

LIVING IN THE AMERICAN STYLE:
AN ANALYSIS OF *HOUSE BEAUTIFUL* MAGAZINE, 1935-1955

By

ELIZABETH A. SMITH

B.Arch., Kansas State University, 2002
M.R.C.P., Kansas State University, 2004

A THESIS

Submitted in partial fulfillment of the
requirements for the degree

MASTER OF ARCHITECTURE

Department of Architecture
College of Architecture, Planning, and Design

KANSAS STATE UNIVERSITY
Manhattan, Kansas
2009

Approved by:

Major Professor
Richard Hoag

ABSTRACT

The years of World War II mark a time of significant sociological and cultural change. In the United States, new technologies were introduced, and family structure and family economics changed. These changes were reflected in the popular media, including housing design publications. This thesis examines the design of the American house from 1935 to 1955 as presented in *House Beautiful*, originally *The House Beautiful* and first published in 1896, and how it changed during this twenty-year period. Seven themes were used to organize and describe change during this period. These themes are: 1) family structure and economics, 2) technology, 3) construction, 4) automobile, 5) site and spatial relationships, 6) status, and 7) privacy. Changes in presentation of the house in *House Beautiful* are shown by comparing and contrasting feature house articles across the twenty-year study period.

The focus audience of *House Beautiful* magazine was what the publishers of *House Beautiful* characterized as the average American, while in fact the designs were not for the masses. Rather, the magazine catered to the ideal image of the average American. Trends discussed in relation to changes in house design include the following: family stability and security, privacy, home-ownership, transportation, suburban development, the process of Americanization, quality of life, and household efficiency.

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1 Introduction

1.1 Purpose

The years of World War II marked a time of social and cultural change in the United States. New technologies were introduced and family economics changed. These changes were reflected in the popular media, including housing design publications. *House Beautiful* was one of these publications.

Throughout its publication history¹ *House Beautiful* claims the “average householder”² as its focus audience. Historically, much of the magazine’s content consisted of practical articles on household improvements, and advertisements for affordable decorating and furnishings.³ The magazine was more than a collection of pretty pictures; it provided guidelines for many aspects of living.

This thesis examines the way the American house was represented in *House Beautiful* from 1935 to 1955. The examination focuses on how space was represented and how the representation of space changed during this twenty-year period. Seven themes were used to make comparisons of a select set of feature articles across the study period. These themes are: 1) family structure and economics, 2) technology, 3) construction, 4) the automobile, 5) site and spatial relationships, 6) status, and 7) privacy. Trends identified in reviewing the literature on housing design before and after World War II were used to describe changes in the physical configuration of the house and the ways in which these configurations were represented in *House Beautiful* within each theme.

¹ According to Frank Luther Mott, *House Beautiful* was first published in 1896.

² Mott, 1968, p. 155

³ Ibid.

In the theme family structure and economics, the trends are the pursuit of social and economic security, the image of the ideal household, and consumerism. The three trends in the technology theme are entertainment technologies, cooling technologies, and increased efficiency. There are two trends in the construction theme, which are increased housing demand, and the use of emerging materials and the development and use of manufacturing processes. In the automobile theme, the two trends are change in street character, and increased automobile dependence. The trends used in the site and spatial relationships theme are movement toward a self-contained household and increased popularity of suburbia. In the theme status, the trends are the desire for assimilation and the desire for presentation of self. Finally, the two trends in the privacy theme are increasingly private lifestyle and increased density of suburbia.

Changes in the presentation of the home are shown by comparing and contrasting a select set of feature home articles from 1935 to 1955. This analysis assumes that, on a broad scale, the trends in American lifestyle are reflected in residential designs presented in *House Beautiful*. Changes in space design are described and related to changing trends in the United States between 1935 and 1955.

The analysis uses trends within each theme to interpret house form as presented in *House Beautiful* between 1935 and 1955. Relationships between American lifestyle and house designs are presented in *House Beautiful* under each theme. The discussion of each theme is divided into two sections. The first section describes the trends. The second section *House Beautiful* Designs describes each trend in relation to house designs in articles in *House Beautiful*. The definitions were developed independent of *House Beautiful* content.

In the second section, graphic examples from the *House Beautiful* designs are used to illustrate the text. The discussion of each trend begins with house designs in the earliest stage of the study period, 1935 to 1942. The discussion then moves to the

middle stage, 1943-1947, and finally to the latest stage, 1948-1955. Relationships between trends and house configurations are identified and discussed by trend within each theme. Article excerpts, such as floor plans, visually illustrate design changes over the course of the study period. The discussion in Chapter Three is organized by theme.

Graphic materials and text from *House Beautiful* are included in the discussion of each section and are used to illustrate the trends identified in that section. In some cases, only the parts of a layout relevant to the discussion in each section are included in the text. Appendix A contains the full-page layouts for all partial illustrations used in the discussion so that the information, of limited availability, can be used for future work.

