

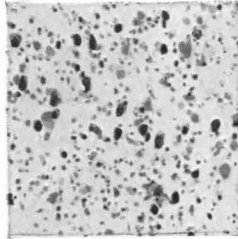
# ARCHITECTURAL RECORD



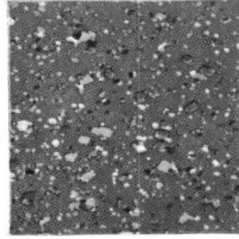
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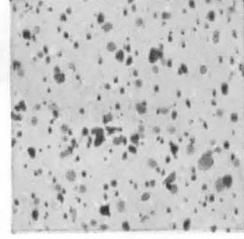
the modern look in tile flooring  
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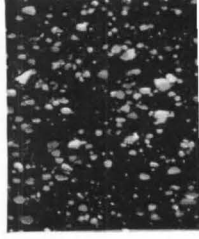
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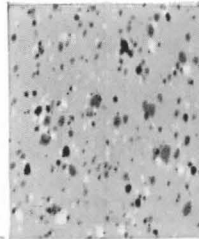
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# New MATICO Margaret Lowe Colors in vinyl-asbestos tile

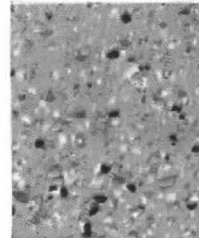
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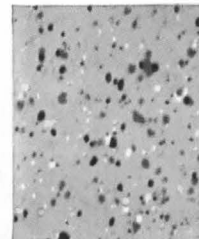
\*Margaret Lowe Colors and regular Aristoflex-Confetti



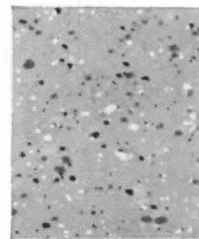
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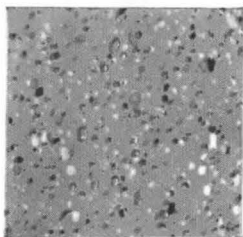


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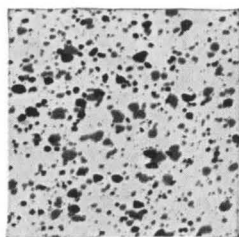


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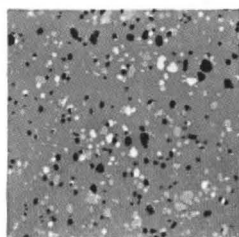
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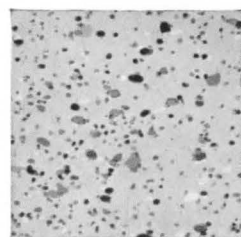
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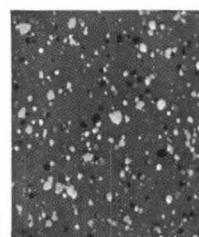
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# ARCHITECTURAL RECORD

Mid-May 1956 Vol. 119 No. 6

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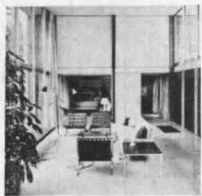
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OF PARTICULAR ASSISTANCE to the Editor-in-Chief and staff in the preparation of this issue were: Herbert L. Smith, Jr., editorial coordination; A. Lawrence Kocher, editorial consultation; Douglas R. Steinbauer, cover and page design; Daniel M. Kelley, products and literature; Florence A. van Wyck, editorial production; Tad Leski, drawings



COVER: House for Mr. and Mrs. Gerald S. Gordon, Houston, Tex.; Bolton and Barnstone, Architects; Knoll Planning Unit, Consultant on Interior Design; Fred Winchel, Photo

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Every effort will be made to return material submitted for possible publication (if accompanied by stamped, addressed envelope), but the editors and the corporation will not be responsible for loss or damage.

Subscription prices: Published monthly except May 1956 when semi-monthly. U. S., U. S. Possessions and Canada: \$5.50 per year; other Western Hemisphere countries, Philippines and Spain, to those who by title are architects and engineers, \$6.50 per year. Single copy price except Mid-May 1956 issue \$2.00; Mid-May 1956 issue \$2.95. Beyond Western Hemisphere, excluding Philippines and Spain, to those who by title are architects and engineers, \$6.50 per year for 12 monthly issues not including Mid-May 1956 issue. Subscriptions from all others outside U. S., U. S. Possessions and Canada for 12 monthly issues, not including Mid-May issue, \$20 per year. Change of address: subscribers are requested to furnish both old and new addresses, sending if possible stencil impression from magazine wrapper; allow four weeks for change.

ARCHITECTURAL RECORD (Vol. 119, No. 6, Mid-May 1956) is published monthly, except May 1956 when semi-monthly, by F. W. Dodge Corporation, 10 Ferry Street, Concord, N. H. Editorial and executive offices: 119 West 40th Street, New York 18, New York. \$5.50 per year in U. S., U. S. Possessions and Canada. Second-class mail privileges authorized at Concord, N. H.





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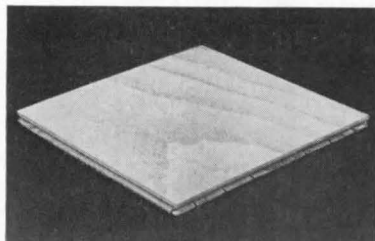
### Outdoor Lighting Unit

*Lytescape*, designed by Joseph Weiss, AIA, is a mushroom-shaped outdoor light for illuminating paths, driveways and flower beds. The all-aluminum construction is said to be weather- and rust-proof. The shade gives a wide spread of light below eye level. Unit comes with handle to facilitate staking and moving. Green finish blends with foliage. "Add-a-Unit" cord set permits tandem wiring with other *Lytescapes*. *Lightolier, Inc., 346 Claremont Ave., Jersey City 5, N. J.\**



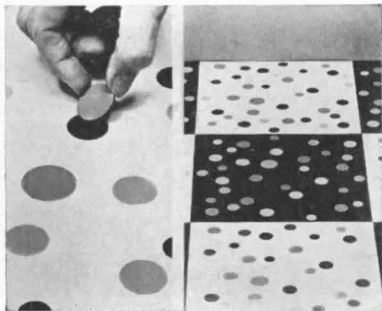
### Central Air Conditioning System

The *Rheamaire* system includes a cooling section in the furnace plenum connected to the condenser, just outside the house, by means of specially designed lines. The use of copper tubing and fins on the condenser, which is encased in stainless steel, makes it possible, say Rheem engineers, for delivery of up to 95 per cent more cooling per unit of horsepower than other air conditioning condensers, because copper conducts heat almost three times as fast as other metals. *Rheem Mfg. Co., 7600 So. Kedzie Ave., Chicago 29, Ill.\**



### Hardwood Block Flooring

Precision-cut, bonded hardwood block flooring has a thick, selected, red oak wearing surface in the finished floor. The 9-inch-square blocks are cross-bond laminated under pressure for added strength and wear resistance. Said not to be affected by heat, the block can be laid over concrete-slab and wood subfloors. Also used as a wall material or wainscoting. *Higgins Industries Inc., P. O. Box 8169, New Orleans 22, La.*



### Polka-Dot Flooring

*Polkatile* vinyl floor tile in six colors is produced by stamping coin-shaped disks from a tile of one color, then filling the holes with disks cut from tile of other colors. The inlaid disks fit tightly into the tile and are held in place by the same adhesive cement used to install the tile. The tiles are 12-inch squares about ⅛ inch thick, and each contains 33 dots of three sizes and four colors. *Robbins Floor Products, Inc., Tuscumbia, Ala.*

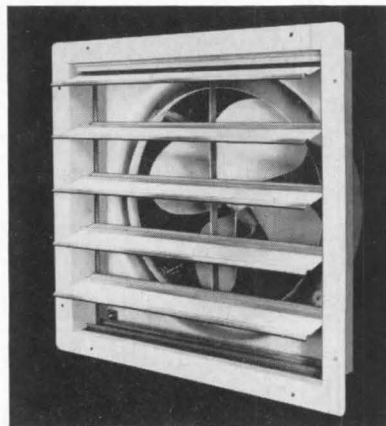


### Textured Acoustical Tile

*Forestone*, which combines the desirable qualities of woodfiber and the irregular fissures of mineral tile, is said to be a warm-appearing tile with a cost comparable to more mechanical-appearing perforated tiles. *Simpson Logging Co., Shelton, Wis.*

### Flush Door Surfacing

*Double S (Satin Surface)* is an exclusive process in the finishing of flush plywood doors which balances heat and pressure and so, in effect, welds wood fibers into a semi-glazed finish. This smooth surface remains intact under the application of paint, shellac, varnish or lacquer, and so produces a finish of exceptional brilliance. *General Plywood Corp., 32nd and Market Sts., P. O. Box 1403, Louisville 1, Ky.*



### Automatic Attic Exhaust Fan

Operating from a thermostatic control, this fan is said to provide adequate control for an attic up to 8500 cubic feet, thus reducing air conditioning operating expense. It starts to operate when the attic temperature reaches 95 degrees and shuts off automatically when it is reduced to 90 degrees. The fan, thermostat, automatic weather-stripped louvers and mounting flange are pre-engineered and will fit into a 21¼-inch square framed opening. *Hunter Fan and Ventilating Co., Memphis, Tenn.\**



### Unglazed Natural Clay Type Tile

*Orsan* tiles are a new line of unglazed natural clay-type tile with a white pebble texture. The surface is smooth for easy cleaning and maintenance. The tiles are useful for a wide variety of residential applications, such as the bathroom pictured above, in which even the recessed bathtub is of *Orsan*. Sizes range from 1 by 1 inch ¼ inch thick through 4 by 4, 4 by 2 and 2 by 2 inches ⅜ inch thick and 6 by 6 and 2½ by 8 inches ½ inch thick. Available in a wide range of colors. *The Sparta Ceramic Co., East Sparta, Ohio.\** (MORE PRODUCTS ON PAGE 14)

# RECORD HOUSES OF 1956

THIS SPECIAL COLLECTION of houses forms, we believe, a group of the most significant and distinguished homes built in the United States in the past couple of years. As an extension of ARCHITECTURAL RECORD's continuing purpose of recording and stimulating design progress, it is also being made generally available through bookstores to serve as a ready reference and inspiration to home owners.

Houses were sought that were truly representative of outstanding current ideas and trends, reflecting new regional influences, fresh contributions, and refinement of older concepts. They are the work of a wide variety of firms, from each section of the country.

An exhaustive effort was made to find the best possible houses. For preliminary leads, recommendations were solicited from hundreds of architects, staffs of architectural schools, and photographers. All recommendations were followed up, studied, and visited where possible. Final selections were made from over 300 excellent houses on the following basis: suitability for typical-sized-family living, with three or four bedrooms; adaptability to an average site; outstanding design, plan, structure and equipment.

We set our price range in that middle bracket which permitted some initiative in design — above the minimum, pared-down budget house, and below the absolute luxury class where economy is not a consideration.

The book has been divided into four major sections. The first, with a provocative article by A. Lawrence Kocher, is a study of one of the more advanced contemporary houses — and what it is like to live in. Next is a thorough coverage of twenty extremely fine houses for family living, each treated in a similar editorial manner for easy comparison. Finally, there is a section devoted to eight houses with more adventurous concepts, and a comprehensive review of new materials, products, and booklets for house planning.

We are extremely proud of the following endorsement of our efforts by George Bain Cummings, President of The American Institute of Architects:

“Each one of the Record Houses you are about to see has involved the analysis and understanding of a client's thoughts and desires; in each, the architect has come up with a solution after first considering how his client wished to live.

After looking at these houses you will realize that in each case the plan has successfully satisfied the need; the construction has embodied its plan; and the design has conformed to its construction. The result could only be a *good house* ready to serve its purpose as a *good home*.

This special issue might well have been entitled ‘Architecture for the Good Life,’ the theme of the 1956 convention of the American Institute of Architects. It so well illustrates our facet of that theme.

We are delighted that ARCHITECTURAL RECORD is publishing this practical demonstration of the architect's professional usefulness in the home field. Here in this handsome and helpful edition the public may observe real evidence of easier, healthier, safer and more enjoyable living through architecture.”



ULRICH FRANZEN, ARCHITECT AND OWNER. RAYBECK INC., CONTRACTOR



# THE NEW HOUSE FOR FAMILY LIVING

BY A. LAWRENCE KOCHER

*"It is among the conditions of a true Architecture that it mould itself to the wants and the domestic habits and the public customs and the political institutions and the religious sentiment of its country and its age; that it assort with the materials on hand, submitting to modifications as new materials present themselves; and that it avail itself, from time to time, of the various aids which mathematical and mechanical and chemical science offer, for its convenience and advancement."*

ROBERT DALE OWEN, Smithsonian Institution, in *Hints on Public Architecture*. N. Y., 1849

THE JUDGMENT OF what is considered significant in the field of house design, at a given moment, must necessarily be qualified and approximate. Esthetic judgment, it seems to us, is usually divided and errant. Some of us, by nature, have a fixed classical strain, due to inheritance or training, while others, in an opposite camp, will favor nothing but what is new and exploratory. It is our intention here, not to place a select number of houses in one, two, or three order, but rather to discover "Houses of the Year" that represent a contribution to our fund of knowledge of how the house — the American house of today — should be planned, constructed and outwardly enclosed. Our chief interest from beginning to end is not solely with the propagation of ideas of favorite appearance, but rather with the solution of current problems of planning and design fitness.

The houses that we have chosen for illustration and discussion in these pages, constitute, we believe, a distinguished anthology of contemporary domestic archi-





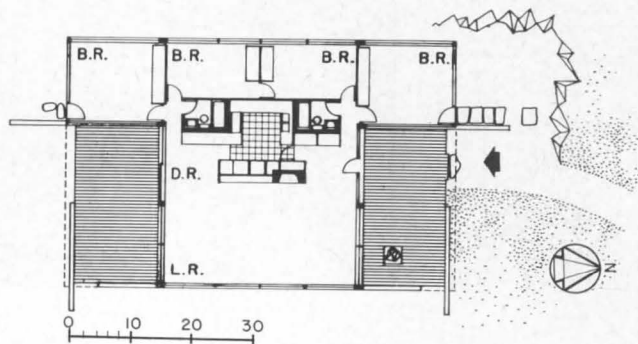
ecture. The examples are, in a sense, a summary of outstanding houses built by architects of the U.S.A. during the past two years. Creative effort, such as is required in designing a successful dwelling, public building, or shaping a community, is an accomplishment that is deserving of thoughtful evaluation and public notice.

*A House That Is Lived In*

We have chosen, in these first few pages, to break with tradition in Architectural publication, to show one of our selected houses as occupied by a family. Our illustrations are of its living, dining and play areas, in actual use. The Ulrich Franzens, who developed and built the house, were photographed with the interior as a background. They appear as normally concerned with routine activities; caring for children, preparation of food, dining, entertaining guests, and relaxing.

Mr. Franzen is an architect, Harvard trained, whose ideas for the house were supported and aided by his wife, a Bennington College graduate. The two spent several months in setting up space needs for their family of three children (a girl and two boys) plus a dog and a cat.

The design objective was to create a house for their particular family, one that gave promise of lasting usefulness and attraction. "Not a place,"



observed Mrs. Franzen, "that was sterile of ideas, soon to be outmoded and outlived — soon to become the *nightmare*, as to 'The Man in the Gray Flannel Suit'." It was a requirement of the plan that there be space throughout the house, for the effective display of a varied collection of contemporary art, consisting of murals, small paintings and sculpture.

The site was selected after a long search by auto excursions into three states bordering New York City, where the architect has his office. The two-acre plot, on which the house is placed, is thickly wooded and has rugged outcroppings of stone. An ancient stone wall borders one side of the property. Because of the nature of the ground and a preference for the natural setting, there was no need for formal planting and an expanse of lawn, difficult to maintain.

The house is two miles from the town of Rye, New York, and three-quarters of an hour commuting time from Manhattan. There are nursery and public schools nearby; a bathing beach and boat basin on Long Island Sound are within a short walking distance.

We consider the Franzen house, shown on these opening pages, to be a fair example of the sort of domestic design that is being contrived today by an enthusiastic group of young architects whose training, since the Second World War, has stressed and applied the theoretical and experi-

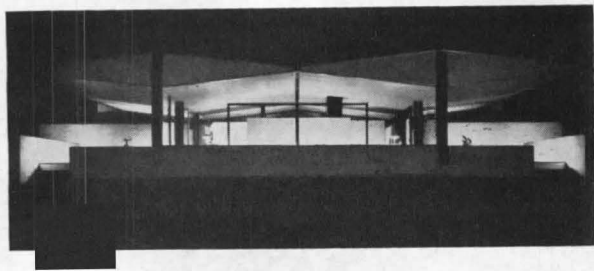
*A very new and different approach to planning a house has been used by Architect Ulrich J. Franzen in this home for his own family. Light diamond-shaped trusses soar over a very free and unobstructed "platform for living." The roof is supported by eight columns, and interior partitions are low, free-standing. The house is delightful to look at, interesting to study.*

*But what is it like to live in? To find out, editors of RECORD HOUSES of 1956 spent a day with the Franzen family. These photos are the result.*

*"The buildings of a country and an age should be ethnological expressions of the wants, habits, arts, and feelings of the time in which they were erected."*

JOSEPH HENRY, WRITINGS, 1856





*The kitchen is the central hub of the Franzen house; actually in the middle of the house, it is, nevertheless, flooded with daylight over low partitions and storage walls, and from the long, narrow skylight which bisects the ceiling. The kitchen can be closed-off, but open, it permits Mrs. Franzen a close association with the family. Both terraces, children's bedrooms and play-room are easily supervised from the area. Two bathrooms flank the kitchen to form a unified mechanical core. The baths have ceilings at partition height.*

*"Architecture must possess a certain flexibility. Its external forms must not control and dictate its internal adaptations."*

R. D. OWENS, 1848

mental. The nature of its light steel roof framing, the manner in which the outer enclosing walls and inner partitions are completely independent of the structural frame, the wide selection of factory fabricated units, along with large sheets of plate glass and insulation panels — all make us aware of a new approach to design and a skillfully contrived shaping of construction. Industrial production, as here, is playing an increasing part in current efforts by architects of energy and creative ambition.

The house as architecture has a quality that is quite different from that to which we have long been accustomed, looking back a decade or more. We must admit that occasionally we are startled by its daring, but, at the same time, vastly stimulated by the courageous effort that is being exerted in order to avoid any semblance of the century-long practice of copying ideas of others or style borrowing from the past. We can fittingly quote Gauguin here, who said that in art there are only revolutionists and plagiarists. If architects at this moment are appearing to be in revolt, it is with a sense of gain for the future, since all movements that have taken place in the past for the improvement of architecture, have been preceded by revolt.

Future art historians will probably speak of the mid-decades of the





*Outdoor living is well provided for in the Franzen house. The roof spreads over terraces on either side of the house, providing sunny or shaded areas, morning or evening, as desired. Glass walls slide open to link terraces with living area in fine weather. Visually, terraces form part of the room at all times. A small basement for storage and heating plant is reached through a trap door (photo far right). Floors are red oak, ceilings fir boarding. Insects are controlled by spraying the grounds, which seems successful.*

*"It is only when a building expresses the dominant sentiment of an age . . . that it is entitled to our admiration."*

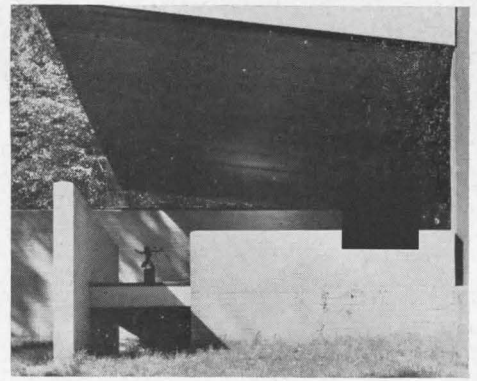
JOSEPH HENRY, WRITINGS 1856

twentieth century as a time of artistic rebellion and change. It is now, during these years, that we have come to accept change and disown our artistic inheritance. We try to avoid the stigma of being considered traditional or followers of the cliché. The old stylistic standards which for centuries were the measuring stick for judging architecture are at this time definitely neglected or outmoded. That architect is an exceptional rarity who would suggest to a client that a proposed house for an American suburb be given a colonial, Spanish or French provincial look. Even the current ranch house rage can be considered a cloak covering a free-flowing, if emaciated, non-stylistic manner. A dissenting architect called it "modern in sheep-ranch clothing!"

#### *Age of Experimentation*

In the face of this recognized design upheaval, it is natural that we look for the causes. A part of the origin of the upheaval — some would call it a revolution — can be traced to a chastening influence of the depression of the thirties. We see plainly a decline in the century-long domination of "style" taking place gradually as a consequence of stringent conditions during the early depression years. There was an extreme necessity for economy at the time. Housing was an urgent need, yet

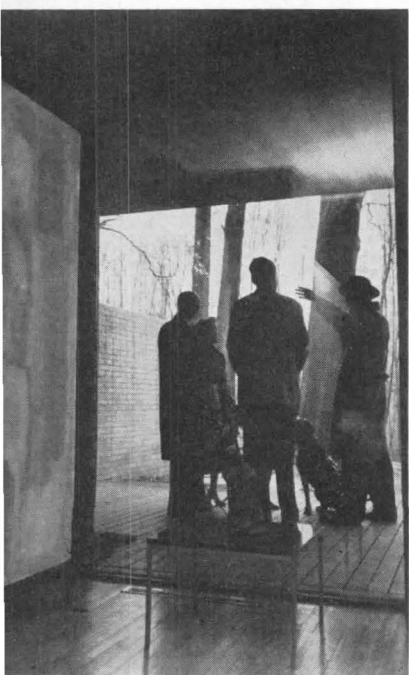
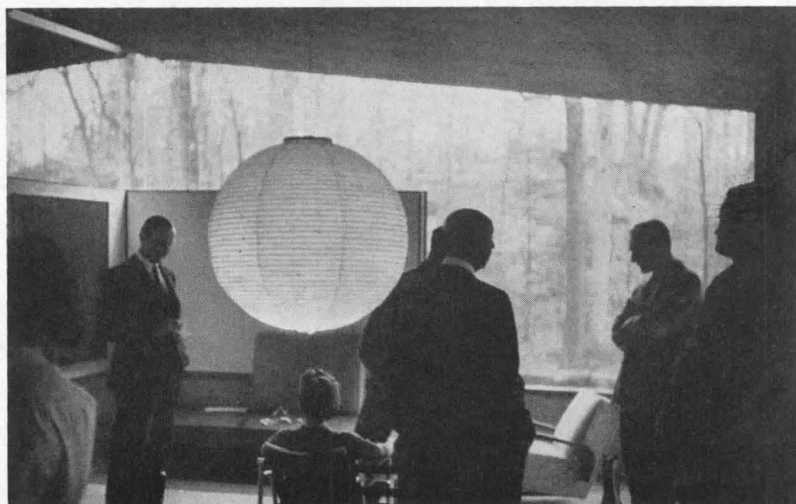
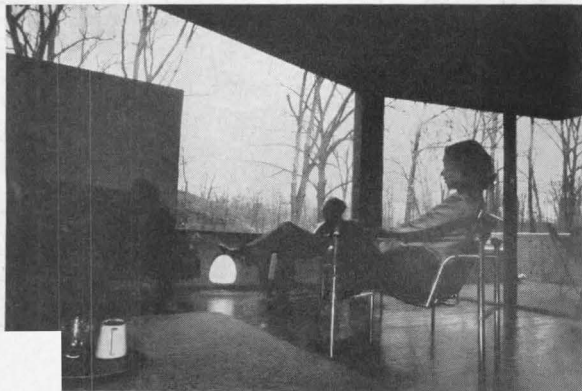




almost none was provided. In order to cut costs, building forms were greatly simplified; elaborate doorways, denticulated cornices and Spanish ironwork were banished from domestic work. Among the mementoes of these years were a country wide rash of Tom Thumb Golf courses and the equally widespread Drive-in Overnight Cabins — forerunners of the deluxe Motels of today. These stimulants to recovery were not jobs for the architect, even though they represented our single, but brief, building boom. Architects, during the lull, became interested in low cost housing; some dabbled in prefabrication. Experimentation was taking place by both architects and industry. New materials and novel construction methods were turned to as a means of cutting costs. Among the new materials introduced were fiber and pressboards, plywood (quantity produced), asbestos-cement products, plastics of an early kind, aluminum and other metals. Houses with steel frame, faced with panels of standard widths, others of plywood, canvas surfaced, precast concrete units and porcelain enameled steel walls were announced for marketing, although almost none reached a mass production stage. These happenings were among the evidences of a disrupted architectural practice.

A second cause leading to change in the nature and aims of architectural practice, can be attributed to altered teaching methods of archi-





tectural schools. The use of the Orders of Architecture as the *vade mecum* for imparting good proportion and a vocabulary of architecture, was gradually given up. Most of the accredited schools ceased to bend the knee or do homage to the Ecole des Beaux Arts in Paris. Back in 1924 George Bernard Shaw, in a letter to ARCHITECTURAL RECORD in response to a questionnaire concerning the training of the architect, anticipated the coming change in teaching when he said tartly that

“Architects are made by building, not by books . . . that the more an architect knows academically, the worse he builds. Reading, picture-gazing, and globe trotting all tend to shift an architect’s eyes to the back of his head.”

At the height of the so-called teaching change, shortly after 1936, Walter Gropius, a distinguished teacher and founder of the German Bauhaus, was brought to Harvard and placed in charge of courses in the school of design. He soon attracted to this country his Bauhaus aides, Mies van der Rohe, Joseph Albers, Marcel Breuer, Herbert Bayer, Howard Dearstyne and L. Moholy-Nagy. All of these Bauhaus associates, without exception, found places in architectural schools. They, with many others in the profession, were to turn the attention of America to



one of our most fruitful and typical resources, namely mass production and standardization. We may hesitate to accept the utilitarian Ford factory and the supermarket villages as possessing esthetic qualities, but we can welcome the clear evidences of arrival at a freer, more original and imaginative interpretation of the house as it is being experimentally produced today for American family living.

#### *Current Trends in House Design*

As we leaf over the accompanying pages to form a preliminary impression of current offerings in house design, we become aware that the long-familiar oversized and traditional *country house*, set back from the limits of the property, usually alongside a formal garden, is now seemingly obsolete. Increased building costs and taxation have taken care of that. Houses built now are manifestly suburban and informal in character. They are far less pretentious and extravagant; more significantly, they are outwardly a logical expression of our industrial age and of our American manner of living.

The contemporary house has a "new look." It consists of a more open grouping of rooms, usually all on one floor. Its facing of masonry and weatherboarding has been largely replaced by the window wall, and, in

*The open plan of the living area in the Franzen house lends itself well to entertaining large groups, as (photos at left) when the Franzens were visited by RECORD editors and the Arthur Murray family. Free-standing canvas panels break the room into several conversation areas, and serve as display panels for paintings and murals. The fireplace is inset and flanked by an alcove for display of art objects, lighted from above.*

*"A house whose inside is as open and manifest as a bird's nest . . . where to be a guest is to be presented with the freedom of the house, and not to be excluded from seven-eighths of it, shut up in a particular cell, and told to make yourself at home there, — in solitary confinement."*

HENRY D. THOREAU, WALDEN





some instances, by a complete encirclement of glass. In addition, a new system of fabrication is being introduced which makes use of a steel or wood framework, and has an infilling of glass or factory-made panels. It is obvious from our illustrations that the architect of today has become more daring, and more, what we may term, "industrial minded"; his methods of construction are more technical and complicated than a generation ago. Newer building operations require a close partnership of architect, engineer and industry. The combination of steel, glass, plastics and other materials make it urgently necessary that all parts be fitted together as a delicate and complex mechanism.

Returning to our review of current houses, we can perceive here and there, the novelty of a frankly revealed structural skeleton. Vertical supports on the surface of the house are modularly spaced with a regularity that produces a pleasant wall pattern similar to the outer facing of a Japanese house. There is, as we know from oriental examples, an esthetic attraction in a revealed structure. Mies van der Rohe, who applies this system for dwellings, has succeeded in creating wall units that are attractive by their patterning and rhythm. August Perret in France has, of course, been using reinforced concrete as the bare bones of his buildings since 1900, with interstices filled with concrete or brick.



Among our illustrations there are instances of freestanding walls, often placed at right angles to one another. (See page 206) The purpose of these walls, as with the Franzen house, is largely non-structural, and may serve as a termination of a terrace, producing a subdivision in the adjacent garden.

Partitions within the house have been undergoing a transformation of purpose. Instead of being rigidly fixed and supporting, they are now often flexible and movable to a new location. They sometimes extend upward to a height not exceeding an easy reach, that is, just above the sight lines. Closets, that are organized, with subdivisions for trays, racks, shelves and hanging rods, are occasionally installed as a means for subdividing, either temporarily or permanently, the entire area of a house floor. (See page 194)

#### *Electronics and Lack of Servants Influence Design*

Most American homes are now maidless so that kitchen and dining habits are being subjected to change. The house that is without benefit of maid or laundress, naturally becomes a haven for every possible labor-saving and automatic device. This lack of permanent help has brought on a hey-day of gadgetry.

*An intimate quality is lent to areas for conversation and dining by screens and lighting effects. The bubble lamp (reflected in glass wall above) casts a direct down spotlight on the table, as well as a general glow. The extension of the brick terrace and bedroom walls adds a considerable sense of space to the small dining area. A breakfast counter, with pass through to kitchen, doubles as a serving buffet.*

*The interest added to all interiors by the undulating roof can be clearly noted in the photo at far left. Center skylight can be seen above the screen.*

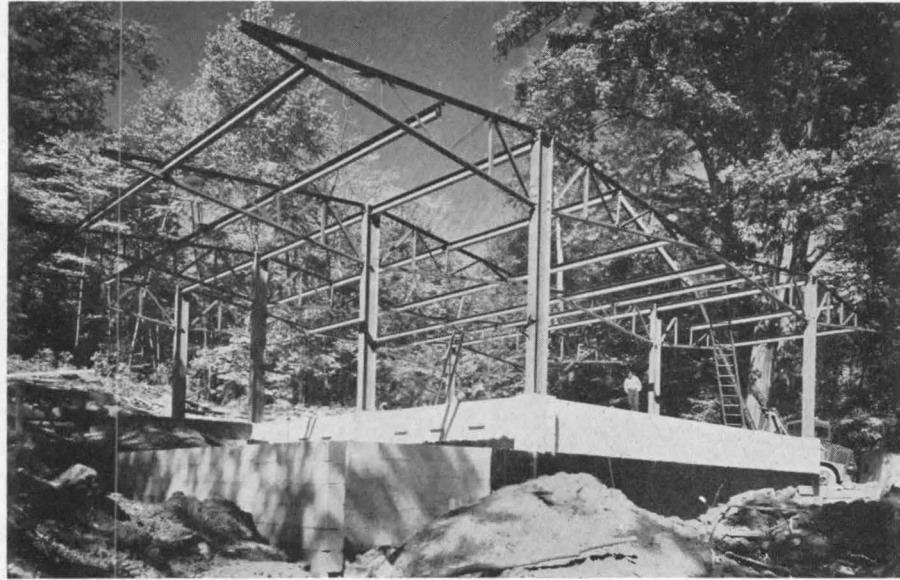
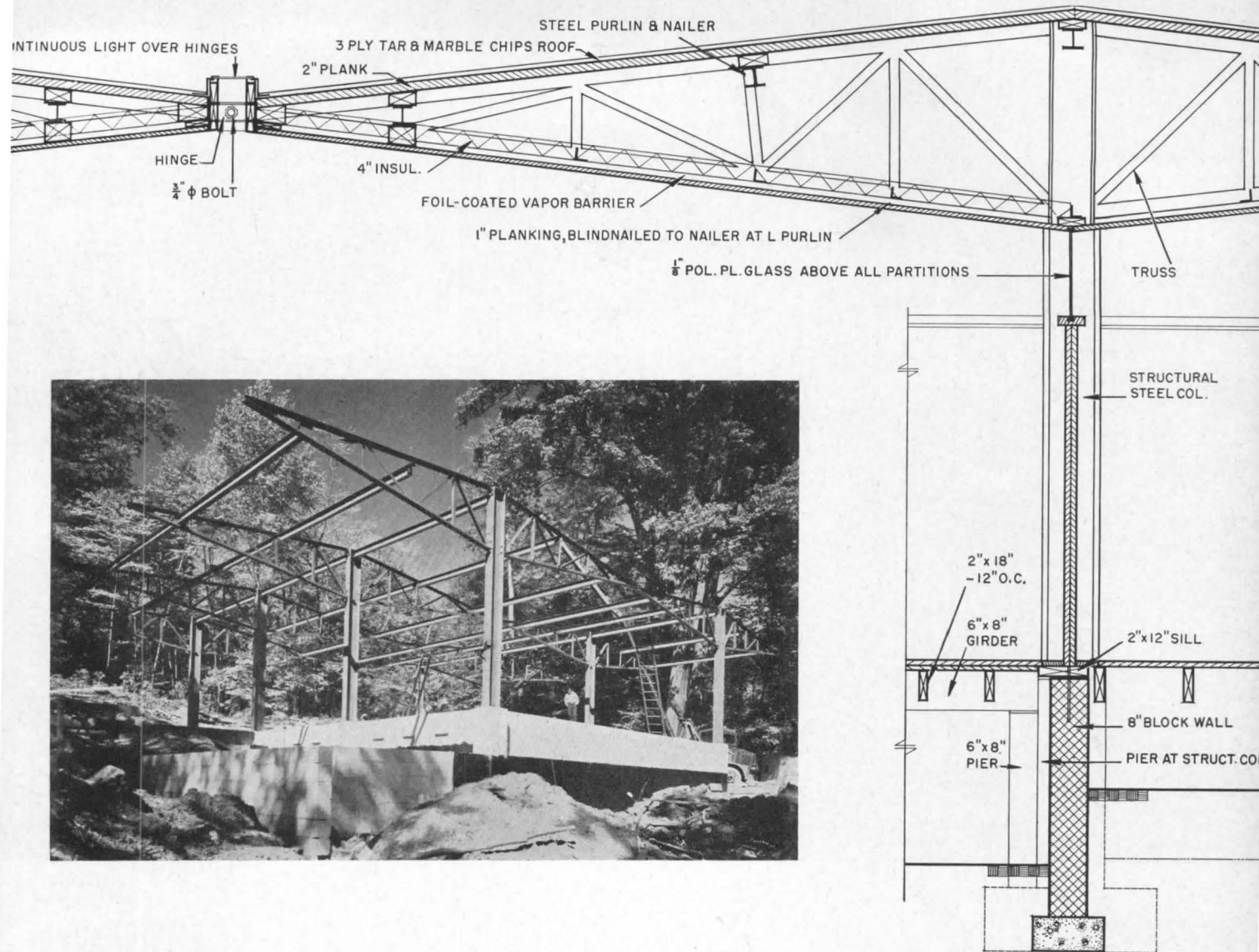
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*"External form should be the interpreter of internal purpose."* R. D. OWEN, 1848









“Electronics,” if that is the word, are making over our living space, and remolding our daily home life. In the house, of this 1955-56 model, we are rather sure to find television, radio, a Hi-Fi record player, a tape recorder, film projector, a device to waken us in the morning and to sing us to sleep at night, plus a variety of automatic controls for opening ventilators and controlling temperature. Lewis Mumford, in pondering over these aids to living, seems to intimate that a time might arrive when, as in Butler’s *Erewhon*, mechanical invention will become a crime and machines will be assigned to the museum as a warning to the human race! At the same time, these have certainly brought more comfort and convenience to the American house.

The nature of this suburban house and its plan provisions is shaped directly by family habits and activities: hobbies, entertaining of friends around the terrace grille, weekend parties, Cub Scout meetings and gardening. Other plan features have sprung from principles of child welfare, such as a combined library and mechanical work room varied with the advancement of the child. The trend of including both a family room and a separate living room also reflect this thinking.

Outdoor life, along with the desire for sunshine and recreation, is also contributing to the reshaping of the house, giving us game rooms and

*The unique structure of the Franzen house resulted in a number of savings. The very light steel sections actually form a three-hinged arch. The diamond frames are mostly 2 by 2 by 1/4 inch angles, welded, and permitted easy handling and fabrication. All structural members were erected in one day. The free-standing, water-tight roof permitted all trades to work on the building simultaneously and without interruption by inclement weather. It also eliminated load bearing walls and partitions. Interior finishes are warm colored, very durable — as in playroom, left.*

*“Cannot our Architects furnish us with a truly American style? Will not something original in time be produced?”*

L. C. TUTHILL, 1848



*Privacy and quiet are well established in the bedrooms, in spite of the apparent openness. Glass panels fill the areas above partitions and storage walls, and reduce noise amazingly well.*

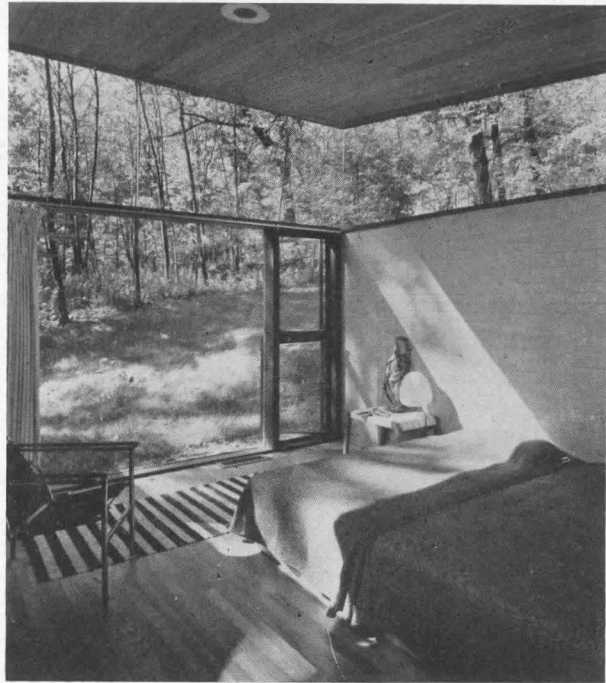
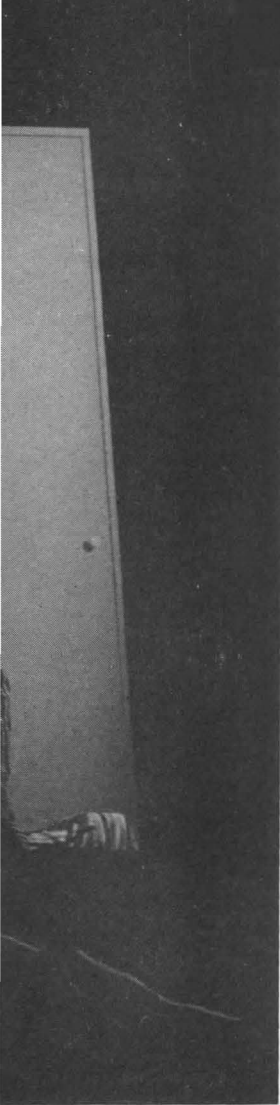
*In spite of its small actual size, the Franzen house provides an enormous amount of living area, including four bedrooms (one bedroom doubles as the playroom). Rooms are quite small, but simple furnishings and finishes, and the close visual connection with the outdoors make them seem very large.*

*“Iron and glass requires an entirely different style from that which sprung from the rocks of Egypt, and the masses of marble with which the lintels of the Grecian temples were formed.”*

WRITINGS OF JOSEPH HENRY, 1856

terraces for leisurely sitting and sunbathing. The basement playroom has often been brought up to the first floor because its former location was inconvenient, and difficult for the mother's supervision of young children. The same is the case with the heater room and laundry. These are dignified by a ground level position, sometimes placed as an adjunct of the kitchen, and, at the same time, convenient to a service yard, screened by shrubbery from the garden terrace. A workshop may become an annex to the garage or carport. The do-it-yourself fad has given us a first-aid-bar as a replacement for our first-aid-kit!

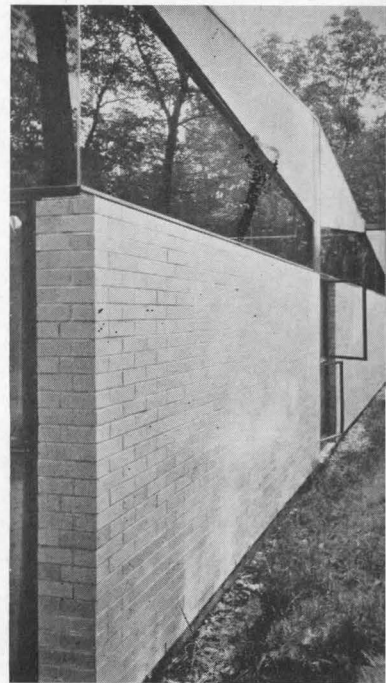
There is a familiar vocabulary associated with modern design indicative of a changing manner of building. Some of the descriptive terms are: fluidity of space, rational structural system, cantilever support, prefabricated units, modular panels, shed, undulating, and butterfly roofs. The “picture window” is becoming an almost obsolete term, in the wake of the side-sliding, ball-bearing, floor to ceiling sash. The wide projecting eaves, to shield the house from intense southern sun, have practical meaning for the air conditioned home. Floor surfaces have been improved by the introduction of materials that retain their gloss, even with hard usage, and that require little or no polishing. Houses placed on a site with a gentle slope are sometimes designed with what is termed a



“split-level,” which, like split-personalities, may have their own peculiar attraction.

It is not unusual today to have rooms with controlled openings to the sky, at the center of the house. Screens to windows can now be raised or lowered by push button control. Experiments are being made to improve the use of screening; some have even proposed abolishing all screening by the substitution of periodical applications of insect repelling spray around the house and at all windows and doors. This is now being applied at the Franzen house. Increased interior daylight has encouraged the planting of shrubs indoors. This is favored, not alone for appearance, but also to contribute to the maintenance of a healthful humidity level.

