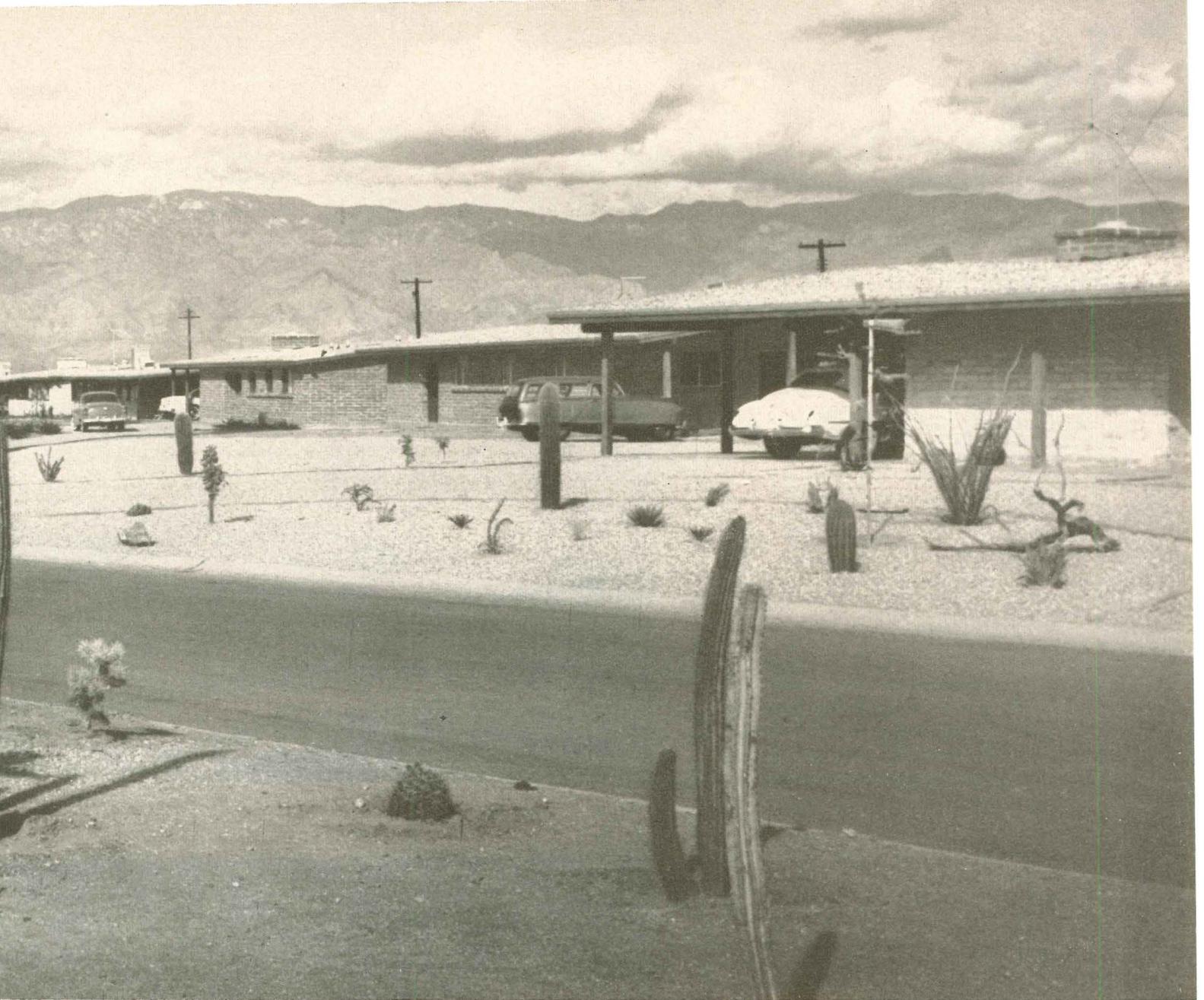
FINE NEIGHBORHOOD PLAN DRAMATIZI



Setting the stage for merchandising your houses is just as important as offering better homes to buyers. For it is as important to sell a good neighborhood as a good house. If the community is attractive it may be the builder's best merchandising feature.