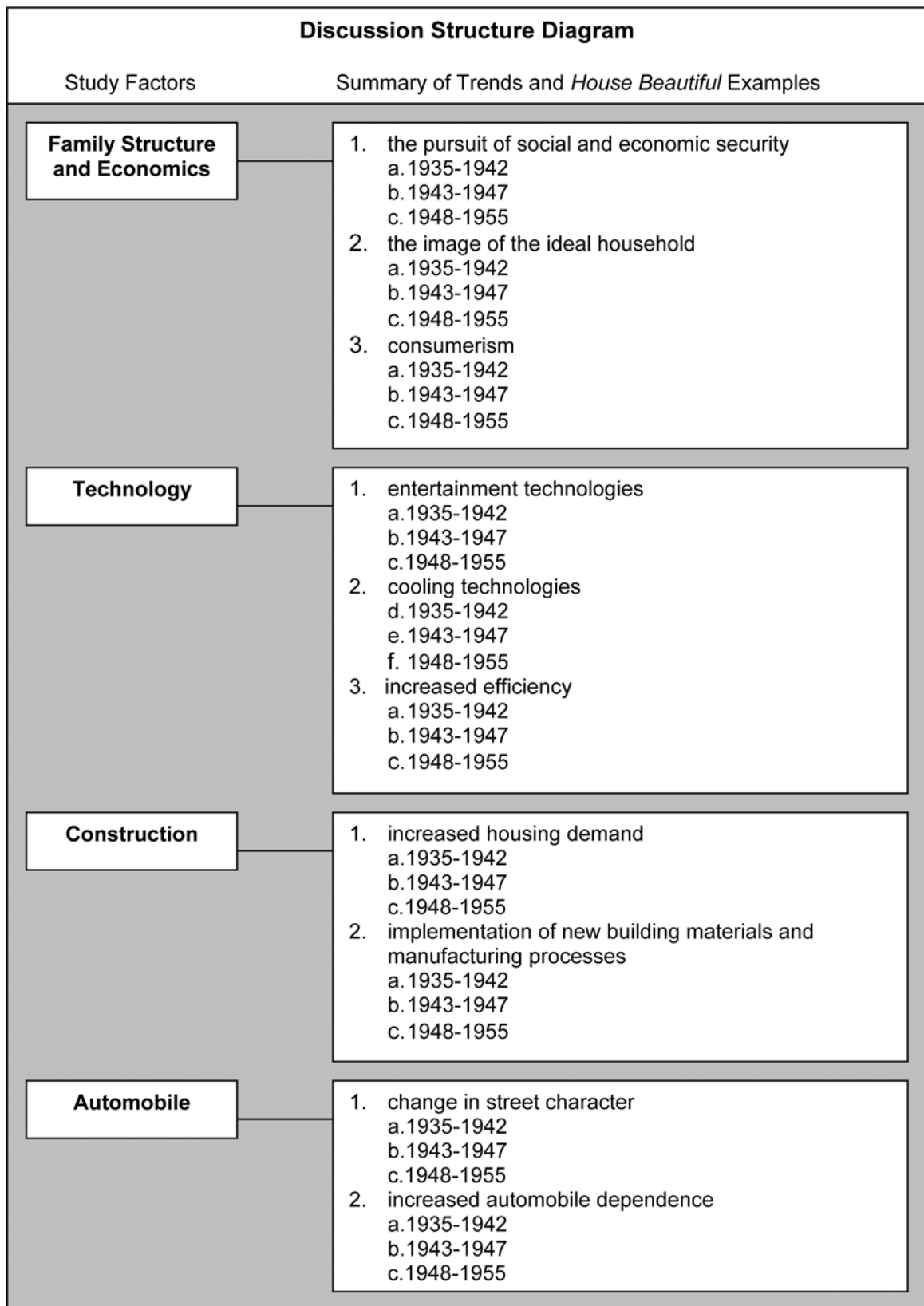


Figure 1-1 Analytic Framework

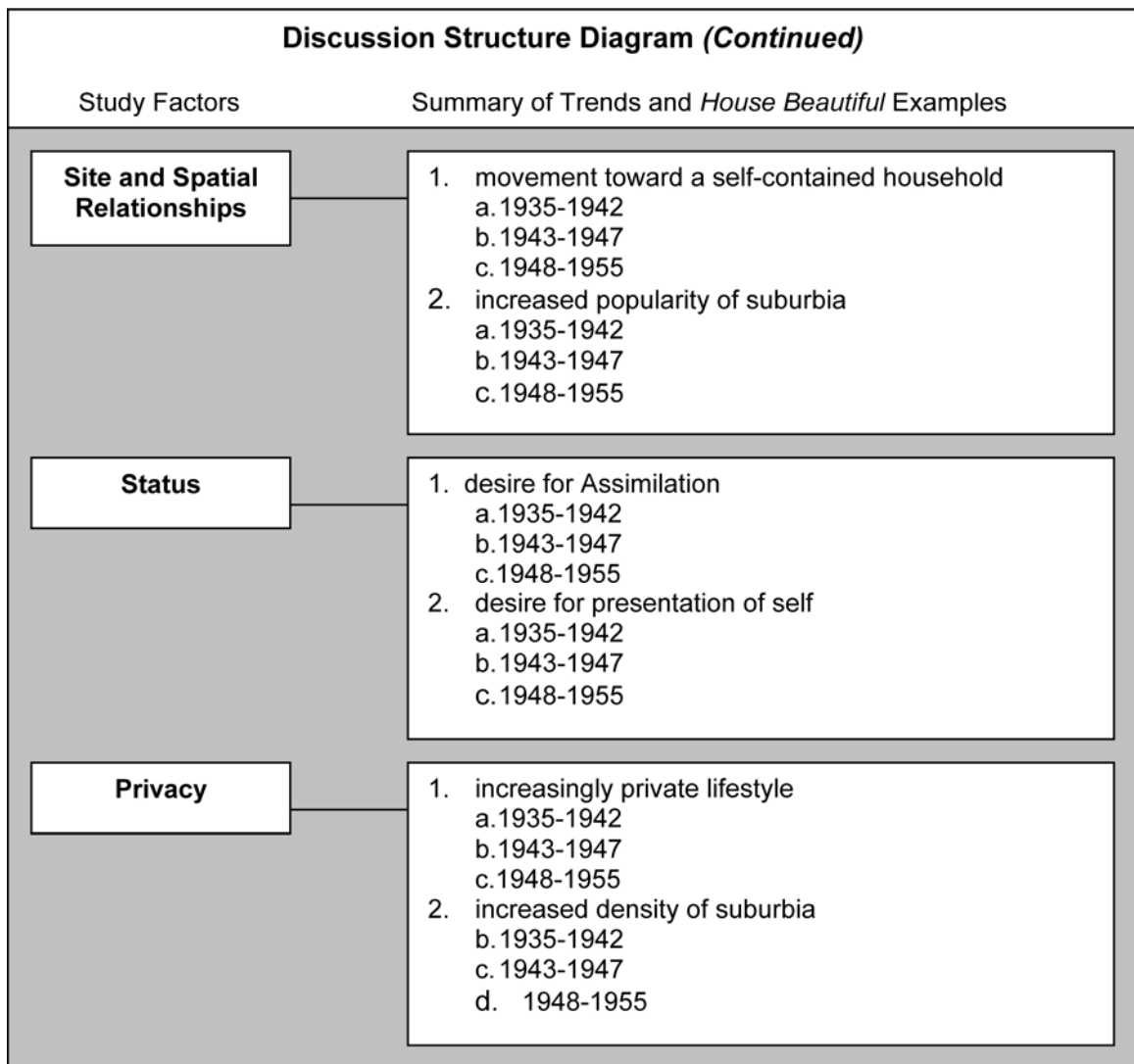


Figure 1-1 (continued) Analytic Framework

1.2 *House Beautiful* Background

1.2.1 History

House Beautiful, the magazine, was originally titled *The House Beautiful* referencing Robert Louis Stevenson's poem. 'The' was removed from the title in 1925.⁴ Eugene Klapp and Blodgett Harvey of Chicago founded *The House Beautiful* in 1896.⁵ Shortly thereafter, Herbert S. Stone and Company published the magazine, although the founders continued to contribute.⁶ In 1934, *House Beautiful* was sold to the International Magazines Company, owned by William Randolph Hearst.⁷

By the 1930s, "*House Beautiful*...was a high-class, well-produced monthly book, lavishly illustrated, consisting of about a hundred pages and having a circulation of 100,000 copies or more."⁸ As distribution increased, the quality and content of the magazine changed in response to a larger audience with a variety of interests. Specialized articles, with titles such as "Three-Bedroom House With Two-car Garage for \$8,650," were common between 1947 and 1963, and several articles within an issue addressed similar themes.⁹ According to Kathleen Endres and Therese Lueck, *House Beautiful* led the way for "practical, simple, tasteful houses and interior decoration."¹⁰

⁴ Mott, 1968, p. 155

⁵ Ibid

⁶ Ibid, p. 156

⁷ Ibid, p. 162

⁸ Ibid

⁹ Ibid, p. 163

¹⁰ Endres and Lueck, 1995, p. 159

Color was introduced in *House Beautiful* in 1906 with three-color covers.¹¹ Although full-color plates were occasionally used after this,¹² “it was not until the late 1930s that *House Beautiful* really adjusted to the magazines of the time, and it reached its full polychromatic effulgence in the following decade.”¹³ Extensive use of color facilitated not only advertisements, but also effective presentation of house designs using diagrams, landscaping, and decorated interiors.

1.2.2 Audience

Throughout ownership changes, new editors, and publication acquisitions, *House Beautiful* retained its name and mission: “simplicity combined with beauty in the home.”¹⁴ This dedication to a focus audience and a consistent purpose created a widely read and popular publication that reflected stable trends in the lifestyle and house design preferences of its audience, which in the thirties, forties, and fifties was the American upper middle class.

Over the course of its life, *House Beautiful* absorbed a number of publications, and with them their audiences. In its early years, the magazine was “designed for the average householder rather than for the rich home owner, or the professional builder, or decorator.”¹⁵ However, *House Beautiful* grew more upscale in its later years.¹⁶ In the

¹¹ Mott, 1968, p. 159

¹² Ibid

¹³ Ibid

¹⁴ Ibid, p. 155

¹⁵ Ibid

¹⁶ Endres and Lueck, 1995, p. 163

study period, *House Beautiful* focused on a female audience and “attention to serious issues, seen through the female lens, characterized the wartime publications.”¹⁷

Although the publication consistently claimed to be focused on the average American, “the ‘normal’ middle-class home was mostly a coveted idea, an advertiser’s dream, in the 1920s.”¹⁸ *House Beautiful* actually focused on the upper middle class.¹⁹ While the cost of housing was lower in 1996 than in 1920, the hours of work required to earn a house increased.²⁰ So, even though houses presented in *House Beautiful*’s feature articles are small compared to today’s standards, and may seem affordable, they were mostly out of reach of a typical or average family in the study period.