If we were to summarize the more noticeable and hopeful tendencies in domestic design by architects of the past year, recognition would be made of the gradual acceptance of new building processes and factory produced materials. Herein lies a new esthetic and an indigenous quality. There is also a promise of adding enrichment and authenticity to our national architecture. While originality was the least of the virtues that the architect of the nineteenth century wished to possess, it becomes the aim and the goal of his twentieth century successor.

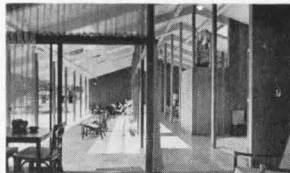




# Twenty Houses for Family Living

THE following twenty houses are unusually well planned to solve the many problems in building adequately for family living. The listing below, by page number and owners' name, also gives a brief summary of the exceptional features of each house which led to their selection.

103 for DR. J. ARONS, Cal.  
Anshen and Allen, Architects.  
*Structural colonnades separate rooms to form living corridors, add spaciousness*



108 for J. S. STILLMAN, N. Y.  
John MacL. Johansen, Architect.  
*Three separate wings, for living zones; great center hall as a "commons room."*



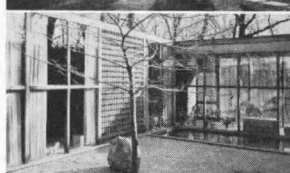
112 for R. E. LANGDELL, N. H.  
E. H. & M. K. Hunter, Architects.  
*Fine adjustment to an irregular site with a split-level plan.*



116 for A. E. MILLER, Fla.  
Nims & Browne, Architects.  
*Single-room first floor for living, extended by large screened "cage."*



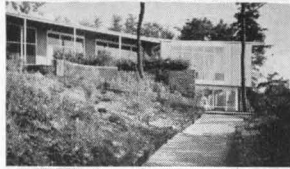
121 for H. P. DAVIS ROCKWELL, Ill.  
Schweikher and Elting, Architects.  
*Central courtyard, which all rooms face; decorative and functional use of louvers.*



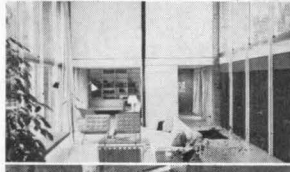
126 for G. SERULNIC, Cal.  
Richard Neutra, Architect.  
*Illusion of size amplified by vistas, compact built-in furniture.*



130 for R. L. OSHINS, Va.  
Charles M. Goodman Associates, Architects.  
*Butterfly roof gives lakeside house a festive, vacation character.*



134 for G. S. GORDON, Tex.  
Bolton & Barnstone, Architects.  
*Dramatic use of painted steel and brick; close integration of structure and design.*



139 House in Maplewood, N. J.  
Kramer & Kramer, Architects.  
*Elevated main floor takes full advantage of view; good use of simple materials.*



144 for J. KELSO, Cal.  
Wurster, Bernardi and Emmons, Architects.  
*Excellent combination of natural materials in house structure and garden courts.*



for V. GREICO, Mass. 148  
Marcel Breuer, Architect.  
*Very successful use of texture as a design element; good bi-nuclear plan.*



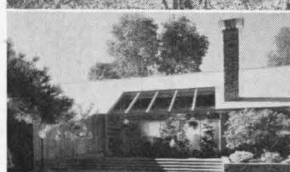
for F. E. EMMONS, Cal. 152  
A. Quincy Jones & Frederick E. Emmons, Architects.  
*Outdoor living given privacy by courts.*



for B. ROSE, Ill. 157  
A. James Speyer, Designer.  
*Extremely spacious living area, use of modular steel frame for structure.*



for F. BROWNELL, JR., Wash. 162  
Paul Thiry, Architect.  
*Impressive use of landscaped entrance court to add daylight to center of house.*



for B. K. GRAVES, N. C. 166  
Cecil D. Elliott, Architect.  
*Rooms disposed around centrally placed family room; use of symmetry.*



for J. MUSLOW, La. 170  
Samuel G. Wiener and William B. Wiener and Associates, Architects.  
*Complete design integration of home.*



for D. COHEN, Fla. 175  
Paul Rudolph, Architect.  
*Interesting use of panel construction, open plan, sliding exterior walls.*



for R. CROWELL, Cal. 180  
Smith and Williams, Architects.  
*Expressive post and beam structure, pleasant oriental character.*



for I. HARKEY, JR., Miss. 184  
Curtis and Davis, Architects.  
*A successful split-level scheme for a multi-bedroom house.*



for R. D. MCGRANAHAN, Pa. 188  
John Pekruh, Architect.  
*Interesting placement of bedrooms on the ground floor, living areas above.*



ROGER STURTEVANT



## COLONNADES DISTINGUISH CALIFORNIA DESIGN







## COLONNADES DISTINGUISH CALIFORNIA DESIGN

**T**HE DECORATIVE QUALITY of exposed structural elements has been made a very dramatic feature in this San Rafael, California, house. With no trace of quaintness or gaudiness, natural materials and a simple, modular post and beam structure give the house an exuberant vitality. The long ranges of free-standing posts form colonnades for divisions between galleries and living areas. For all the openness, individual areas still retain an amazing degree of privacy.

Architects Anshen and Allen were commissioned by Builder Herbert A. Crocker to design a distinctive home, and include all appliances, a \$12,000 lot, landscaping, and architects' fees, to be sold at a pre-determined price of \$39,500. This spacious, economical design is the result.

**THE NEIGHBORHOOD:** the house is located in the Green Valley Country Club Tract, on the outskirts of San Rafael, California. It is a residential development, with generous lots bordering on a golf course. The area is surrounded by the wooded Solano and Napa County hills.

**THE SITE:** there is an acre of land, flat near the street. This area was used as the actual building site. Behind the house, the land rolls up to a tree-covered hill crest. The street lies to the north of the plot.

**THE FAMILY:** this house had the unusual circumstance of satisfying two "clients" — the builder, Mr. Crocker, as the primary client, and Dr. Arons, who bought it, as the ultimate one. As such, it had to reflect the needs of a typical-sized family in the best possible way.

*Anshen and Allen, Architects.  
Robert O. Dewell, Engineer.  
Herbert A. Crocker & Co.,  
Developer and General Contractor.*

*The economical device of using  
exposed construction for archi-  
tectural effect gives this house  
unusual distinction. High win-  
dows in the redwood front give  
privacy from the street, while the  
back is open wide to terrace*



ROGER STURTEVANT

**THE HOUSE:** the open planning, and the gable roof of exposed post and beam construction, provide a fine sense of spaciousness in the house. Variation in the roof height helps suggest room separations, and gives low hanging eaves for sun protection. Openings in the roof over entry and terrace help daylight living areas. All major rooms open onto the terrace, and together, form an immense area for entertaining. An all purpose family room adjoins the kitchen, and is used for regular meals and lounging. The small living room is used for formal dining. An attic room is over the garage, which has space for a workshop.

**THE ARCHITECTS:** Anshen and Allen note that, "Our actual client for this house was the builder, and the problem that of designing a spacious, attractive house, to be sold at a modest price. Architecturally, the solution required the development of a simple overall form and structural system, with all architectural interest being created within this economical framework."

**BUILDERS REACTION:** Herbert A. Crocker responds, "Through the courtesy of the Arons, we were able to show the house to the public. Customers were impressed with the unique but practical design of the home, and in most cases 'appraised' the value of the package at \$10-15,000 over the actual price. We feel that this result was achieved through a happy combination of builder and architect's talent and experience."

**OWNER'S REACTION:** Dr. and Mrs. J. Arons state, "We visited the house when it was only halfway completed. We fell in love with the location, the lot, the plan of the house and the wonderful feeling of great spaciousness that such an open plan seems to create. Since we moved into the house, we have found every moment a delightful experience."

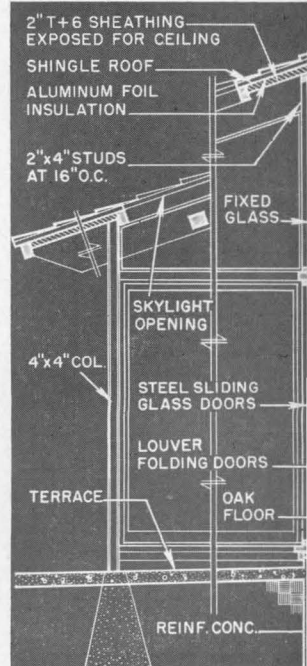
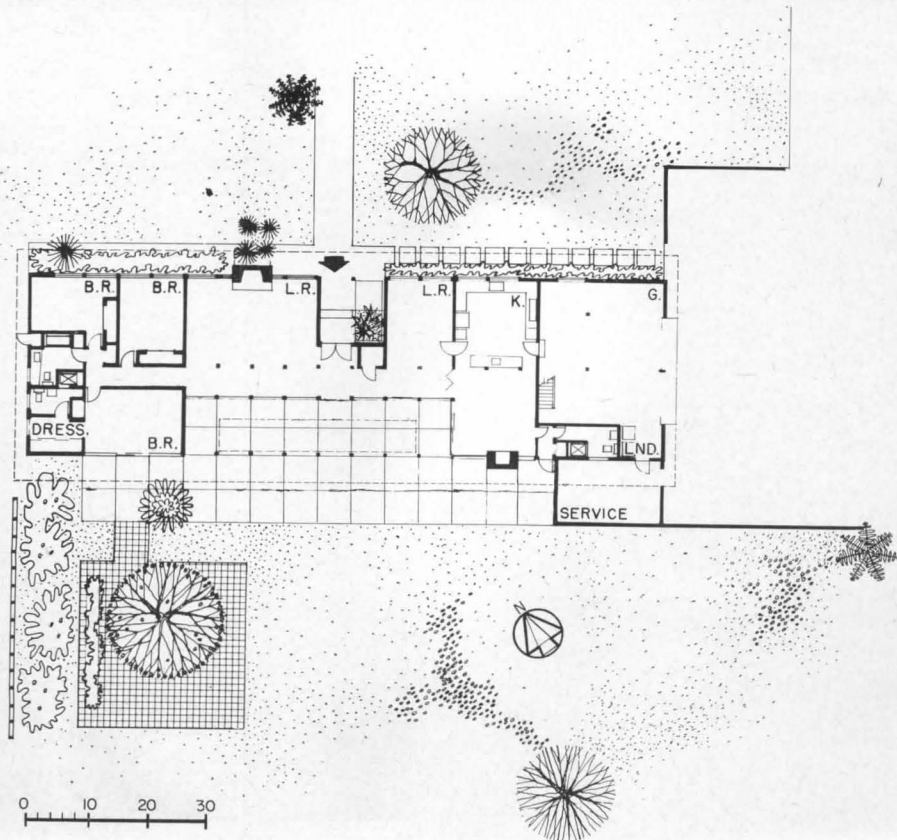
*A simple roof, with no jogs, covers the entire house. Most hallways are eliminated by the open gallery. The multi-purpose room (below, center) has its own bath. Interiors are mahogany, redwood, fir ceilings. Heating is by a two-zoned perimeter system*







ROGER STURTEVANT







## NEW YORK HOUSE HAS TREFOIL PLAN — FOUR ZONES

THE ORGANIZATION of this crisply designed house for Mr. and Mrs. John S. Stillman goes one step farther than most in the separation and zoning of activities. Two-winged (or bi-nuclear) and three-zoned (living, sleeping, service) schemes have been previously developed to facilitate the multitude of household goings-on. But here, in what the architect refers to as a "trefoil" plan, or one with three radiating wings, four separate zones have been established. Each of the three wings, which stem from a central hexagonal hall, forms a functional area. One contains kitchen, laundry and an informal dining area. Another includes the parents' bedroom, a study and two baths. The third is the living room, extended by the hall, which is also used for formal dining. A partly sunken lower floor forms a fourth zone for the children, with playroom.

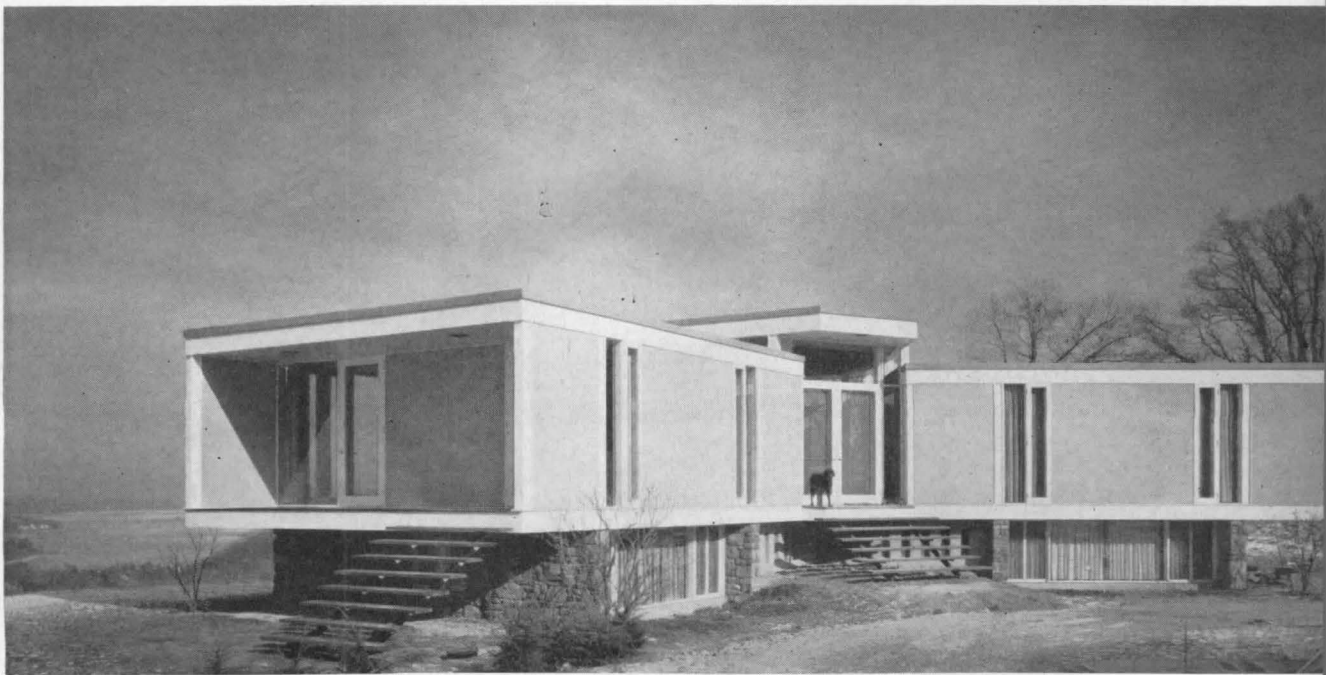
THE NEIGHBORHOOD: the house is located in the Hudson River Valley, not far from New York City. There is a wonderful panoramic view of river, mountains and valleys — particularly to the north.

THE SITE: on a leveled area near a high bluff, the lot has ample area for outdoor living and is quite private.

THE FAMILY: Mr. and Mrs. John S. Stillman have three children, two boys and a girl. Before building this house, they lived in a "cozy little Colonial house" nearby. They wanted a home designed to take advantage of the view from as many rooms as possible, and a convenient plan arrangement for family living and occasional large parties.

*John McL. Johansen, Architect.  
Fels Hecht, Contractor.*

*The definite, clear shape of the Stillman house is quite obvious from these photographs. The three wings of the main floor are given extra prominence by cantilevering them out from the sunken lower floor "base." All three angled agrades are basically the same*



JOSEPH W. MOLTOR



**THE HOUSE:** the rather formalized approach to the design of this house works quite well. Circulation is good, and there are five exits to the outdoors. An eleven-foot ceiling in the central hall permits clerestory lighting around its entire periphery. Since the living room is oriented toward the north for the view, the clerestory gains importance by admitting sunlight from the south. Skylights illuminate inside baths.

By raising the upper floor five feet above grade, the "basement" area becomes pleasant, livable space. The floor of this lower level is three feet below grade, which permits broad windows, with normal sill heights and fine views. The playroom has direct access to the outside. Landscaping plans call for the development of two terraces and an entrance court between the angled wings of the house.

**THE ARCHITECT:** John McL. Johansen explains that, "The idea of the trefoil plan was developed to break the magnificent panoramic view of the Hudson River Valley into sections, or various aspects, by faulting the exterior wall. The various rooms then each take a different angle of view, similar to the multi-angle of cannon fire developed in the fortress of the 16th century."

**OWNER'S REACTION:** Mrs. Stillman says, "I was afraid the house would be difficult to adjust to, but I found the simplicity of the design gave such a feeling of tranquility that I was completely sold on it." Mr. Stillman adds, "An unusual feature which we hadn't expected, although our former house was only a few feet from this one, was the way the clerestory windows in the central hall admit sunlight all winter. I have to remind myself to go for walks, as the outside view comes in so much that I don't feel the need to go out to see the countryside."

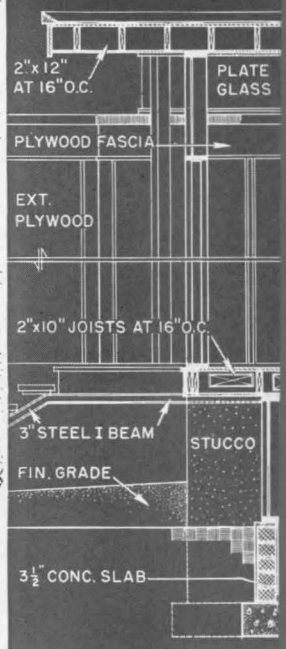
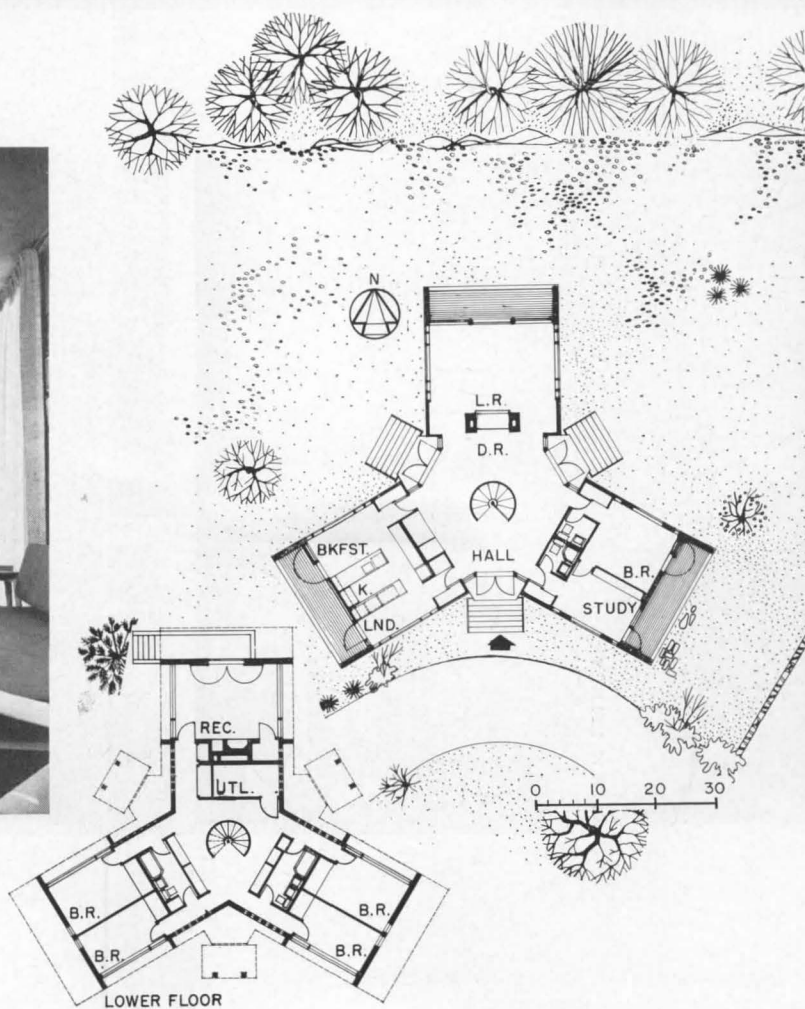
*The windows of the Stillman house are arranged to admit the maximum sun, light and view, as can be noted in the photo of the central hall, right. However many areas have a good sense of enclosure, as around fireplace (below left) and in study (below right). Kitchen (below) has area for dining*

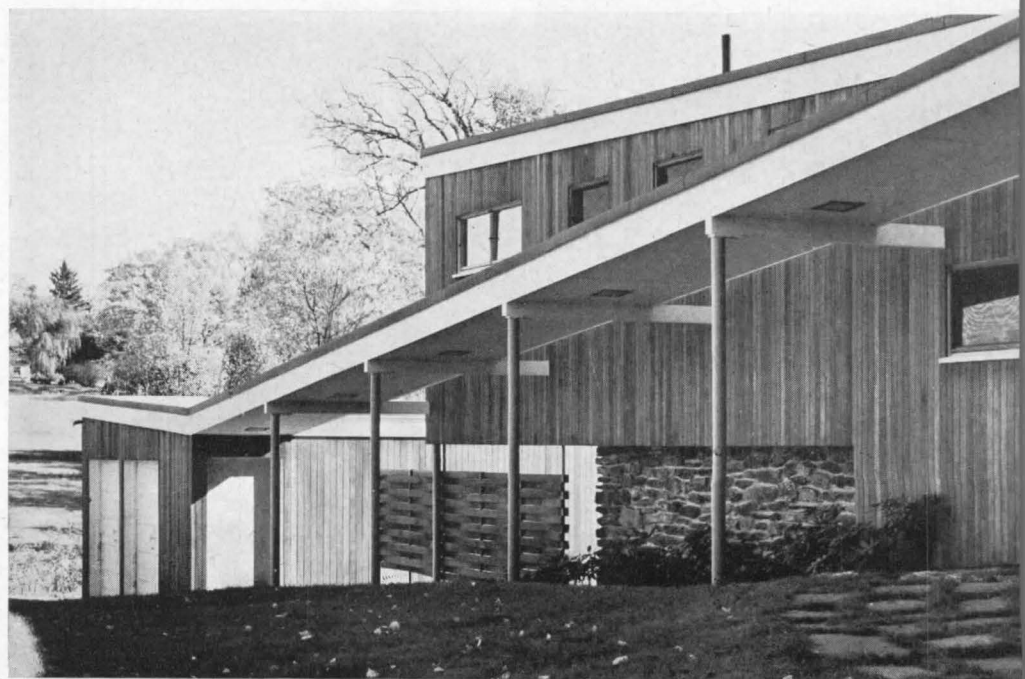






JOSEPH W. MOLITOR





JOSEPH W. MOLITOR



## SPLIT-LEVEL HOUSE SUITS NEW HAMPSHIRE SITE

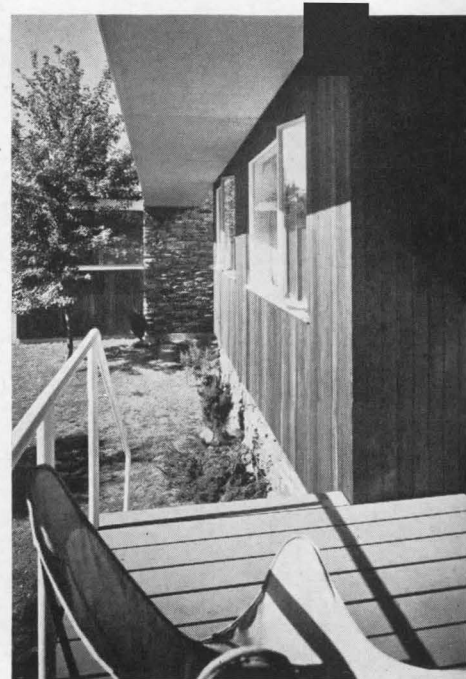
**C**OSTS OF GRADING and excavating for a house can often be lessened, and the original beauty of irregular sites left undisturbed, by using split levels in planning. Thus, some rooms ride the crests of the lot, others lie in the valleys. This house for Ralph E. Langdell has been beautifully fitted to its site by its architects, Mr. and Mrs. Hunter. The foyer and living areas rest on the highest point of the land, which falls away on either side. A few steps down is a utility area, easily adaptable for hobbies or workshop, and with its covered terrace, used for recreation. Above this lower floor, and but a few steps above the foyer, is the bedroom wing. Unlike many multi-storied schemes, such planning permits direct access to the outdoors wherever desired. Circulation patterns can be worked out very efficiently, and stair climbing is minimized on entering the house.

*E. H. and M. K. Hunter,  
Architects.  
Waino Kokko, Contractor.*

*The Langdell house is carefully tailored to fit the contours of its irregular site. The garage is linked to the house by a sloping covered walk (below left). Native materials, brightened by white trim, blend house with the landscape*

**THE NEIGHBORHOOD:** the house is located on the north side of Manchester, N. H., a semi-industrial town, and largest in the state. The neighborhood lies about 10 minutes away from the business section, and is almost entirely residential, with single family houses. Just to the south of the property, there is a fairly extensive area of green lawns, controlled by one of the institutions of the state. The community is very forward minded, with a great deal of civic interest, a public art gallery.

**THE SITE:** fairly large in size, the lot is rolling, and dominated by a big granite ledge with little surface covering. There are several very nice pine trees, native plants.





**THE FAMILY:** the house was designed for Mr. Ralph E. Langdell, his wife and their seven-year-old child. Mr. Langdell is a lawyer. Family hobbies include playing bridge and gardening. They particularly wanted a house that would maintain as much of the natural land contour as possible.

**THE HOUSE:** the plan is basically a bi-nuclear one, separated by the entrance hall. This hall is made an outstanding feature of the house by utilizing a granite outcropping and soil pockets for an unusual indoor garden arrangement. Lighted from above by plastic skylights, and surrounded by a durable slate floor, this makes an ideal arrangement for growing the more exotic plants in northern climates.

Though the house has less glass than might be used in balmy climates, there is a very good visual relation with the outdoors. A vista of the landscape forms a focal point on entering any room. Slate paving links entry, dining area and the side covered terrace into a visual flow.

The interiors are well studied for furniture groupings, and the architects helped to a major extent in developing a furnishing scheme. The specially designed alcove by the fireplace is for a bridge group.

**THE ARCHITECTS:** E. H. and M. K. Hunter state that, "The sloping site, covered with wild blueberry, arbutus, oak and red pine, and with granite outcroppings, was a real challenge — located as it is so near the heart of a city. The fact that we were allowed to design some furnishings as well as the house itself, and the understanding approach of this client toward contemporary design made this one of the most enjoyable residential commissions we've undertaken."

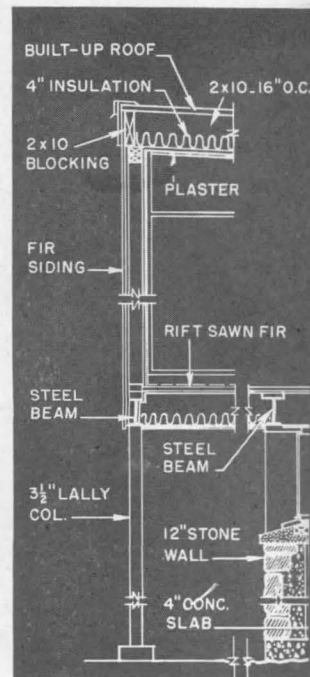
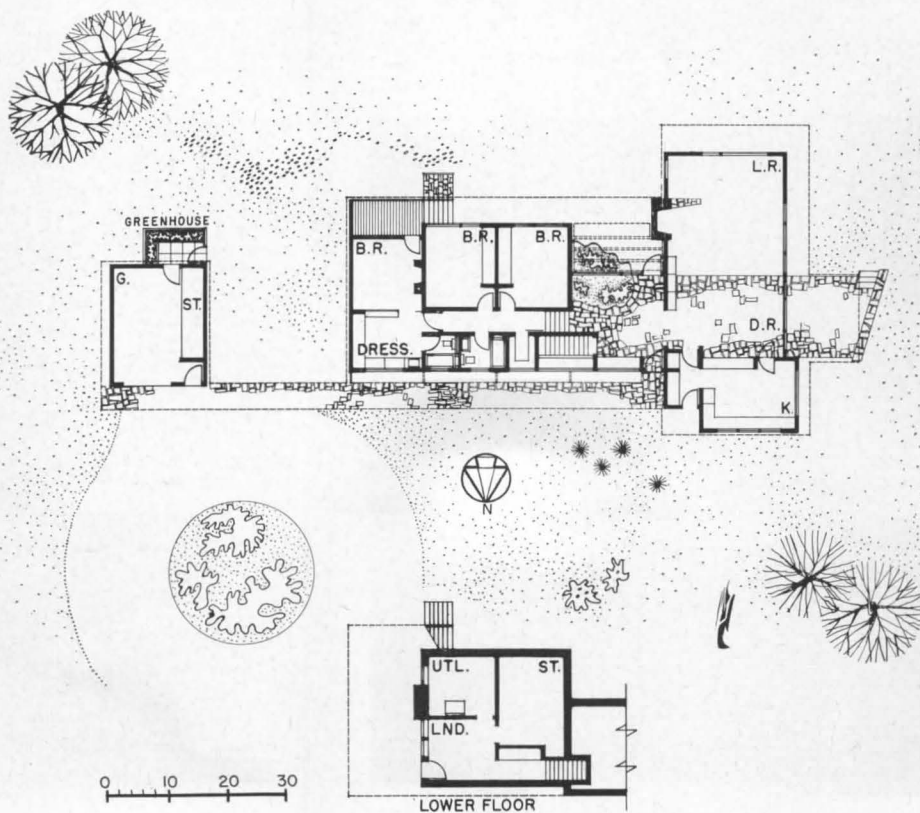
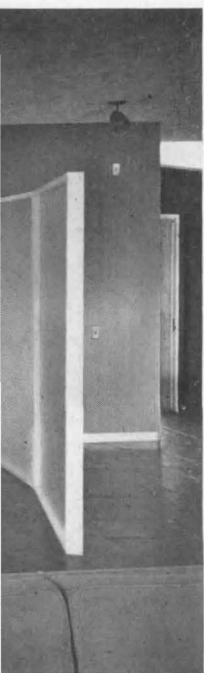
**OWNER'S REACTION:** Mr. Langdell says, "I like the house — it fits the site and our way of living very well."

*The most dramatic feature of the Langdell house is the indoor garden in the foyer (right). Living and dining areas (below) are identified by change in floor covering: slate in dining area, carpet in living room (see plan)*





JOSEPH W. MOLITOR









## SCREENED CAGE EXPANDS FLORIDA HOUSE

BY SIMPLY SCREENING-IN a patio and pool area behind this house for Mr. and Mrs. A. E. Miller, Architects Rufus Nims and Robert B. Browne have seemingly doubled the house size, both in appearance and living area. It is not a large house; there are three bedrooms and an all-purpose living area. But the impression is one of tremendous, and luxurious size.

The screened cage encourages outdoor living by keeping out insects, which are a serious problem in the summer months. It is supported by vertical posts, a beam around the top, and cables.

The structure of the house also contributes to the sense of spaciousness by permitting a very open plan. It consists of three flat concrete slabs,  $6\frac{1}{2}$  inches thick, supported by fourteen poured concrete columns. The columns are extensions of pilings, required by soil conditions, which rest on bearing rock about fifteen feet below grade. The rigid structure permits partitions to be placed where desired, and to be of light materials — wood louvers, iron grills, glass — which support no weight.

**THE NEIGHBORHOOD:** Palm Island lies in Miami Bay, with principal views and breezes to the southeast — over the bay, to the causeway, and beyond to the ocean. Directly beyond the causeway, in the channel to Miami port, there is a dramatic vista of ocean liners steaming in and out.

**THE SITE:** the lot is 100 by 300 feet deep, located on the south side of Palm Island, and facing the southeast. The site required considerable filling. There were no trees, the landscaping was almost totally brought in. There is a good view of the Miami skyline to the southwest.

*Rufus Nims and Robert E. Browne, Architects. H. J. Ross and Associates, Structural Engineers. Roger B. Hall, Contractor. Jens Koch, Landscape Architect.*

*The Miller house shows a very fresh use of many familiar materials: concrete, wooden railings, iron grillwork, and above all, screening*



© EZRA STOLLER

**THE FAMILY:** Mr. and Mrs. A. E. Miller have a son, aged 15. They have lived in Miami for a number of years, but came from the north originally. Mr. Miller is an executive in the Howard Johnson Restaurant chain. Both Mr. and Mrs. Miller enjoy cooking as a hobby, and are skilled cooks. They entertain frequently and informally, and required a house especially suitable for large groups of guests.

**THE HOUSE:** a completely open plan for the ground floor, including kitchen, dining, living and patio areas, provides an enormous area for entertaining and relaxed living. The cooking portions of the kitchen are actually in the living area so that the "chef" for the day can still be a part of the party. A separate alcove for cleaning up and washing dishes permits these operations to be done out of sight.

Circulation to the upstairs and from room to room is mostly by means of outside corridors — possible in Florida. Their arrangement, however, would permit them to be closed in. Louvers along top and bottom of balconies reduce glare from sky and water, yet allow air circulation.

**THE ARCHITECTS:** Rufus Nims and Robert B. Browne note that, "One of the nice things about our area, we feel, is the lushness of the growth which surrounds us. There has been a conscious effort in this house to make all rooms enjoy an inward extension of this exterior lushness, without sacrificing the psychic necessity of feeling sheltered."

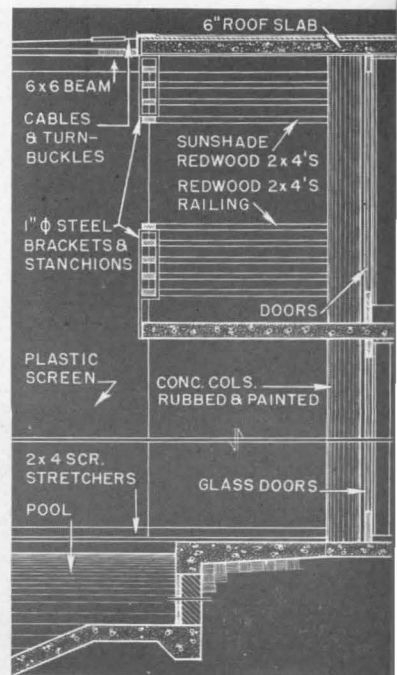
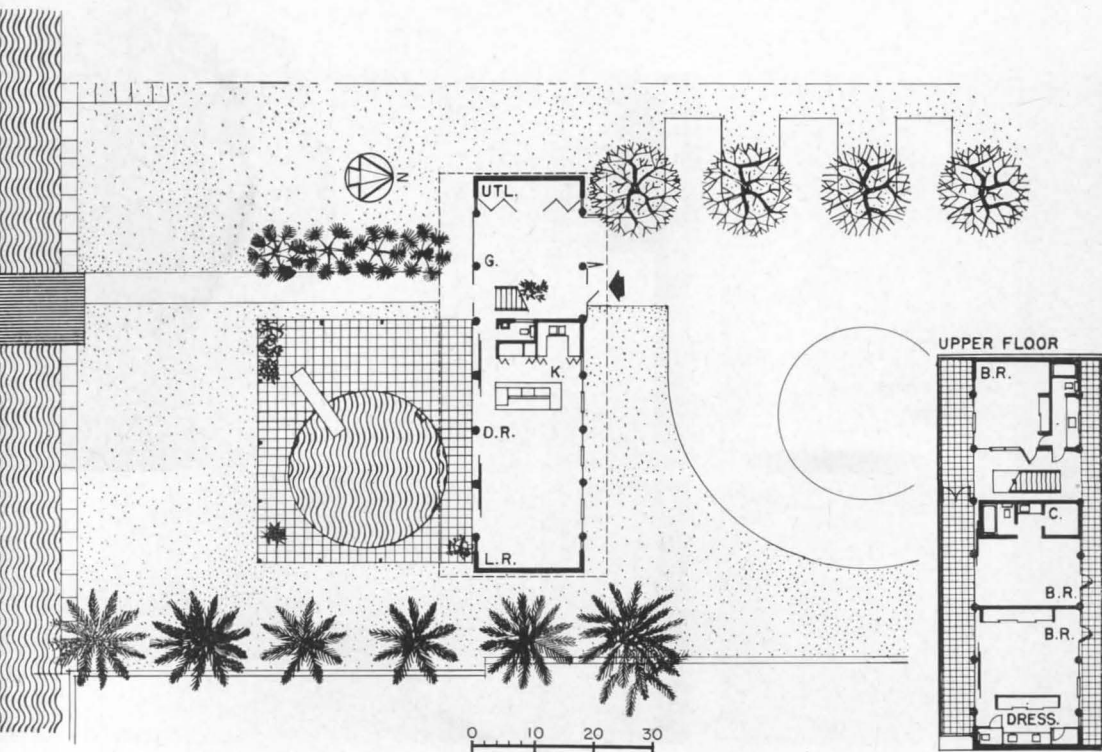
**OWNERS' REACTION:** the Millers feel that their house has solved the problem of living in this kind of climate for them very well — and they appreciate this the most. The house allows them to live informally and graciously with comparatively little effort. Mrs. Miller claims that the house requires almost no housekeeping.

*The screened enclosure of the patio in the Miller house makes it seem an actual, contained part of the living area (below left). At the far end are the kitchen cooking and clean-up centers (below). The front of the house (right) clearly reveals its concrete column and slab structure*





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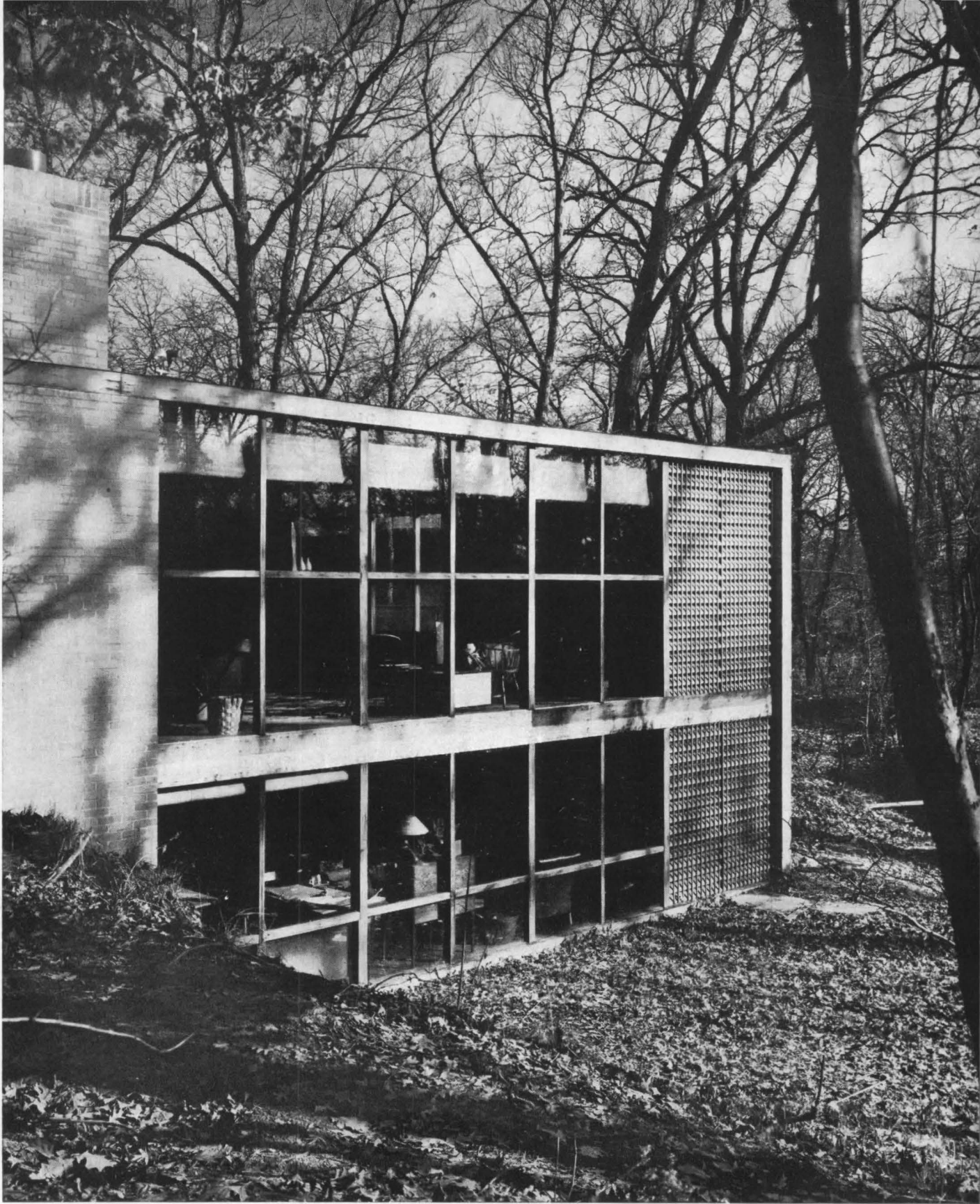




*The upstairs bedrooms of the Miller house all open on the cantilevered balcony. The balcony serves as a corridor, and expands the daytime use of bedrooms as sitting areas. The lowered railings block direct view from pool area into bedrooms*



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HEDRICH-BLESSING

## CENTRAL COURT ADDS SPACE TO ILLINOIS HOUSE







## CENTRAL COURT ADDS SPACE TO ILLINOIS HOUSE

THE PLIGHT OF too many houses on narrow subdivision lots, is that of having to peer directly into neighboring windows across minimum setbacks. Of the many devices that architects are developing to avoid this situation, the use of a central court is growing in popularity. By facing rooms inward toward it, outside walls are freed of having to provide light and air, and can be blank, translucent — or what you will.