Here at the San Rafael Estates in Tucson, Builder Robert Lusk made a special effort to provide an ideal setting for his houses. Three of his interior streets end in cul-de-sacs so there can be no through traffic to interrupt the quiet of the neighborhood. Other streets are curved and angled. This slows down traffic and improves neighborhood appearance.

An important part of the community plan is a swimming pool and club house, built by Lusk and donated to the home owners' association. These recreation facilities give home owners in the project the equivalent of an



Tucson, is smart merchandising because it adds a real value to every house. Curving streets, a mountain background, make this a pleasant place to live

BEAUTIFUL DESERT SITE

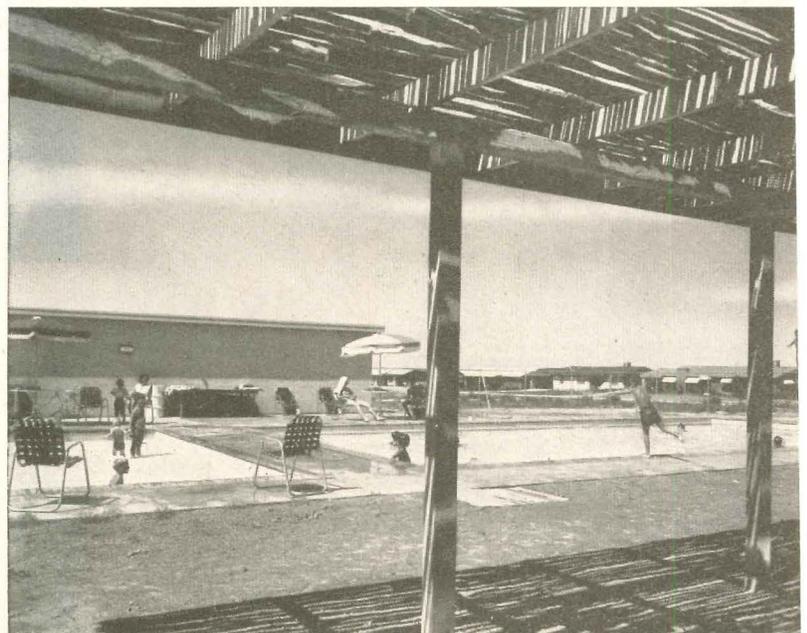
attractive country club, and serve to center social activities in the community.

Another neighborhood asset is the shopping center soon to be built. Families will be able to buy most of their daily necessities here within a short distance of their homes.

An important feature of every house is its patio. Many have a high wall built around them for privacy. In the Arizona desert, where families can enjoy outdoor life for a large part of the year, the walled-in gardens are a great sales asset.

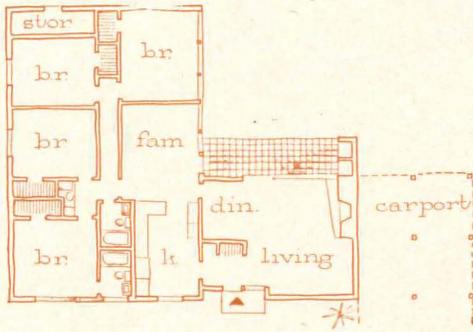
Another merchandising point is Lusk's line up of three different basic models. With them he can offer his buyers a choice of five brick and wood exteriors. He orients his houses to achieve a sense of individuality and interest. Alleys (shown in the land plan) are prescribed by the city code.