1.2.3 Articles

House Beautiful articles responded to national trends. During the war years, the magazine suggested ways to adapt to new family structures. As a result of housing shortages, women whose husbands were stationed elsewhere found themselves in empty households. It was not uncommon for these women to create non-traditional households: a couple and their married daughter or several women living as roommates. *House Beautiful* responded to this trend with articles that described how to make a single bedroom in a woman’s parents’ house work for sleeping, entertaining, and correspondence. For women who chose to create a household of roommates, *House Beautiful* described decorating for different tastes and creating living spaces that worked for all members of the household.

¹⁷ Zuckerman, 1998, p. 102

¹⁸ Hoy, 1995, p. 152

¹⁹ Mott, 1968, p. 157

²⁰ “Time Well Spent: The Declining *Real* Cost of Living in America”, published by the Federal Reserve Bank of Dallas, describes changing costs in terms of hours of work rather than the dollar amount required to purchase a new home.

The focus of the articles in *House Beautiful* changed with trends in American lifestyles. For example, when men returned from war, women no longer had to create improvised households with family and friends. Instead, couples created households of their own. They were anxious to purchase houses and *House Beautiful* articles provided valuable information on how to finance a house purchase, as well as the “proper” ways to organize the household.

Responding to changing American lifestyles, *House Beautiful* consistently included feature house designs that reflected current trends. The magazine hosted a house plan competition as early as 1898 and continued the house plan competitions throughout the life of the publication. Later, other feature articles, such as the *Home Planner’s Study Course* and the *Pace Setter House*, were regular features in *House Beautiful*.

The Small House Competition (see Figure 1-2) began in 1927 and included built homes²¹ whereas earlier competitions were only paper presentations of house ideas. The Small House Competition was meant to be a “record of architectural trends in the country.”²² Entries were judged on excellence of design, economy in space and convenience of plan, adaptation to special requirements to lot and orientation, and skill in use of materials.²³ The competition announcement suggested that readers would get “new and helpful ideas”²⁴ for their own houses.

²¹ *House Beautiful*, January 1936, p. 26

²² Ibid

²³ *House Beautiful*, January 1939, p. 25

²⁴ Ibid

House Beautiful Presents

FIVE PRIZE HOUSES

Eleventh Annual Small House Competition

TEN times before, in preceding years, we have made this same polite announcement. And as many times it has signified an event of really major importance to the home builders of America. This year is no exception. Once again the only competition of its kind—for American small houses *actually built*—has come to judgment. These annual competitions by no means embrace all the good building in the country, nor do they include all the good houses published by HOUSE BEAUTIFUL. But they do include the cream of the nationwide crop, rigidly judged upon a basis of general excellence and individual fitness to special requirements by a group of impartial experts. As before, a four-point rule was applied to the judgment of each house: 1) Excellence of design. 2) Economy in space and convenience of plan. 3) Adaptation to special requirements, to lot and orientation. 4) Skill in use of materials.

National in scope, speaking geographically, the competition also proves universal in the range of its architecture and approach to living. On the following pages, among the first winning group of houses having six to ten rooms, you will see, first, an utterly modern house designed by one of America's truly great modern architects. Second, you will find a traditional house by an architect whose fame rests largely upon the vitality he gives to the Colonial spirit. Within the two contemporary poles lie almost every kind of house and house style which can be identified and a number that cannot be tagged at all. You will see these in a group of smaller houses next month, of remodeled houses in March, and in houses of all sizes and kinds throughout the year.

Study them, weigh them—not only as the jury did, but according to your own personal standards of beauty, efficiency and comfort. Some you will like, some you may scorn. Many will give you new and helpful ideas. But all—and this is perhaps most important—will demonstrate the vigor and clarity of spirit with which America builds today.

Figure 1 - 2 "First Prize." (1939, January). *House Beautiful Magazine*, v81, 25.

Reacting to national trends triggered by World War II, the Small House Competition was replaced in 1943 with *House Beautiful's Home Planner's Study Course* (see Figure 1-3). After the war, a primary concern was providing for the family and *House Beautiful* addressed this concern with its feature series *House Beautiful's Home Planner's Study Course*. The study course included strategies to achieve home

ownership. Its designs were diagramed into parts “any of which could be used alone...so that [a] totally different plan can have greater utility.”²⁵

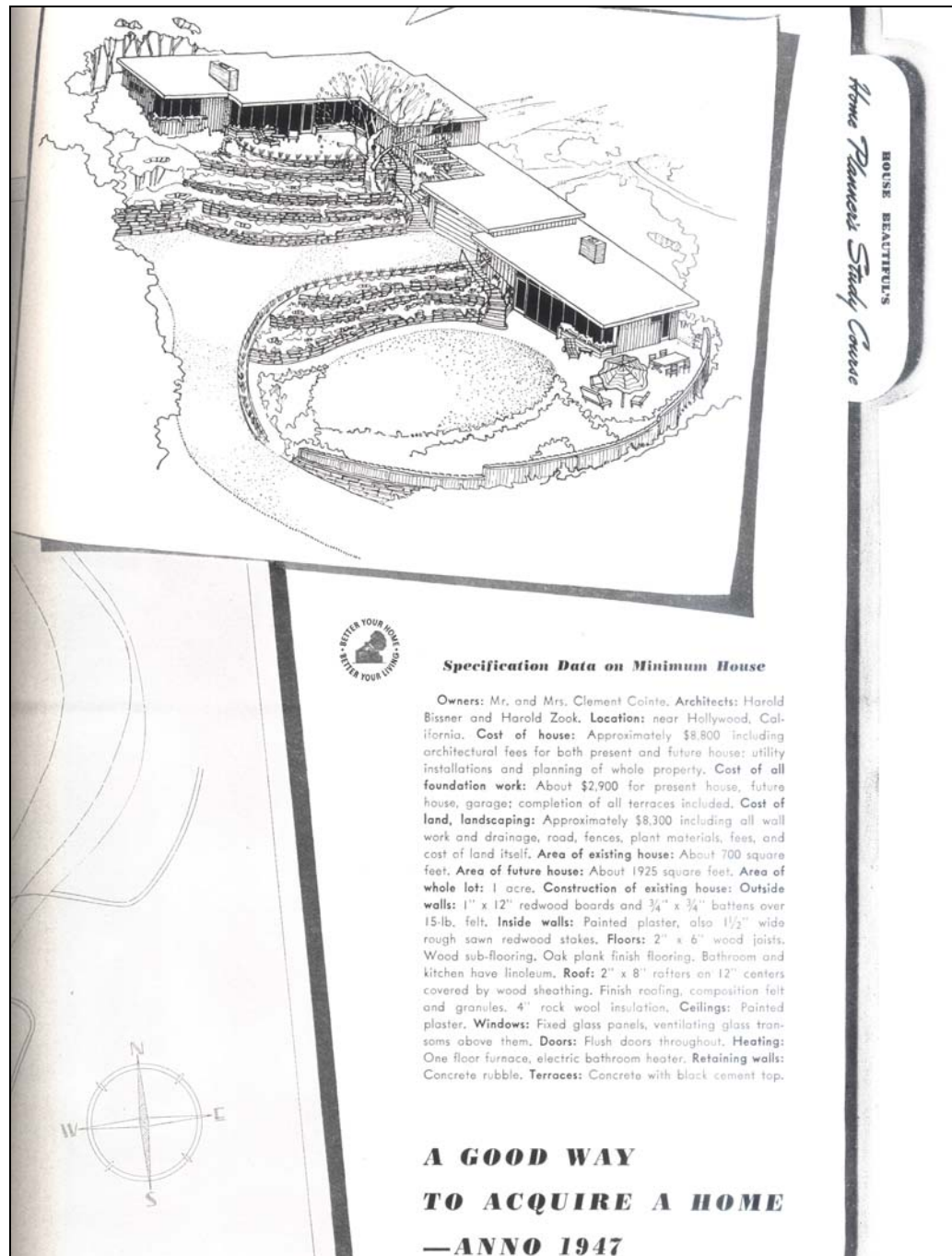


Figure 1 - 3 “A Good Way to Acquire a Home – Anno 1947.” (1947, March).
House Beautiful Magazine, p 107.