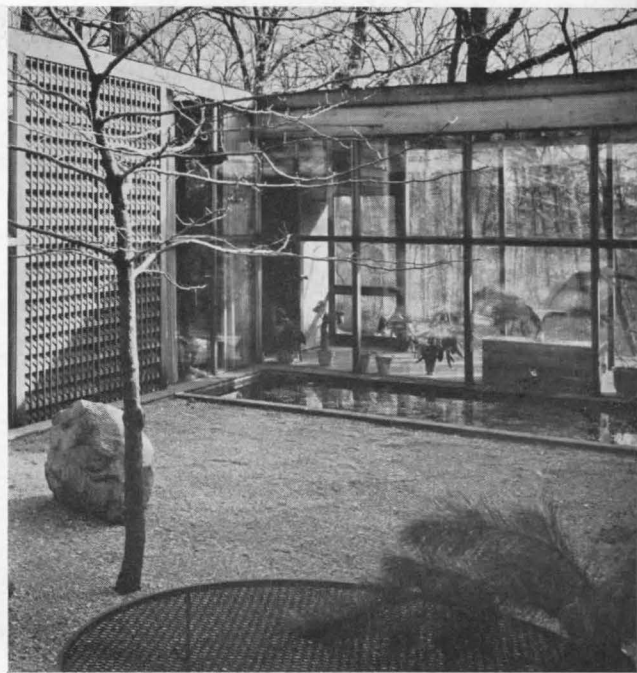
Probably the reason for the success of this type of plan is that it makes even a very small house seem quite spacious — a trick of the eye that has little to do with the actual area of the court. The airiness and openness that it gives can be readily seen in this small house for Mr. and Mrs. H. P. Davis Rockwell, designed by Schweikher and Elting. On three sides of the exterior, walls of major rooms are completely blank. Glass is used only at the entrance and facing the grounds at the back of the lot. But within the house, there is little sense of this enclosure — due to the court. Trees and sky have open play, and neighboring houses are blanked out of view. And the owners have complete control of the outlooks from their windows.

**THE NEIGHBORHOOD:** the house is located in a fairly small subdivision in Flossmoor, Illinois, which lies very near Chicago.

**THE SITE:** the lot is narrow and deep. There are houses on both sides, the street in front. The forward part of the lot is at street level, and a ravine cuts across the property diagonally at the back. The best exposure is southwest overlooking the ravine.

*Schweikher and Elting, Architects.  
E. W. Sproul Construction  
Company, Contractors.*

*As a focus for all rooms in the  
Rockwell house, the central  
court serves a decorative, as  
well as utilitarian function.  
A pool, lowered grills and a  
minimum of landscaping create  
a delightful vista all year*



HEDRICH-BLESSING

**THE FAMILY:** Mr. and Mrs. H. P. Davis Rockwell have three small children and "half a score of transient animals." At the outset of the planning for the house, Mr. Rockwell held a position as an engineer in a fabricating plant. After moving into the completed house, he gave up his position and went back to school at Illinois Institute of Technology to study architecture under Mies van der Rohe.

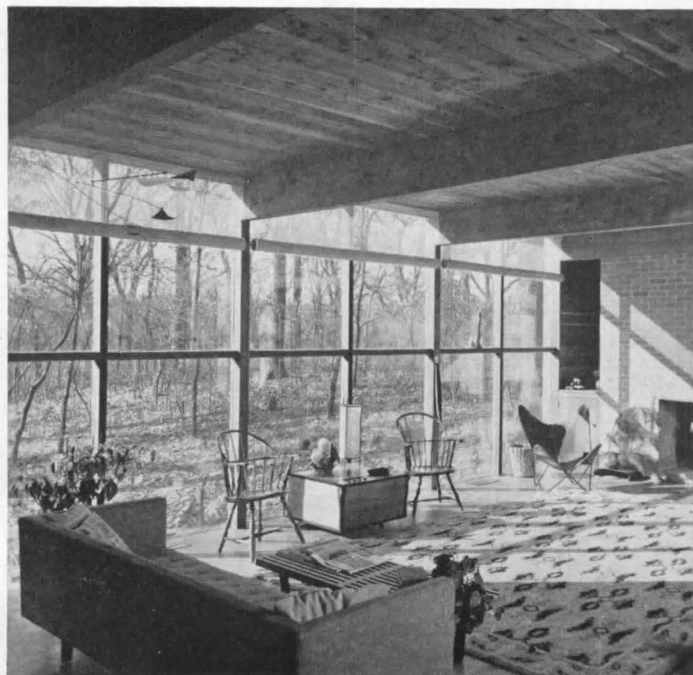
**THE HOUSE:** for all its openness and simplicity, the plan is well defined and works quite well. The living room, and the lower level beneath it, are placed to take advantage of the only view. Bedrooms are closed to the street side, open on the central court. Louvers and curtains give them ample privacy when needed. The lower level will ultimately be developed into guest quarters. At present it is undivided space, except for the heater room, used as a play room for the children.

Except for the large glass areas overlooking the ravine, the exterior is brick veneer. The court sides are light wood members, louvers, glass, and a third one of brick with a service gate.

**THE ARCHITECTS:** Paul Schweikher and Winston Elting, who now have individual firms, state that, in planning the house "there were two basic thoughts. The first — greater composure and depth within the rectilinear discipline as opposed to the wing or in-line plan. The second — control of the environment in a fairly small subdivision."

**OWNERS' REACTION:** the Rockwells say that "This house is good to us — it lets us live with sky, sunlight, and our woods. The inner courtyard is a serene center from any point in the house. In the summer we eat in the court, the children play there. They swim in the pool. Even in winter when we can't be in it, the court remains the core of the house."

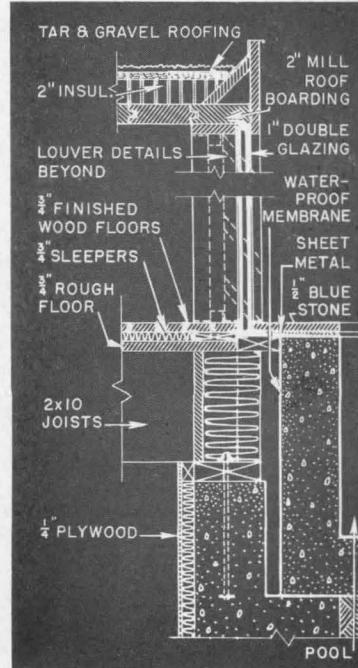
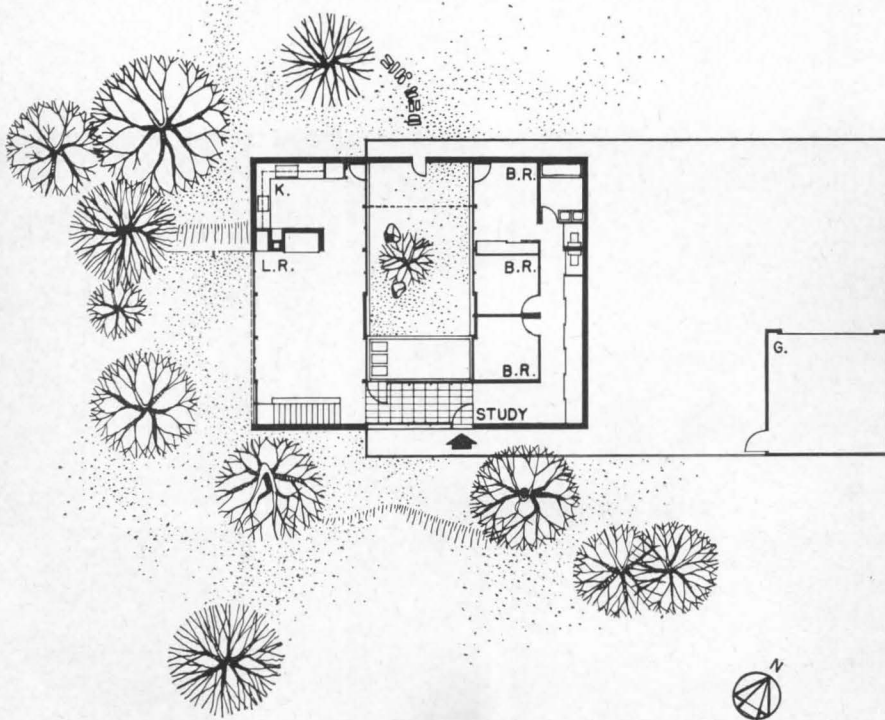
*The living area of the Rockwell house capitalizes on view of woods (below) and of the court (right). With all curtains open, woods can be seen from bedrooms. Bedroom halls and baths are illuminated by long skylights in the roof*



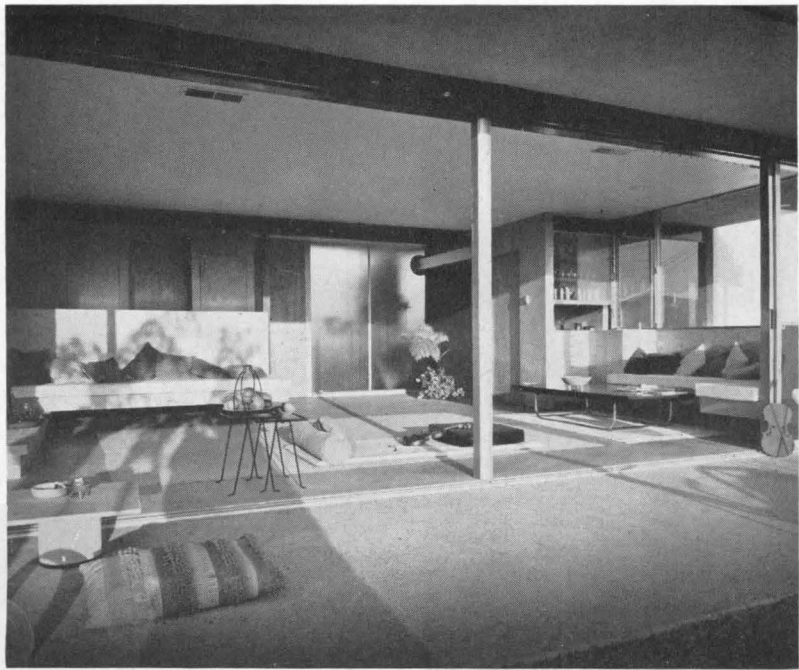




HEDRICH-BLESSING







JULIUS SHULMAN



## LOS ANGELES HOUSE: GREAT STYLE ON A BUDGET

THE DECISION of knowing exactly what one wants in a house is often half the battle of achieving it. Mr. and Mrs. George Serulnic were quite definite in their ideas — a spacious contemporary hillside house with a really dramatic view — but their budget was very limited. Undaunted, they bought a seemingly impossible patch of hillside that had the view, and commissioned Richard J. Neutra, an architect well known for creating the kind of house they liked, to study their problem.

By extremely careful planning and budgeting, a house was created that completely delighted the clients. Fitted on a tiny site created out of the hillside, the small house is clean-cut, good looking — and seems enormous. Open, multi-purpose areas, glass walls to capitalize on the view, and simple structure and materials all add to this effect. There are even rather luxurious surprises: entrance court, bath with patio.

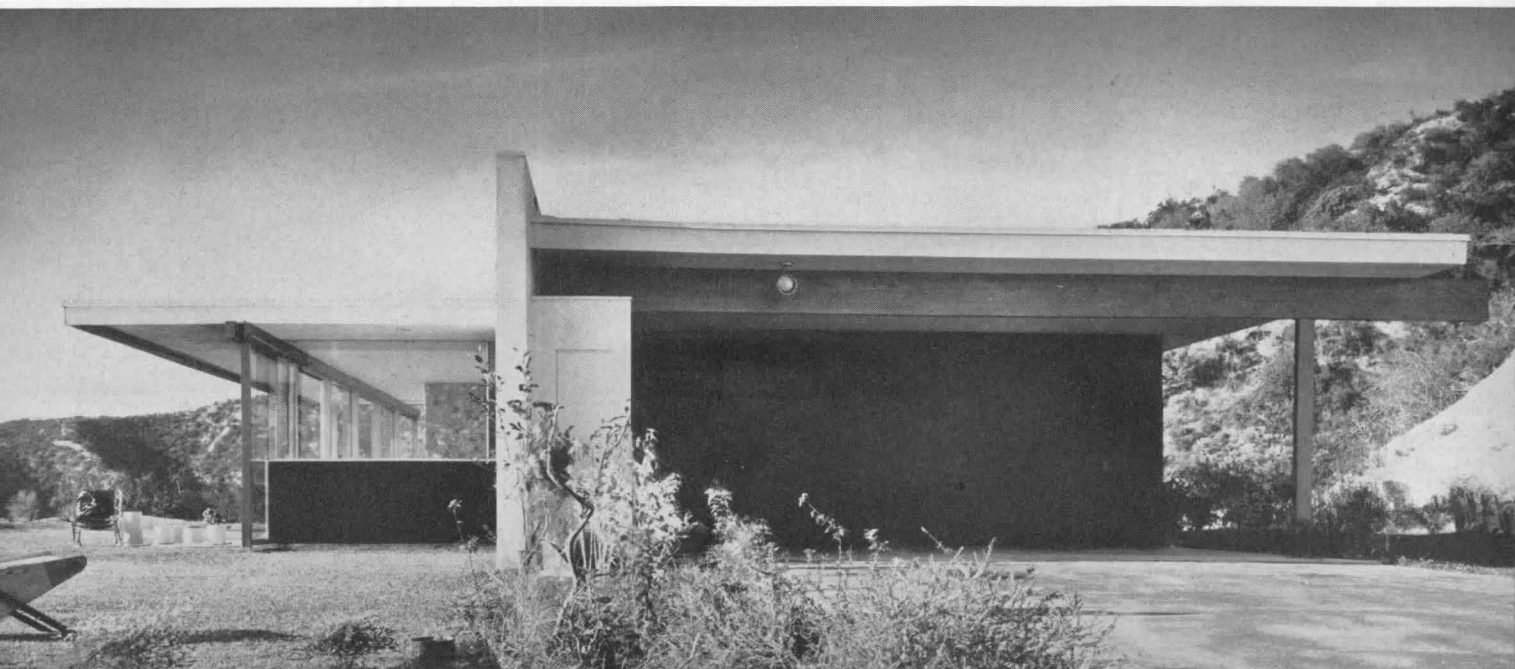
THE NEIGHBORHOOD: the house lies among scattered mountainside dwellings in La Cresenta, overlooking the Los Angeles area. There is a wonderful mountain panorama. During the day, different colored mountain slopes stretch as far as the eye can reach; at night, lights of the city glitter far below. On clear days, the ocean is visible. Other houses dotting the slopes are some distance away.

THE SITE: the architect states that when he visited the site for the first time, there seemed no possible way to get up — what he saw was simply several acres of precipitous slope. A small flat site for the house was cut out of the hillside, with a long winding road built to reach it.

*Richard J. Neutra, Architect.  
Fordyce S. Marsh, Contractor.*

*The plan of the Serulnic house is handled to give good area division, utmost sense of space. The entire glass wall slides open to add terrace to living area.*

*The sitting nook at right in photo below left converts for dining. Entrance court (below center) has reflecting pool, lush plants*



**THE FAMILY:** George and Dorothy Serulnic, a young couple, had their house planned while they were still engaged. Both work in the city. He is a musician, she a minister.

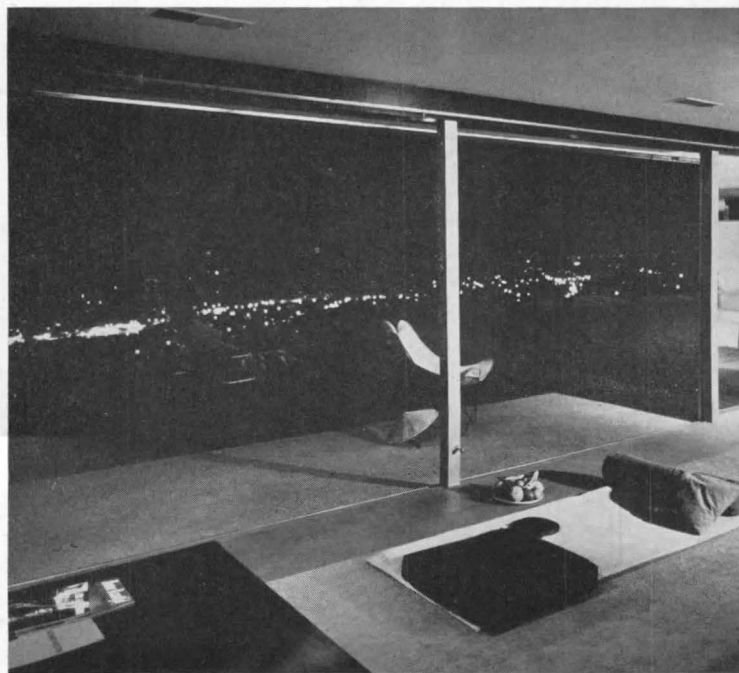
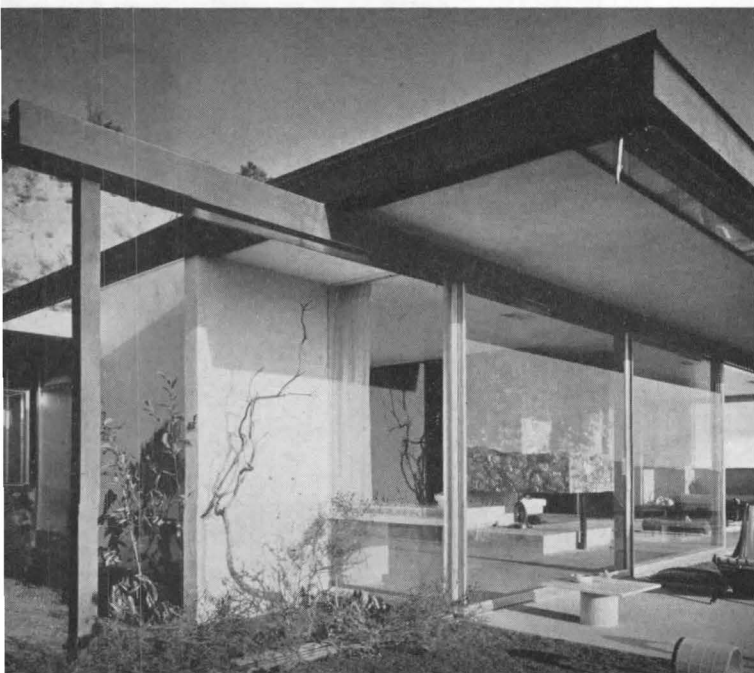
**THE HOUSE:** at the top of the winding drive, one reaches the parking area and carport. From there, one enters the house along the edge of the cut-out hillside through a small court with a shallow reflecting pool. On opening the door, one is faced with the wonderful panorama.

The open living area is bisected by a fireplace dividing the space into a family-guest room and the living room proper. A dining bay, near the kitchen, has a low table, patented by the architect, that can be raised to dining height when needed. Built-in furniture and storage walls are well planned to conserve space. The bathroom has a translucent wall over a sunken tub; one of the panes becomes a door opening into a lawn patio for sun bathing in full privacy. A planting scheme for enhancing house and privacy is being gradually developed.

**THE ARCHITECT:** Richard J. Neutra remarks, "How faith moves a mountain could be the motto for this small house perched on a mountain shelf gouged from the steep slope. The young couple knew what they wanted and they wanted it badly enough so that, in the long run, they overcame all obstacles. An excellent contractor overcame all the difficulties of the unusual site." Mr. Neutra also wished to note the efforts of his staff on this house: Dion Neutra, Benno Fischer, Serge Koschin, John Blanton, Toby Schmidbauer, Donald Polsky, Perry Neuschatz and Gunnar Serneblad.

**OWNERS' REACTION:** the architect notes that, "the owners receive a great deal of relaxation when leaving the hustle and bustle of human activity in the city below, and enjoy the peaceful landscape spread below them."

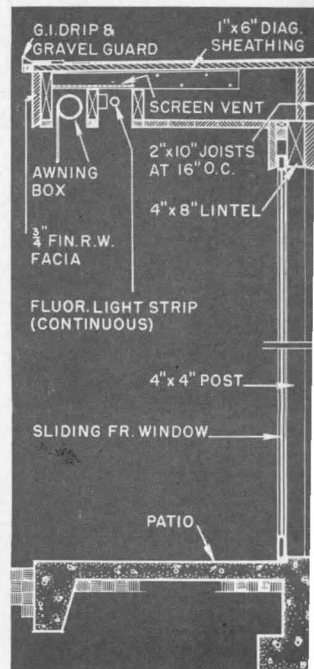
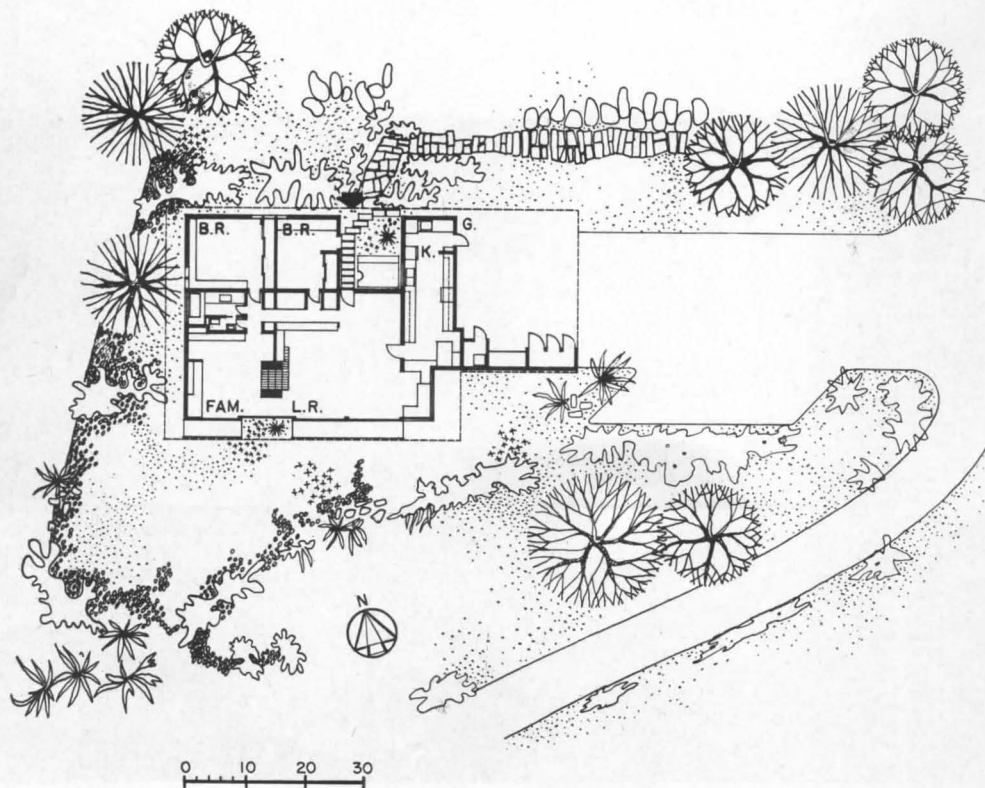
*Perhaps the most dramatic view from the Serulnic house is at night (below). Note light strip in overhang to illuminate terrace. Glass walls slide into frame extending beyond house (left). The house has cement plaster finish outside, birch plywood and plaster inside. Floors are concrete*







JULIUS SHULMAN





ROBERT C. LAUTMAN



## VIRGINIA SUBURBAN HOME IS A FAMILY RESORT

**F**OR A FAMILY that must live conveniently near a big, non-resort city for work, yet longs for an idyllic vacation atmosphere for everyday living — this house is an excellent answer.

After a careful search for a building site close to the heart of Washington, D. C., Mr. and Mrs. Robert L. Oshins discovered a perfect one in Falls Church, Virginia, a developing community by Lake Barcroft.

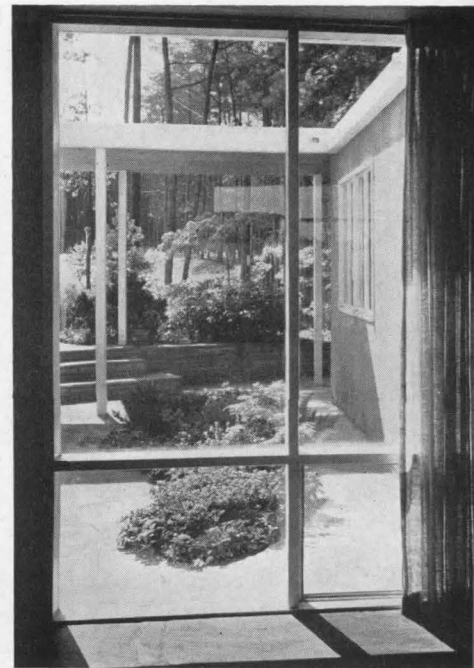
The house that Charles M. Goodman Associates built there for them takes complete advantage of all possibilities of the location, and gives the effect of resort living on what is really a suburban lot. Each room in the entire house is swept with beautiful views of the lake. All main living quarters are on an upper level, with wide and unobstructed views, while below, a recreation room and bath serves as a cabana for swimmers in summer, and as a lodge, complete with fireplace, for devotees of winter sports on hill and lake when there is snow.

**THE NEIGHBORHOOD:** the Lake Barcroft development has been built on the edge of a man-made lake, and is only fifteen minutes driving time from the heart of Washington, D. C. The lake is very scenic and suitable for swimming in summer — though, apparently, all houses there don't take advantage of it.

**THE SITE:** situated at the end of a cul-de-sac, the lot is pie shaped, wooded, steep and spectacular. The property falls sharply from the road to the edge of the lakeshore. There is a 180-degree view of the lake from the land at all points of the actual building site.

*Charles M. Goodman Associates,  
Architects. Robert Davenport,  
Contractor. Lou Bernard Voight,  
Landscape Architect.*

*The slight air of festivity, lent  
by the butterfly roof and entry  
court, join with natural materials  
and finishes to form an ideal  
background for the active and  
sports-loving Oshins family*





**THE FAMILY:** Mr. and Mrs. Oshins are a young couple, with two children. The husband is a government executive, and the wife is a "Californian steeped in the lore of modern living." They are both heavy readers, active in the political life of the community and active in sports. They specifically wanted all main living areas, such as kitchen, living room and bedrooms to be on one floor.

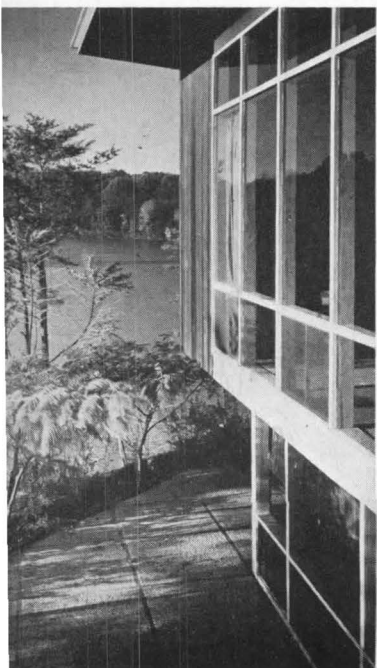
**THE HOUSE:** the two-level plan, ideally suited to the site, is compact, well arranged. All is incorporated under a rectangular butterfly roof, which is cut out over the entry court; walls are recessed around the bedrooms to provide covered terraces off each. The children's bedrooms are divided by a folding partition, and can be opened together to form a good sized play room. Big windows give each room a view of the lake. In fact, the ground falls off so sharply down to the lake, that from the upper floor, the land can't be seen, and the house appears to be floating above the lake.

The lower level is quite private from the upper floor, and contains a servant's room and bath, recreation room and bath, and utility room. Circulation is direct to all parts of the house. The carport has a covered walk to the service door, but one must cross a court to the front door.

**THE ARCHITECTS:** Charles M. Goodman says of the house, "This is a relaxing way for a contemporary family to live, and the architecture which frames this family's way of living has a great appropriateness for this rather remarkable suburban development having a lake at its heart."

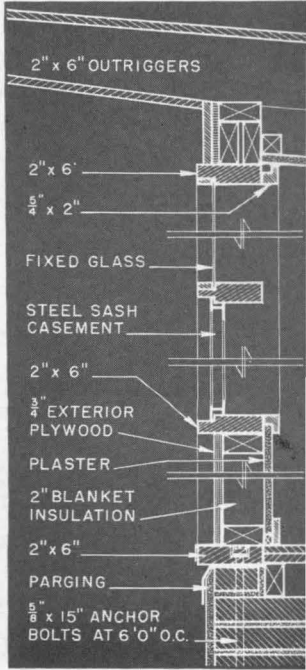
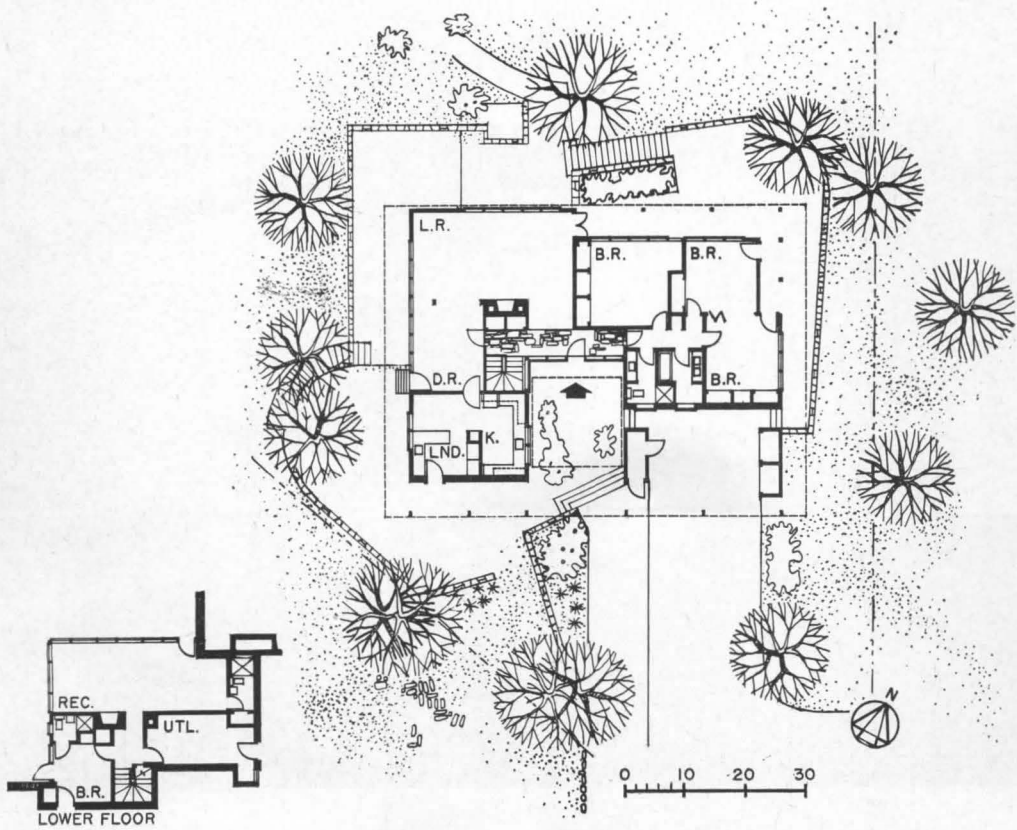
**OWNERS' REACTION:** obviously delighted with the "resort atmosphere," the Oshins have added to it by building their own boat dock and little beach at the foot of their property abutting the lake.

*As one moves through the Oshins house, the lake is always present through walls of glass. Wood members dividing the glass serve psychological as well as structural needs: they form a visual protection against the drop down to the lakeside beach*





ROBERT C. LAUTMAN









## DISCIPLINED ELEGANCE MARKS HOUSTON DESIGN

AS A WORD, "ELEGANCE" is too often indiscriminately used — and currently somewhat out of favor — but it represents, as no other, a quality that many privately yearn for in their homes. And it is a quality sometimes bemoaned as singularly lacking these days.

This Houston, Texas, home for Mr. and Mrs. Gerald S. Gordon is an excellent answer to that argument. It is very much in the "grand manner," translated into a completely modern idiom. Architects Bolton and Barnstone have followed an overall concept which closely integrates structure and design, and have paid unusual attention to the refinement of details. Though very disciplined and understated, the end effect is far from mechanistic, and gives the impression of considerable luxury. Simple landscaping, furnishings add to this same feeling.

**THE NEIGHBORHOOD:** the house is in an urban residential section of Houston. Homes are conservative, largish, lawns well tended. Lots are average to moderately large in size, dotted with trees. Houstonians tend to combine western informality with deep-southern ways.

**THE SITE:** the house is on a fairly typical city lot, except, perhaps, for sides which slope in slightly toward the back. It is quite flat, with several nice trees. Neighboring houses are close by.

**THE FAMILY:** Mr. and Mrs. Gordon are a young couple with a growing family. The architect says of them, "It isn't often that we find clients who are so anxious to get a good house, that they slow you up, to give you the opportunity to reflect on what's been drawn on paper."

*Bolton and Barnstone, Architects. Walter P. Moore, Structural Engineer. Thomas D. Church, Landscape. Knoll Planning Unit, Consultant on Interior Design. Van Cleve Construction Co., D. S. Rogers, Contractors.*

*Spacious, two-story living area gives great dramatic impact to this Houston house. Relatively low ceilings in other parts of the house, and regular emphasis of a 4-foot module tend to heighten the effect*



FRED WINCHELL

**THE HOUSE:** structurally, the house consists of a very simple steel frame, set on a concrete slab. The five bays are filled with glass or pinkish brick panels, with the steel left exposed, painted white. All is planned on a four-foot module. Overhangs are encompassed in the overall shape of the building by inseting the glass areas.

The front of the house is serene and private; a long brick wall, with louvered black gate, extends from the steel-framed garage to enclose a generous entrance court. The neatly geometric block of the house, and trees in the court, are partially visible behind the wall.

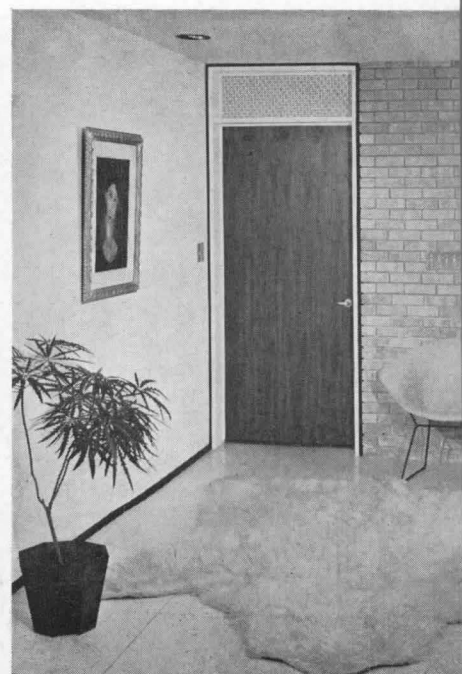
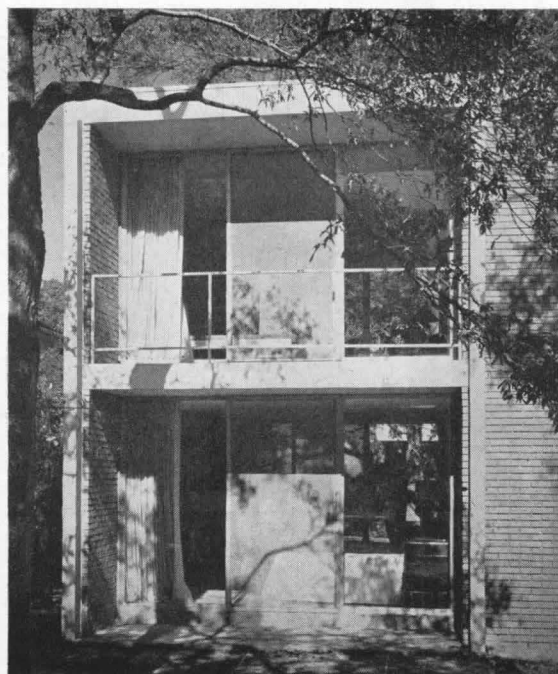
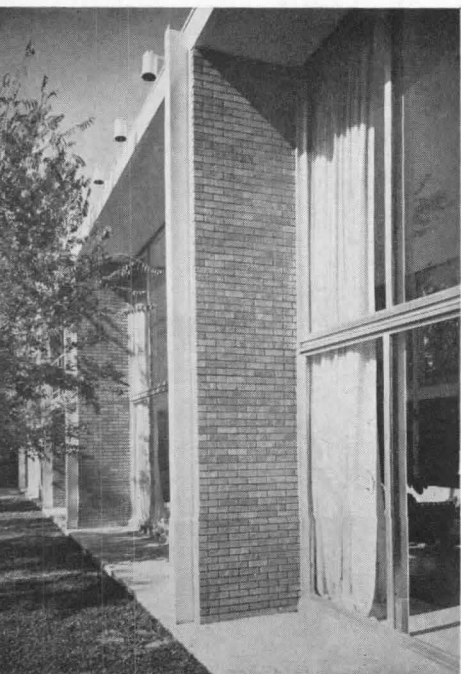
Room relationship in the plan is very good. There is ample area for entertaining, and considerable privacy in the quiet, carpeted atmosphere of the bedroom wing. All bedrooms are furnished to double as sitting rooms. Circulation, though generally good, seems a bit circuitous from the service area to other parts of the house.

All utilities, downspouts, ducts, grilles, etc., are fitted unobtrusively into the structure, which has year-round air conditioning.

**THE ARCHITECTS:** on the design of this house, Bolton and Barnstone comment, "We feel that the lesson a young practitioner should always keep in mind is that new form evolves after a generation of trying — and not with the first or the fifth attempt. And if, after a generation of work something new has been added to the architectural vocabulary — that will make it all worth having done. One should keep in the main stream of a moving and evolving tradition."

**OWNERS' REACTION:** the Gordons remark that "We feel we are living in a piece of sculpture, unique in that it is spacious, comfortable, sparkling, and above all — beautiful."

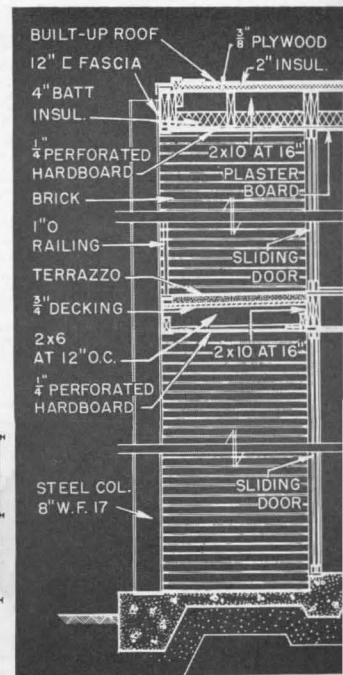
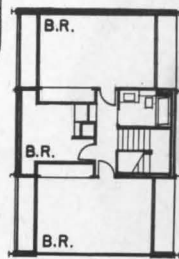
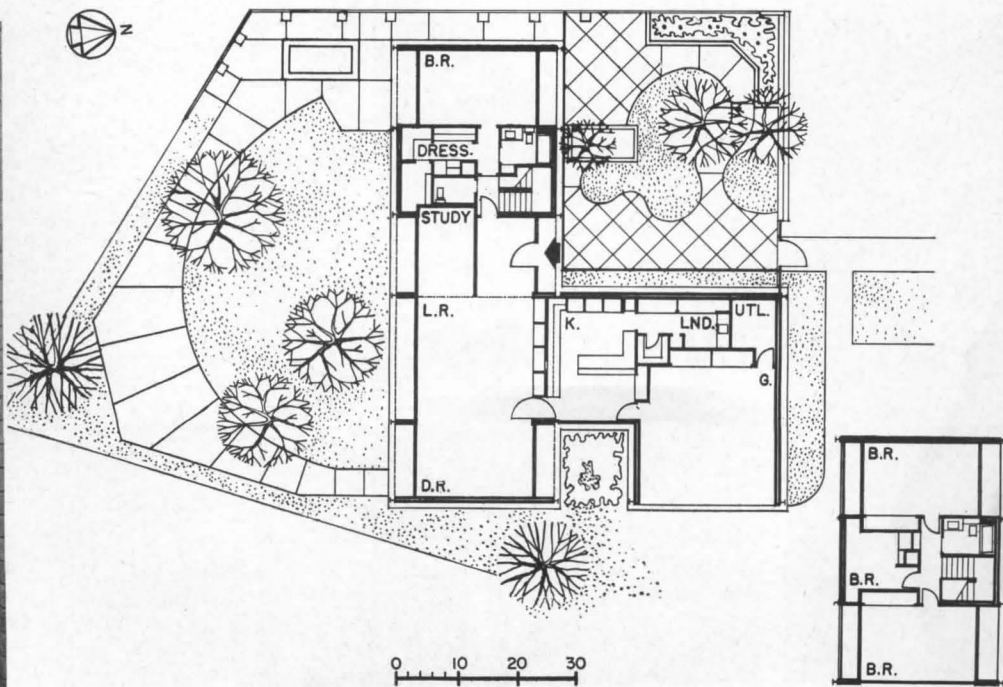
*Although the structure of the Gordon house is clearly stated and exposed, it does not dominate or overwhelm the overall design. End walls are solid to give privacy from neighbors. Similar colors and materials are used inside and out, as in foyer (below)*







FRED WINCHELL





*All of the major bedrooms in the Gordon house have balconies, sliding glass walls at each end, and are furnished as sitting rooms. Details, even in kitchen and bath are carefully studied. Bath counters are marble, amply sized*



FRED WINGHELL

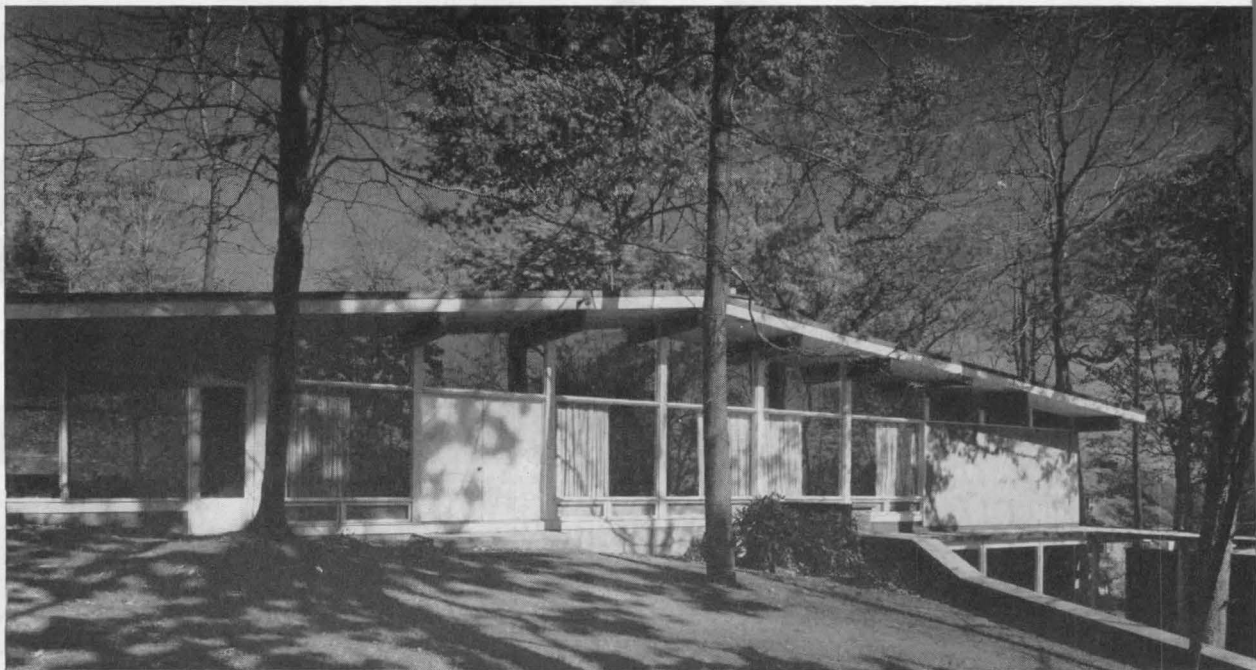




LIONEL FREEDMAN

## SKILLED CONTRASTS HIGHLIGHT NEW JERSEY HOUSE





LIONEL FREEDMAN

## SKILLED CONTRASTS HIGHLIGHT NEW JERSEY HOUSE

**R**ESOLUTION of conflicting needs into a satisfying, workable structure is one of the most tantalizing problems in house design. At the least, any home must be warm in winter — cool in summer, and afford open space for gatherings — seclusion for rest. The architects for this house in Maplewood, New Jersey, have sensitively combined an unusual number of such opposites: neighborhood, site and family requirements each posed an array of problems. The result is this efficient house of warm simplicity, heightened by touches of the dramatic and unexpected.