Frank Gaynor

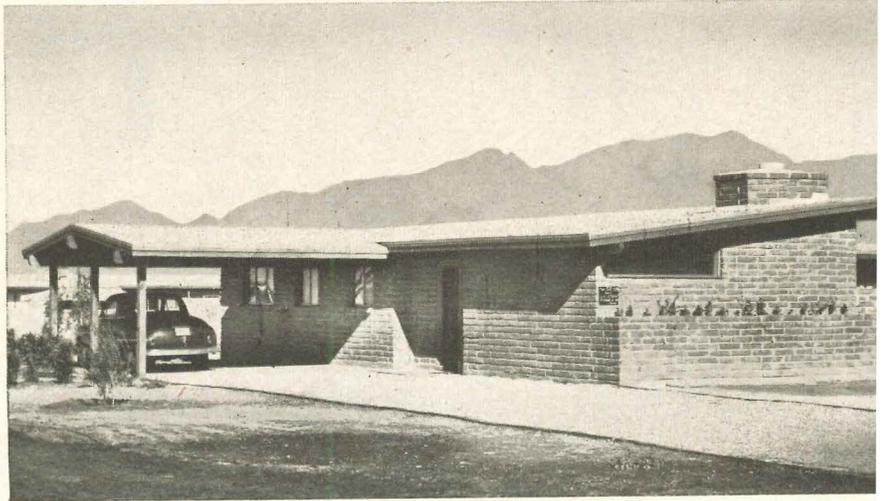


Community center has a swimming pool and club house donated by builders to home owners' group, is important in creating good neighborhood feeling among families.

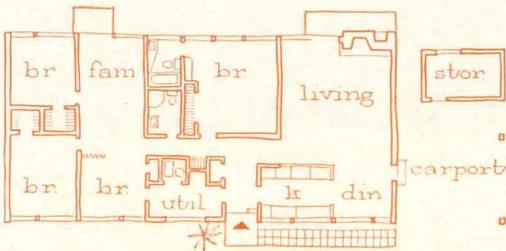
Three houses offer a variety of floor plans and exteriors



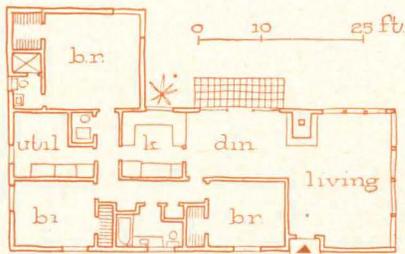
Variety in this model comes from shift in carport location from side to side or in front. The 1,900 sq. ft. house sells for \$17,750, has four bedrooms, activities room.



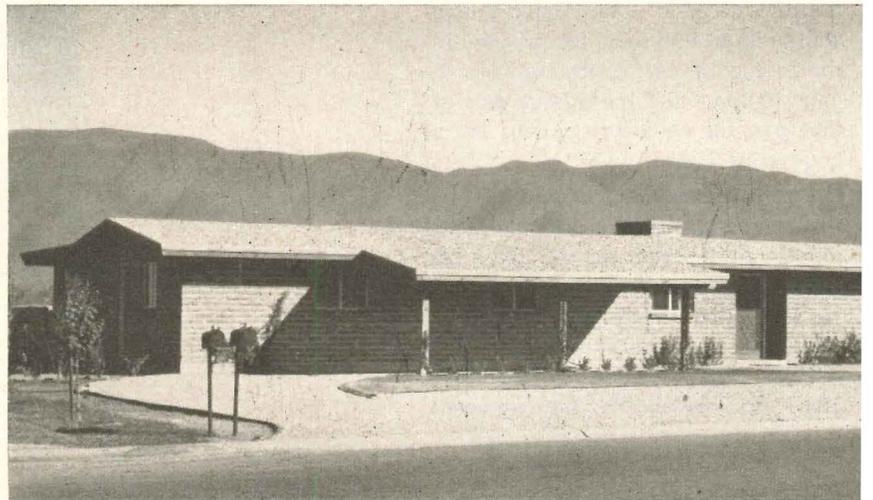
Frank



Rectangular house of adobe brick has four bedrooms, 1,850 sq. ft. Desert has few trees, so builder saved all he could, protected this one with masonry. Roof overhangs shut out sky glare.



L-plan has master bedroom with its own bath and a corner window opening out on patio. Large glass areas face patio. The 1,700 sq. ft. model sells for \$13,950.