²⁵ *House Beautiful*, May 1946, p. 87

The *Pace Setter*, starting in 1948 (see Figure 1-4), was presented similarly to the *Home Planner's Study Course* of the previous decade and reflected the postwar trend of home ownership for every successful family. According to Kathleen Endres and Therese Lueck "the ranch-style home, featured from 1948 to 1965, became one of the most popular housing forms and enjoyed strong support from *House Beautiful*."²⁶ This style was reflected in the *Pace Setter*, which "embodied basic principles which epitomize the best thinking of [the] times."²⁷ *House Beautiful* referred to American lifestyle trends with the key *Pace Setter* phrase "better your home...better your living."²⁸ By 1955, nearly an entire issue of *House Beautiful* was dedicated to the *Pace Setter* of the year.²⁹

²⁶ Endres and Lueck, 1995, p. 161-162

²⁷ *House Beautiful*, February 1948, p. 61

²⁸ *Ibid*, p. 70

²⁹ *House Beautiful*, February 1955

A house to set the pace

...in all climates

...for all budgets

Seldom is there a house so well thought out and so soundly executed that HOUSE BEAUTIFUL feels enthusiastic enough to sponsor it, decorate it, and exhibit it. But here is just such a house. It embodies basic principles which epitomize the best thinking of our times. These principles, if scaled down in size or slightly adapted in plan or specification, can apply to all pocketbooks, all climates. Study how it can better your living. Above all, try to visualize the social values that such a house represents. For houses and people are inseparable.

Figure 1 - 4 "A House to Set the Pace." (1948, February). *House Beautiful Magazine*, v90, 61.

Feature articles were used as source material in this study because they generally correlate chronologically with world events and the subsequent lifestyle trends. Sections from each feature article were digitally scanned and included in Appendix A. Figure 1-5 below marks world events between 1935 and 1955 and the correlating article sets: *House Beautiful's* Small House Competition, *House Beautiful's* Home Planner's Study Course, and *House Beautiful's* Pace Setter House.

At the beginning of the study period, from 1935 to 1942, *House Beautiful* hosted an annual house design competition titled *House Beautiful Magazine's* Small House Competition. Excerpts from the *Home Planner's* Study Course represent the war years of 1943 to 1947. From 1948 to 1955, an extensive article featuring the *Pace Setter* House replaced the house competition and home study course. Although titled differently, these submissions were similar in content and provided a comparable set of articles. Prize winning submissions from the *Small House Competition* (1935 to 1942), the *Home Planner's* Study Course (1943 to 1947), and the *Pace Setter* (1948 to 1955) were analyzed for this study. Articles focusing on outdoor space or innovations in home design were used to illustrate specific trends. Figure 1 - 6 lists the feature articles included in the study.

| Study Period Timeline | | | | | | | | | | | | | | | | | | | | |
|---|------|------|------|------------------------|------|-------------------------------|------|---|------|------|------|------|-------------------------------------|------|------|------|------|------|------|------|
| 1935 | 1936 | 1937 | 1938 | 1939 | 1940 | 1941 | 1942 | 1943 | 1944 | 1945 | 1946 | 1947 | 1948 | 1949 | 1950 | 1951 | 1952 | 1953 | 1954 | 1955 |
| | | | | World War II in Europe | | United States in World War II | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | |
| House Beautiful's Small House Competition | | | | | | | | House Beautiful's Home Planner's Study Course | | | | | House Beautiful's Pace Setter House | | | | | | | |

Figure 1-5 Study Period

| | | |
|------|-----------------------------|---|
| 1935 | Small House Competition | <p>"Warm Shadows in Stone and Wood: Honorable Mention Winner in Our Small House Competition." (1935, February). <i>House Beautiful Magazine</i>, v77, 38.</p> <p>"Prefabricated – No Waiting." (1935, March). <i>House Beautiful Magazine</i>, v77, 52</p> |
| 1936 | | "First Prize for Houses for Houses Eight Rooms and Under." (1936, January). <i>House Beautiful Magazine</i> , v78, 26-29. |
| 1937 | | "First Prize Award: Class I." (1937, January). <i>House Beautiful Magazine</i> , v79, 21-22. |
| 1938 | | <p>"First Prize: West." (1938, January). <i>House Beautiful Magazine</i>, v80, 16-17.</p> <p>"First Prize: East." (1938, January). <i>House Beautiful Magazine</i>, v80, 20-21.</p> |
| 1939 | | "First Prize." (1939, January). <i>House Beautiful Magazine</i> , v81, 25-27. |
| 1940 | | "House Beautiful Magazine's 12 th Annual Small House Competition: First Prize." (1940, January). <i>House Beautiful Magazine</i> , v82, 15-17. |
| 1941 | | "First Prize." (1941, January). <i>House Beautiful Magazine</i> , v83, 20-21. |
| 1942 | | "First Prize: Class II." (1942, January). <i>House Beautiful Magazine</i> , 84, 24-25. |
| 1943 | Home Planner's Study Course | <p>"House Beautiful Magazine's Home Study Course." (1943, August). <i>House Beautiful Magazine</i>, v85, 44-45.</p> <p>"Here is the Perfect Back Yard – Take it as Your Goal." (1943, June). <i>House Beautiful Magazine</i>, v85, 32-33.</p> |
| 1944 | | "House Beautiful Magazine's Home Planner's Study Course." (1944, February). <i>House Beautiful Magazine</i> , 86, pt. 1, 60-61. |
| 1945 | | "A Proper Dream House for any Veteran." (1945, January). <i>House Beautiful Magazine</i> , v87, 35-37. |
| 1946 | | "House Beautiful Magazine's Home Planner's Study Course: the First Postwar House." (1946, May). <i>House Beautiful Magazine</i> , v88, pt. 1, 82-83, 86-87. |
| 1947 | | <p>"A Good Way to Acquire a Home – Anno 1947." (1947, March). <i>House Beautiful Magazine</i>, v89, 100, 103, 104, 106, 107.</p> <p>"Industrialized Housing: The Bright New Hope of the Building Business." (1947, April). <i>House Beautiful Magazine</i>, v89, 106-109, 120, 121.</p> |
| 1948 | Pace Setter House | "A House to Set the Pace." (1948, February). <i>House Beautiful Magazine</i> , v90, 61, 62, 67-71. |
| 1949 | | "House Beautiful Magazine's Pace-setter House for 1949." (1949, November). <i>House Beautiful Magazine</i> , v91, 193, 204, 205, 210, 211. |
| 1950 | | "The American Style in a Pace-Setter House." (1950, June). <i>House Beautiful Magazine</i> , v92, 92, 93, 100, 101. |
| 1951 | | "Defining the American Way of Life Executed in the New American Style: House Beautiful Magazine's Pace-setter House for 1951." (1951, May). <i>House Beautiful Magazine</i> , v93, 135-137. |
| 1952 | | House Beautiful Magazine Presents the 1953 Pace Setter House. (1952, November). <i>House Beautiful Magazine</i> , v94, pt. 2, 199, 224-225. |
| 1953 | | "The Anatomy of a Pace Setter." (1953, November). <i>House Beautiful Magazine</i> , v95, 217, 235-237. |
| 1954 | | "A Walk Through a Good House." (1954, November). <i>House Beautiful Magazine</i> , v96 pt2, 208-211. |
| 1955 | | "Pace Setter house for 1955." (1955, February). <i>House Beautiful Magazine</i> , v97, 63, 71, 83. |

Figure 1 - 6 Feature Articles

2 Discussion

2.1 Family Structure and Economics

2.1.1 Trends

Three trends were used as a basis for interpreting Family Structure and Economics. The first two trends were the pursuit of social and economic security and the image of the ideal household. The third trend was consumerism, or the economic shift from a manufacturing-based economy to a service-based economy.

2.1.1.1 Pursuit of Social and Economic Security

The pursuit of social and economic security was a response to the previous conditions of the Depression as well as to the unpredictable years of World War II when jobs were not guaranteed and lives were unexpectedly lost. After the War, the pursuit of social security was reflected in family structure, career choices, and housing design of the era symbolizing the pursuit of security in many aspects of life. In a time when family life was often unpredictable and temporary war-related careers were ending, Americans sought greater security in their lives.