**THE NEIGHBORHOOD:** the highly conservative nature of the surrounding area had considerable influence on the design, which had to be contemporary, yet compatible with neighboring houses. The town is a suburban residential community, with most inhabitants commuting to work in nearby large cities. They entertain fairly often, yet guard the prevailing privacy and quietness of the neighborhood.

**THE SITE:** while not, in the strictest sense, a difficult or unusual plot, it nevertheless presented several challenges. It is roughly triangular in shape, and slopes down from its apex toward the east. Total drop is about 58 feet. The ideal orientation for major rooms — south toward view and winter sun — also faces adjoining houses and the street, which ends at the property in a large circular turnaround. But there were also assets. High elevation of the land and a fine grove of tall trees add considerable privacy, and the turnaround gives ample parking space for guests' cars. Door height curtains can give additional privacy.

*Kramer and Kramer, Architects.  
William Brandstater, Contractor.  
Interior design by Claire Kramer.*

*This house is a good example of an honest contemporary style that fits successfully into a conservative neighborhood. White trim and soft blue or yellow doors accent natural wood siding and quarry stone*





**THE FAMILY:** the owners have two college-age children, who are home for only the usual short, vigorous periods. They desired an essentially one-floor house, with children's rooms apart for privacy, and adequate space for parties. The owner also needed a study for work at home.

**THE HOUSE:** excellent use was made of the sloping site to organize the plan. Parents' quarters are at an upper level, children's rooms below. A generous entrance and stair hall obviates any "basement" atmosphere in the lower floor. In fact, crossing the colonnaded entry court, and entering the house at the lower-level beneath the highest point of the roof, gives a tremendous impact. Though not a fault in this household, the children must cross this attractive entry to get to a bathroom.

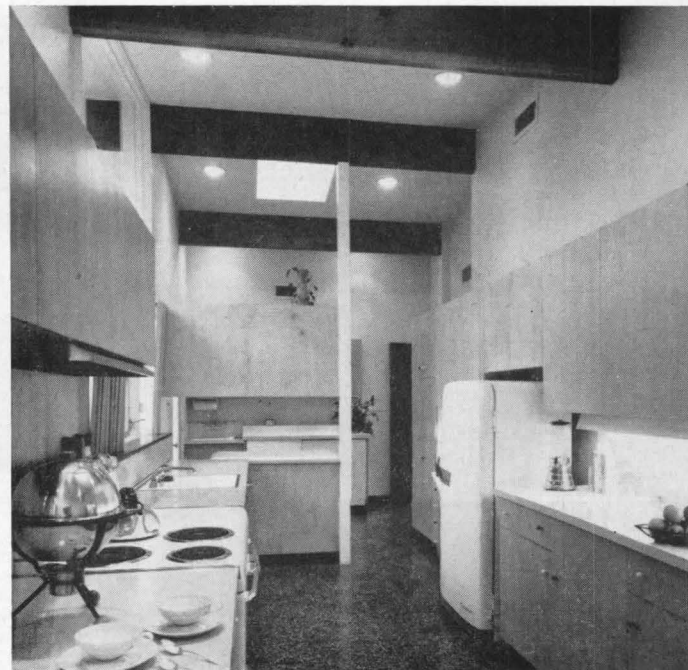
Upstairs, rooms are arranged to open together or be closed off; a folding wall separates the study. Storage is well planned, includes one entire living room wall. There is year-round air conditioning.

The main floor is a long, horizontal structure, set on a podium of hillside and lower floor. Structural elements are clearly expressed, with posts and beams lending great orderliness and elegance to the design. Subtle contrasts of materials and a rhythmic byplay of horizontal and vertical lines blend well with site and neighborhood.

**THE ARCHITECTS:** Allen and Edwin Kramer, of New York City, sought "for a distinctive and exciting design, yet one accomplished with a simple structure and few millwork details."

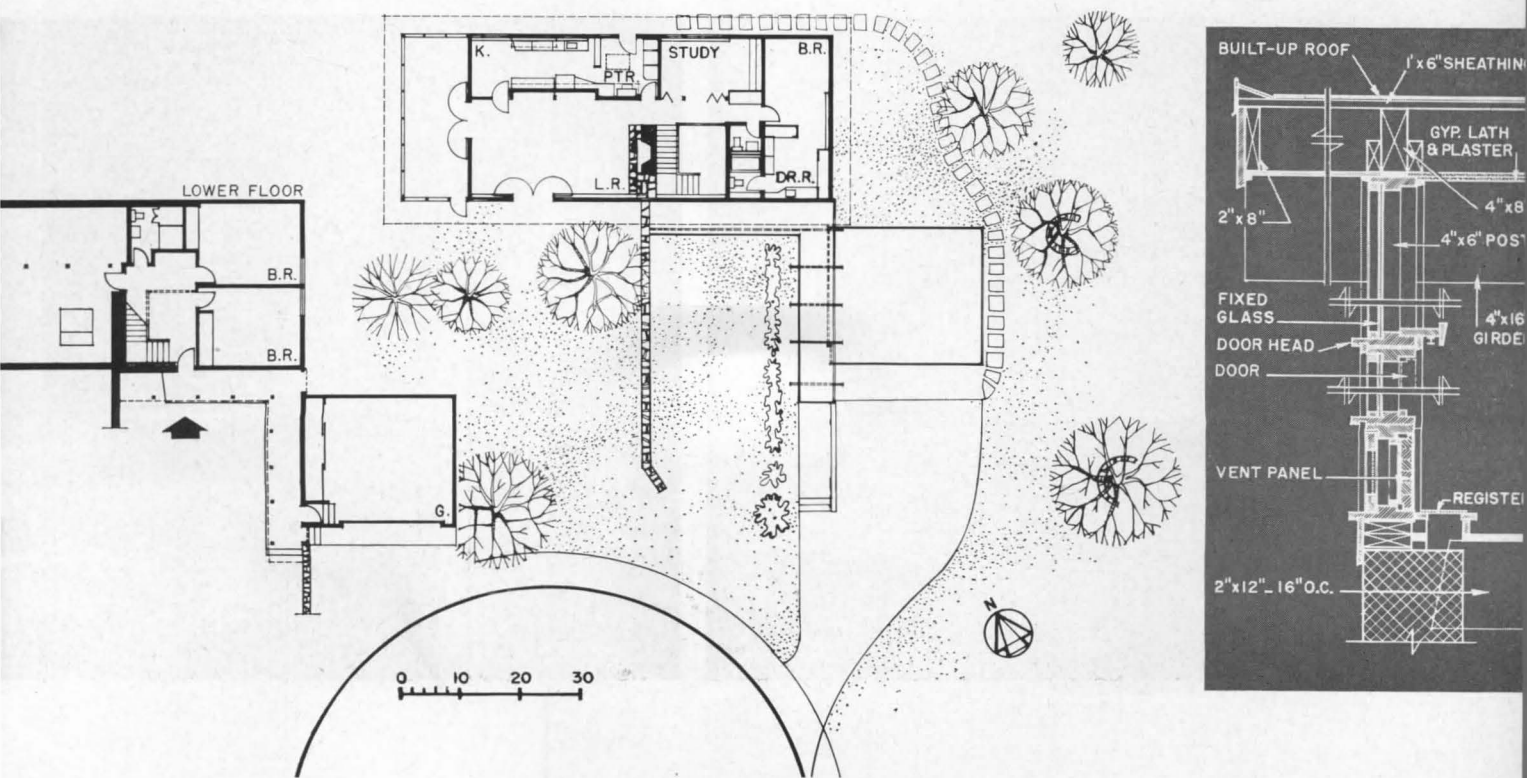
**OWNERS' REACTION:** "We are constantly delighted with the visual surprises — the combinations of light, relations between lines and spaces, moods of the weather, shelter of the big overhangs, and the beautiful light from the kitchen roof domes, even though it is on the north."

*Pattern, space and light are carefully studied in this Maplewood, New Jersey, house. Right: view from living room to master bedroom. Left: study, with folding partition. Below: white and yellow kitchen gets added light from plastic skylights. Section, below right, shows vent panels below windows, register in raised sill to simplify cleaning the floors*

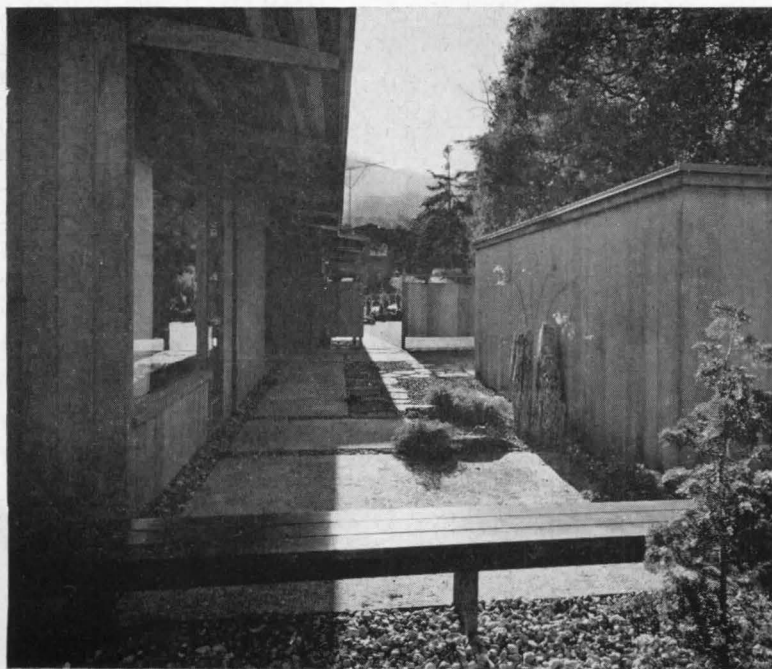
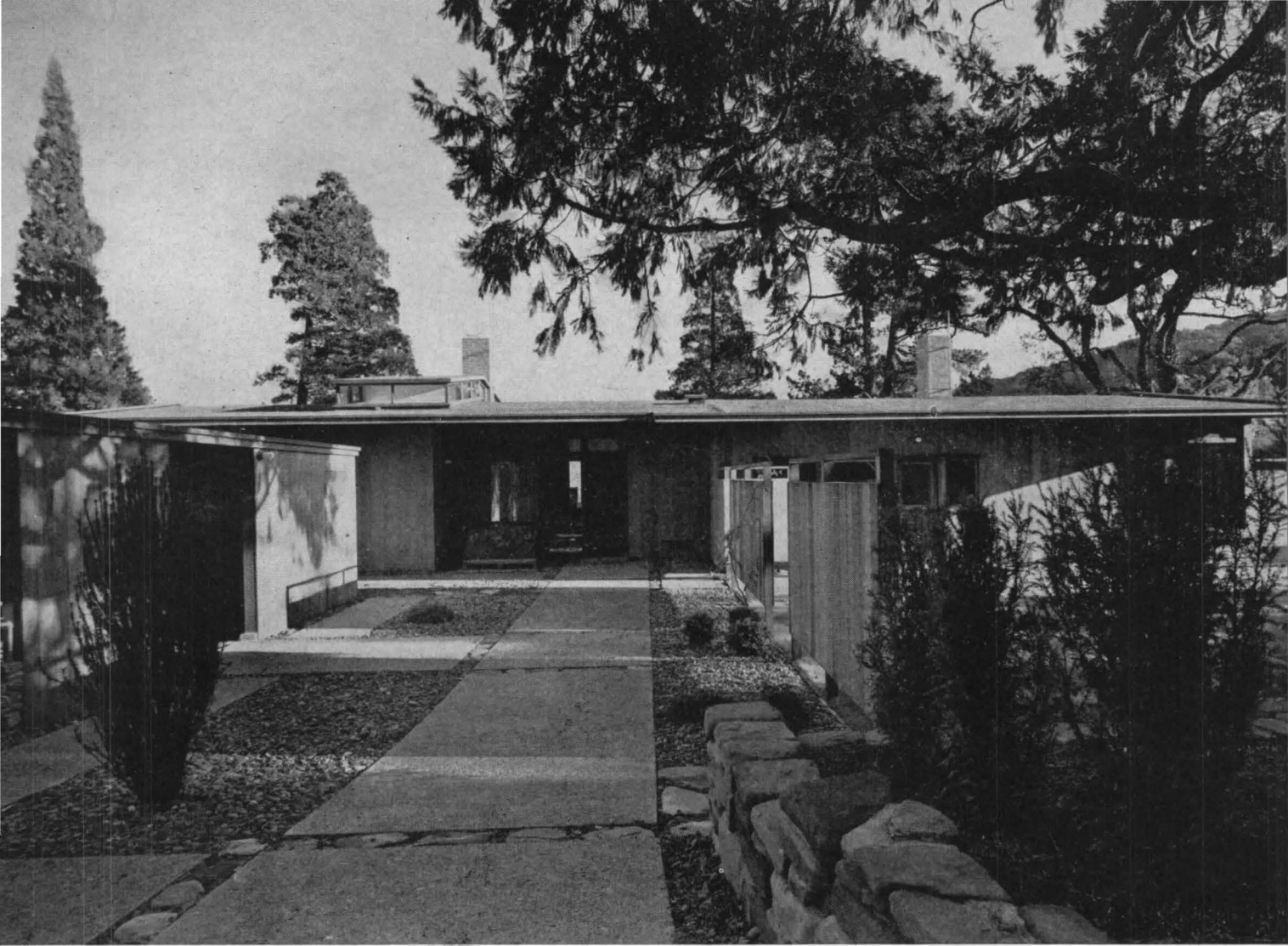




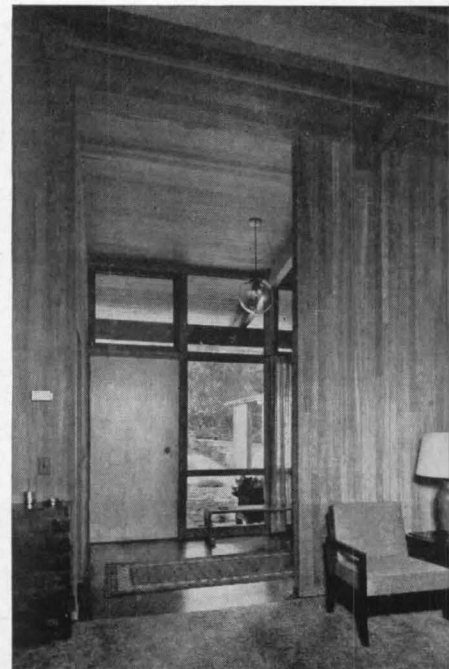
LIONEL FREEDMAN







ROGER STURTEVANT



## CALIFORNIA NOTE: GOOD TEAMWORK, GOOD HOUSE

CONTRARY to certain popular fiction about hazardous architect-owner relations during the building of a house, the experience is usually an important, exciting, and very pleasant one. This house for Mr. and Mrs. James Kelso, in Kentfield, California, is an excellent case in point. Understanding and cooperation were as serene and competent as the resulting house. And the unaffected, easy simplicity of the design is certainly all the better for the accord. Strangers at the outset, the owners and architect have developed a high mutual esteem through their joint efforts in the project. Their pertinent comments on the planning and building of the house are quoted below.

**THE NEIGHBORHOOD:** the house is in Kent Woodlands, a beautifully tended section in Marin County, just north of the Golden Gate Bridge. Wooded hills look down toward the bay in the distance, and around at the hills of Marin. All building and landscaping in the area must have plans submitted to an architectural supervising committee for approval. However, there are no set restrictions, other than a general understanding that white flat roofs will not be acceptable — due to reflective glare when seen from homes at a higher level on the hills.

**THE SITE:** moderately large in size, the wooded lot slopes gently down from the road. But for all intents, the house rests on level land. The cumulative drop was utilized behind the house to place a guest house and pool as low as possible on the site so they would not dominate the outlook or obscure the view from the main rooms.

*Wurster, Bernardi and Emmons,  
Architects. Wilson and Wedekind,  
Contractor. Duncan Monro,  
Landscape Architect.*

*Textured patterns of the landscap-  
ing point up the simple natural  
quality of the house. Main rooms  
at the rear are extended by broad  
covered and open terraces, and  
pool and guesthouse beyond*





**THE FAMILY:** requirements were relatively simple — three children and the parents needed space for the usual activities, and adequate separation (because of age differences) between the quarters of the daughter and those of the two younger brothers.

**THE HOUSE:** sensitive handling of natural materials and finishes quietly blend the house and landscaping into its suburban setting. The paving and arrangement of the entrance approach are especially worthy of note.

The plan was arranged with living areas in the center, flanked by rooms for the boys (with an outdoor exit) on one side, quarters for the parents and daughter on the other. Banks of closets and baths zone bedrooms for quiet. The monitor for daylight over interior dressing rooms, bath, and hall was carefully detailed to avoid the heavy look that so often spoils this kind of element. Hot water radiant heating is used.

**THE ARCHITECTS:** Donn Emmons, of Wurster, Bernardi and Emmons, handled the job for the firm, and reports: "The Kelsos were ideal clients and sympathetic and pleasant to work with. It was a happy and uncomplicated job, with no really unusual or difficult problems. The usual ones were, of course, present — budget, determination of what the living patterns should be, the somewhat restricted (for the area) size of the lot."

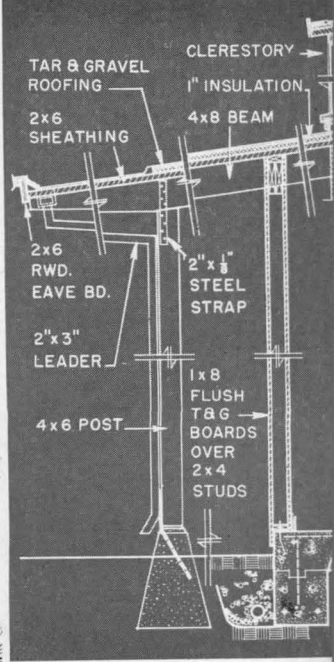
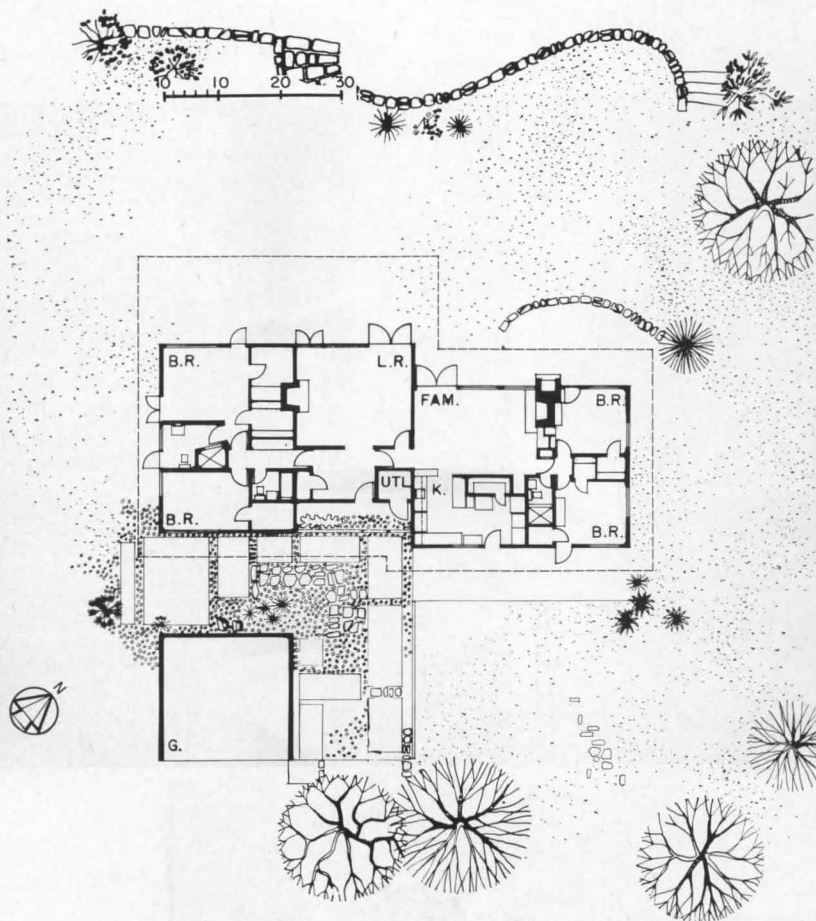
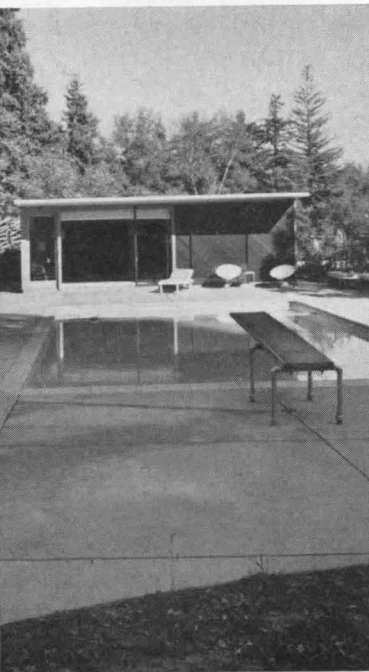
**OWNERS' REACTION:** "The planning and building was an enjoyable experience. We did not know Mr. Emmons prior to planning our home, but after our first meeting he understood our requirements and ideas. We were sorry when it was over! But everything has worked out perfectly. The arrangement of the rooms is ideal for us. The house is very easy to keep and requires very little outside help. And all our landscaping requires only a half a day a week gardening service."

*The Kelsos wanted a positive difference of character in the living and family rooms. This led to the use of teak in entry and living room, California cedar in family room (below). Guest house and pool are as neatly designed and detailed as the main house*

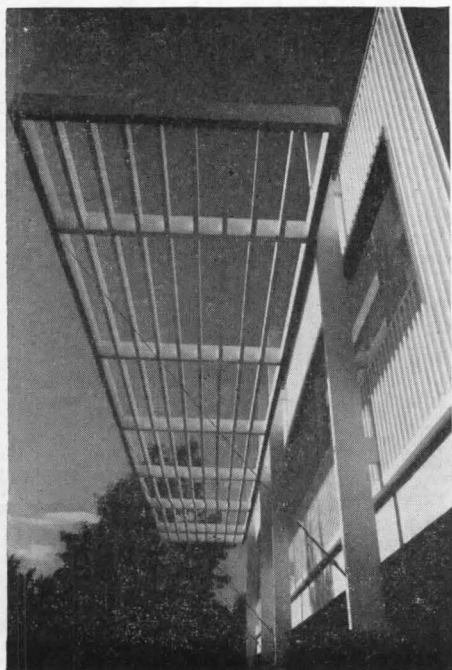




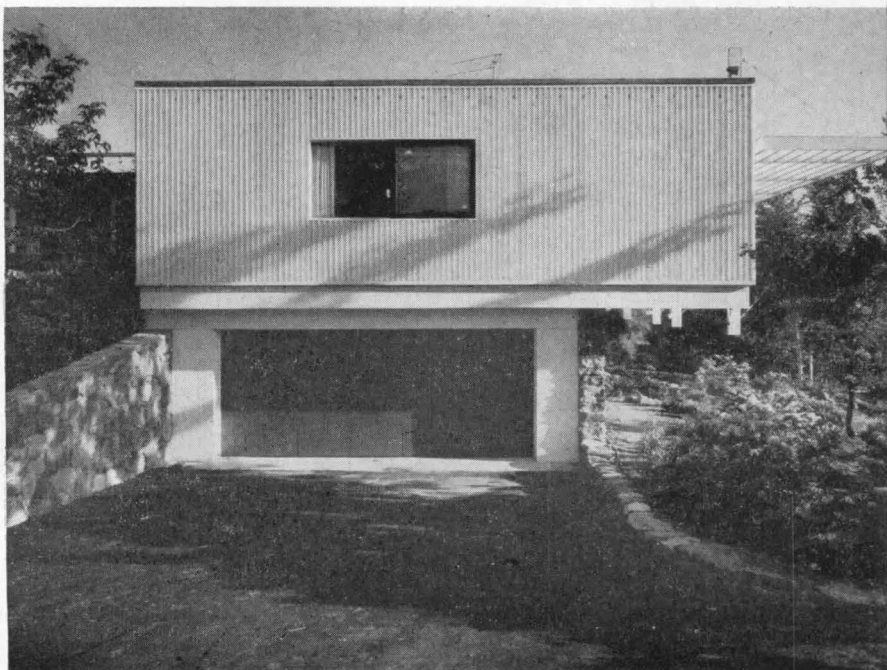
ROGER STURTEVANT







BEN SCHNALL



## TEXTURE, PATTERN SPARK MASSACHUSETTS HOUSE

UTILITARIAN FORMS and materials certainly no longer need justification as sensible, economical tools of design. However, placed in the knowing hands of a good architect, neither need they imply coldness or austerity. Simple devices can create fresh types of enrichment — textures, patterns, colors, and above all, constantly changing highlights and shadows — that give a delight parallel to that associated by many with ornament of the past.

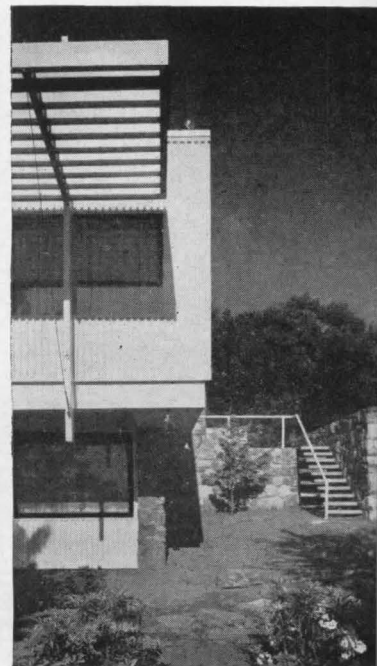
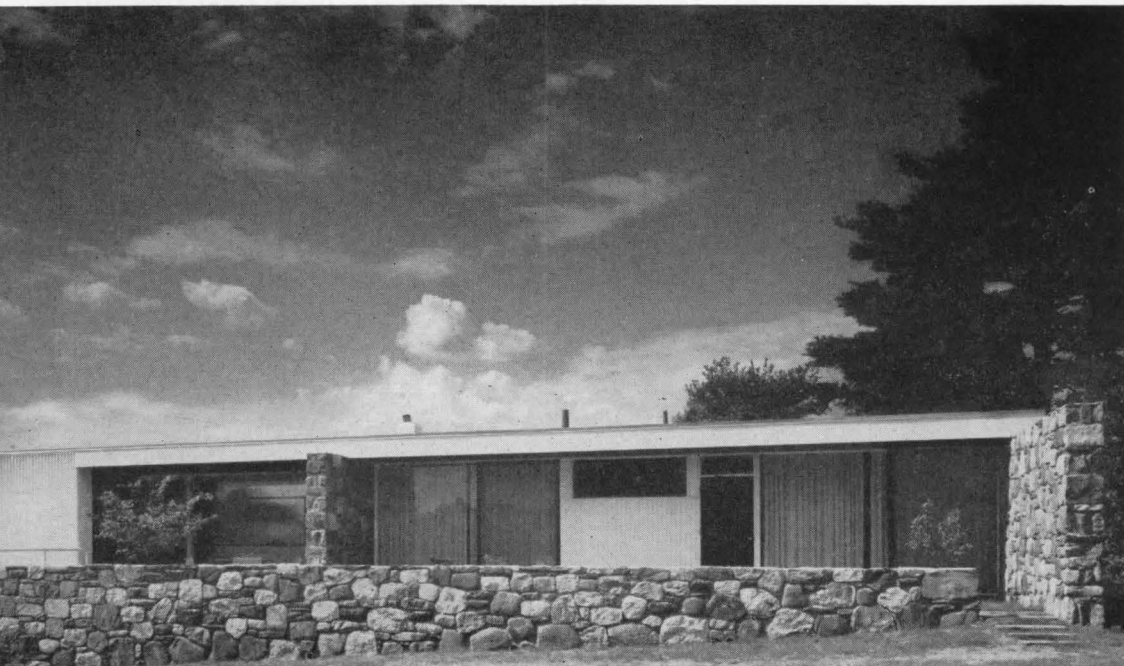
The owners of this house in Andover, Massachusetts, were obviously very appreciative of this quality in Marcel Breuer's work when they commissioned him to design a new home. It was their third venture into contemporary architecture; and their previous house, which adjoins this one, was also extremely attractive.

THE NEIGHBORHOOD: Andover is a typical New England town, full of tradition and spirit. Federal and Georgian buildings face white and red brick façades onto tree-studded streets. It is primarily a quiet residential community, and one is quite soon in the hilly countryside. Inhabitants take keen interest in plays, concerts, in nearby Boston.

THE SITE: land for this house is next to the site of the Grieco's last house, which looked out under a pergola thickly hung with grape clusters. Both lots share a naturally beautiful situation with a sweeping view of the countryside. The house fits neatly into a hillside, which slopes very gently down from the road until the entrance courtyard of the house is reached, then falls away, allowing room for a lower floor.

*Marcel Breuer, Architect.  
George Fichera, Contractor.*

*Combinations of materials, so often misused, can add sparkle and interest to a crisp design when handled with the subtle restraint of this example: fieldstone is played against board and batten, glass and the strong sunshade pattern*





**THE FAMILY:** requirements as to the amount of space and arrangement of rooms had not changed from their previous house. The Griecos are a retired business man and his wife, who have grown children, and who love gardening. They wanted their bedrooms opening onto a dressing-corridor on one side, a private terrace on the other; and a guest room with its own entrance, which could be completely separated from the rest of the house, so the children or guests could come and go at will.

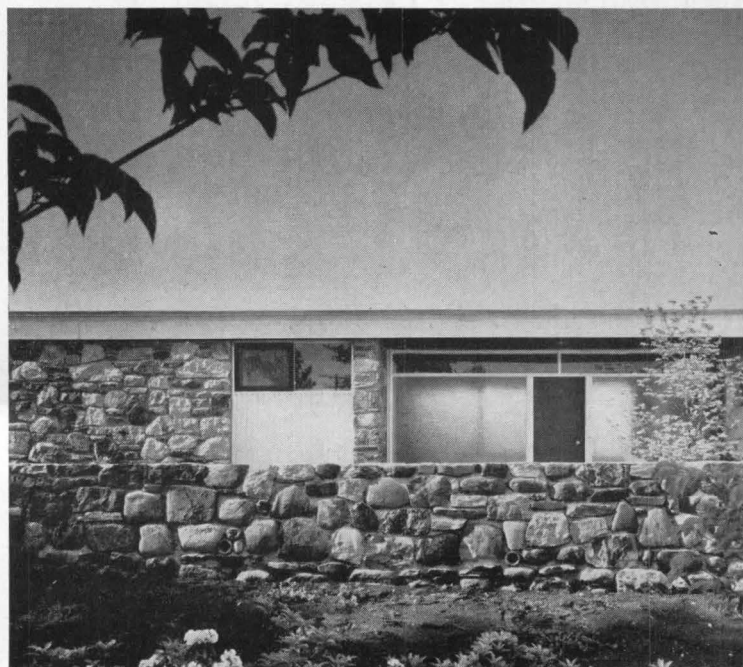
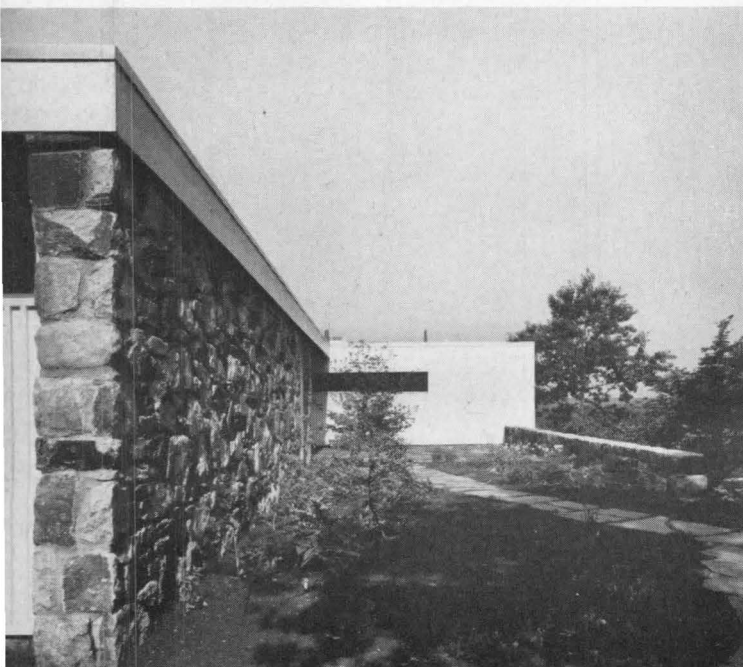
**THE HOUSE:** the new Grieco house has a bi-nuclear plan — living and sleeping wings, separated by an entrance hall and central outdoor living terrace. The sleeping end of the house is designed according to the owners' specifications. Bedrooms open onto a yard sheltered by a low stone wall and planting. The living room is oriented toward the west to face the view. Windows are protected from the sun by an exterior louvered canopy, supported by stainless steel cables attached to four masts along the face of the building.

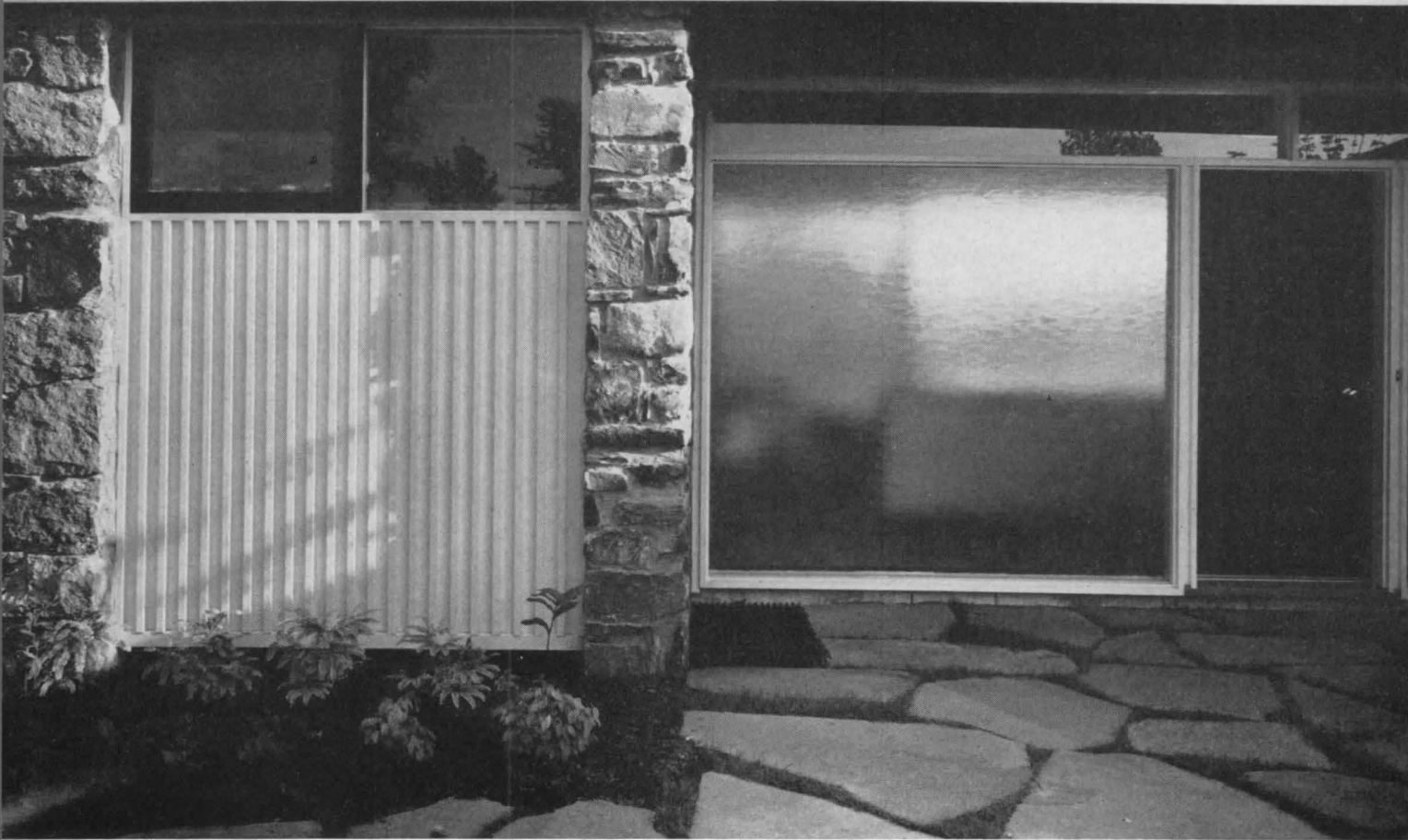
Guest room, bath and garage are placed on a lower floor beneath the living room, to give the required privacy and take advantage of the sloping site. Instead of a separate delivery entrance, there is a service pass-through from the entrance court into the utility room.

**THE ARCHITECT:** Marcel Breuer considers the house and plan to be "a good standard solution for married couples whose children are grown."

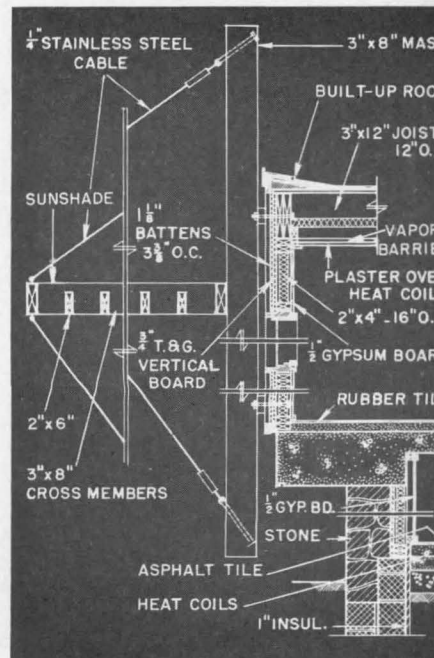
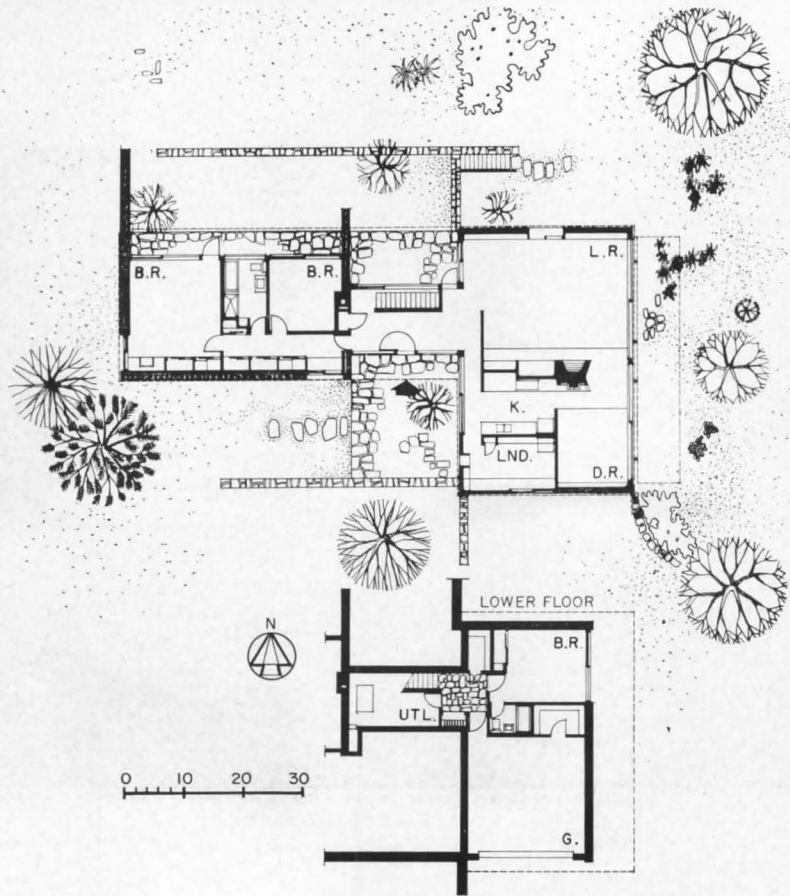
**OWNERS' REACTION:** Since they were admittedly very happy living in their previous house next door, Breuer's first question after being approached to plan them a new one was, "Why do you want to build another house?" The answer was simply that they admired "Breuer Architecture" so much that they wanted to experience living in it!