Private patios formed by high brick walls are usually found only in much higher priced houses

Builder Lusk encourages outdoor patio living

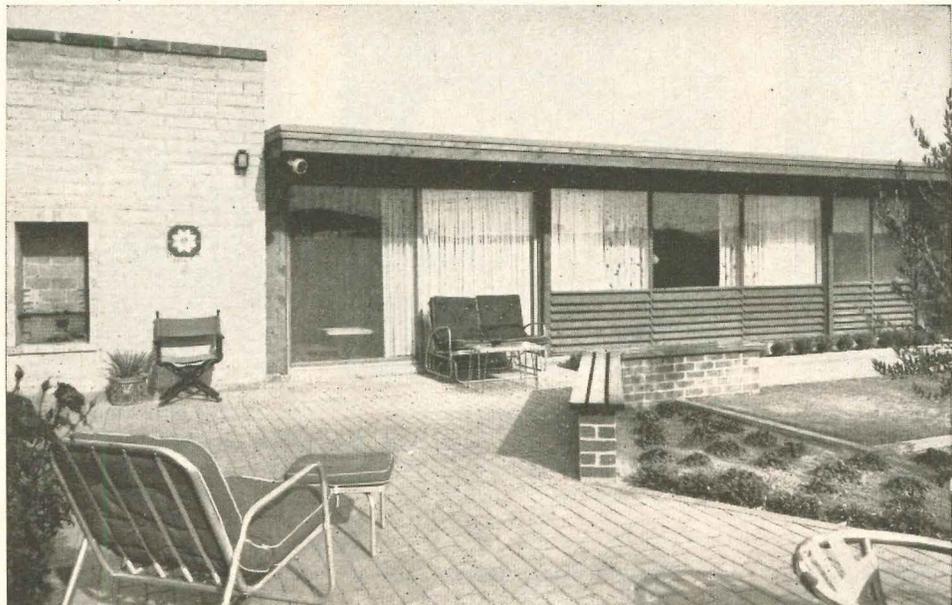
One of the most unusual features of the Lusk houses is the big, enclosed patio. A high wall gives families a millionaire's feeling of privacy, makes outdoor living a pleasure, and keeps out cool winter winds that blow down from snow-covered Mt. Lemon.

Fences like the one above are optional extras for which buyers pay \$525 for 150'.

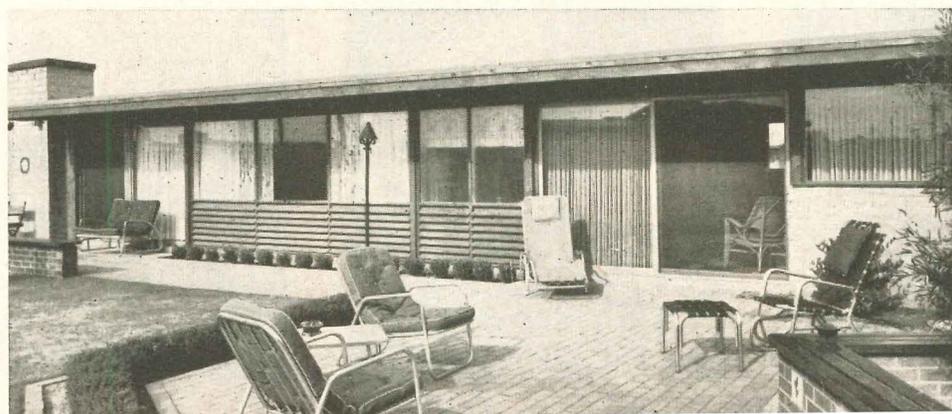
Free landscape service

Buyers get free landscape advice and a choice of either grass or pea gravel in front yards or a combination of both. They get six shrubs and planting suggestions.

Robert Lusk is a 33-year old builder who has already become mobile, building in Nevada and Indiana as well as Arizona. For his fine communities he won NAHB Good Neighborhood Awards in both 1955 and 1956.



Paved and planted patios make outdoor living pleasant. Note the built-in barbecue (above)



BREAK-THROUGH FOR PLASTICS

Last month, at the *Salon des Arts Ménagers*, Parisians were shown a giant snail which, according to its designers, is the first all-plastics house ever built.