Home ownership was a product of the desire for security, according to Kenneth Jackson, who states home ownership symbolized security.¹ After World War II, owning a home, rather than renting living space or sharing a home with extended family, was seen as a strategy for achieving familial security. Home ownership embraced society's return to the nuclear family and its values. Markers of these values included marriage, an established home, and the desire to successfully raise children. According to Elaine Tyler May, home ownership fulfilled the desire for stability within the family and provided for the future.²

¹ Jackson, 1985, p. 50

² May, 1999, p. 51

2.1.1.2 Image of the Ideal Household

The image of the ideal household required a stable family life and a beautiful house in a desirable location. Marriage rates soared during and after World War II, and children soon followed. The home became the symbol of the place to nurture and rear children. Home environments were expected to be clean, attractive, and family-oriented. The popular definition of the American dream was the suburban home located safely away from the city with outdoor space for growing families. It demonstrated the owner's success.

2.1.1.3 Consumerism

Following World War II, there was a general shift from a manufacturing-based economy, which developed to provide goods and supplies during the War, to a service-based economy that met the needs and wants of postwar Americans. Postwar families entered a new era of economic abundance, and Americans across the country filled their acquired kitchens, bathrooms, and garages with the latest appliances, gadgets, and inventions, which years of depression and war had previously made impossible to acquire. Consumerism became a way of life.³

2.1.2 *House Beautiful* Designs

2.1.2.1 Pursuit of Social and Economic Security

Americans' pursuit of social and economic security can be seen in changes in house design presented in *House Beautiful* between 1935 and 1955. Upper middle class Americans felt secure in the 1920s. Homes of the 1920s were open in character because people felt safe in the world. Even after the feeling of security had disappeared with the advent of the Depression in 1929, *House Beautiful* continued to present similar house designs until well into the 1930s. A feeling of security is reflected in the exposed

³ Hoy, 1995, p. 164

character of the exterior walls of the house, which provide little interior security, and the close proximity of the house to the street, which offers little protection for the family. The open characteristics of house design indicate that residents felt safe in their neighborhoods and did not feel a need to build a house for the purpose of protection. These characteristics are reflected in *House Beautiful* designs.

Restricted by streets and neighboring houses, the feature design from 1936 (see Figure 2 -1) was compact. The character of the openings indicates the degree of security desired for the family. Windows were punched directly into living spaces and occasionally reached out into the semi-public realm: note the bay windows in the living room and dining room (see Figure 2 - 2). The windows provided sight lines into spaces used for family activities, and are located on all facades, or sides of the house. No side of the house is completely protected from the public. Additionally, the terrace is open to passers-by exposing the family to the public, while the service porch is tucked behind the garage and is the most secure entrance to the house. These conditions are typical of designs from the late 1930s in *House Beautiful*, although not the practice of most Americans. The open character of house design is reminiscent of the inherent safety felt by Americans in their neighborhoods prior to the Depression.

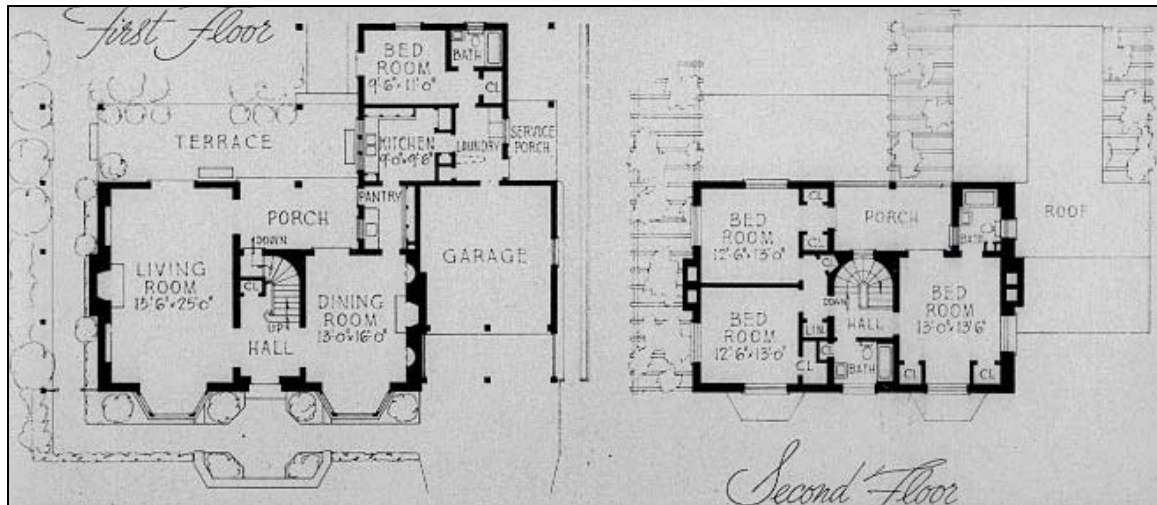


Figure 2 - 1 "First Prize for Houses Eight Rooms and Under." (1936, January). *House Beautiful Magazine*, v78, 28.

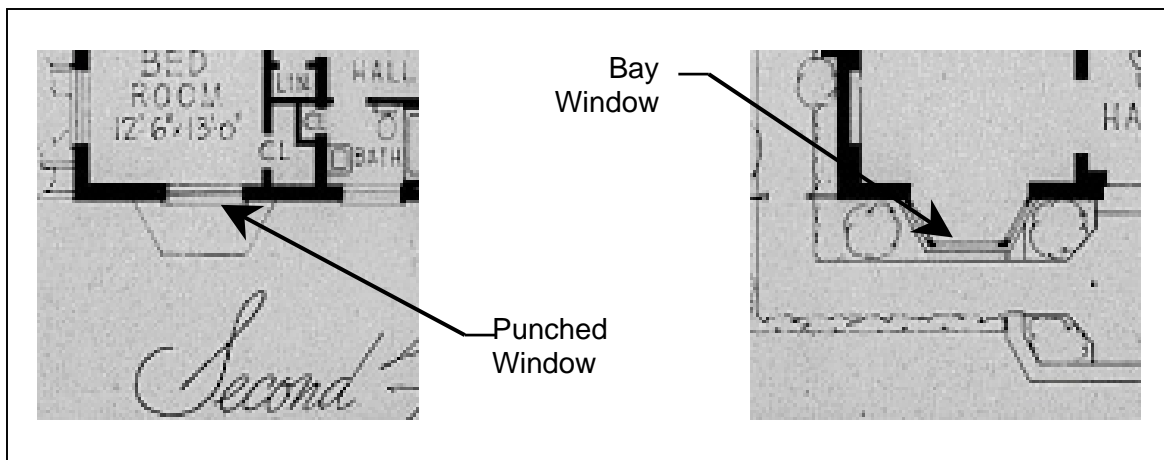


Figure 2 - 2 1936 Window Openings

By the mid 1940s to the early 1950s, after World War II, house design took on a protective character. This change in character, a result of the pursuit of social and economic security, is reflected in *House Beautiful* designs. The ranch style house became popular. In *Crabgrass Frontier: the Suburbanization of the United States*, Kenneth Jackson describes postwar housing as symbolizing stability and permanence,⁴ which is most effectively portrayed in the ranch style house. According to Elaine Tyler

⁴ Jackson, 1985, p. 50

May in her book *Homeward Bound: American Families in the Cold War Era*, the ranch house “offered a sense of security as well as privatized abundance.”⁵ *House Beautiful* did not feature the stereotypical three bedroom, one bath ranch of post-war suburbia. Feature designs in the late 1940s and early 1950s followed a trend toward introverted, secure design that demonstrated characteristics described by Elaine Tyler May and Kenneth Jackson.