*Details of the front of the Grieco house, shown here, are worth noting for their very effective, but completely unostentatious handling. Most windows are frameless sliding units developed by the architect. A white fascia with stainless steel coping links the two wings*





BEN SCHNALL







## A CALIFORNIA PLAN FOR INDOOR-OUTDOOR PRIVACY

**O**UTDOOR LIVING AREAS, closely related to indoor spaces, are perhaps as vital to Californians (and many others of us) as the more traditional roof-over-head. But in the more highly populated areas, extremely careful planning is necessary to prevent a fishbowl existence within such a house. For his own home in Pacific Palisades, California, Architect Frederick E. Emmons has worked out a very practical scheme of opening all rooms onto a series of delightful inner courts and gardens. Blank walls and fences (and one small window) face street and neighbors. The lushness of the setting, and careful use of several materials — redwood and plaster siding, concrete block and translucent glass fences — prevent any sense of bleakness from lack of windows on the façade.

**THE NEIGHBORHOOD:** in this proverbial Land of the Automobile, fairly heavy traffic could be expected around the corner lot selected. This, of course, increased the need for privacy. It was also desired to have attractive approaches to the house from either street for the convenience of guests and family.

**THE SITE:** nine very large, closely spaced oak trees added both glamor and tedium to the relatively small, gently sloping plot. In order to save as many as possible, considerable time had to be spent in accurately measuring distances and heights of projecting limbs in order to squeeze the plan in and around the trees. Only the two least desirable trees were finally sacrificed; and the house actually comes within an inch of three of the remaining ones.

*A. Quincy Jones & Frederick E. Emmons, Architects. Pat Hamilton, Contractor. Eckbo, Royston & Williams, Landscape Architects.*

*Considerable esthetic appeal results from tree-saving efforts in this house. Slight changes in levels, heights, wall projections, to avoid roots and limbs add needed interest to windowless façades*



JULIUS SHULMAN



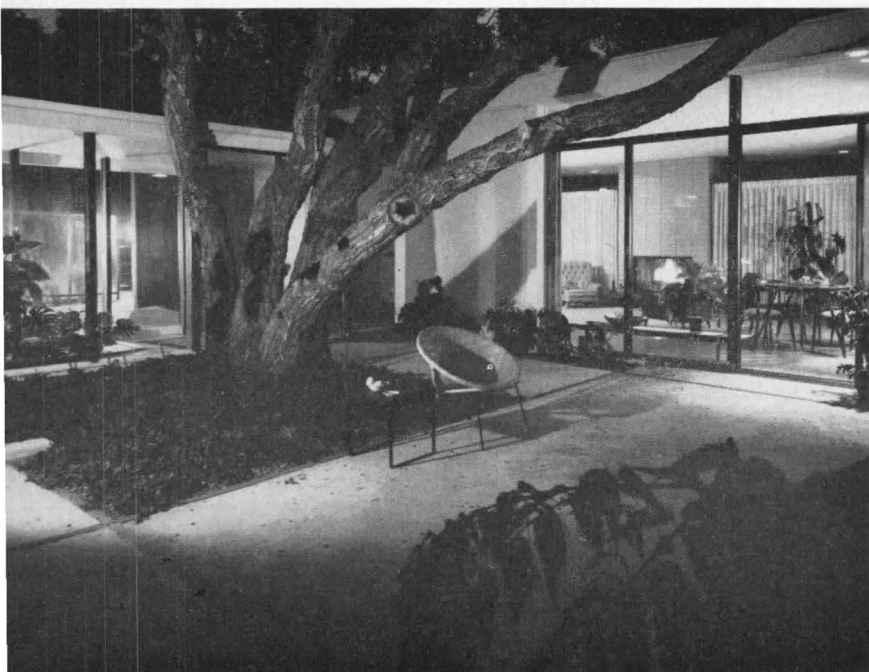
**THE FAMILY:** Mr. and Mrs. Emmons and their teenage daughter desired to have a house with as much area as possible for family living and informal entertaining. Thus every attempt was to be made to open the living area into the outdoor spaces under the magnificent trees.

**THE HOUSE:** A near-Oriental concept of a house compound very successfully solves the needs for routine living and the family's special interests. Three pavilions — for living, sleeping, and garage-storage — are connected by covered or glassed-in loggias, and are placed to create a series of individual gardens. Each garden has at least one of the trees, and becomes an extension of an indoor room or a private room to itself. The carport is at a lower level than the rest of the house, screened by a block retaining wall. Its connecting passage forms an attractive secondary entrance. An uncovered service and kitchen entrance is also from this side. The study can double as a guest room.

With the lack of a sun problem (due to the trees), all glass wall areas were carried up to the ceilings to allow views of the overhanging branches. This condition also allows a plastic skylight in the bath without discomfort. Construction is relatively simple: wood stud frame with plaster and redwood siding, concrete slab floor with radiant heating, concrete block walls and chimney. The same materials are used for interior finishes, plus burlap for a living room wall and cork or plastic tile for floors. Gardens are paved in a variety of surfacings.

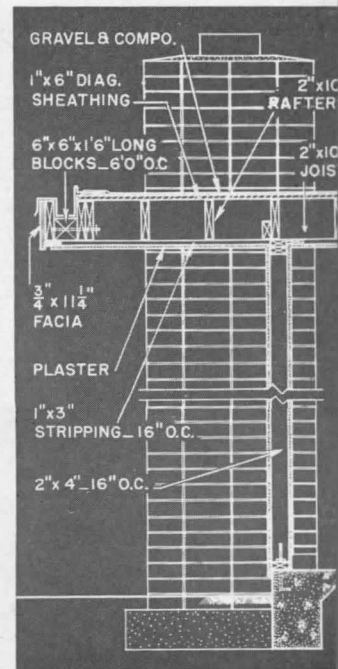
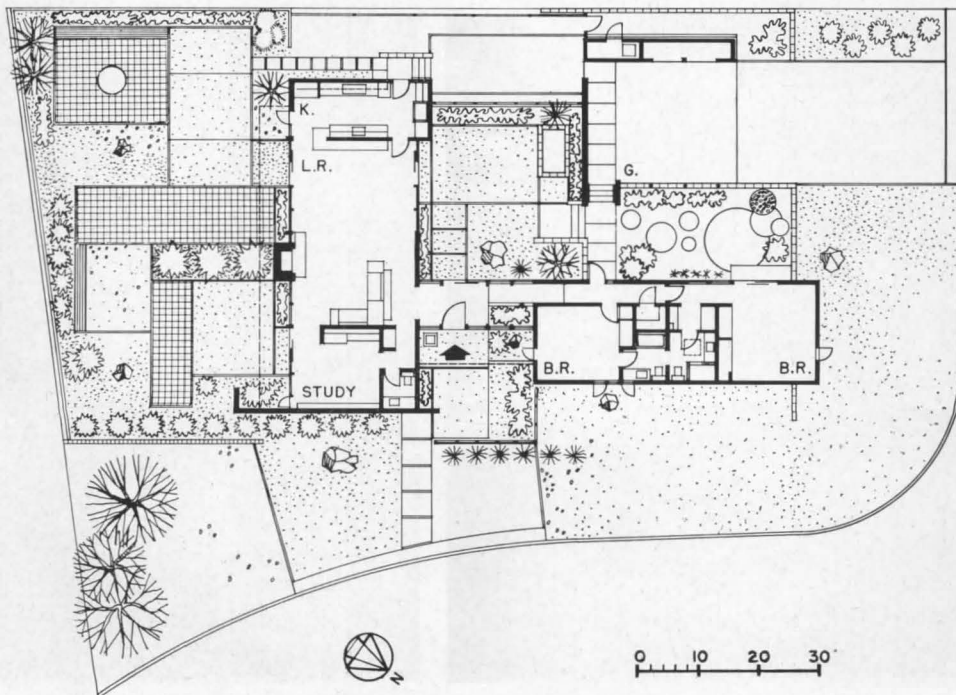
**OWNERS' (AND ARCHITECTS') REACTION:** "Despite the small size of the lot, complete privacy is obtained. It might be added that the feeling of space is heightened by the fact that by opening the living room on both sides, one can see the entire usable area of the lot from all terraces."

*The Frederick Emmons house shows well how attractive fences and screens can be used in an architectural way to give privacy, extend vista from within. Right and below left: the central courtyard. Below: living room opens both sides to gardens. The plan is laid out with a thoughtful eye to convenient circulation*





JULIUS SHULMAN







*These photographs of the study in the Emmons house give a clear example of flexible indoor-outdoor relationships. Baffle walls (and curtains) give adequate privacy for homework or occasional guest room use. Yet the area opens directly to living room and terrace to add entertaining space*



JULIUS SHULMAN



HARRY CALLAHAN

## EXPOSED STEEL FRAMES MODULAR ILLINOIS HOME





TOM YEE

## EXPOSED STEEL FRAMES MODULAR ILLINOIS HOME

THE PROSPECT OF BUILDING a house in the woods often creates visions of a structure straight from *Hansel and Gretel*, or at least of interiors overlaid with tanbark rusticity. In this house for Ben Rose in Highland Park, Illinois, Architectural Designer A. James Speyer has deliberately ignored all the old clichés — and with great success.

Such citified materials as steel and wide glass expanses have been used to create a house that makes living on a wooded site a constant panoramic delight. The entire house is raised on the steel columns, which have individual footings, in order to disturb the natural forest landscape as little as possible.

The very simplicity of the house makes it seem quite at home in this setting; its glass walls make little interruption in the scene, and the trees, in turn, add shade and privacy. The street facade, however, is entirely of windowless wood siding, except for panels of obscure glass in the entrance loggia.

**THE NEIGHBORHOOD:** Highland Park, Illinois, is a suburban community near Chicago. It is generally a typical suburban arrangement of streets and lots, with houses set well back from the tree-lined streets. The architecture varies from the most traditional to modern of all kinds.

**THE SITE:** formerly part of a large estate, the land is in a pristine forest condition, and seems larger than its actual acreage because it borders on similar remnants of the old estate. A deep ravine edges the back of the property and increases its woody atmosphere.

*A. James Speyer, Designer. George E. Danforth, Associated Architect. Frank Kornacker, Structural Engineer. Joseph P. Bazzoni, Mechanical Engineer. Tilander Bros., Inc., Contractor.*

*The living room of the Ben Rose house is virtually a steel-framed glass box, perched lightly in its wooded setting. The large room can be made as open or closed as desired by adjusting the curtains over the glass*



HARRY CALLAHAN



**THE FAMILY:** Mr. and Mrs. Ben Rose have two young sons. Mr. Rose is a fabric designer, and required a studio-workshop to do experimental silk screen printing for his designs. The family preferred to have small bedrooms in order to afford a really large living room.

**THE HOUSE:** the steel frame, painted a dark Indian Red, has regular ten-foot bays. The bay width was established as a minimum size for the bedrooms. Floor and roof slabs are structural cedar decking. The cedar is left exposed as ceiling finish in most of the house. In the living room, four plaster panels form a dropped ceiling and contain radiant heating coils to augment the baseboard radiation in this large room.

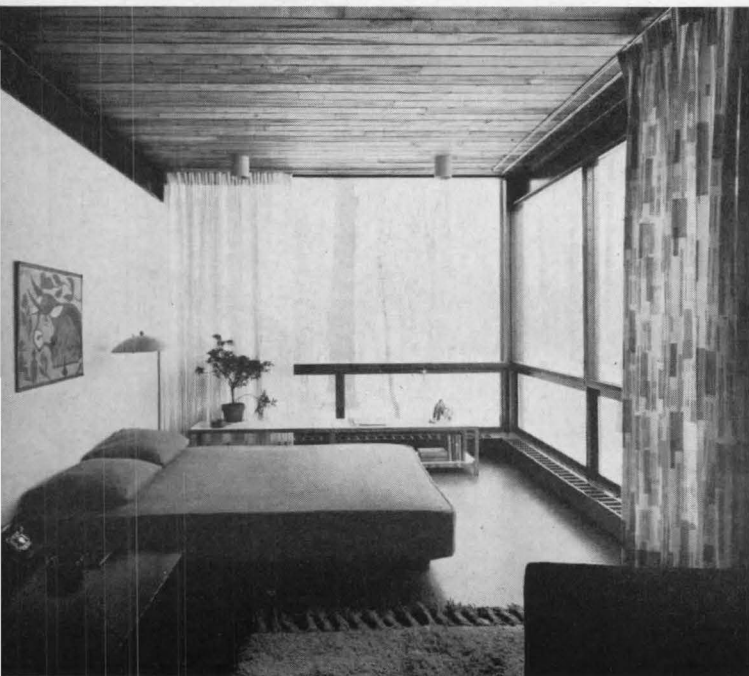
In plan, the house has well defined living, sleeping and service zones, with baths and storage lining the blank facade. All baths are illuminated by skylights. Circulation is very convenient throughout. The bedroom nearest the entrance hall doubles as playroom or study for the children. The studio has sliding doors, can be joined with entry.

The living room is quite big, and its three walls of glass make it seem even larger. A free-standing fireplace and screen and curtain dividers permit a wide variety of possible furniture arrangements in the area. The lower sections of the windows open for ventilation.

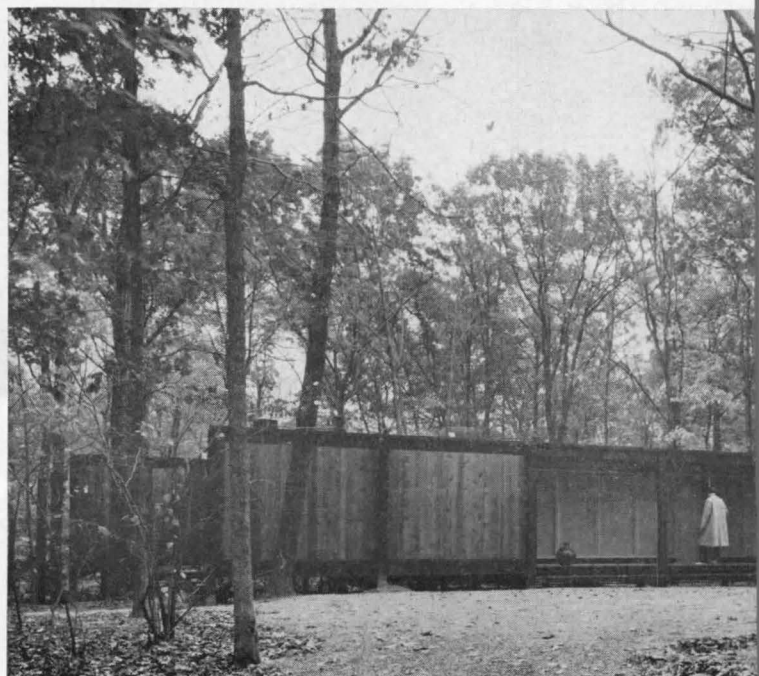
**THE ARCHITECTURAL DESIGNER:** A. James Speyer remarks that, "The character of the house was suggested by the wooded site — a kind of 'house in the woods', simple, not too insistent, but clearly placed there, a foreign but sympathetic object in the natural surroundings."

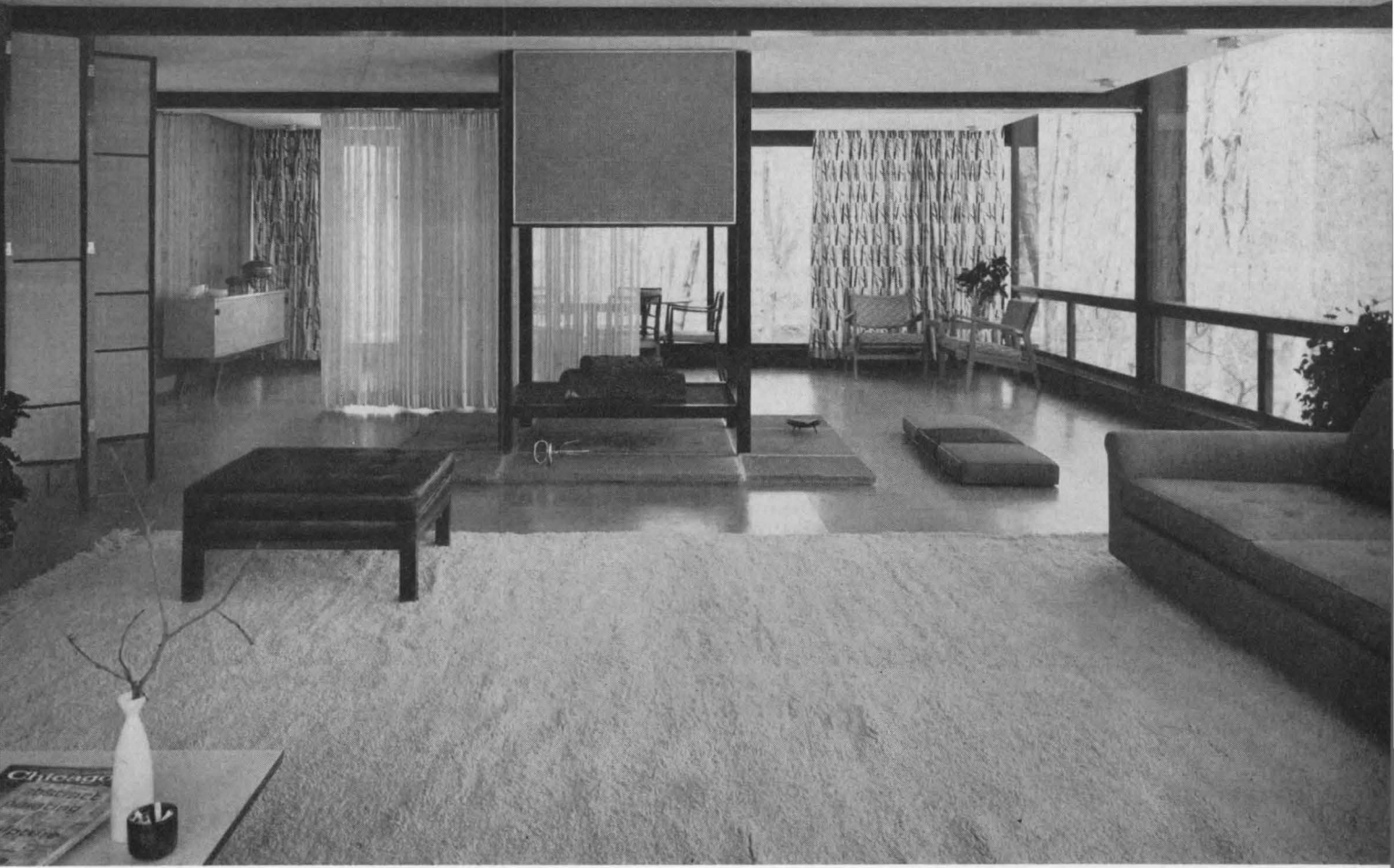
**OWNERS' REACTION:** the long glass walls form ideal display and testing areas for the fabrics Ben Rose designs; and the layout gives a studio location set apart from regular family activities.

*The façade of the Ben Rose house (below) gives little indication of the actual openness of the house, but lends a quiet privacy. Width of bedroom (below, left) sets standard bay width for the entire house; living room (right) is four bays wide*



TOM YEE

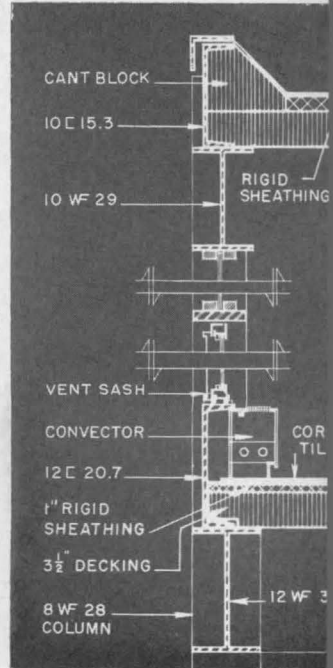
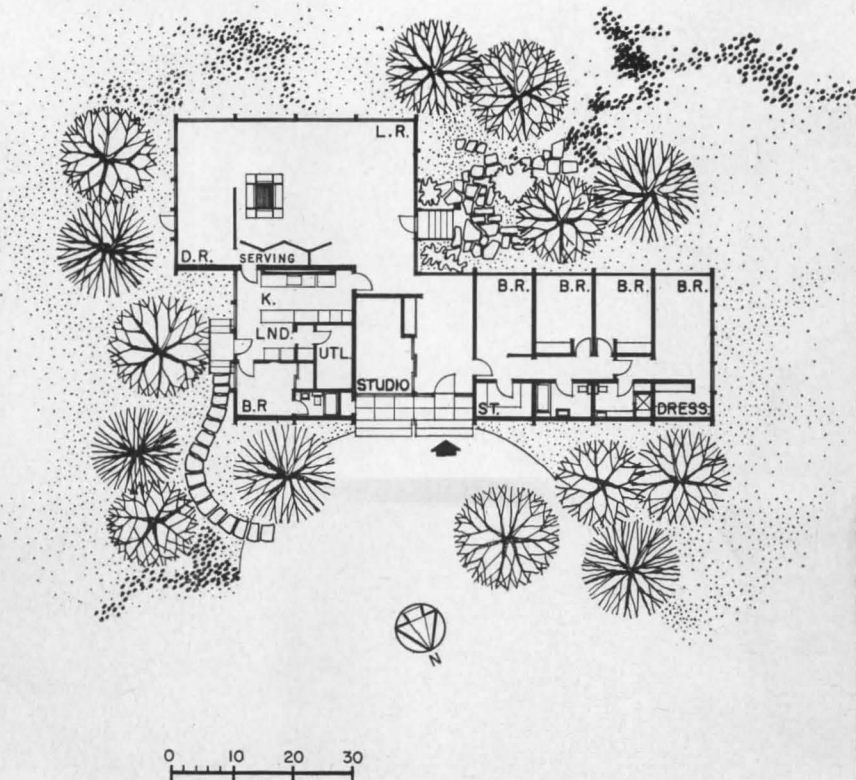




TOM YEE



HARRY CALLAHAN







## ENTRANCE COURT DRAMATIZES SEATTLE HOUSE

ALL TOO OFTEN, devotees of the "picture" window place their glass walls facing busy streets, where the most interesting view is probably from outside looking back into the house. The entrance court of this house designed by Paul Thiry for Mr. and Mrs. Francis Brownell, Jr., in Seattle, Washington, offers an extremely interesting idea for this problem. By creating a landscaped "view" within its confines, one can have the desired openness, coupled with complete privacy.

In this particular case, the screened-off court is used more for dramatic contrast — as a small-scale, intimate vista, serving as counterfoil to the breathtaking scenery seen from the other side of the house.

**THE NEIGHBORHOOD:** the house is in the Highlands, a community suburb of Seattle which includes the Seattle Golf Club. Properties are all large and mostly on wooded hillsides overlooking Puget Sound and the distant range of snowcapped Olympic mountains. One can see the lights of northern Seattle at night, and a few distant ones across the sound. This view lies to the southwest; winds and rain come principally from the same direction. The region has quite a tradition for wood house construction.

**THE SITE:** located on a high bluff, the land for this house shares the sweeping view noted above. It is heavily wooded and has many graceful madrona trees. The Brownells have owned the land for a number of years, and have an orchard just south of the house site. A major requirement was for the house to take advantage of all these natural and carefully developed features, by its placement and orientation.

*Paul Thiry, Architect. H. E. Pettijohn, Contractor. Kubota Gardens, Landscape.*

*A Japanese entrance court, sheltered by the house and a translucent wire-glass screen, serves as a very interesting introduction to the Brownell house, adds a second beautiful view to the living room and study*



ART HUPY



**THE FAMILY:** the Brownells have children who are grown and have homes of their own. They required a home that would be suitable for just a couple — comfortable and easy to keep — and that would accommodate family visits and gatherings.

**THE HOUSE:** the house is very much in the Northwest mood — simple and constructed entirely of wood. Laminated beams are used over long spans, and the exterior is sheathed with vertical grain redwood, left without finish to weather. The roof (for fire protection) is white asbestos shingles. Flooring is slate, and fireplaces are basalt — a very hard stone ranging in color from gray to brown.

The house has a basic rectangular shape, with a short ell housing carport and a servant's room. Laundry and storage rooms are in a partial basement below the kitchen. Circulation is convenient and direct; however, use of one side of the living room as access to the bedroom wing might be less desirable, if the house were constantly inhabited by a large family. The master bedroom boasts a very interesting compartmented dressing-bathroom.

**THE ARCHITECT:** Paul Thiry notes that, "the principal rooms look to the view of water and mountains. Because the winds and rain come principally from south and west, a small Oriental type garden is provided to the East, protected by the walls of the building. In this sheltered zone are doors to the entrance, living room and library."

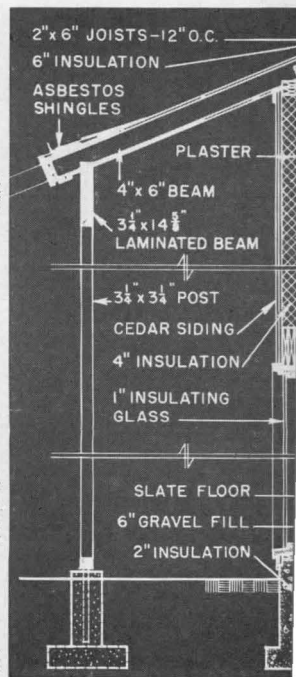
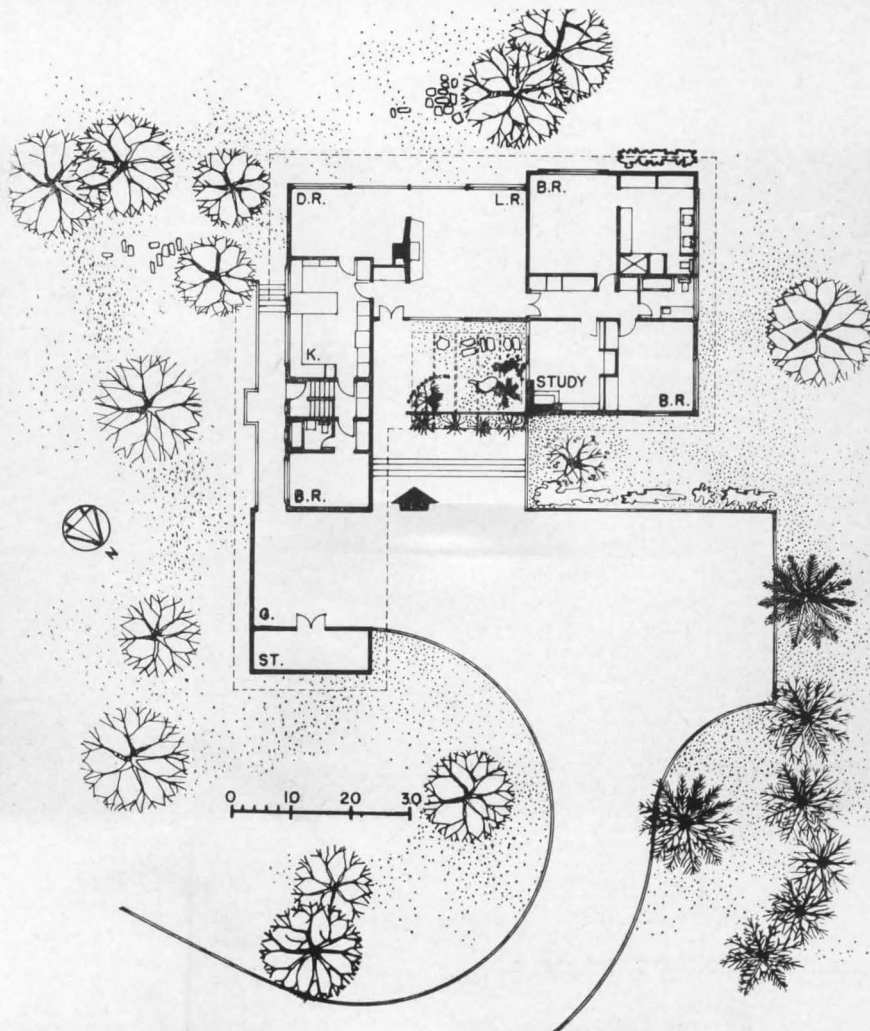
**OWNERS' REACTION:** "It is just what we wanted — a house here in the country of great forests should be largely wood to feel at home. And our walls of glass in the living and dining rooms have a real excuse for being. We have no curtains there to shut off any of that beautiful panorama."

*High ceilings following roof slope, court and lawns accessible through sliding doors, greatly expand sense of space in the house. Materials are all durable, easy to keep. The house is heated by electric cables located in floors and ceilings*





ART HUPY







JOSEPH W. MOLLITOR

## REVIVAL OF SYMMETRY IN NORTH CAROLINA

AS IN OTHER PARTS of the country, many architects in the South are reconsidering the stand against absolute symmetry in design. The new approach, sometimes called another *neo-classic* revival, tends to create a certain repose and formality, and to purposefully set the house apart as an entity, rather than blend it with the countryside. The results, however, are thoroughly contemporary. There is little resemblance to the earlier, and disavowed, practice of pasting a balanced classic facade willy-nilly over any type of plan.

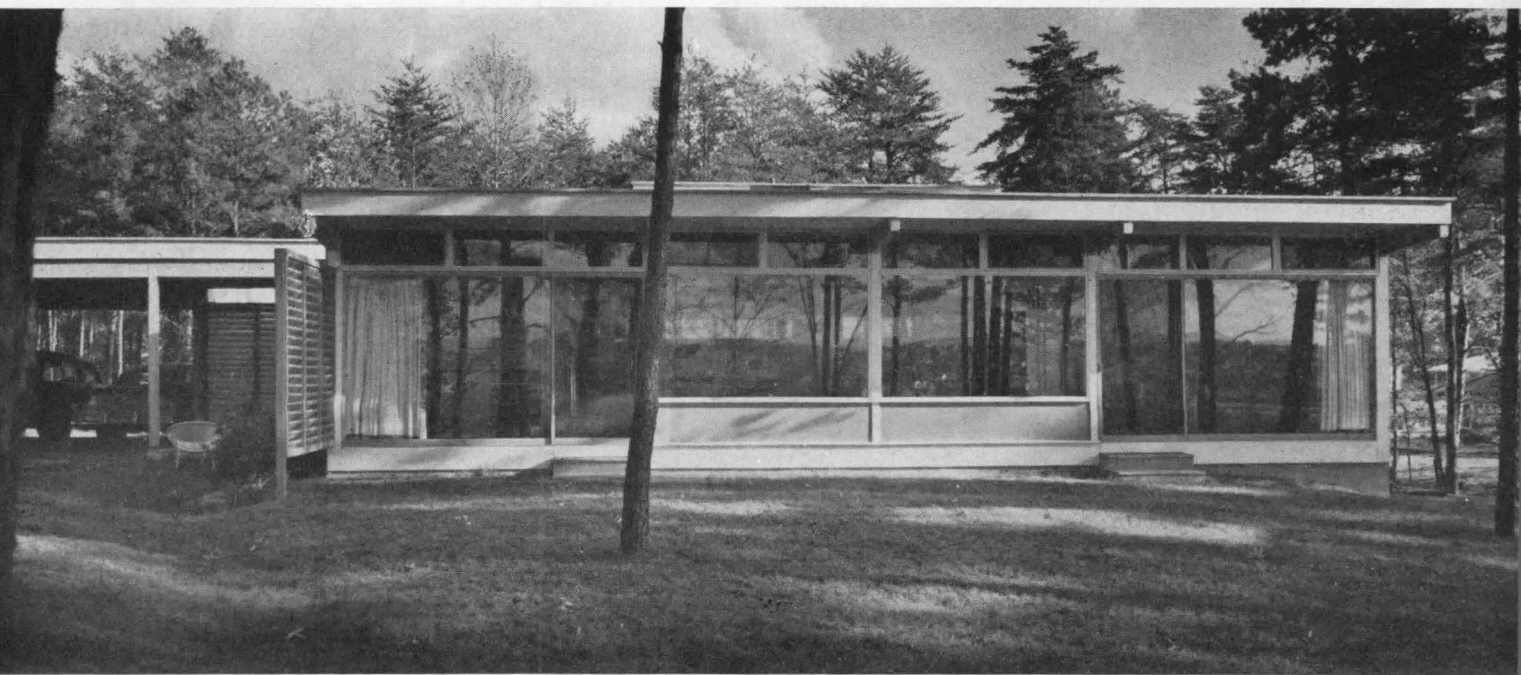
Through careful study, Cecil Elliott integrated a symmetrical plan and design structure in this house for Mr. and Mrs. Ben K. Graves, in Mount Airy, North Carolina. From a concept of separate wings for bedrooms and living quarters, the plan was finally developed into three zones. One block is for sleeping, one for guests and entertainment. These are separated by a central zone for family-living with utilities arranged around the periphery. With the formal arrangement, each block has its own "garden front," special view, separate heat control.

**THE NEIGHBORHOOD:** the house is in a new building area near the edge of Mount Airy, a town of about eight thousand population. The region is hilly, wooded, edged by farming valleys and the Blue Ridge mountains to the north. Homes are mostly conservative, neo-Georgian.

**THE SITE:** a strip of hilltop land which had been cleared for a subdivision street was included in the site, and the house was situated to use this area with little additional clearing.

*Cecil D. Elliott, Architect. Marvin R. A. Johnson, Associate Architect. T. C. Brown, Mechanical Engineer. Nichols and Snyder, Contractors.*

*The rear elevation (left) of the Graves house clearly illustrates the precise symmetry of the design. Fenestration of the living room wing (below), and the bedroom wing (below left), is also carefully balanced about a central axis*





**THE FAMILY:** the Graves are a young couple with three tiny children; Mr. Graves is an executive of one of the town's furniture factories. They wanted a house that had "contact with the whole of the land," and would lend itself to a scheme of casual, contemporary family living.

**THE HOUSE:** as developed, the plan takes full advantage of the site. The street side (north-east) is used for entrance, carport and service yard. The south-east has a protected bedroom view toward a wooded stream, access to a basement for boat and general storage and heating. The south-west side provides a dining terrace and children's play yard off family room and kitchen. The north-west affords a living room view of a pleasant valley with mountains as a backdrop.

The structure is wood frame, with grey-stained cypress siding, white trim, orange or brown cement asbestos panels. Sliding doors can close corridor between entrance hall and kitchen, family room and bedroom hall. Center bedroom is divisible if desired.

**THE ARCHITECT:** Cecil Elliott is also Assistant Professor of Architecture at North Carolina State College, teaches architectural design and history. On the *neo-classicism*, he states, "the fundamental decisions of orientation and lot-use permitted a building form based on symmetry about two axes. While this decision might have been influenced by my own study of Greek Revival architecture in this area, the only common feature that can be sensibly claimed is the use of symmetry to develop a static unity."

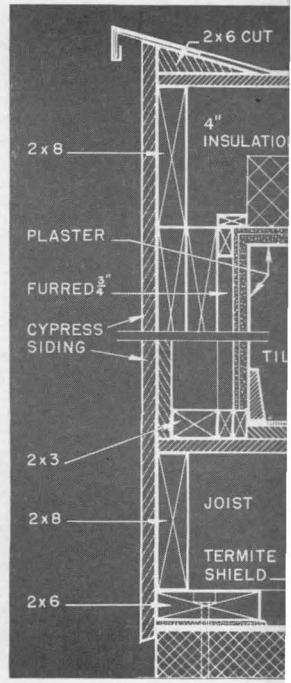
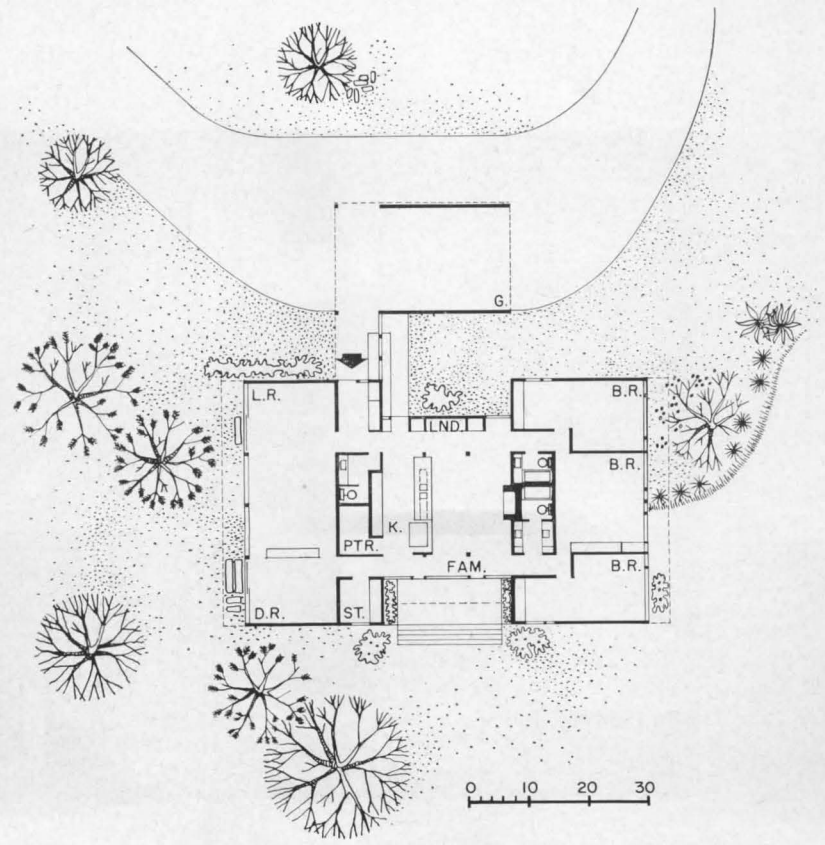
**OWNERS' REACTION:** "The open plan is very good for casual, contemporary living — the family room is our favorite. And the house lends itself well to entertaining, whether small, informal 'get-togethers' or 'special-event' dinner parties with all stops open."

*The Graves house uses a number of fairly new ideas to gain an unforced symmetrical plan: interior bathrooms, open family-room-kitchen with built-in appliances, clerestory lighting, exposed post and beam structure. Living and bedroom wings have good privacy; circulation (though a bit public for rear bedroom) is good*

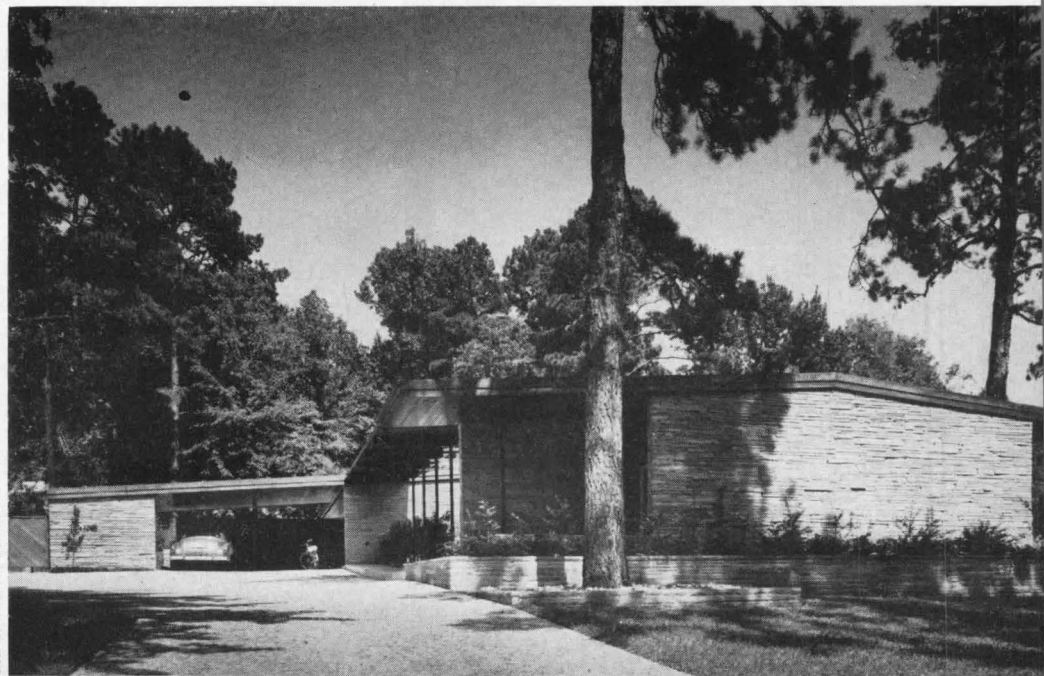




JOSEPH W. MOLITOR







FRANK LOTZ MILLER

## LOUISIANA ARCHITECTS DESIGN COMPLETE HOME

**N**OW AND THEN, one happens on a house that seems all-of-a-piece. All things about it seem to fit into a complete, unified whole — grounds, landscaping, furnishings, accessories, and the structure itself. This rarely happens unless there is a close sympathy of understanding between those responsible for the execution of each part.