Sponsored by a French magazine and a group of French chemical concerns, the experimental house opened up some radically new vistas in home building. Here is a house that uses plastics not only in finishes, tubing, trim and so on but extends their use to the structural skeleton, to floors and roofs, to windows and to walls. The pictures on these two pages show the house, both under construction and in its finished state.

Is this necessarily the *shape* of things to come? Probably not. Is it the *technology* of things to come? Maybe.



Scale model shows eight pie shapes that make up the basic structure

Construction pictures show how experimental house was formed on two big wooden molds



Wooden forms were used to mold the structural plastics skeleton. Here the biggest form is carried into shop.



Glass fiber reinforcement strengthens the structural frame. Altogether 13 different plastics were used.



Curved partition being molded here was used to screen entrance. Two basic molds were used on job.



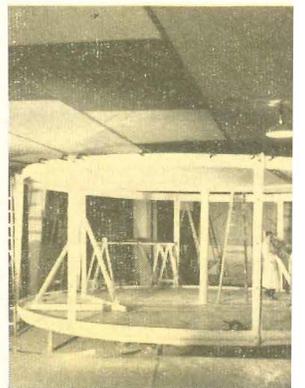
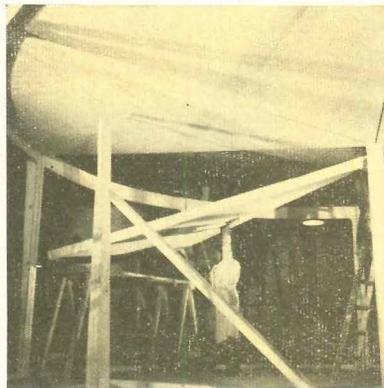
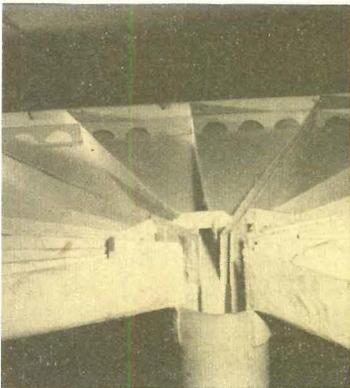
Floor panels fit into pie-shaped skeleton, have honeycomb core with a central layer of insulation.

Central column is meeting point of eight pie-shaped ceiling panels. Uprturned edges form strong ribs.