The ranch style Pace Setter house presented in 1948 (see Figure 2-3) was set on a large suburban or country lot. The far-reaching, enveloping nature of the ranch style created a secure, introverted house that contrasted with the exposed designs of the late 1930s and early 1940s. The enclosed layout created a protected inner courtyard (see Figure 2-3, detail ❷) to be used by the family. The pool and the lawn (see Figure 2-3, detail ❸ and ❶) provided buffer spaces between the street and the house, further securing the inner courtyard. Deep roof overhangs provide visual security to the interior from passersby and no walls are immediately adjacent to the street. The characteristics shown in the 1948 example are typical of housing presented in *House Beautiful* in the late 1940s and early 1950s.

⁵ May, 1999, p. 154

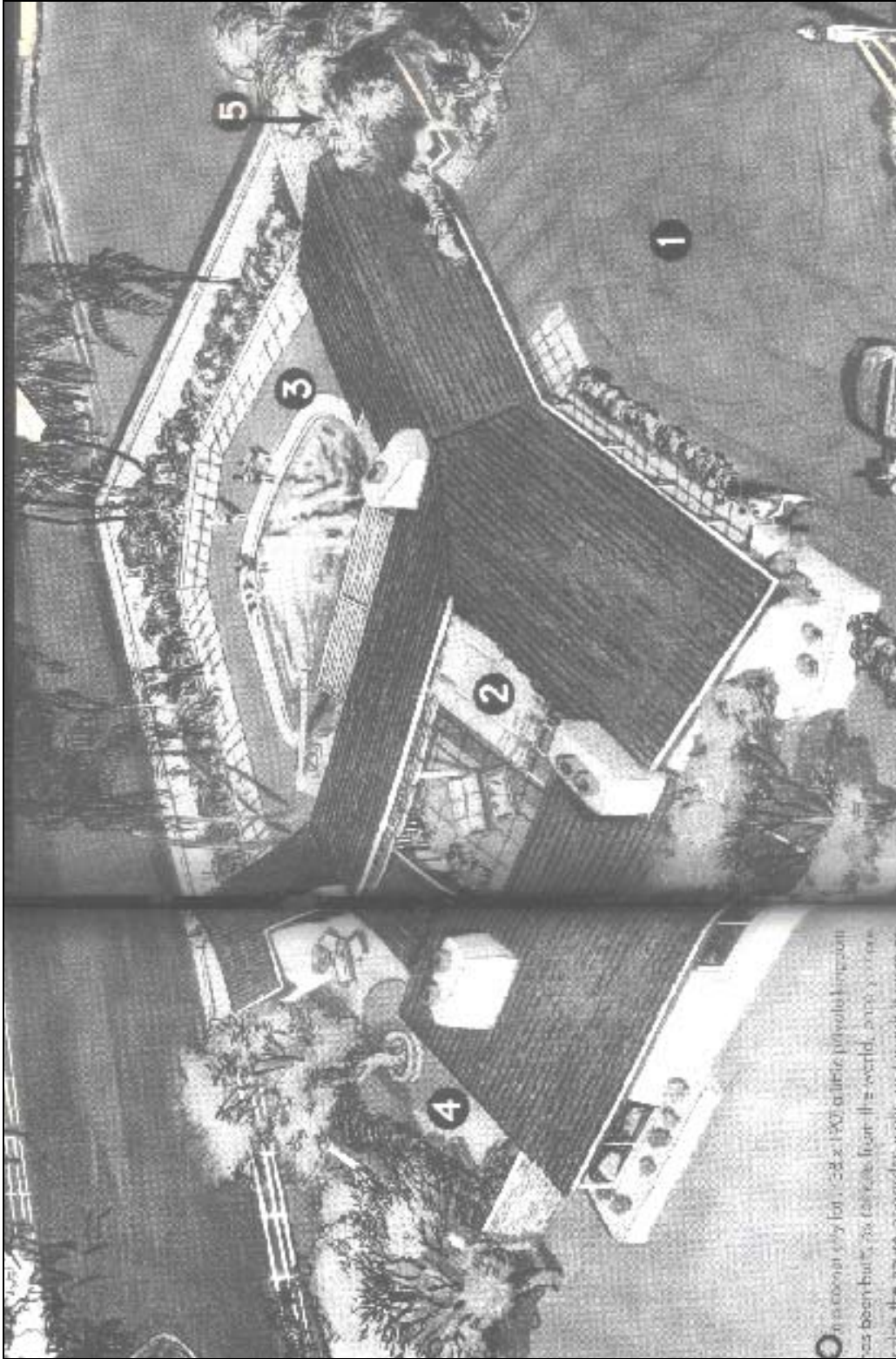


Figure 2 - 3 "A House to Set the Pace." (1948, February). *House Beautiful Magazine*, v90, 68, 69.

Home ownership was used to achieve economic security. In the late 1930s and early 1940s, *House Beautiful* did not address home ownership as a trend in house design. By the mid 1940s, *House Beautiful* responds to the trend by advocating home ownership.

While the desire for social and economic security, the image of the ideal household, and a consumerist lifestyle were strong, achieving these desires was often difficult. The combined affects of depression in the 1930s and war in the early 1940s resulted in few housing starts.⁶ Thus, according to Kenneth Jackson, “there were virtually no homes for sale or apartments for rent at war’s end.”⁷ A variety of strategies were used to create housing for postwar families. One result of this variety was a rapidly expanding suburban housing stock.

Home ownership within cities was seen as undesirable for the middle-class. Because of the high cost of housing, the threat of crime, and the lack of space, couples with young children looked to suburbia to find affordable, safe, and spacious homes. Suellen Hoy states “well-constructed, inexpensive suburban housing with modern conveniences attracted young people who wanted to raise their children outside crowded and unsafe city neighborhoods.”⁸

In addition to providing inexpensive houses, suburban home ownership also encouraged family security and fulfilled the needs of the nuclear family with one of its key features, the lawn. It provided a clean, safe outdoor space for children to play and for families to interact. Although not a new idea, the lawn gained importance in postwar house design. Kenneth Jackson states “...lawns provided a presumably ideal place to

⁶ Jackson, 1985, p. 232

⁷ Ibid

⁸ Hoy, 1995, p. 168

nurture children.”⁹ The lawn, a house feature that was not available in the city, added to the popularity of owning a home in the suburbs.

In 1947, *House Beautiful* presented phased construction as a method to enable a returning veteran to easily become a homeowner. In her book *Chasing Dirt: The American Pursuit of Cleanliness*, Suellen Hoy states, “Owning a home represented, above all else, the quintessential American dream.”¹⁰ According to *House Beautiful*, home-ownership, and thus security, were within reach of every American – if they adhered to the magazine’s suggestion that they build in phases. The phases of construction were concurrent with the development of the post-war nuclear family. For example, a small starter home and garage, just large enough for a newly married couple, was the first phase in home ownership. In March 1947, *House Beautiful* described the development of a starter home with a combined living/dining/sleeping area, a kitchen, and a bathroom. The house was constructed at the northeast corner of a hypothetical lot (see Figure 2-4). The garage shared the west wall of the starter home. Although essentially a one room apartment, the starter home fulfilled the needs of a couple in the first phase of establishing a family.

⁹ Jackson, 1985, p. 59

¹⁰ Hoy, 1995, p. 167

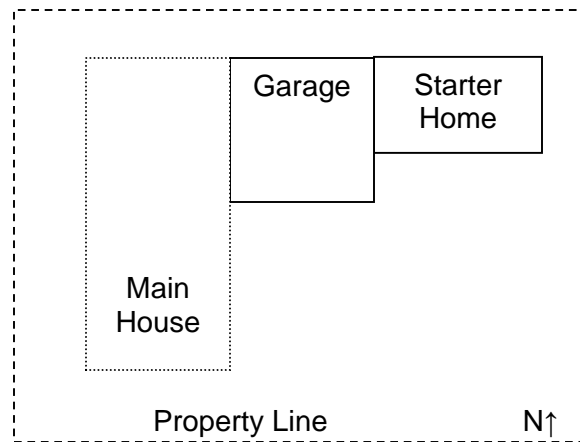


Figure 2 - 4 1947 Site Diagram

With appropriate planning, the owners could later construct the main house along the west edge of the property to accommodate their growing family. When construction was complete, the former residence would become the guesthouse. The garage, built in the first phase and adjacent to both the guesthouse and the main house, was conveniently located for all construction phases.