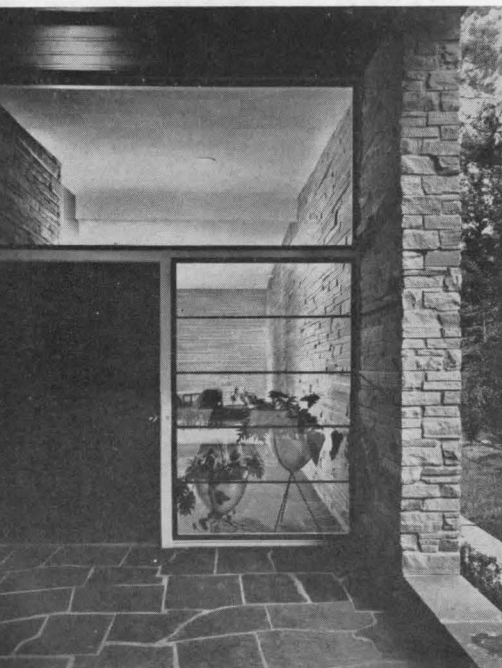
In this Shreveport, Louisiana, residence for Mr. and Mrs. James Muslow, the architects did everything — planning, designing or selecting every detail. The extremely attractive result certainly justifies the owners' trust in them. In fact, the Muslows instigated the arrangement: "After discussing the situation at great length and after several weeks of trips to the furniture stores, and endless searches through brochures, we reached an important conclusion. Since our architects had congealed our ideas and their plans into a house which so satisfied us, why not take the rest of the problem to them? This decision proved a wise one, for we enjoy the house more each day."

**THE NEIGHBORHOOD:** the area is slightly rolling, wooded, strewn with azaleas and other flowering shrubbery. Curved streets have little heavy traffic, and are lined with newish houses, broad lawns. The town's way of life mixes Louisiana traditions with a goodly leavening of some of the bustle of nearby Texas.

**THE SITE:** slightly elevated from the street, the plot has very gentle variations in grade, and boasts a profusion of beautiful trees, mostly tall stately pines. It posed no particular problems.

*Samuel G. Wiener and William B. Wiener & Associates, Architects. Robert Neff, Contractor.*

*Identical materials were used inside and out to enhance the unified feeling of the house. A solid stone wall faces the street, glass walls look on gardens. Understated furnishings increase decorative importance of the structural materials used*





**THE FAMILY:** the owners have two teen-age children — son and daughter. All are interested in outdoor living and entertain extensively; a basic requirement was a plan permitting parents to entertain without interfering with the routine living of the children, and vice-versa. As a hub for this, they wanted a many-purpose family room, which would serve as a lounge, a guest room, a dressing room for the pool, and a buffet-service area for outdoor functions.

**THE HOUSE:** the basic structure is a simple rectangle, with occasional fin-like wall projections, and a roof cut-out section over the breakfast room court to prevent a boxy appearance. The plan meets the family requirements quite well, with two areas for dining, two for entertaining, bedrooms at the back. If circulation seems a bit circuitous at first glance, note that the main family entrance is off the garage, while the “front door” is principally for guests. The family room is well placed for its many functions, and, together with the breakfast room, can be joined with other living areas for entertaining large groups on special occasions.

**THE ARCHITECTS:** Samuel G. Wiener and William B. Wiener & Associates have taken careful note of the clients' tastes. “The owner requested the use of rustic type materials. It was, therefore, decided to use Colorado stone walls, random gray-green slate floors, and exterior walls of mahogany.” The same materials are used on the interiors.

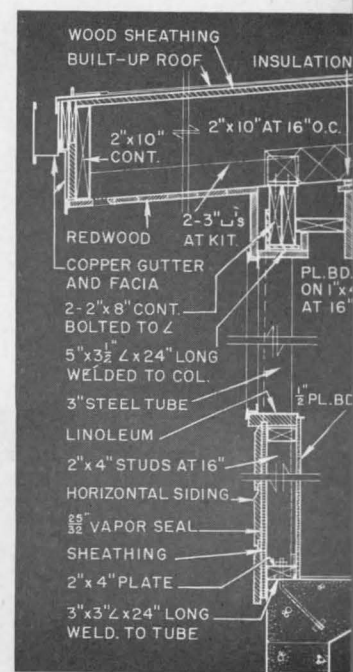
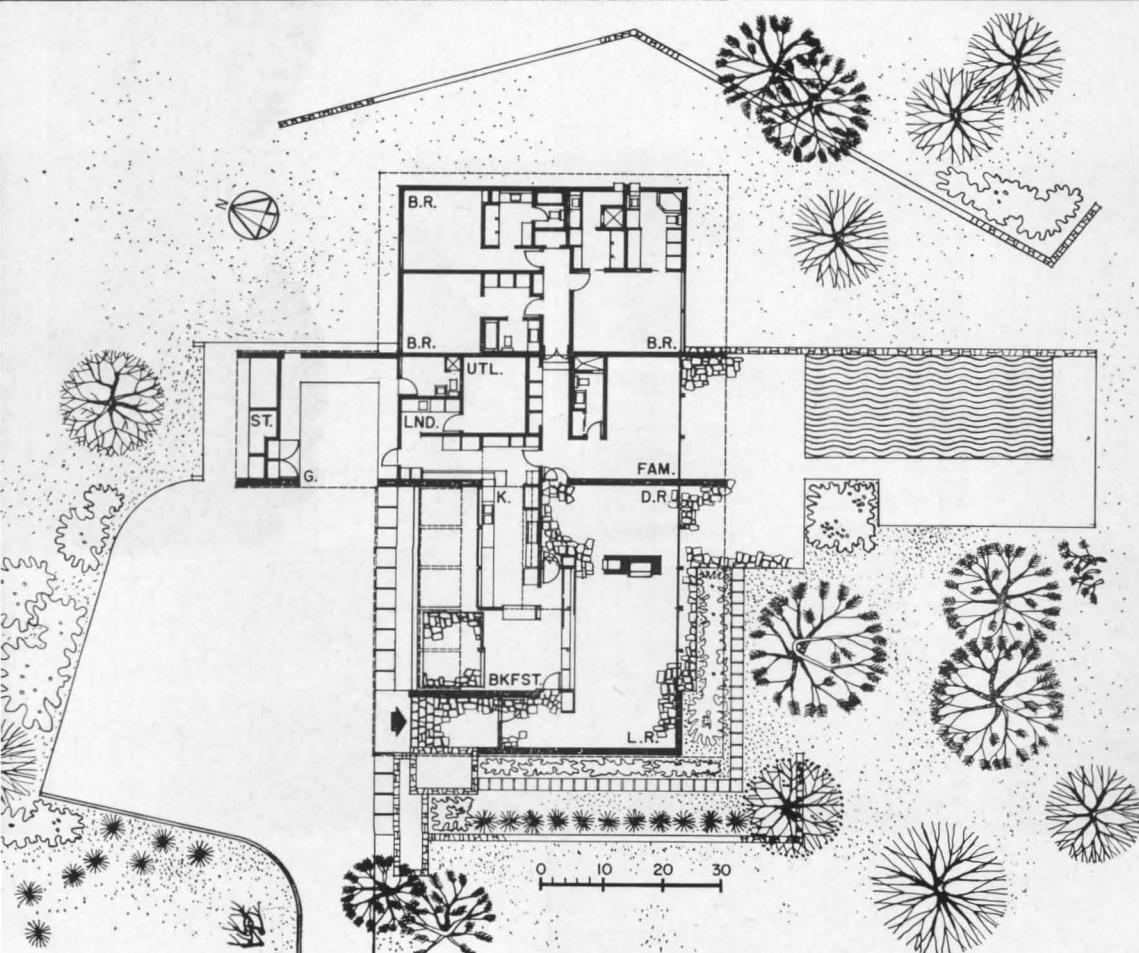
**OWNERS' REACTION:** “We are sure that architects are, also, self-made psychiatrists, because they were able somehow to take all the disjointed ideas we had thrown at them and developed the house we wanted — structure, furnishings and landscaping.”

*Family room, terrace and pool form central activity area for the Muslow house. Note in the photograph at right how closely these areas are integrated by wall and roof extensions, and also how much privacy they give to the adjoining rooms*





FRANK LOTZ MILLER







*A garden court serves as an attractive separation between the Muslow motor court and the kitchen and breakfast areas. A pass-through simplifies service in the breakfast room*



FRANK LOTZ MILLER



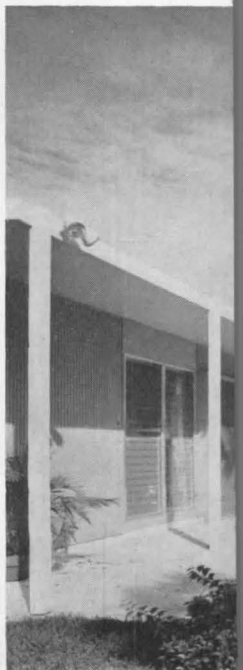
EZRA STOLLER

## OPEN PLAN, PREFAB UNITS CUT FLORIDA COSTS





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## OPEN PLAN, PREFAB UNITS CUT FLORIDA COSTS

CONTEMPORARY MATERIALS and techniques often go a long way towards helping produce the "most house for the least money." This light and airy house on Siesta Key, Sarasota, Florida, is composed almost entirely of pre-fabricated parts. It is quite spacious — moderate cost.

Besides the wide variety of manufactured items commonly used in houses today, Architect Paul Rudolph has also employed ready-made girders and panels for walls and roof. The panels are of a "sandwich" construction, with a honeycomb core of phenolic-impregnated paper, and hardboard or plywood of various types glued to either side; they resist fire, decay and termites, and are lightweight enough to serve as sliding doors in several locations. The girders span 32 feet across the living room, and are of a "stressed-skin" type, formed of plywood glued to light wood members.

The roof is constructed in two levels, with the upper one supported atop the beams. The lower roof panels project 6 feet into the room and are suspended from the beams; to the outside, they project as a 4-foot overhang, either cantilevered or attached by pins to sides of wooden posts. Spaces between beams form a clerestory for extra light, air.

**THE NEIGHBORHOOD:** Sarasota, on the west coast of Florida, is a quiet, sun-drenched land of palms and palmettos with a balmy climate.

**THE SITE:** ample in size and level, the lot adjoins a bayou and abounds in tropical trees and foliage. An artificial inlet has been made in the bayou to bring it to the perimeter of the house at the back.

*Paul Rudolph, Architect. Harold Pickett, Monostructure, Inc., Contractor.*

*This very attractive and spacious house for Mr. and Mrs. David Cohen was built at moderate cost by using new structural techniques ("sandwich" panels, plywood girders) and a very open plan for living areas (preceding page, and photo below left)*





**THE FAMILY:** Mr. and Mrs. David Cohen are an extremely musical couple. He is concert master for the Florida West Coast Symphony, and she is a pianist. They wanted a house that would accommodate large groups for rehearsals and recitals, and with good acoustics and sound system. From the design standpoint, they asked for a simple, straightforward, practical house that required a minimum of housekeeping.

**THE HOUSE:** the plan of the house works ideally for informal, servantless living, as well as the family's specific requirements. By eliminating all partitions except those of the bedrooms and baths, an enormous multi-purpose living area was created for entertaining or orchestra practice sessions. Even the kitchen is a part of the room; cabinets are arranged to shield the actual cooking processes from view. Sliding windows and doors join terraces at the front and back to the living area.

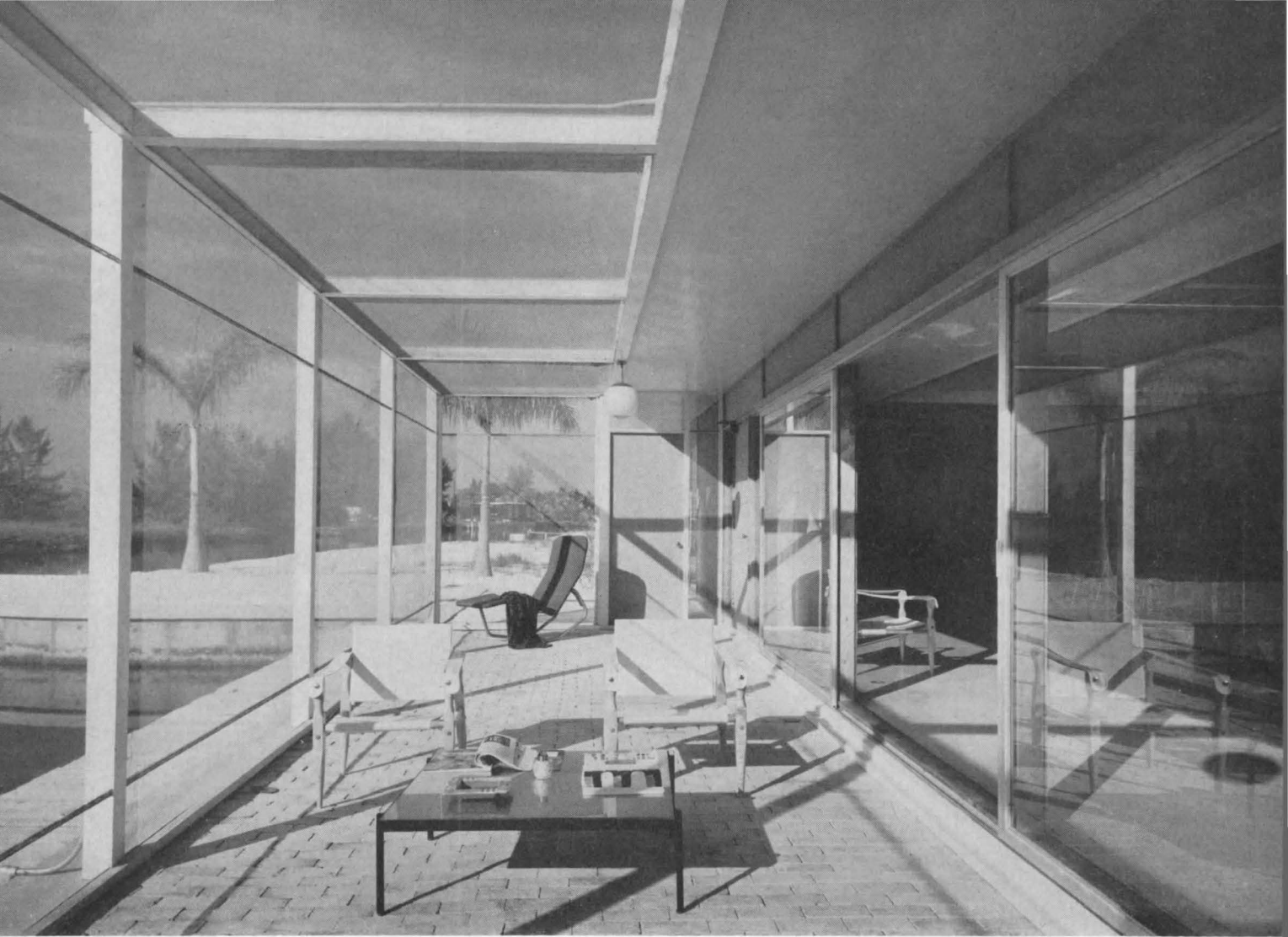
Large closets and a dressing room (well lighted by overhead skylights) minimize the need for excess furniture in the bedrooms, permit them to be used as sitting rooms on occasion.

**THE ARCHITECT:** Paul Rudolph remarks that, "Perhaps the most interesting feature of the house is the sunken area in the living room which is surrounded by cushions on the floor and additional cushions for back supports. We are much interested in the simplification and elimination of furniture and this seems to be a step. We feel strongly that too much modern furniture is so sculpturesque that it is difficult to make a truly quiet room."

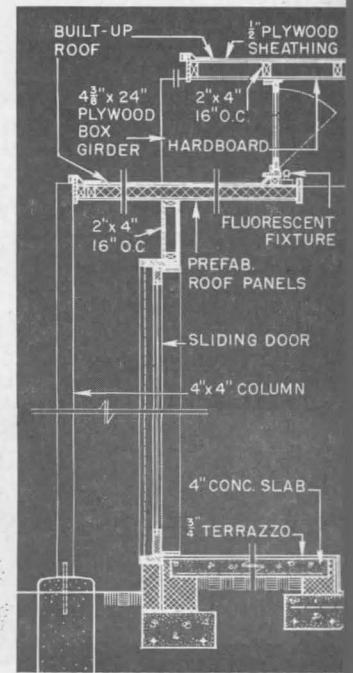
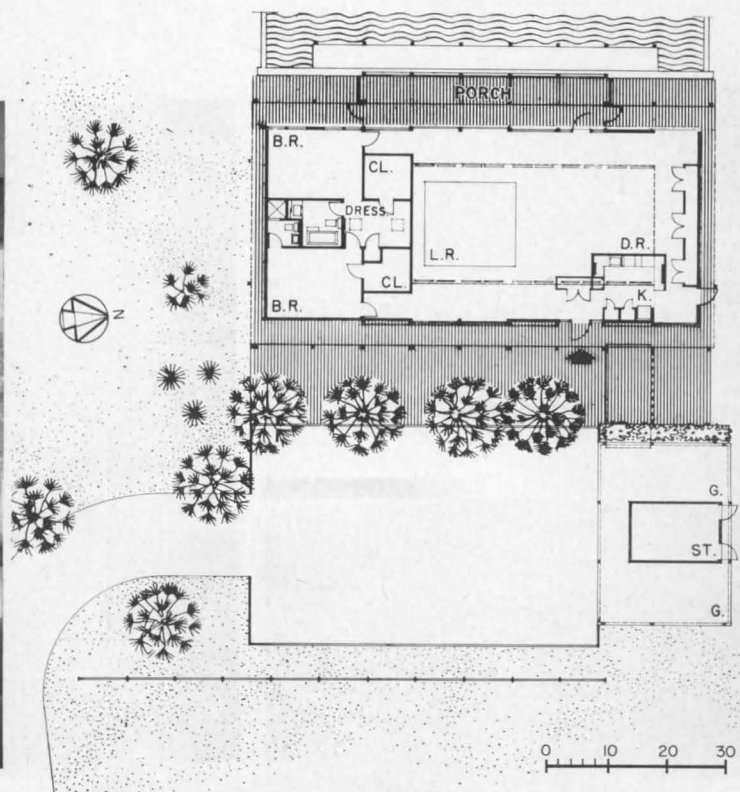
**OWNERS' REACTION:** the Cohens muse that, "The house is right. Not fancy — very ample and straightforward — practical — not ornate — no lost space, NONE — no silly walls with curves or dead end rooms."

*The entire periphery of the Cohen house is surrounded by brick paving, which serves as walks and living terraces, reduces garden upkeep. Interior finishes of plywood, hard-board, terrazzo, make housekeeping simple. Meals can be served directly from the kitchen over the low cabinet behind sink (below)*





© EZRA STOLLER







## PASADENA DESIGN SOLVES UNEVEN SITE PROBLEM

**I**N MOST GOOD NEIGHBORHOODS, there is at least one solitary plot lying fallow and dispirited because, due to some topographical quirk, it has been considered too difficult or expensive to build on. Grading, filling or complex foundations *can* cost a lot, and as a result, relatively flat open land is generally sought-after for economical houses. But, in spite of the cliffs, ravines, or what have you, that mark these neglected tracts, they may have more scenic beauty — and are usually considerably lower in cost than adjoining sites.

Without resorting to any extreme eccentricities of structure or design, the architects of this house for Mr. and Mrs. Robert Crowell, in Pasadena, California, have devised a very good one-story answer for such a problem site. The house also harbors a number of planning ideas for any type of plot. Worth particular note is its Japanese aura; whether consciously striven for or not, it is becoming a significant trend, perhaps because of its blending of modesty with great style.

**THE NEIGHBORHOOD:** tracts in the area carry restrictions requiring a minimum house size of 3500 square feet, or four family bedrooms, and resistance to earthquakes. Pasadena, of course, is balmy, tree-studded, rolling, and its people delight in informal outdoor living.

**THE SITE:** peculiarities of this lot include a very steep slope, and a large amount of filled ground on the flat area near the street. The slope is heavily wooded, offering a nearly idyllic privacy, and it overlooks a meandering creek at its base.

*Smith and Williams, Architects.  
William C. Crowell Co., Contractor.*

*Eckbo, Royston & Williams,  
Landscape Architects.*

*The street side of the house has intimate, compact scale, and strong Japanese character. Walk sheltered by wide overhang leads from garage and motor court, past sunken garden, to main entrance*



JULIUS SHULMAN



**THE FAMILY:** the Crowells and their teen-age son required a one floor house with a large living room, four bedrooms (one would serve for guests, study or a maid), and a family TV room with a flexible partition opening on living or dining room. They dislike fussy ornament.

**THE HOUSE:** to adjust to the site condition, the house proper was constructed on flat filled ground near the street. Caissons were employed for grade beams, using existing grade and forms (no expensive special wood forms were needed). Extra living space was gained outdoors by building a deck of lighter, less expensive construction out over the slope.

The structure is economical, has great clarity; a modular system of posts and beams at four-foot intervals is used throughout. All walls not required to resist horizontal sheer for earthquake loads were eliminated. The remaining spaces between posts are filled with glass panes or louvers. Panels are clear, translucent or opaque — depending on outlook and exposure. The plan is well organized, circulation good; family bedroom wing can be shut-off, guests are apart, living spaces join together.

**THE ARCHITECTS:** Smith and Williams felt that the “problem of an uneven site in relationship to the level of the floor would be best expressed architecturally by a clear delineation of the floor line. We cantilevered house walls one foot beyond the grade beam and ran a continuous sill around the building. The result: shadow and sharp emphasis of the line.”

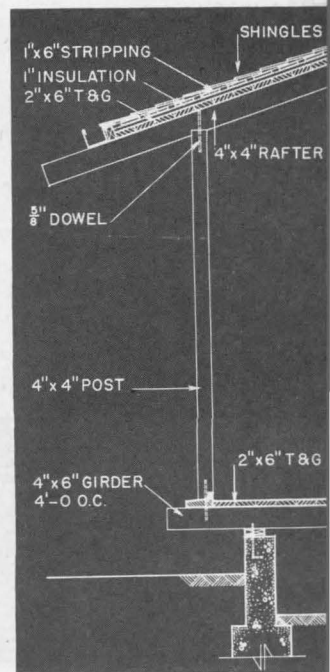
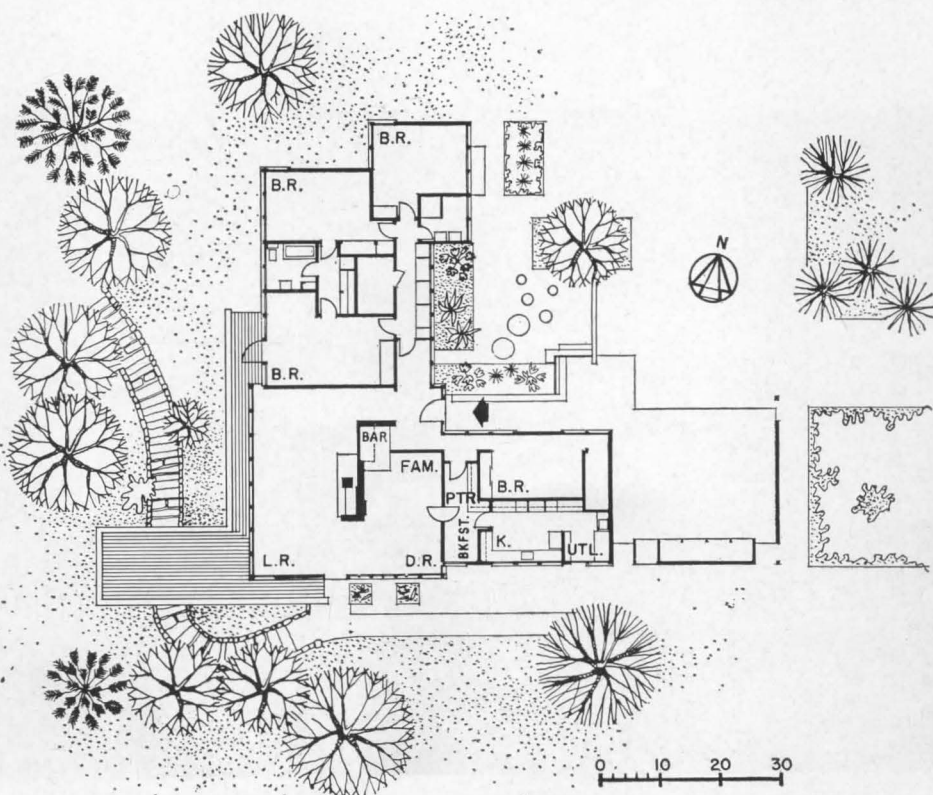
**OWNERS' REACTION:** “*Very favorable,*” say the Crowells. “The house takes full advantage of the best outlook and protects privacy; closeness to the outdoors is quite relaxing. Everything is convenient, comfortable and easy to care for. We like the simplicity and straight lines, the soft look and variation in color and grain of the stained redwood.”

*The back of the Crowell house seems vast, open, with deck extending living area into tree tops. Exterior rolling slat blinds and overhangs shield glass walls from sun; stained glass panes give interesting accents. Section (right) shows simplicity of structure. Landscaping deftly echoes the character of the house*





TULIUS SHULMAN







## MISSISSIPPI HOUSE INVITES SOUTHERN BREEZES

**A**LTHOUGH THIS HOUSE is much larger than the other examples, its highly successful regional qualities and interesting plan arrangement for a large family make it a vital addition to the collection.

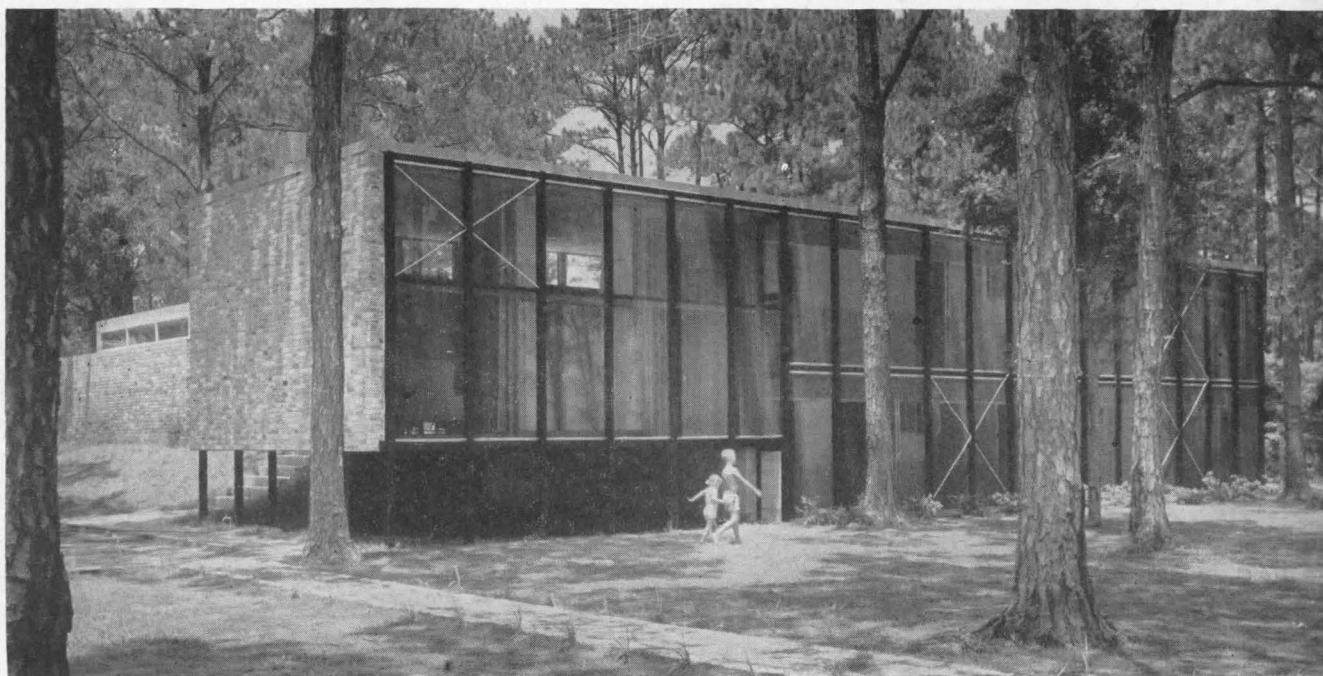
It is worth noticing that more and more good contemporary houses are developing regional characteristics. Slight variances in climate, habits and traditions are being reflected in both plan and overall design. This house was designed for Mr. and Mrs. Ira Harkey, Jr., in the deep South — Pascagoula, Mississippi. High ceilings, galleries, large rooms, long summers and huge colonies of insects form a common heritage. Architects Curtis and Davis have provided a structure that plays up the niceties and thwarts the faults of the area to a remarkable degree. The house has virtually been designed as a screened cage, eliminating most insect control problems. And it was so well planned to trap the breezes, that air conditioning was considered unnecessary.

**THE NEIGHBORHOOD:** Pascagoula is on the Mississippi Gulf Coast, and is extremely hot in summer, with a light prevailing south and southeast breeze. However, it *does* get quite cold for relatively short periods in winter. The area is not thickly developed, with fairly level land, many large trees, nice beaches for swimming.

**THE SITE:** facing directly on the beach, the lot is medium sized and dotted with pines. The water is to the south, making it the ideal orientation for all major living and sleeping quarters. Such an exposure, however also necessitated means of privacy from the beach.

*Curtis and Davis, Architects-Engineers. Otis W. Sharp & Son, Contractor.*

*Geometric regularity, lightness and airiness belie the size of this large southern house, adapt it ideally to the Gulf Coast climate. Screening is stretched between steel columns all around house for insect control*



ULRICH MEISEL



**THE FAMILY:** the Harkeys have six children — two girls and four boys, ranging in age from 16 to 3. Mr. Harkey is a newspaper editor with a large collection of books and manuscripts. The major requirements included separate bedrooms, with direct access to a bath, for parents and each child, and a living room which is used solely for adult entertainment, with separate living-play room for the children. And, of course, the enormous amount of storage that such a large family requires.

**THE HOUSE:** the plan was worked out on three levels, effectively dividing the house into activity zones. The entrance, and central level includes service, formal living and dining areas, and a breakfast room for everyday dining. The kitchen has adequate facilities to prepare for at least twelve. A half flight above this are parents' and girls' bedrooms and a study. The lower level surrounds a patio and includes boys' bedrooms and the play room, with access to a future swimming pool.

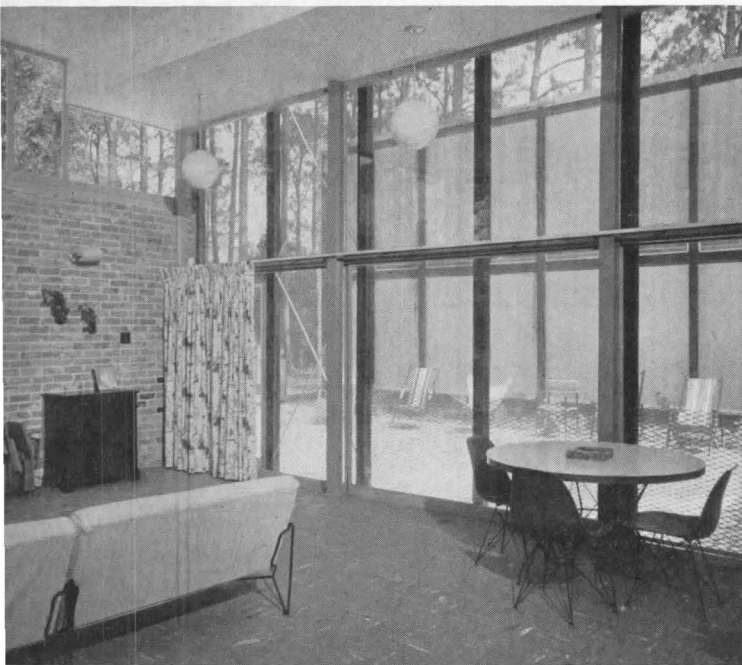
There is provision for cross ventilation in every part of the house. Closets in the bedroom wing are suspended to allow light and air from floor-level windows to circulate through the spaces. Sliding glass walls are set back from the screen panels to form long galleries, and aid in sun control. Elevation of the living room floor, and the screens, give considerable privacy from the beach.

Materials are all fire-resistant: small steel columns, floors and roofs of pre-cast concrete planks, partitions of plywood, concrete block or brick. All cut maintenance costs to a minimum.

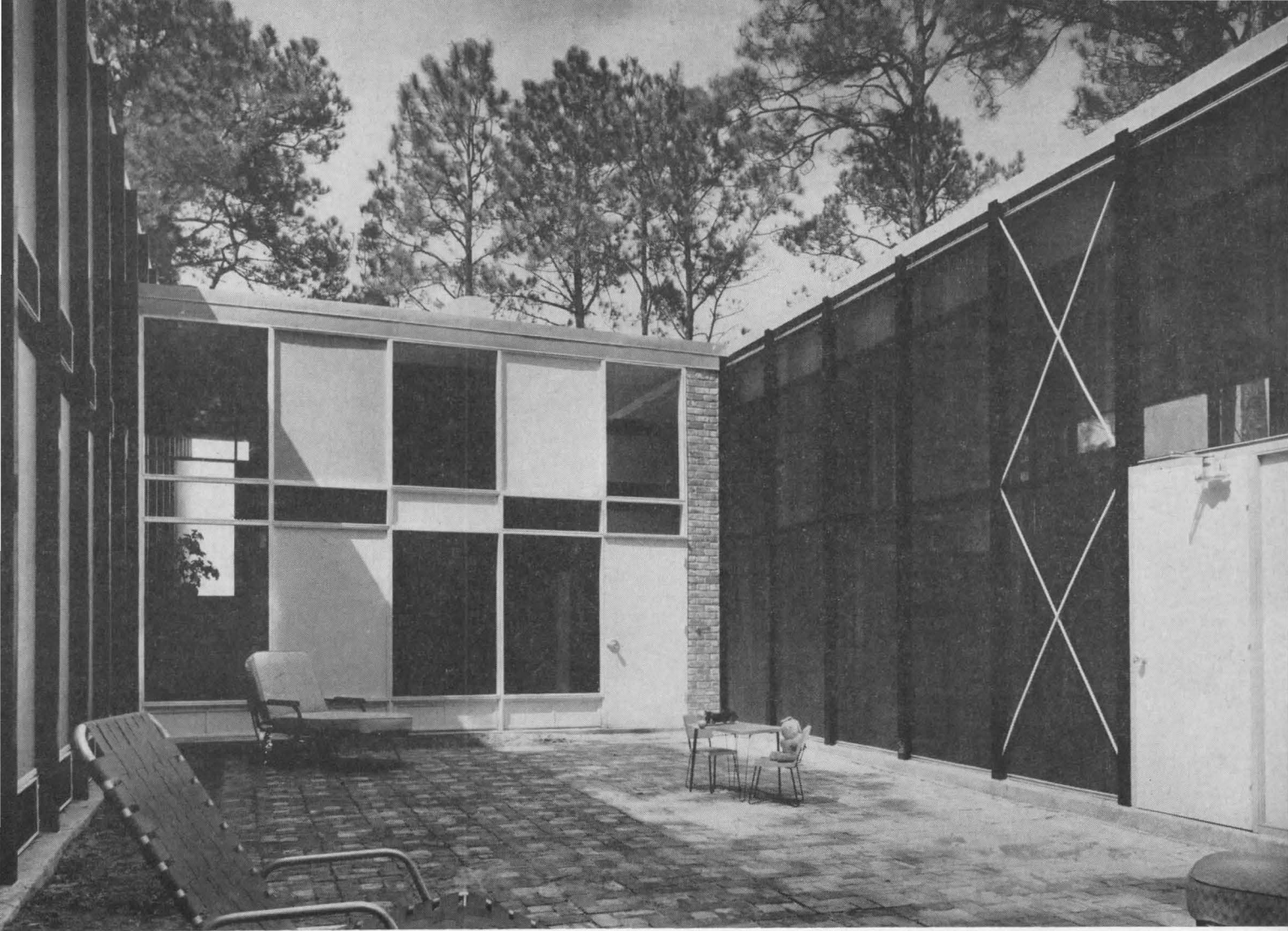
**THE ARCHITECTS:** Curtis and Davis state, "Ducts are sized for air conditioning, but the openness of the building indicates no need."

**OWNERS' REACTION:** "The home is ideal for the Gulf Coast, six children."

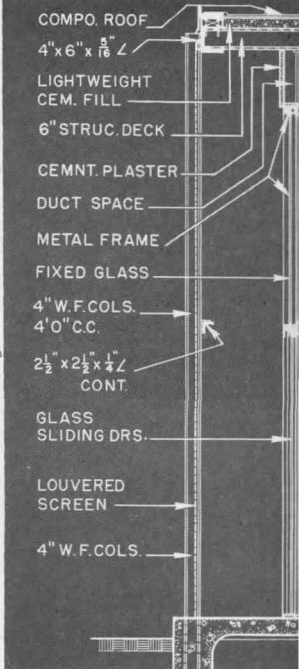
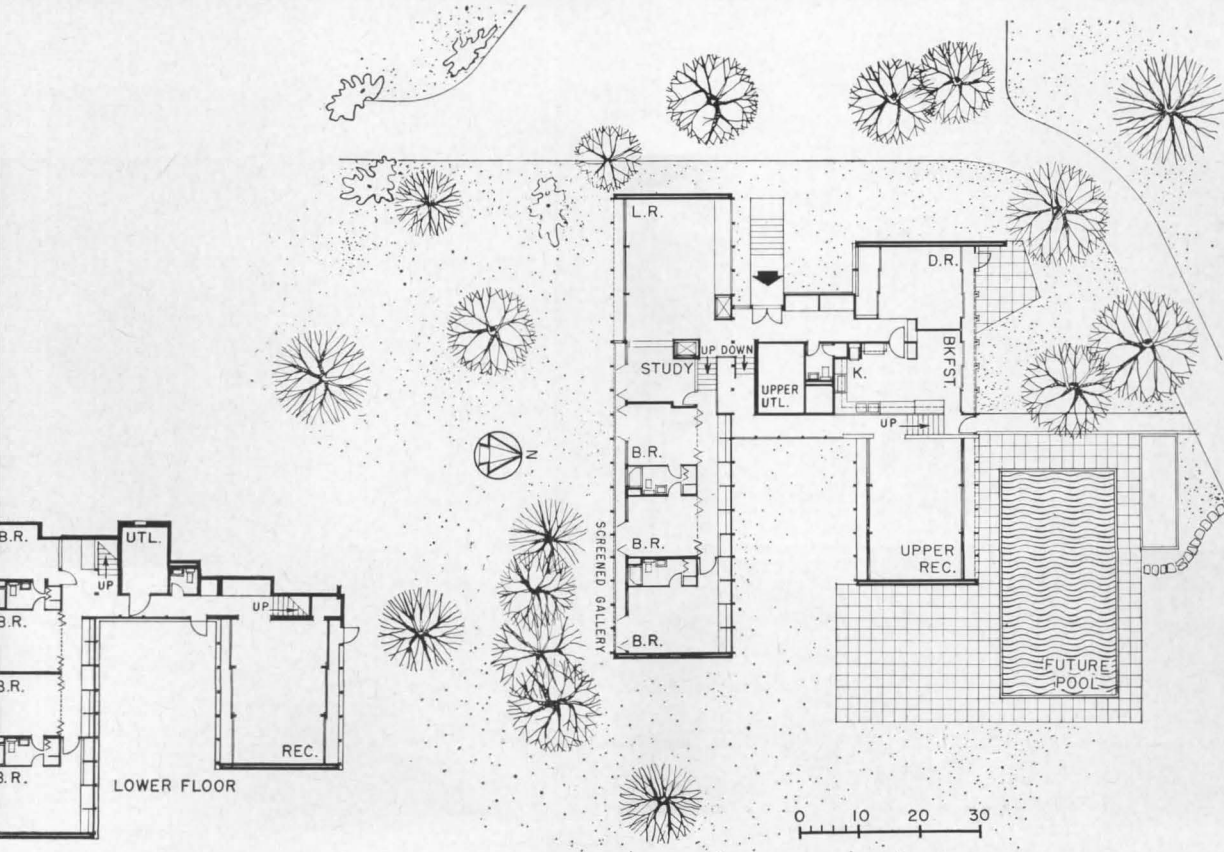
*The Harkey house has a beautiful view of the Gulf. Glare is tempered by screens composed of thin metal slats, which give full vision, cut out direct sun. Colored panel inserts provide spirited decoration to inner play court. Plan permits children to enter home, eat, sleep and play, without having to enter grownup areas*



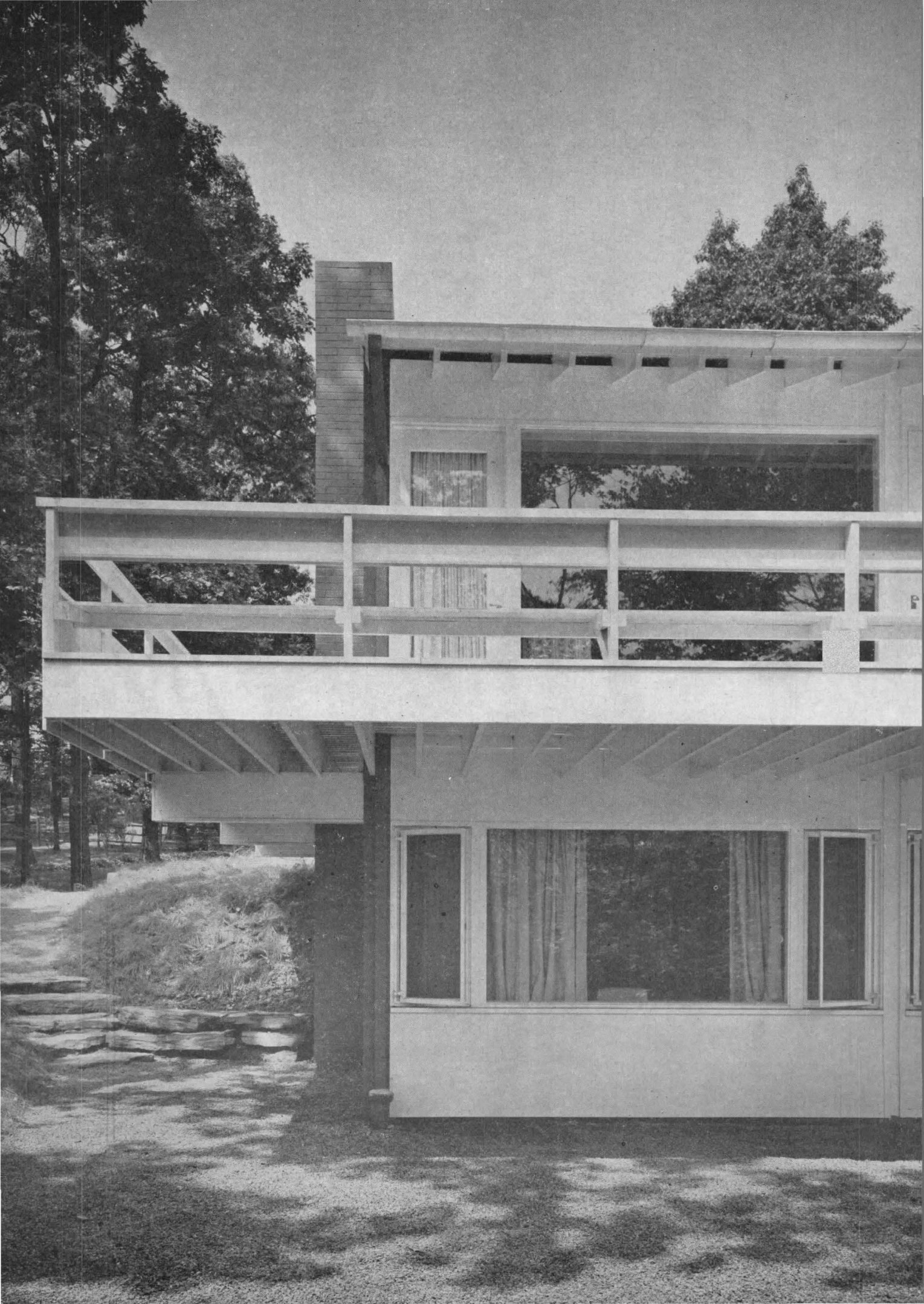
ULRICH MEISEL



FRANK LOTZ MILLER







## PENNSYLVANIA HOUSE BALANCES A WAY OF LIFE

A FAMILY'S PATTERN of living is usually set in great degree by the house they live in, by the facilities and background it provides for activities. All contemporary architecture is generally associated with informal, servantless daily life. But there are many who, faced with the same economic and labor problems as the ultra-modernists, wish to preserve some of the elegance and tradition they have grown up with.