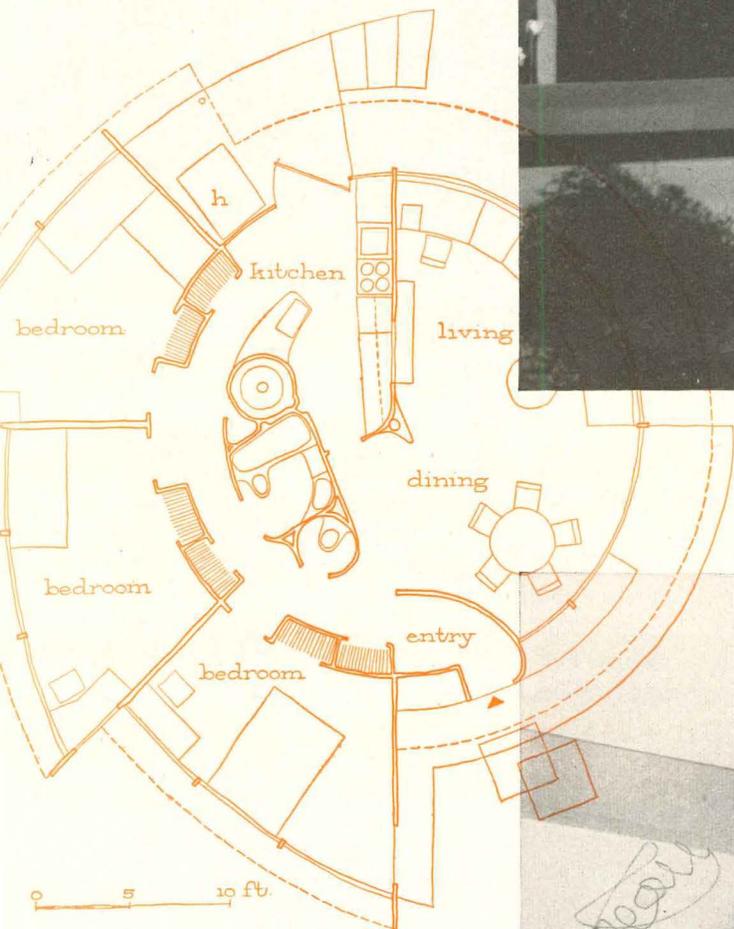
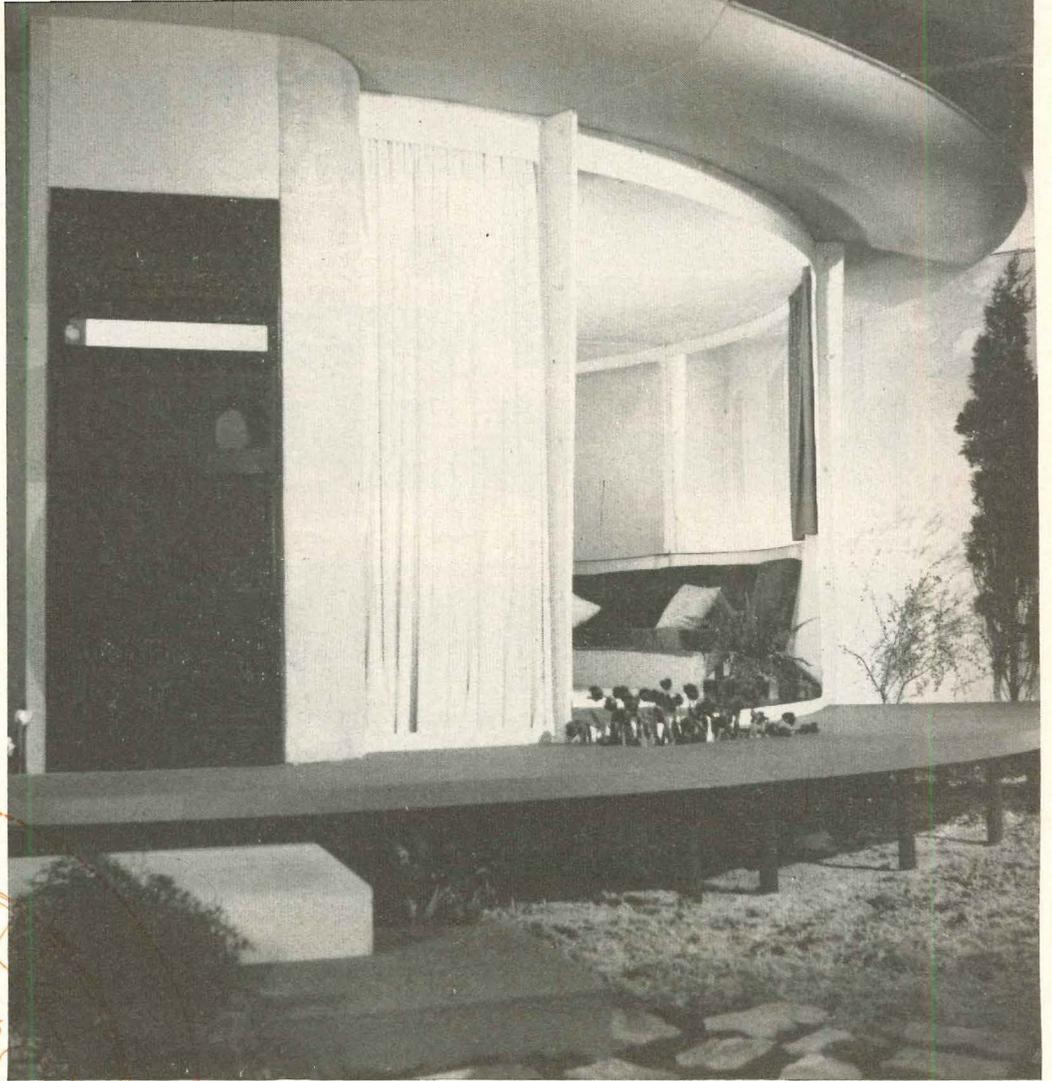
Circular living area is seen taking shape. Columns along periphery are made up of two bolted frames.