The site of the 1947 design (see Figure 2-5) indicated the suburban location of the house. The large lawn (see detail ❶ in Figure 2-5) provided the secure outdoor space required for raising children, which was not readily available to city dwellers. In addition, the suburban house presented in 1947 included characteristics of the ranch style house, which symbolized security in its enveloping nature and secure outdoor spaces. By presenting a strategy for home ownership attainable to anyone, *House Beautiful* recognized American's pursuit of security and the desire for nuclear family values.

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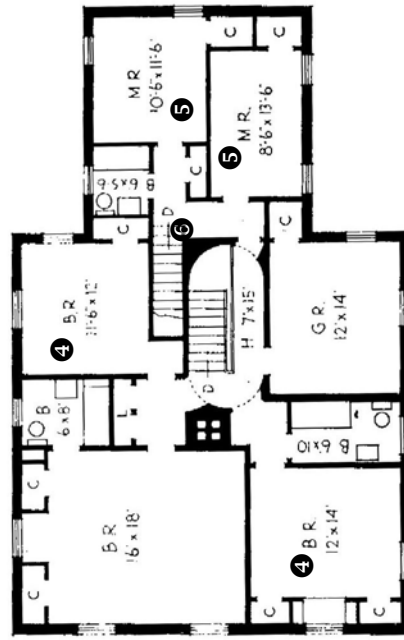
**A GOOD WAY
TO ACQUIRE A HOME
—ANNO 1947**

25

2.1.2.2 Image of the Ideal Household

House designs in the late 1930s and early 1940s communicated an ideal household image, or the exterior impression that a family makes to its peers, using formal layouts focused on entertaining guests. Prior to World War II, servants' quarters that marked an established household with economic security prior. The *House Beautiful* Small House Competition design for 1937 (see Figure 2-6) was made up of small, enclosed spaces designed for specific uses, (e.g., hall (see detail ❶ in Figure 2-6), living room (see detail ❷ in Figure 2-6), dining room (see detail ❸ in Figure 2-6)). Two upstairs maids' bedrooms (see detail ❹ in Figure 2-6) connect with a lower level kitchen by a separate stairway (see detail ❺ in Figure 2-6). The only spaces for children were the upstairs bedrooms (see detail ❻ in Figure 2-6) far removed from formal adult entertaining. Encouraging interaction among family members was not a priority in design. This award winning design focuses on the house as an entertaining venue rather than an environment for child rearing. The outdoor spaces, the garden (see detail ❼ in Figure 2-6) and the lanai (see detail ❸ in Figure 2-6), are designed for entertaining, not for family recreation and interaction.

First Floor



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By the late 1940s and early 1950s, the image of the ideal household in *House Beautiful* emphasized family interaction rather than formal entertaining. In 1954 (see Figure 2-7), family interaction was encouraged through open, adjacent living spaces, such as the dining room (see detail ❶ in Figure 2-7) and living room (see detail ❷ in Figure 2-7), and the kitchen (see detail ❸ in Figure 2-7) and family room (see detail ❹ in Figure 2-7). In addition, specific spaces were dedicated to children's activities, such as the play yard (see detail ❺ in Figure 2-7) and family room (see detail ❹ in Figure 2-7), indicating that space for nurturing children was a key factor in house design in the 1950s. While servant spaces (see detail ❻ in Figure 2-7) were still included in the design, they were not integrated into the main house as in earlier designs. Now they were located adjacent to the carport. The ideal household image presented in *House Beautiful* in the early 1950s was a home that was the domain of the family and provided family-oriented living spaces.

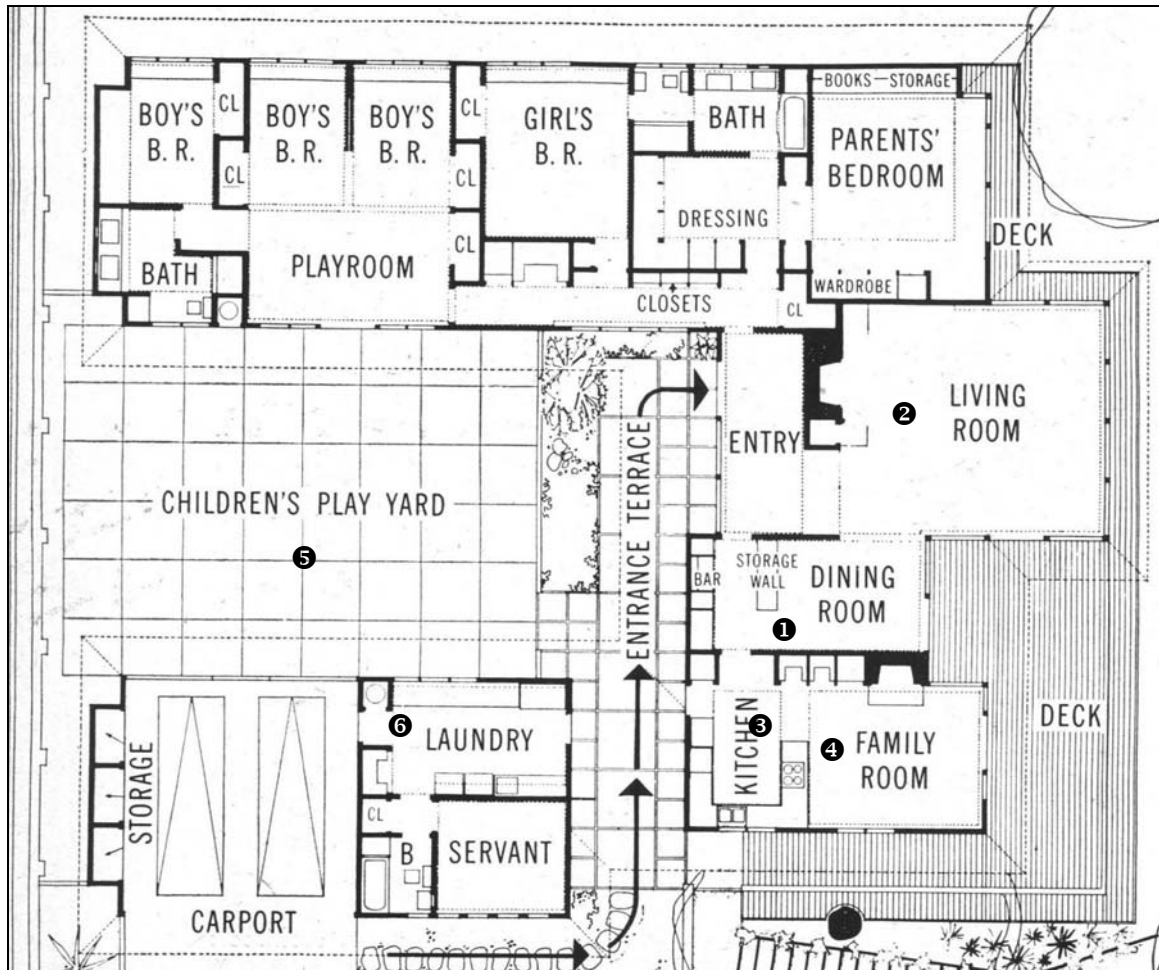


Figure 2 - 7 "A Walk Through a Good House." (1954, November). *House Beautiful Magazine*, v96 pt2, 208.

It was nearly as important to give the appearance of the ideal household as it was to live in the ideal household. This message of the ideal household was often communicated through exterior space design. To ensure that readers understood *House Beautiful's* position on the characteristics of the ideal house, articles like *Here is the Perfect Backyard – Take it as your Goal* (see Figure 2-8) were written. The characteristics of the ideal house included play spaces for children that were adjacent to leisure spaces for adults; an arrangement that encouraged family interaction. Fences and hedges enclosing the lot created a secure space, and the kitchen garden and vegetable garden suggested permanence and home ownership. In order to appeal to an

expanded audience with varying needs and finances, the magazine qualified its message saying “we don’t say the quantities of each thing are right for you.”¹¹ Thus, home owners could work toward achieving the ideal household image presented in *House Beautiful*.