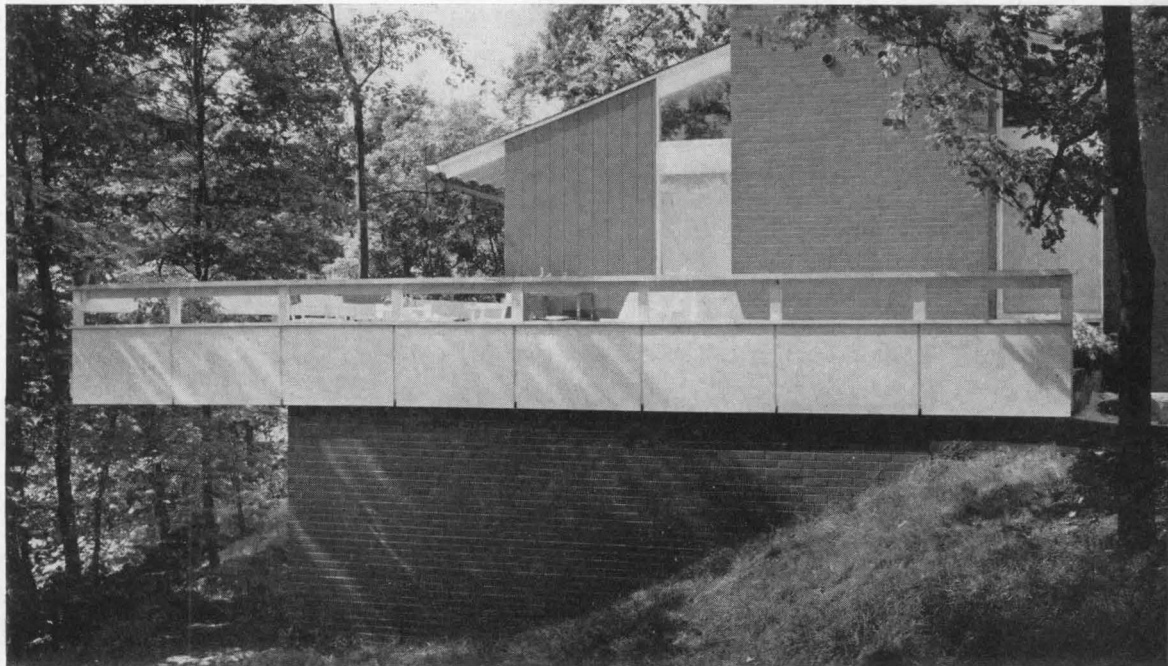
This house, designed by John Pekruhn for Mr. and Mrs. R. D. McGranahan, in Fox Chapel Borough, Pennsylvania, astutely balances the two schools of thought. It is completely unsteretyped, efficient — and provides for family casualness, company formality. Interior and exterior echo this balance, with fresh use of familiar materials.

THE NEIGHBORHOOD: Fox Chapel Borough is a conservative, fashionable, north-eastern suburb of Pittsburgh. The terrain is rolling to rugged, with parts heavily wooded. There are stringent limits on plot sizes and setbacks, and one is required to have an architect to build there.

THE SITE: the architect worked with the owners in choosing a plot for the house. A wooded area was a major interest. After looking at a number of sites together, they finally decided on the location used. Strangely enough it was a piece of property which Mrs. McGranahan's father had owned for years. It hadn't been built upon because of a great ravine in the middle, which, with the setback requirements, made ordinary placement of a house fairly difficult. But for a non-traditional house, it offered very dramatic possibilities.

*John Pekruhn, Architect. Garrett-Murrell, Inc., Contractor.*

*A sweeping, cantilevered deck dominates the McGranahan house, adding living space to the upper level, sheltering bedrooms below. Exterior is brick and wood, painted soft red and white*



JOSEPH W. MOLLITOR



**THE FAMILY:** the McGranahans have “a houseful of young children”, and wanted a house for family living, yet at the same time easily adaptable for formal and informal entertaining without interfering with the regular routine of the children. For large parties and dinners, they have local caterers bring in much of the food already prepared.

**THE HOUSE:** the plan is organized with living areas on the main level, sleeping quarters below. Two living rooms are provided, family and formal, which enables one part of the house to be messed up while the other remains serene for sudden company. The kitchen is actually part of the family room, and functions as a control center from which the dining room, family room, deck and children’s play area can be surveyed or served. The small, efficient area of the kitchen is expanded by family room space when the caterers move in. At such times, the childrens’ meals are served here at a counter.

The laundry is placed on the bedroom level to simplify the chore of carrying clothes and linen to and from bedrooms and baths. An exhaust fan eliminates laundry odors.

**THE ARCHITECT:** John Pekruhn states that, “basically, I think the McGranahans wanted a house that was very efficient, as regards operation, yet at the same time very dramatic. With the dramatic site to work with, the latter wasn’t too difficult to accomplish — we just put the deck flying out into the tree tops. Mrs. McGranahan’s clever ideas in regard to the operation of the house brought off the former.”

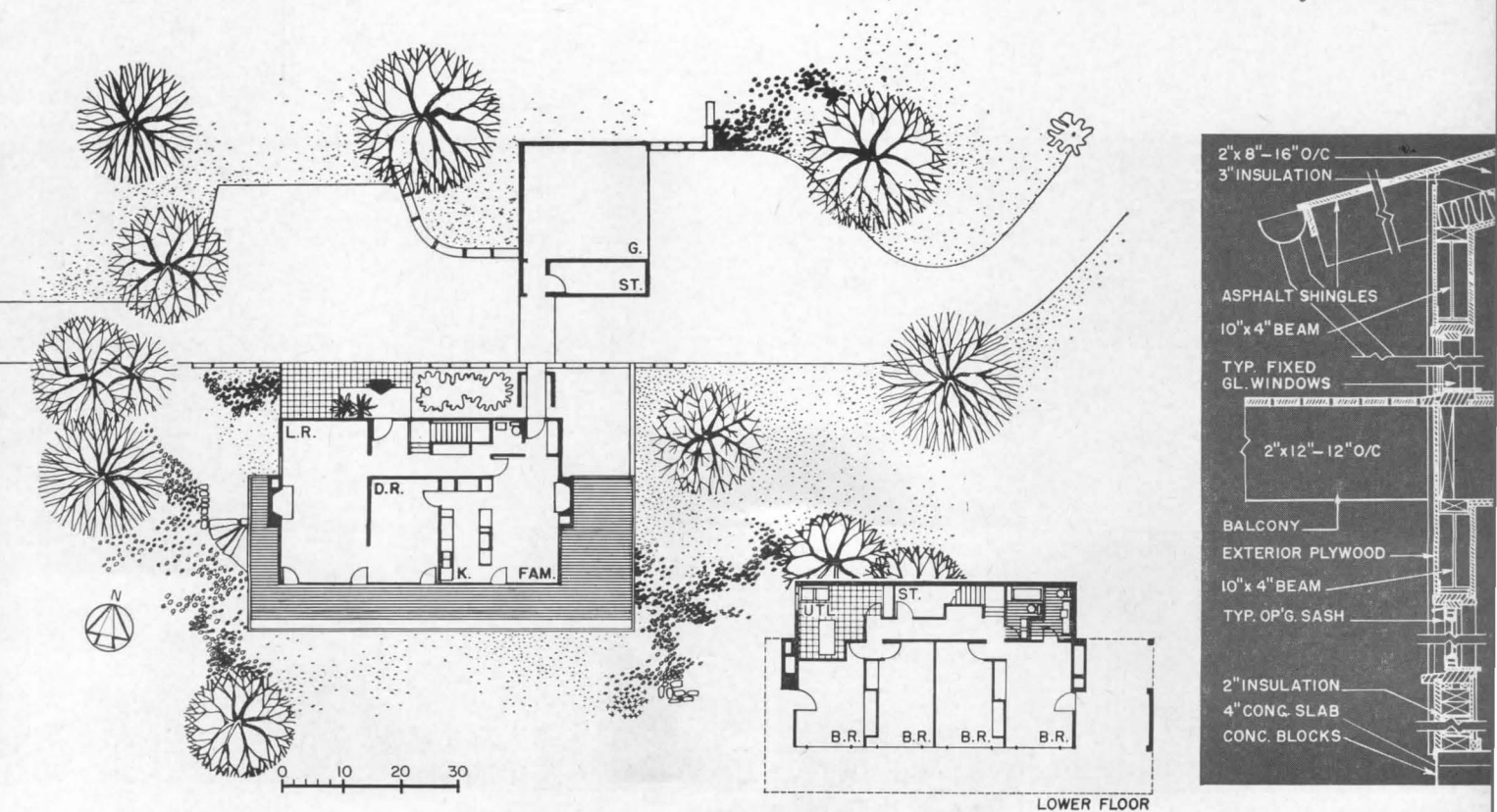
**OWNERS’ REACTION:** “Our house is extremely satisfying to live in. Pitched ceilings and glass walls somehow produce two opposite effects — snugness, spaciousness. We’re full of praise for kitchen and laundry.”

*The front of the house has some of the simple formality of the living room (left). In plan note the use of a generous driveway, entrance terrace, the roofed section linking garage to house. Family room (below and right) features durable, easy to keep surfaces and furnishings*





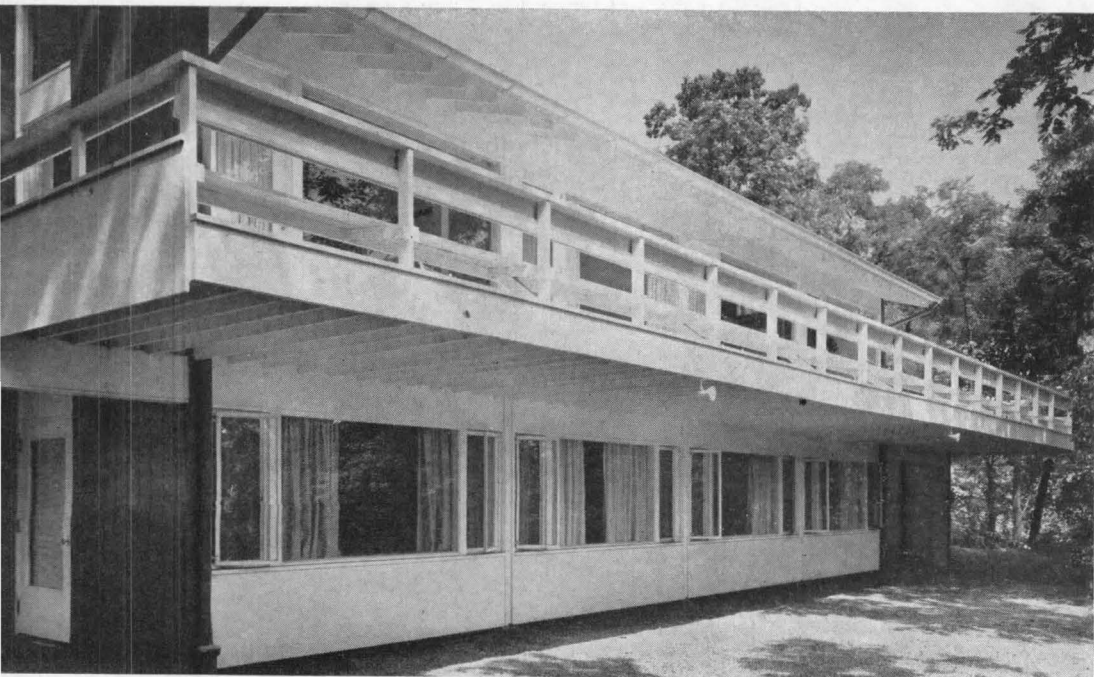
JOSEPH W. MOLITOR







*Space outside the McGranahan house is organized into areas of varying use: living deck, dining terrace, service area with children's playground, quiet areas off the bedrooms. Lights below deck shine on trees around house at night*



JOSEPH W. MOLITOR

## Eight Adventuresome Houses With New Ideas

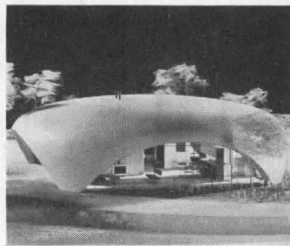
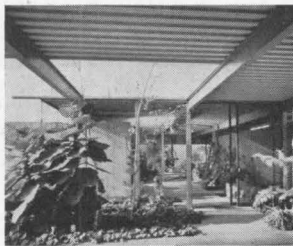
CONSTRUCTION AND DESIGN of houses is never at a standstill. Even the well known historical styles are but crystallizations of a brief moment in the constant change and flow of design. Tastes change, and should, paralleling changing needs, living habits, and technical progress.

The following eight houses, together with the Ulrich Franzen house presented in the first section of the book, are very significant examples of present day experimentation in home planning, design, structural concepts, and use of materials. All have been actually built and lived in — they are not “dream projects.” Some of the ideas they harbor may well influence the form of future houses. At the least, they add excitement and exuberance to the lives of the families that occupy them.

194 HOUSE FOR A. QUINCY JONES

A. Quincy Jones & Frederick E. Emmons, Architects

*An extremely flexible, open plan house in Los Angeles, California, with new thinking on room arrangement, gardens indoors, metal roofing and frame.*



HOUSE FOR JOSEPH V. REED

204

Eliot F. Noyes and Associates, Architects

*A concrete shell formed over an inflated balloon gives a radically new shape to this bubble house in Hobe Sound, Florida. Interiors may be arranged as desired.*

198 HOUSE FOR JOHN F. STAMBAUGH

Robert A. Little & Associates Architects

*Prefabricated arched trusses and box beams form a Plymouth, Ohio, house that spans a tiny bay for pure fun and joy of living near the water.*



HOUSE FOR JACQUES C. BROWNSON

206

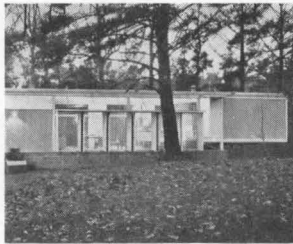
Jacques C. Brownson, Architect

*A glass house in Geneva, Illinois, hung from great rigid steel frames, minimizes building parts, opens on spectacle of changing seasons. All partitions are completely freestanding.*

200 HOUSE FOR FRANK APPLEBEE

Paul Rudolph, Architect

*Balanced, cantilevered wings minimize foundations in this Auburn, Alabama, house. Living room walls are wood doors, backed with mosquito net curtains, and convert room to a porch in summer.*



HOUSE FOR RAYMOND EVANS

208

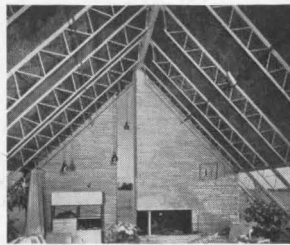
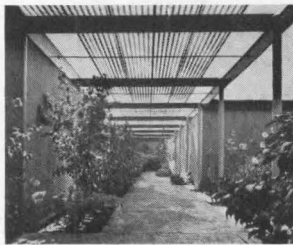
William S. Beckett, Architect

*Three separate pavilions, for sleeping, living, and guests, emphasize zoning in this Beverly Hills, California, house. A glassed-in bridge links two of units which ramble down hill.*

202 HOUSE FOR ALEXANDRA CURTIS

Raphael Soriano, Architect

*Exterior and interior walls of cork and translucent corrugated plastic, ceilings of sprayed asbestos, form new uses of familiar materials in this house in Bel-Air, California.*



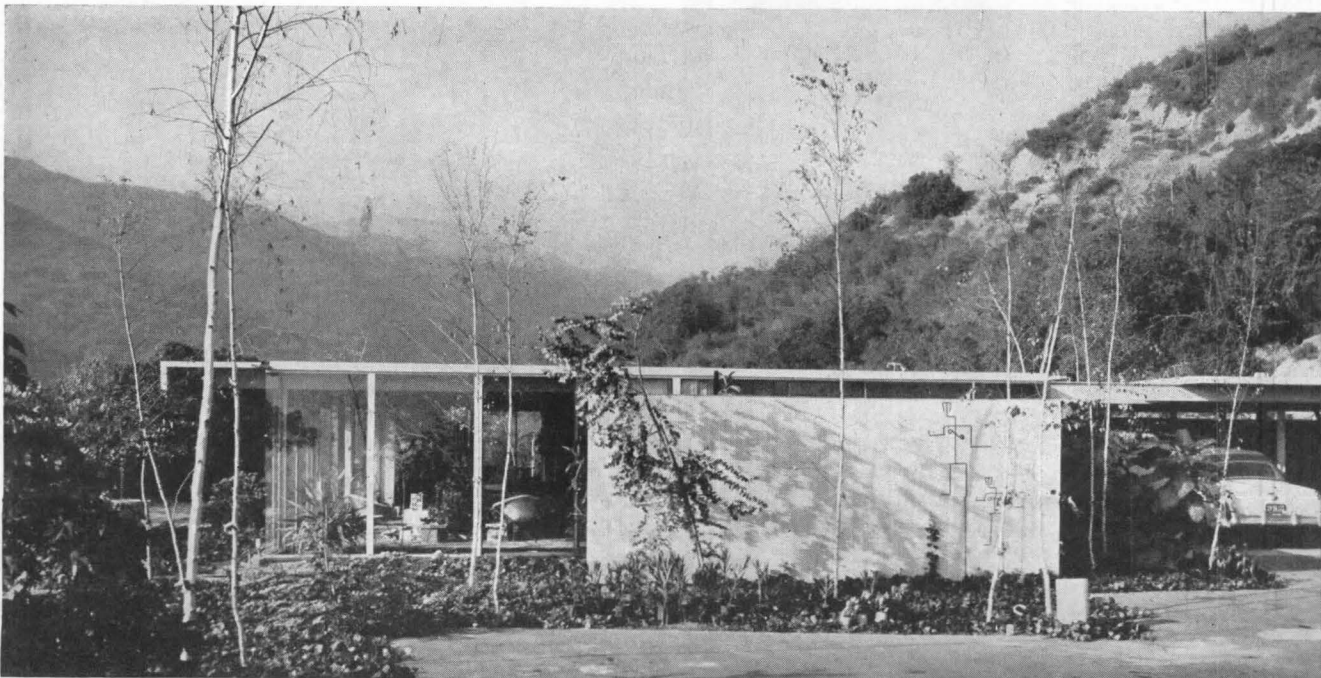
HOUSE FOR TRUETT H. COSTON

210

Truett H. Coston, Architect

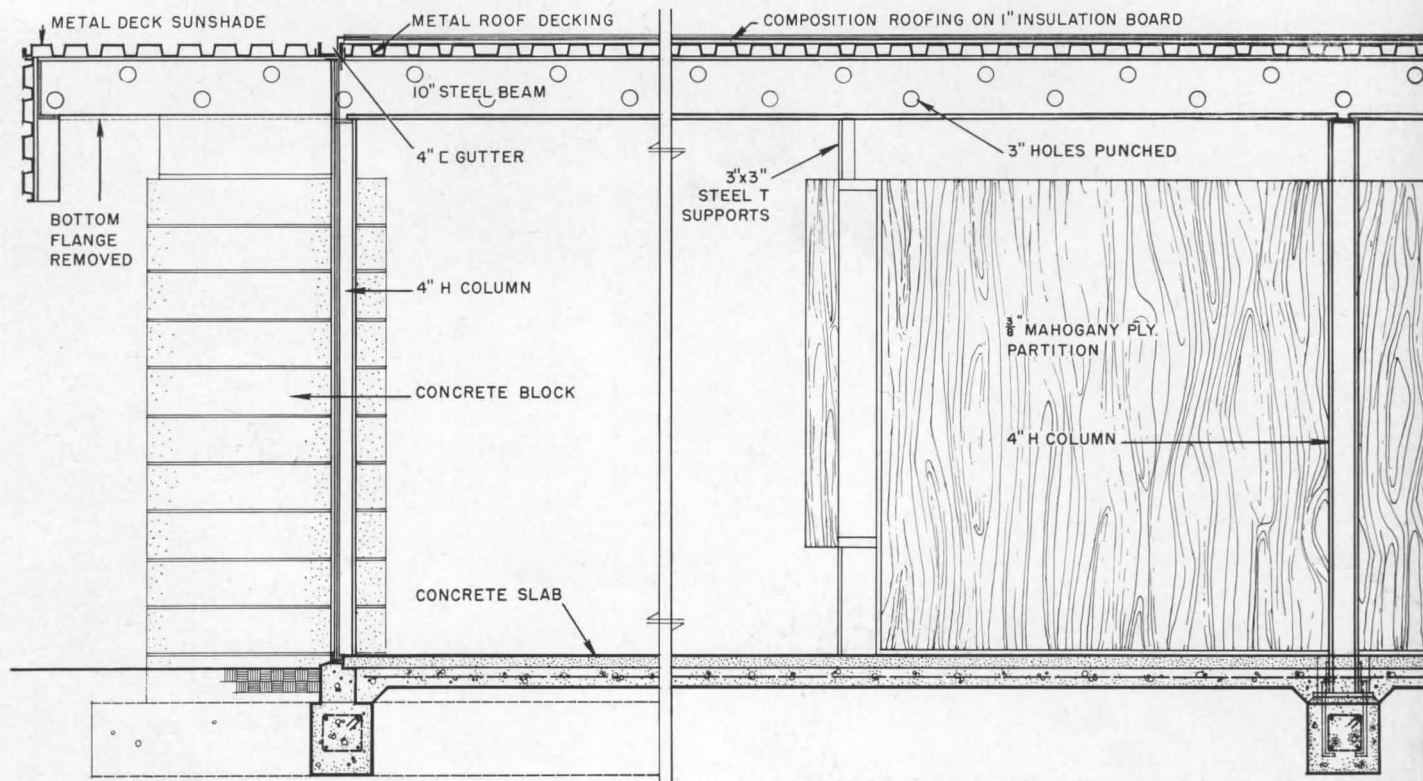
*Contemporary addition to older house in Oklahoma City, Oklahoma, echoes original roof line with light steel joists, extending to floor; ceiling is sound-deadening cork.*





JULIUS SHULMAN

# A PERMANENT STRUCTURE WITH A CHANGEABLE PLAN



**F**LEXIBILITY IN PLAN is often a vital, necessary quality in today's smaller houses. During the course of the average family's lifetime, space and plan arrangement requirements can change considerably. In many houses, drastic changes in the plan are a near impossibility, and occupants must adjust to it as well as they can.

This house for Mr. and Mrs. A. Quincy Jones in Los Angeles, California, is specifically planned for such changes. Concrete slab floors, and metal columns and ceiling are permanent, but all walls are free-standing and movable. For temporary changes during the day, sliding and curtain partitions permit subdivision of areas into private rooms. All areas are multi-purpose. The master bedroom doubles as an extension of the main living area, or as a library. The children's bedrooms form a large playroom. The kitchen is a family dining room, and part of the general living area. And the entire house can be opened wide to the outdoors. This very interesting scheme was designed by A. Quincy Jones and Frederick E. Emmons, Architects, Emiel Becsky, Associate. Morris Pynoos was Contractor for the house.

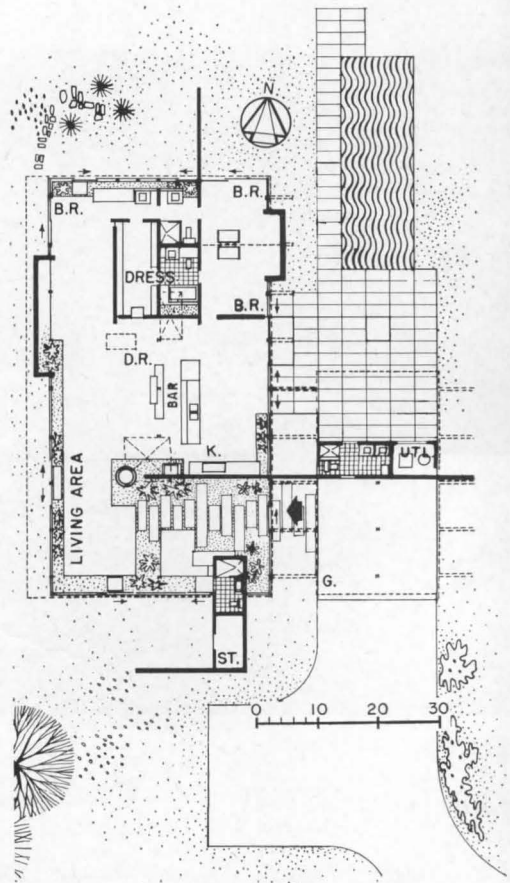
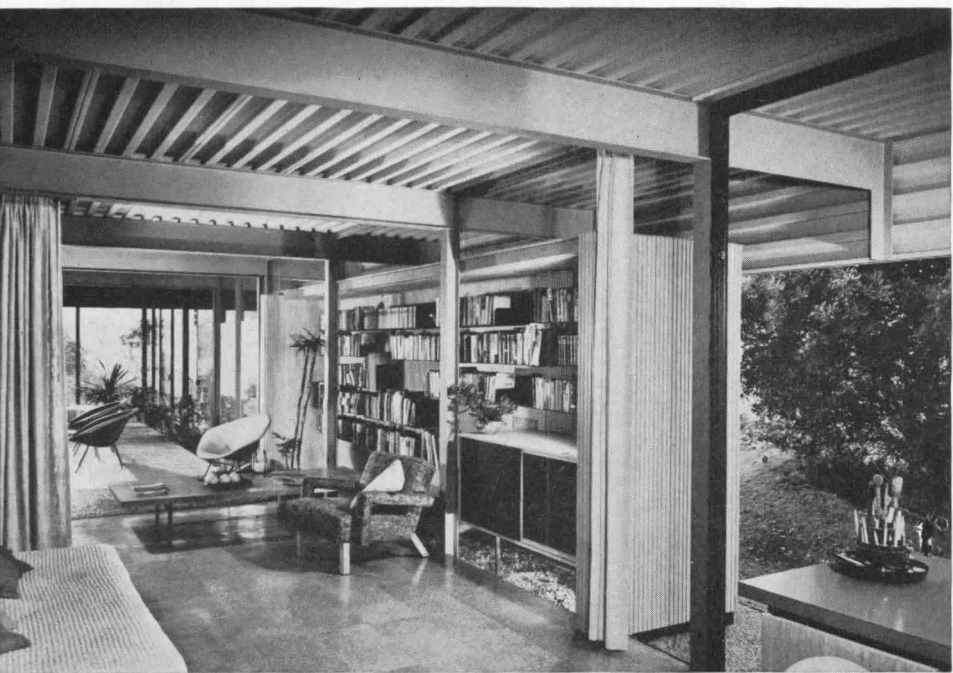
One of the most unique features of the house is perhaps the unusual indoor-outdoor relationship created by bringing garden strips into the house through the entrance, and along the periphery of exterior walls.





*The garden quality of the A. Quincy Jones house is clearly seen in these photographs. Beginning at the outside entry (above), the planting strips run through the living area (above right) and even into the master bedroom (below right). Cut-outs and skylights in the metal roof decking flood them with sun. Arrangement of kitchen equipment is unusual. Cooking units are built into cabinets and furniture (right); two range burners are in the family dining table, ovens are in an adjoining storage and serving cabinet. The bath-dressing area has a number of compartments, each accessible from all bedrooms*

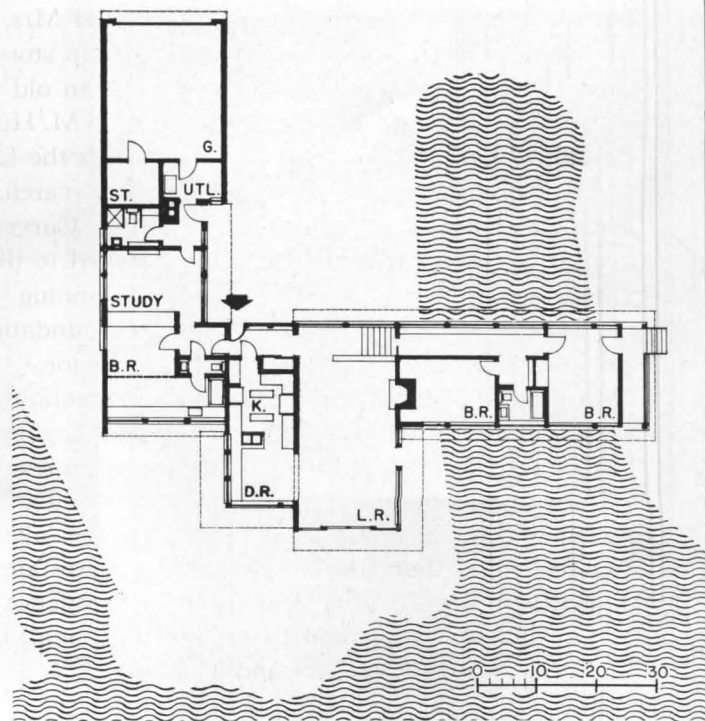




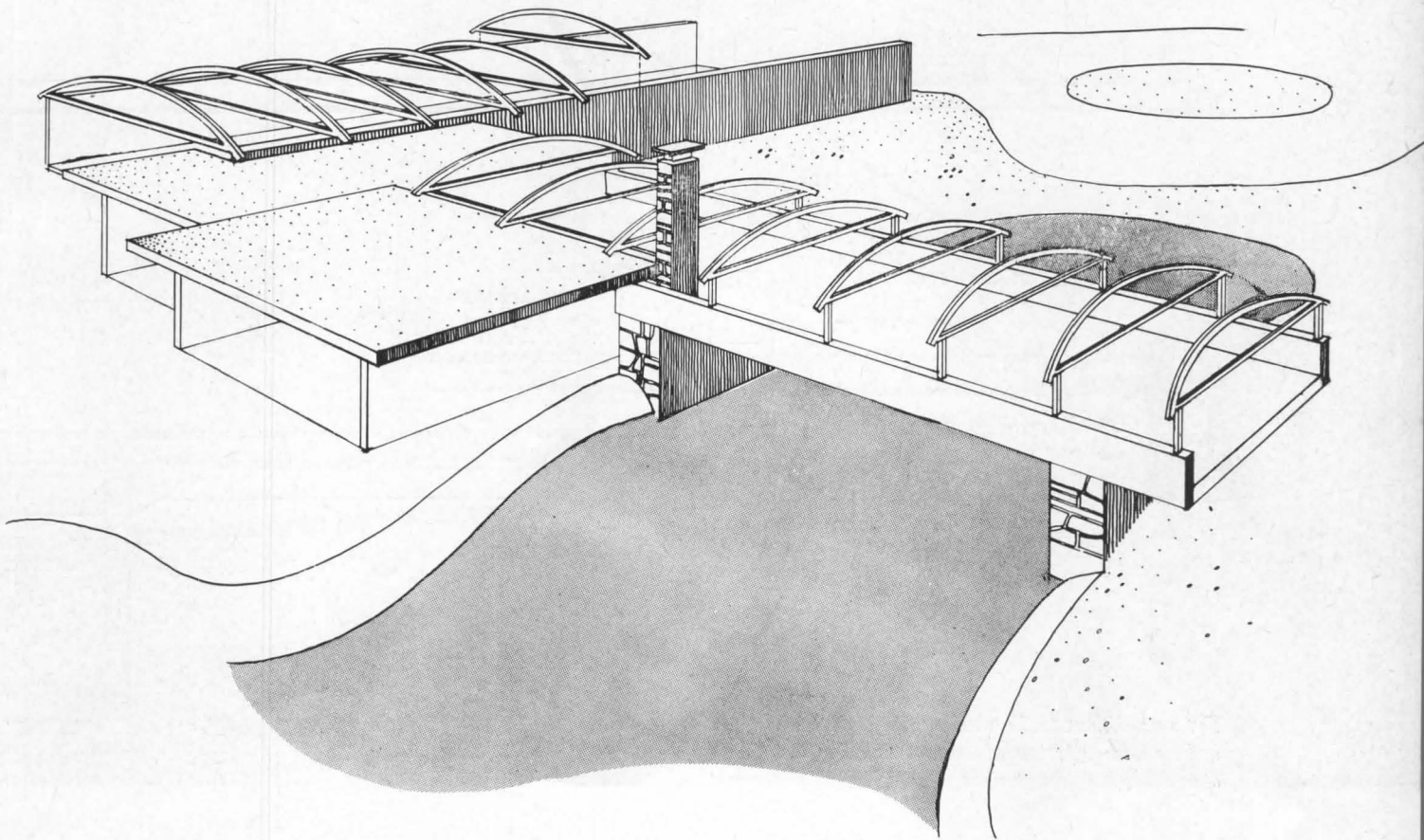




R. MARVIN WILSON



## ARCHED-CEILING HOUSE THAT SPANS A BAY



**T**HIS HIGHLY ROMANTIC house for Mr. and Mrs. John F. Stambaugh in Plymouth, Ohio, clearly reflects the story-book quality of its site — beside a deep cool lake made from an old stone quarry. Architects Robert A. Little and Associates Edward M. Hodgman and Chalmer Grimm, Jr., sought to blend the house with the landscape.

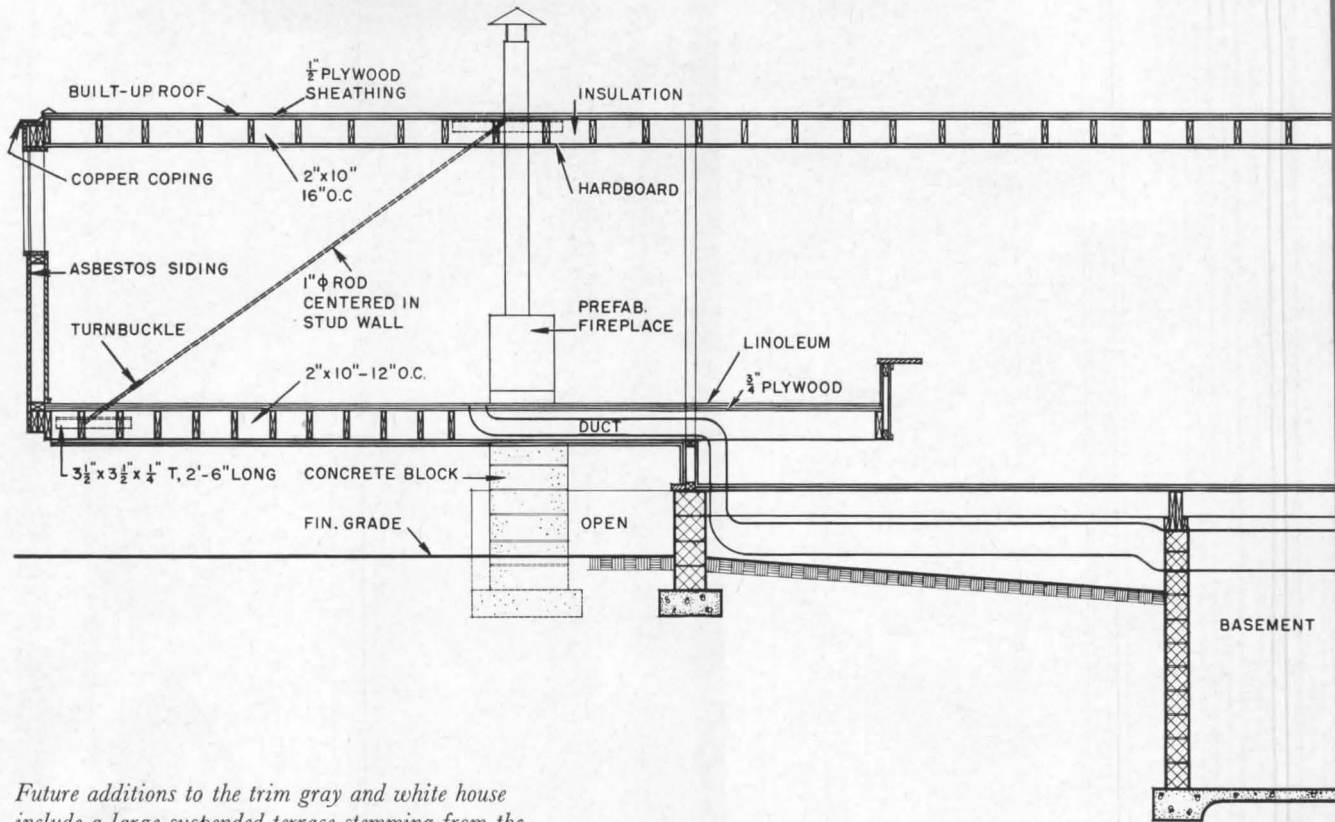
The structural system is highly practical, carefully analyzed so that it could be quickly and easily put together. Curved ceilinged areas are formed by arched trusses (brought assembled to the site), covered with tongue and groove planks. The “bridge” spanning the small bay is made of built-up plywood girders supported by foundations of stone from an old bridge pier. August Bauerle was Contractor.

In plan, the house is divided into three sections. The bridge wing is for guests and relatives — separated for privacy, and for full enjoyment of the lake. On the opposite side of the house is a wing for the owners, with bedroom, study, entry from the garage. The connecting section is for living, eating, cooking, and opens to the lake on three sides. The architect states that “the design attempted to state the *independence* of the different family units, and the *interdependence* of them in the connecting living section, and to express a rational, forward-looking, and happy approach toward life and architecture.”





# CANTILEVERS CREATE MULTI-LEVEL INTEREST



*Future additions to the trim gray and white house include a large suspended terrace stemming from the open doors in photo at right, development of motorcourt*





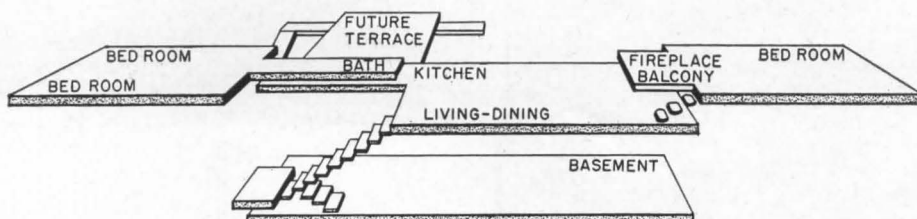
FRANK LOTZ MILLER

CANTILEVERS, OFTEN USED for short overhangs and balconies in houses, here become a dominant design factor — extending the house spread-eagle fashion over the gently sloping site. The dramatic, economical structure was designed by architect Paul Rudolph for Mr. and Mrs. Frank Applebee in Auburn, Alabama. Lamar Brown was Supervising Architect. Harold Swindall was Contractor.