Ceiling panels are very light, easy to handle. By triangulating whole structure, rigidity was increased.

Complete basic structure is now assembled. Bedrooms can be added opposite around periphery (see plan).



First all-plastics house
is a French experiment,
now on exhibit in Paris



Finished house (above and below) uses plastics for structural frame, floors, walls, windows, roof—and for furniture and upholstery as well. Picture above shows the main entrance. Below is built-in seat in living room.

Plan of three bedroom version shows circular core divided into eight prefabricated units. Bedrooms were fabricated with single mold.



ARCHITECT: Ionel Schein
TECHNICAL CONSULTANTS: Yves Magnant



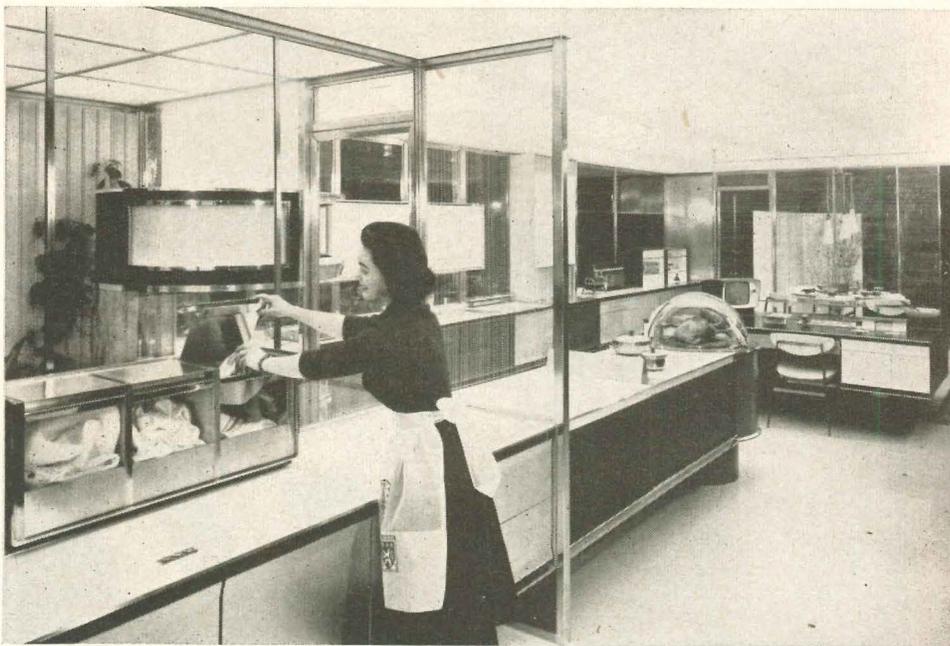
Glass domed oven in "Kitchen of Tomorrow" keeps baking, broiling, barbecuing in full view. *Marble counter, left, has concealed heating units, cooks without heating surface. Plan center, right, has television-telephone; rear, ultrasonic dishwasher.*

Tomorrow's kitchen can boost your sales today

You need only take a look at the kitchen shown here to know that its features would practically sell themselves.

Called the Kitchen of Tomorrow, in reality it is a working laboratory and traveling exhibit where Frigidaire tests the public's reaction to new kitchen ideas. Currently on tour with GM's Motorama, the kitchen has much in common with the cars it travels with.

Some of the new ideas like electronics, ultrasonics, and automation are radically new concepts for home kitchens, but many others are simply advanced forms of models now on the market—built-in ovens and refrigerators; compartmented storage units; push button appliance centers; wise use of color, materials design. For a review of these and other 1956 products that sell kitchens and, in turn, help sell houses, see p. 228.



Laundry consists of three automatic compartments to sort fabrics by types. When any load reaches 8½ lbs., it slides over to washer. Washing time, temperature are selected automatically.



Refrigerator rises to waist level, lowers to come counter top extension. Sections rotate loading. Top holds dry foods.