The house rests on a small concrete block basement. Fourteen-foot cantilevers at each end are accompanied by stressed walls — steel reinforcement runs diagonally from top of supporting beam to floor, with turnbuckles for adjustment. Varying floor levels, created by the cantilevers, are used to form different kinds of interior spaces — balconies, high-ceilinged living area, snug bedrooms. To offset the warm climate, there are suspended sunshades, reflective insulation, and walls of flush panel doors. Mosquito net inside doors serves as curtains and screening.



*The many levels, created by the cantilevers is diagrammed at left. There is a second bath by master bedroom. Above: fireplace balcony*

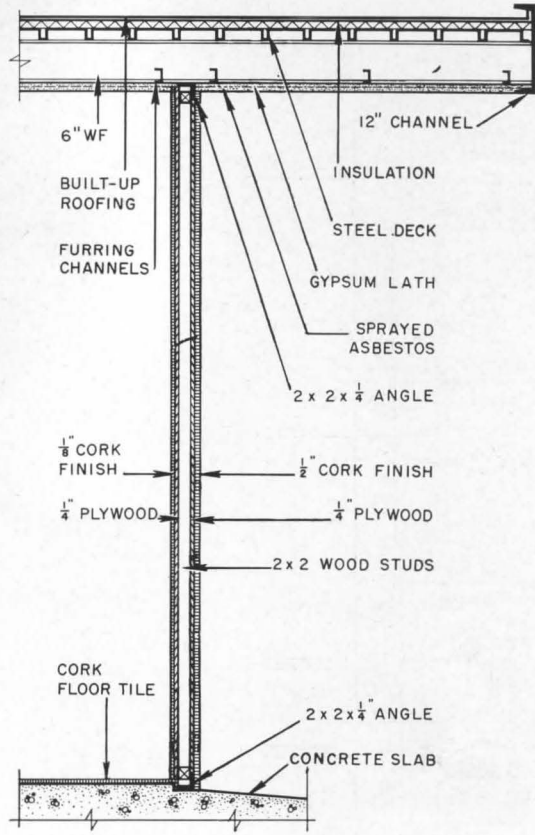
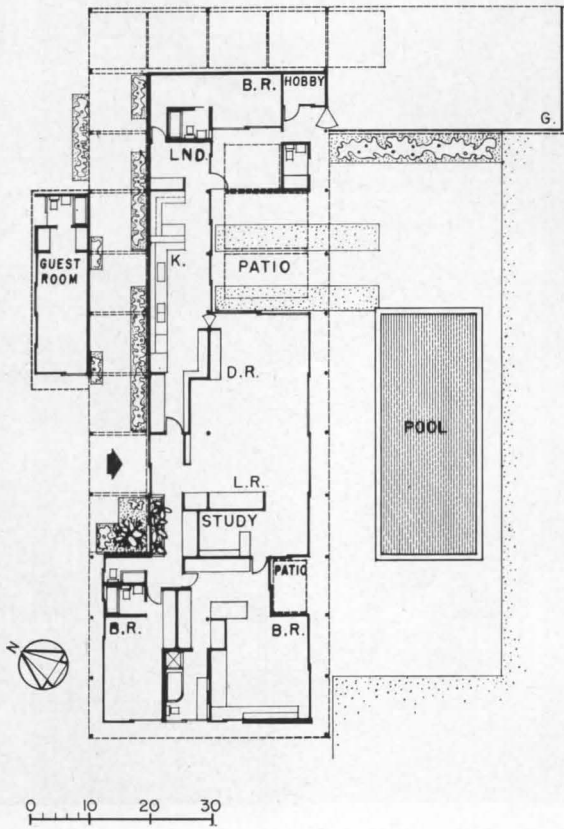






JULIUS SHULMAN

# CORK EXTERIORS STRESS NEW USE OF MATERIALS



ALONG WITH THE EXPERIMENTS in new methods of framing houses and new ways of arranging plans, explorations are also being made into uses of materials and color. This Bel-Air, California, residence for Alexandra Curtis is a highly intriguing example of new thinking in each of these directions.

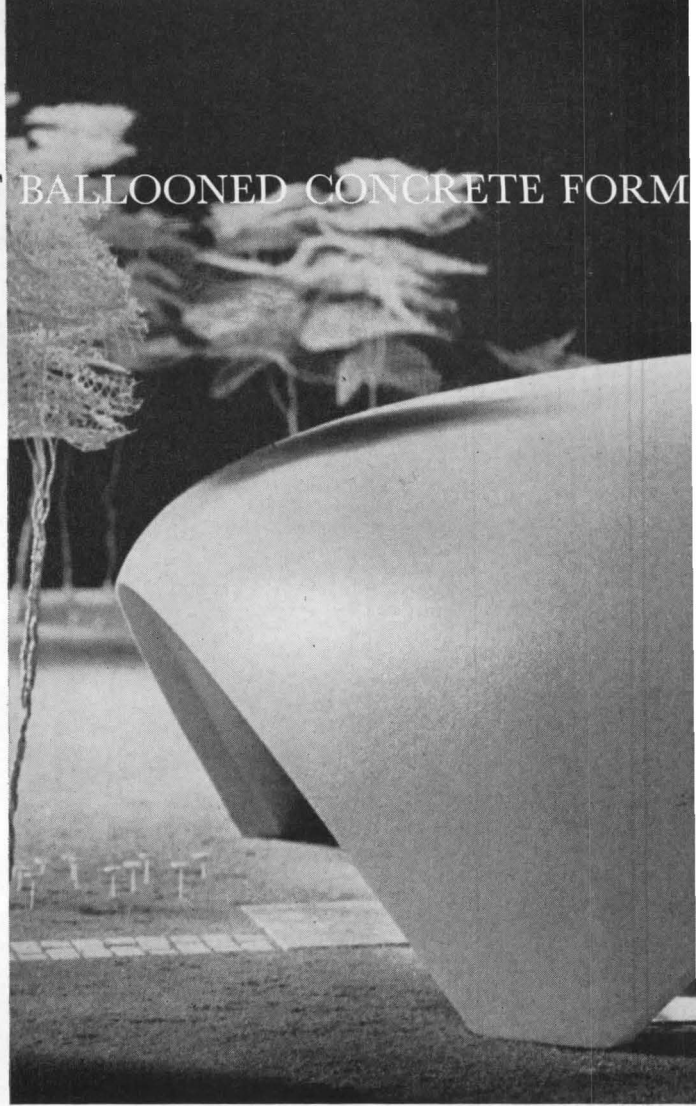
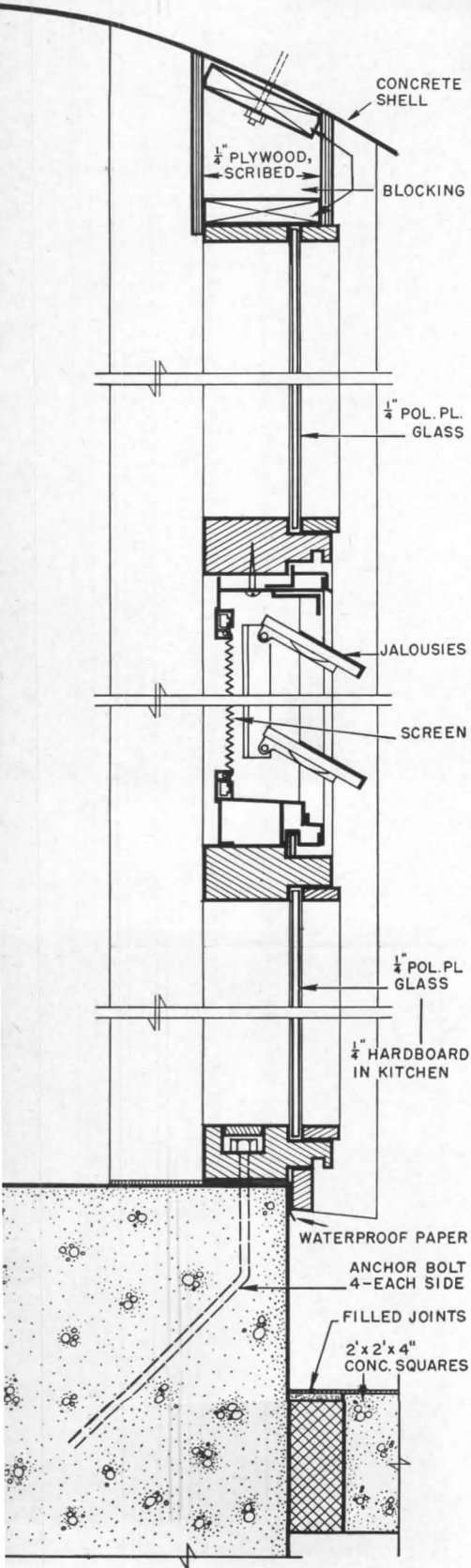
Architect Raphael S. Soriano has developed a basically rectangular structure, with a lightweight steel frame. Column and bay spacing is in regular ten-foot squares. Patios and walks are inset within this shape, and the framework used to support sunshades. Inside, the plan is quite flexible, with most partitions formed by storage walls and cabinets. Furniture groupings are used to further define plan and living areas. The formal entrance to the house is through a lushly planted covered walk (above left). A very convenient family entrance is directly off the carport (right).

Perhaps the most interesting use of a familiar material is that of cork — it forms interior and exterior wall surfacing and floors throughout the house. Ceilings are sprayed asbestos. These textured, warm colored finishes are contrasted with blue corrugated plastic for carport and passage walls, cover over walkways. The basic steel frame is painted blue-gray, columns yellow, walks are concrete inset with agate stones.



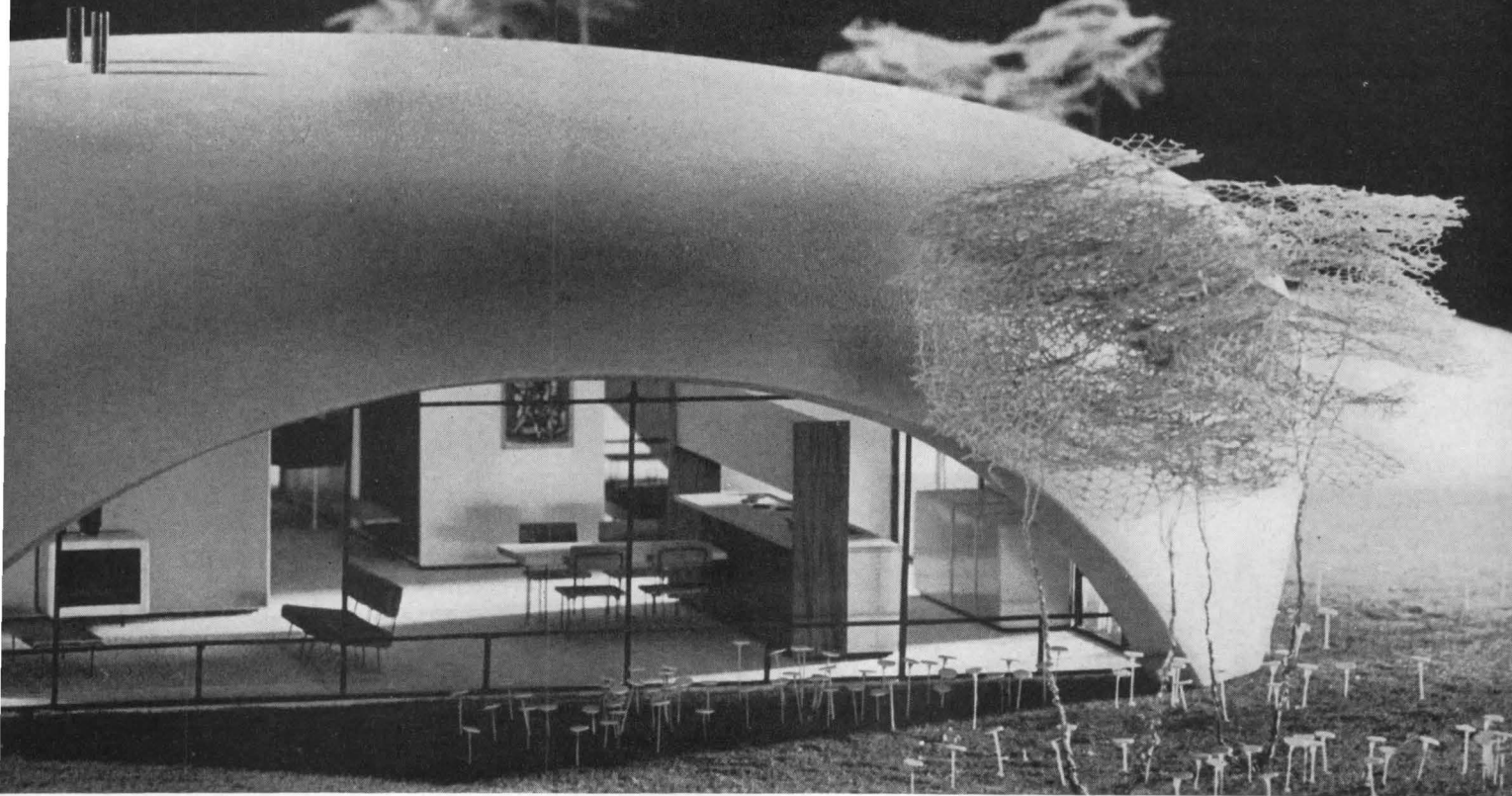


# A BUBBLE OF BALLOONED CONCRETE FORM



ELIOT NOYES

## A RADICALLY NEW KIND OF HOUSE

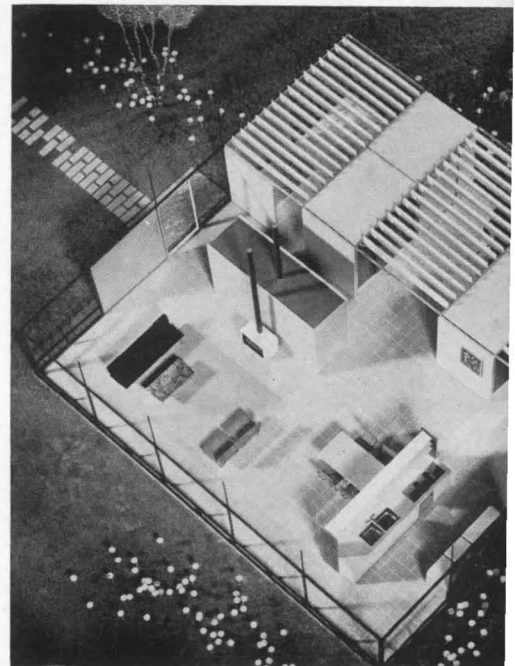


E. J. CYR

THE SHAPE OF THIS “bubble” house is not just a capricious whim, but is solidly based on an interesting and practical construction method which uses a balloon as a form for concrete — the patented Airform method, invented by Architect Wallace Neff of California about fifteen years ago. The two houses shown here, designed by Architect Noyes, are an entirely fresh approach the Airform International Construction Corporation is taking in developing the economical construction system.

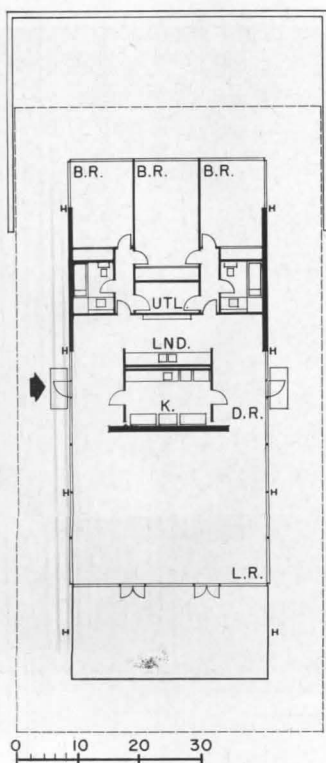
A circular concrete foundation is poured, with reinforcing bars bent into hooks and protruding from the surface. A balloon is spread out on the foundation and attached to a steel cable run through the hooks. The balloon is then inflated, covered with reinforcing, and sprayed with concrete. Pressure is kept constant by a compressor for about twenty-four hours until the concrete is set. The balloon is then deflated and removed. The dome is covered with a vapor seal, glass-fiber insulation, more reinforcing, and a second layer of concrete sprayed on.

Architect Noyes’ designs include (left and in section) a 30-foot diameter house in Hobe Sound, Florida; Murphy Construction Company was Contractor. A larger, sixty-foot diameter example (above and right) has three bedrooms, two bathrooms, living-dining area and kitchen — a typical arrangement is shown in the model at right.



E. J. CYR



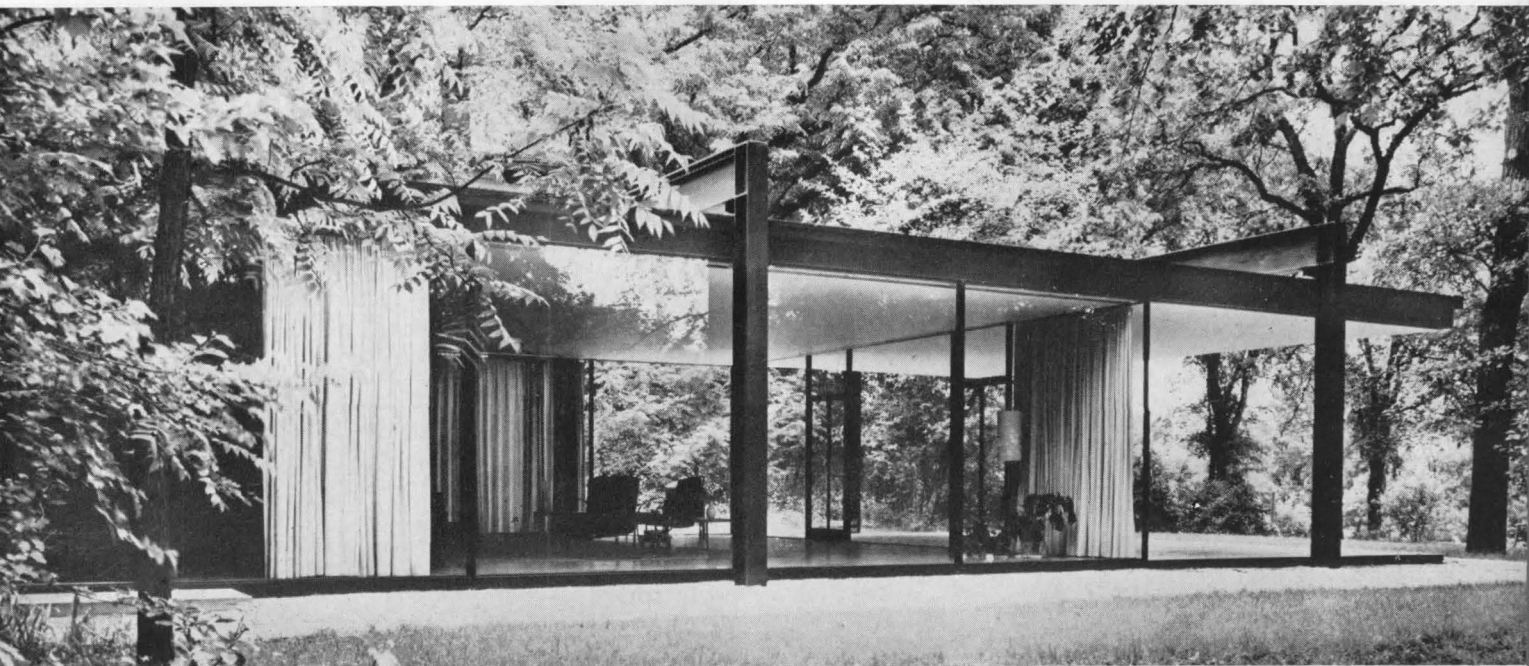
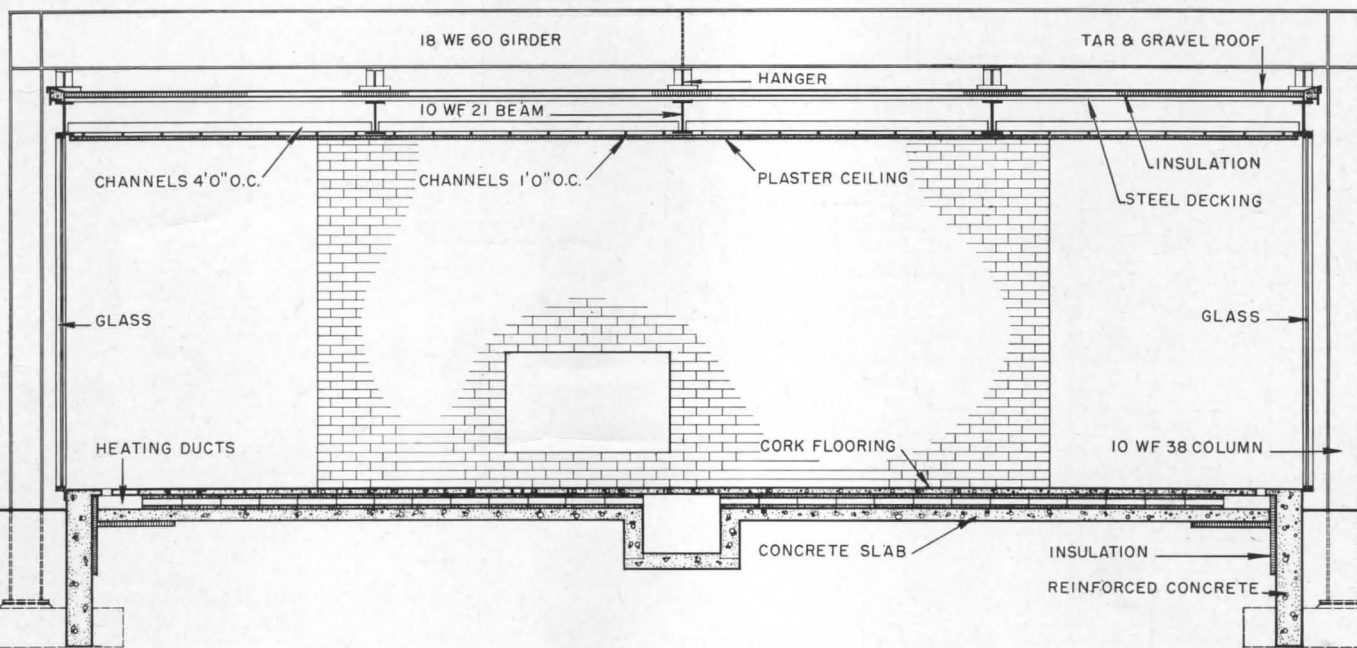
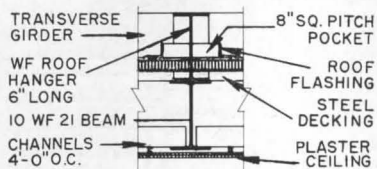


A METICULOUSLY PLANNED structure, reduced to a minimum of parts, becomes a highly dramatic design factor in this disciplined house. Four enormous rigid frames, completely independent of walls and floor, form the sole supporting members. The roof is conceived as a single great panel suspended from the rigid frames. Within this covered space, floors and walls can be placed as desired.

In such an open, glass-walled scheme, details and proportions become extremely important. In planning this house for his own family, Architect Jacques C. Brownson studied at length such relations as the height from floor to ceiling, proportion of window divisions, the contrast between the roof plate and the rigid frames.

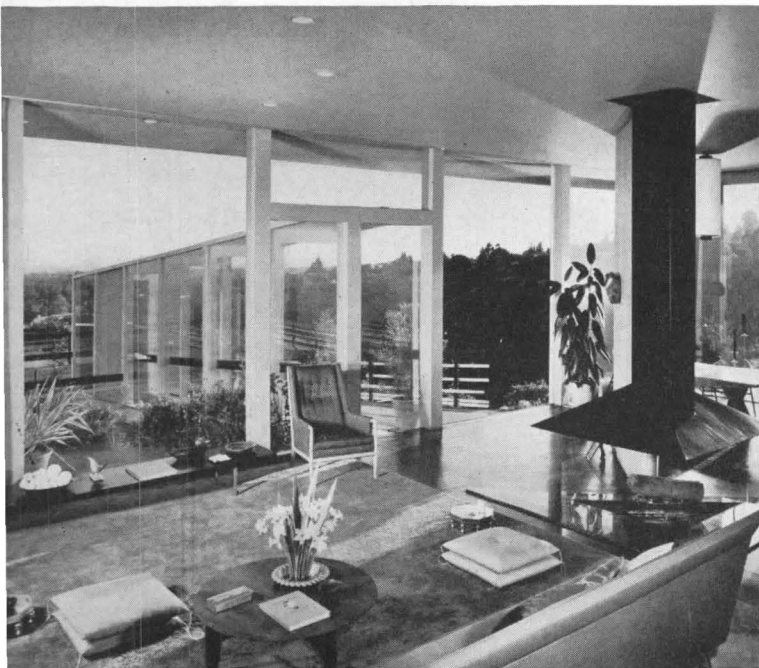
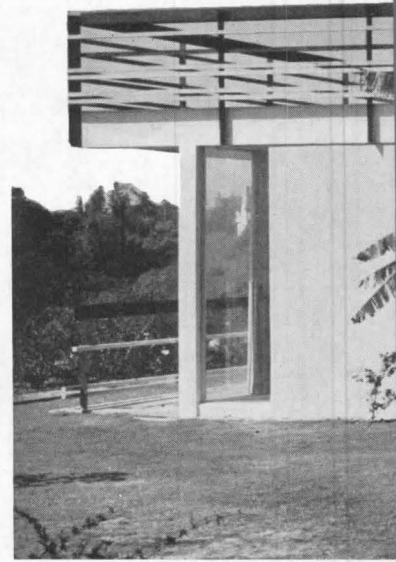
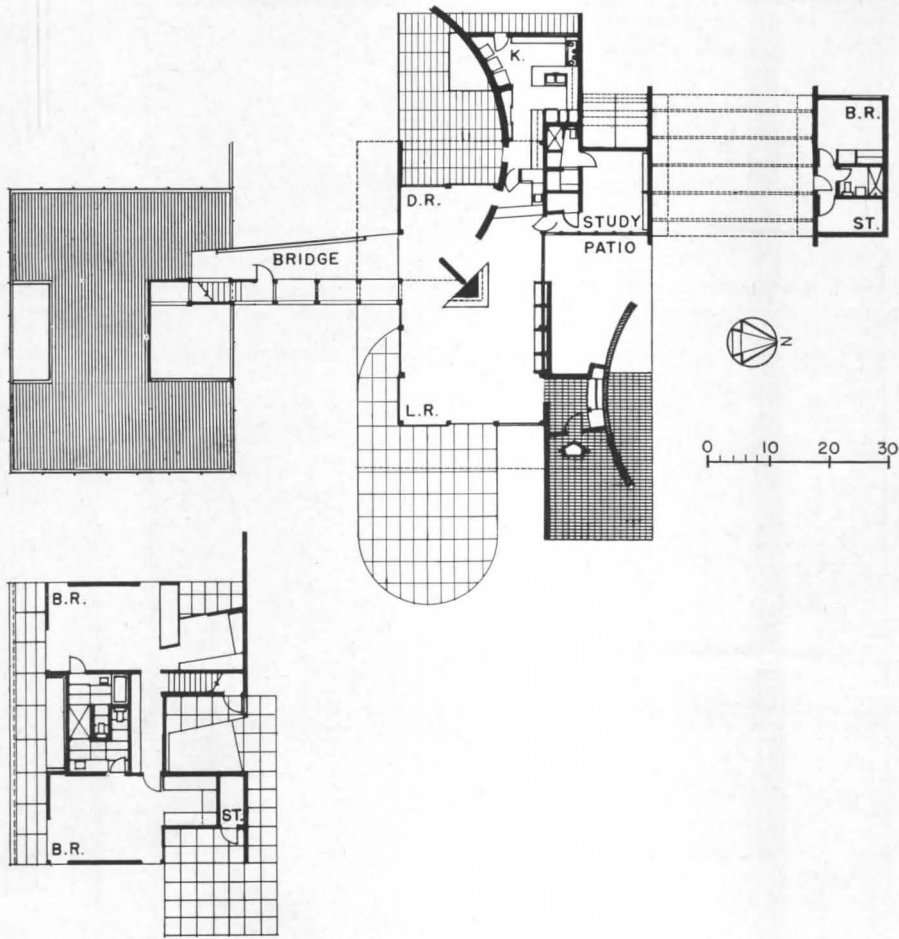
Located in Geneva, Illinois, the house gets full play of the seasonal weather changes — from quite hot, to very cold and snowy. As to what it is like to live in, Mr. Brownson states, “A space such as this house must be experienced. The simplicity of the architectural elements gives a new richness to both interior and exterior space. The inherent beauty of a flowering crab apple branch, the moonlit shadows of twisted trees on the fallen snow, early spring and the rivulets of rain on the glass; all are enhanced by the architecture. In a glass pavilion, the spectacle of nature is always before you.”

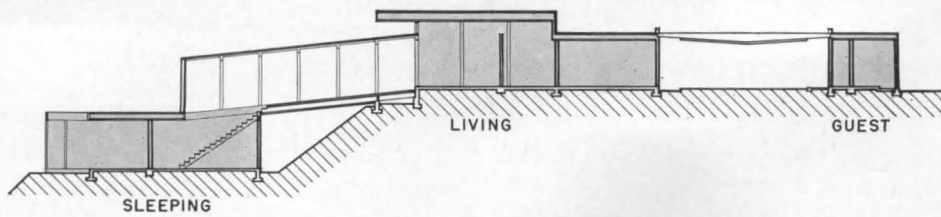
# GLASS HOUSE IS SUSPENDED FROM STEEL FRAMES



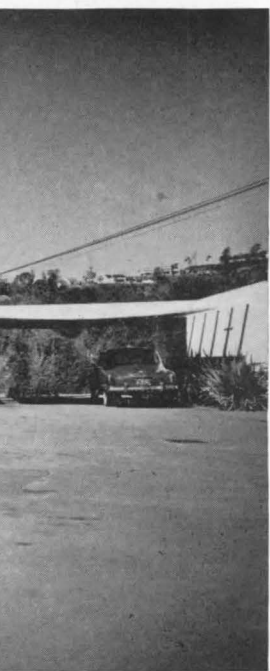


# THREE LINKED PAVILIONS DEFINE LIVING ZONES





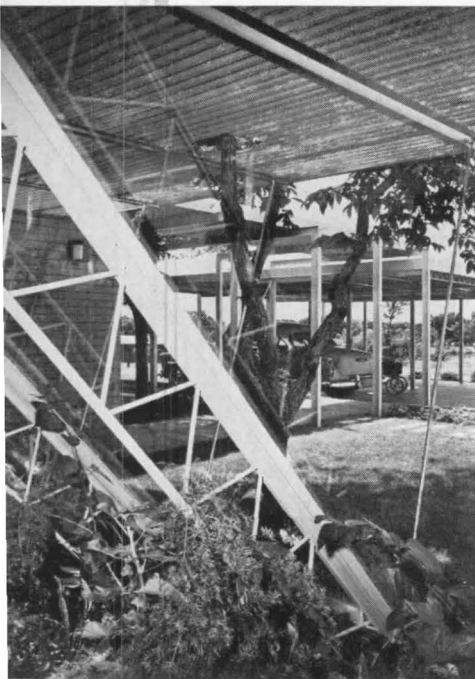
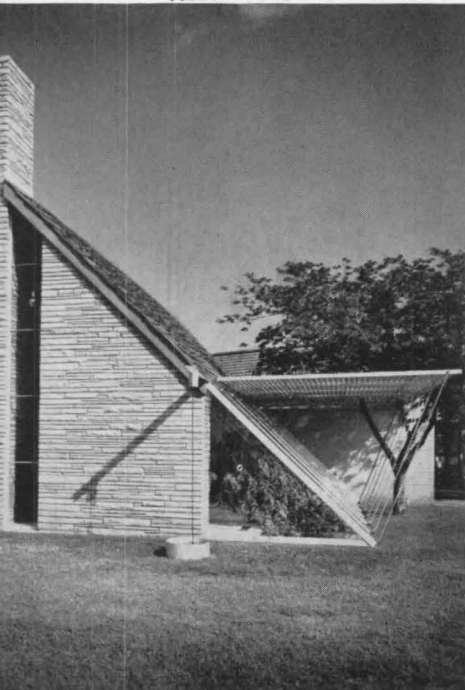
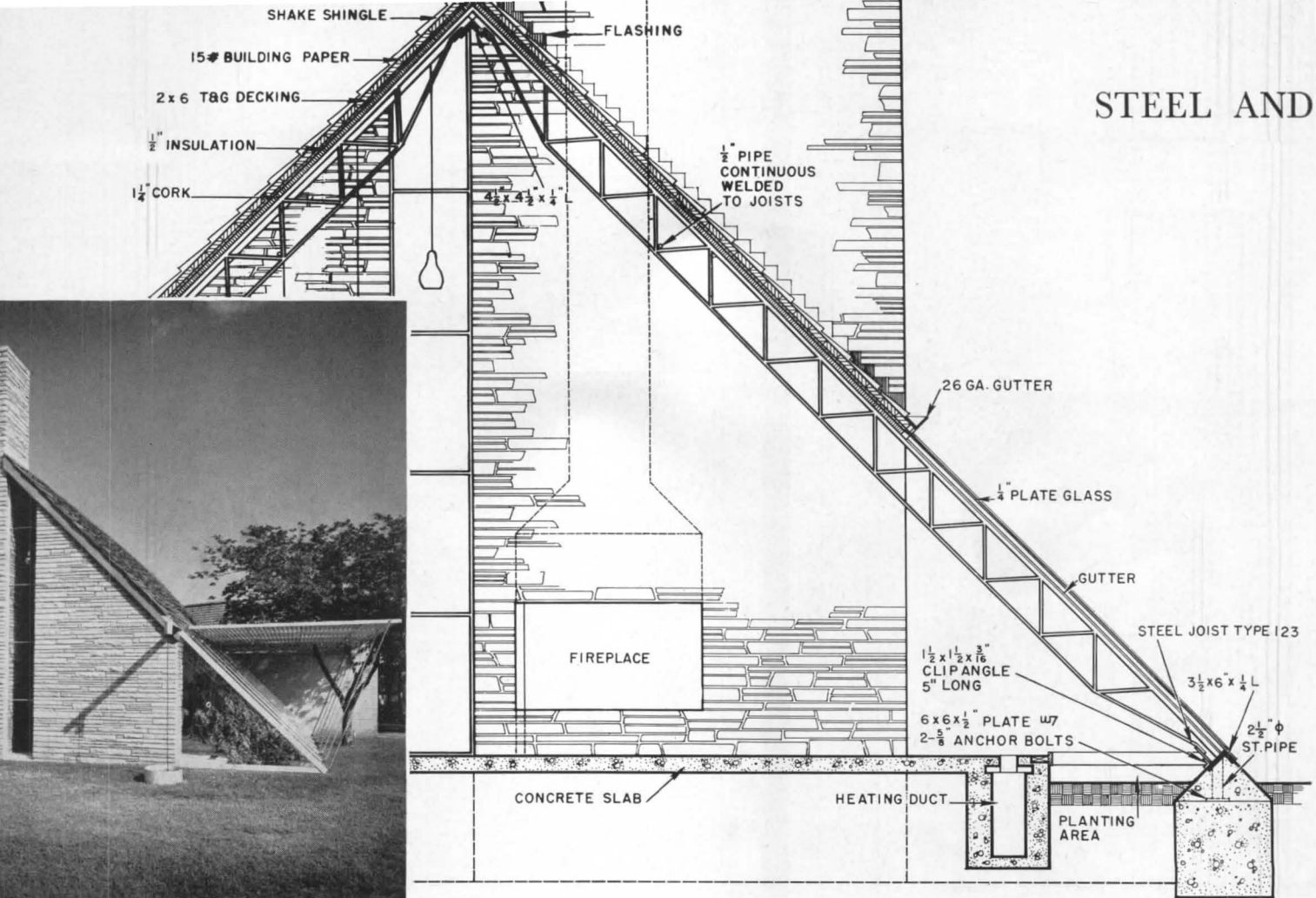
JULIUS SHULMAN



**F**OR COMPLETE PRIVACY in working and sleeping areas, with separation between these quarters and the living and entertainment areas, this three-pavilion scheme offers some extremely interesting ideas.

Mr. and Mrs. Raymond Evans, owners of this Beverly Hills, California, house, are both professional people who work frequently at home. By separating functional areas into entirely separate units, and utilizing two levels of the sloping terrain, Architect William Sutherland Beckett has provided a house that permits several activities at the same time. The main block of the house (photo at left) contains facilities for living and entertaining. Below this, and connected by a dramatic glassed-in bridge (above), is the bedroom unit; each room has a study alcove for work. As the house was planned to function with or without servants, the third unit, linked to the house by the carport, can be used for guest or servants' rooms. The study in the main unit can also double as an extra bedroom. Private terraces are related to all rooms and units, some taking full advantage of the panoramic view over Los Angeles, others affording an opportunity to escape the view. Construction is conventional wood framing on a radiant heated concrete slab. Materials include redwood, brick, and stucco siding, plaster and cork walls, asphalt tile floors. Wallace F. MacDonald was contractor.





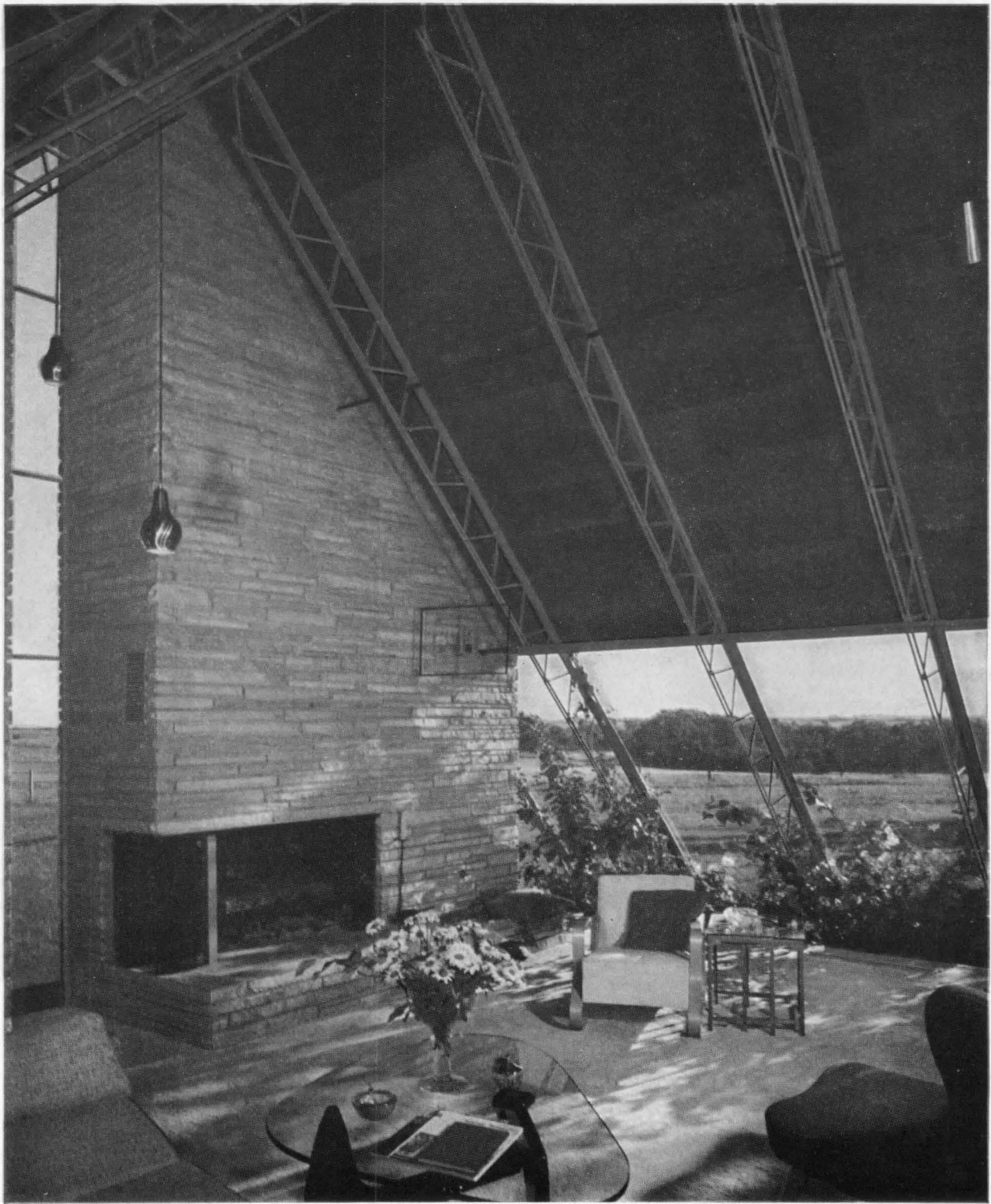
**T**HIS thoroughly modern structure is a very successful addition to an old farm house built in 1893. By the simple design device of recalling the roof lines of the original building in the tent-like shape of the new wing, Architect Truett H. Coston has created a very compatible and contemporary-appearing ensemble to house his own family. The photos here show only the new addition.

The triangular shape, created by lightweight steel beams, works well. The lower parts of the roof — to ordinary wall height — are glazed to form greenhouse areas. The house is near Oklahoma City, Oklahoma, and high winds and unpredictable weather in the area make outside gardening a bit hazardous.

All beams are left exposed, and painted red to form a decorative relief to the dramatic, cork-surfaced ceiling. The cork is two inches thick, makes good thermal and acoustical insulation. Floors are concrete slabs, foundations are concrete grade beams on drilled footings. Stone, brick and red-wood are used as exterior and interior finishes on the addition.



Light, steel-framed covered walks and a carport further tie the new wing to the design of the older structure (photo, left).

Coston-Frankfort-Short were Architectural Engineers for the addition. Smiser Construction Company was General Contractor.



JULIUS SEULMAN



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		Allen Kramer, A.I.A.		Donn Emmons, A.I.A.	