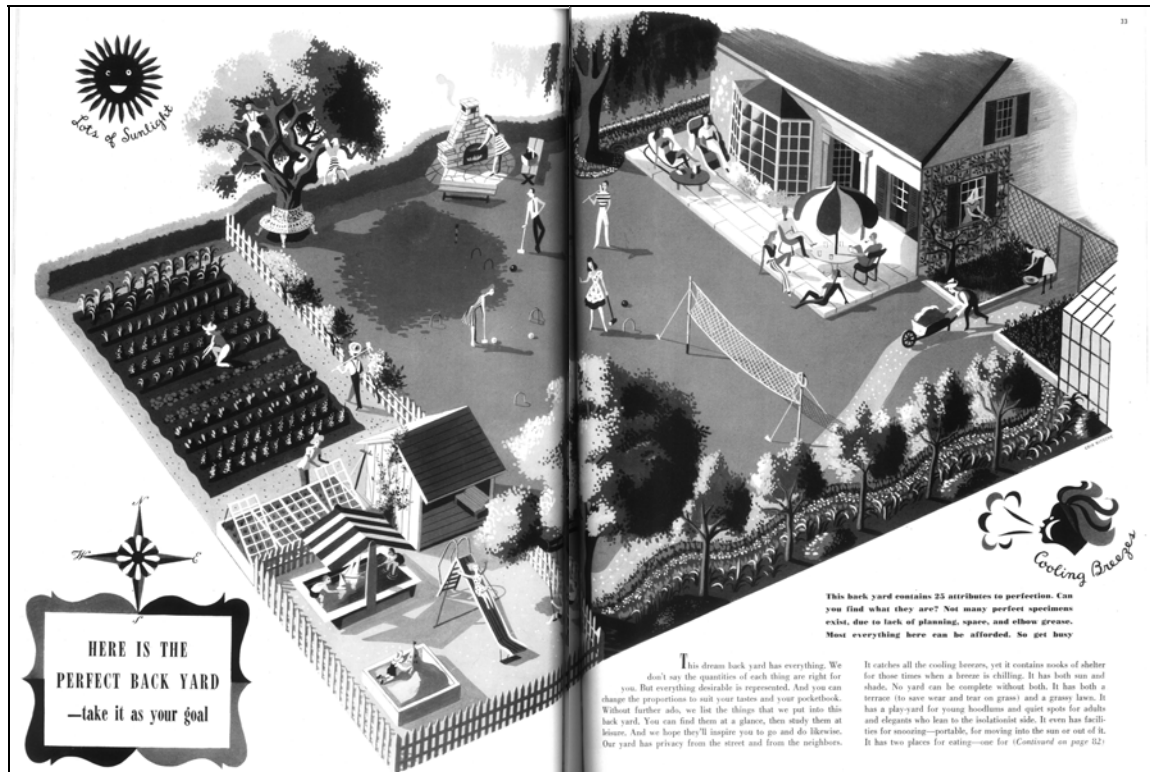


Figure 2 - 8 “Here is the Perfect Back Yard – Take it as Your Goal.” (1943, June). *House Beautiful Magazine*, v85, 32-33.

2.1.2.3 Consumerism

Consumerism as a trend can be seen in changes in house design shown in *House Beautiful* between 1935 and 1955. In the late 1930s and early 1940s, consumerism was not important and *House Beautiful* designs rarely included amenities that were not at least partly integrated with house construction. For example, the feature design in 1935 (see Figure 2-9) indicated the location of the kitchen (see detail ❶ in

¹¹ “Here is the Perfect Back Yard – Take it as Your Goal.” (1943, June). *House Beautiful Magazine*, v85, 33.

Figure 2-9), but did not specifically identify appliances. Similarly, the living room (see detail ② in Figure 2-9) was identified as a space, but did not include references to specific uses, such as watching television or listening to a radio.

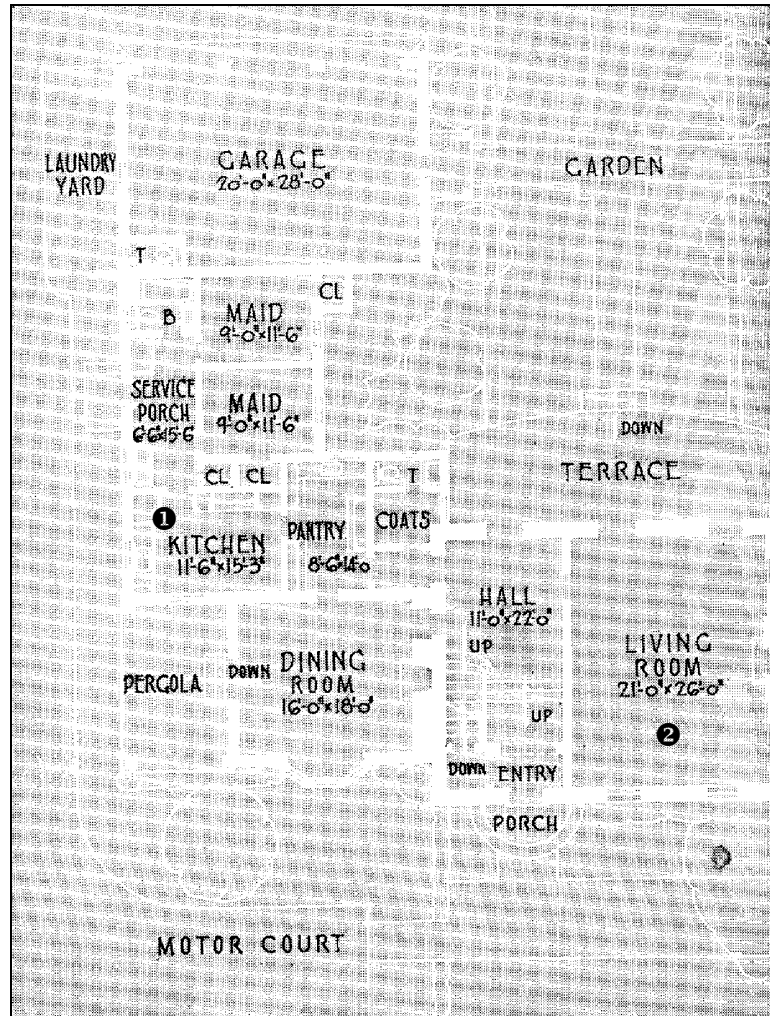


Figure 2 - 9 "Warm Shadows in Stone and Wood: Honorable Mention Winner in Our Small House Competition." (1935, February). *House Beautiful Magazine*, v77, 38.

In contrast with earlier *House Beautiful* designs, postwar house designs embraced consumerism. Outfitting newly acquired homes with the latest accessories and appliances was a way to portray the specific characteristics of an ideal household, as well as to reassure families of the security of the post-war economy. According to Suellen Hoy, "it was not until the postwar years (1946-60) that 'middle-class' men and

women could afford enough amenities and conveniences to live up to their aspirations and gain a piece of the Good Life.”¹² Further, Elaine Tyler May describes post war housing as a “consumer-oriented dream house.”¹³ *House Beautiful* presents consumerism as an important factor in its feature plans providing for every activity, necessary or not.

The feature *House Beautiful* design in 1946 (see Figure 2-10) highlighted new uses, such as an all-purpose room (see detail ❶ in Figure 2-10) and a hobby room (see detail ❷ in Figure 2-10), which included a workbench and a tool storage area as accessories. The air conditioning room (see detail ❸ in Figure 2-10) provided space for the newest developments in climate control devices. In addition to new spaces, which would eventually be filled with consumer purchases, the kitchen (see detail ❹ in Figure 2-10) and living room (see detail ❺ in Figure 2-10) reflected consumer desires. The kitchen included a variety of the latest appliances: a garbage disposal, a dishwasher, separate frozen foods storage and vegetable drawers, a clothes washer, and a clothes drier. Similarly, expectation of additional acquisitions is implied by a living room that clearly provides space for a radio and television.

¹² Hoy, 1995, p. 163

¹³ May, 1999, p. 143

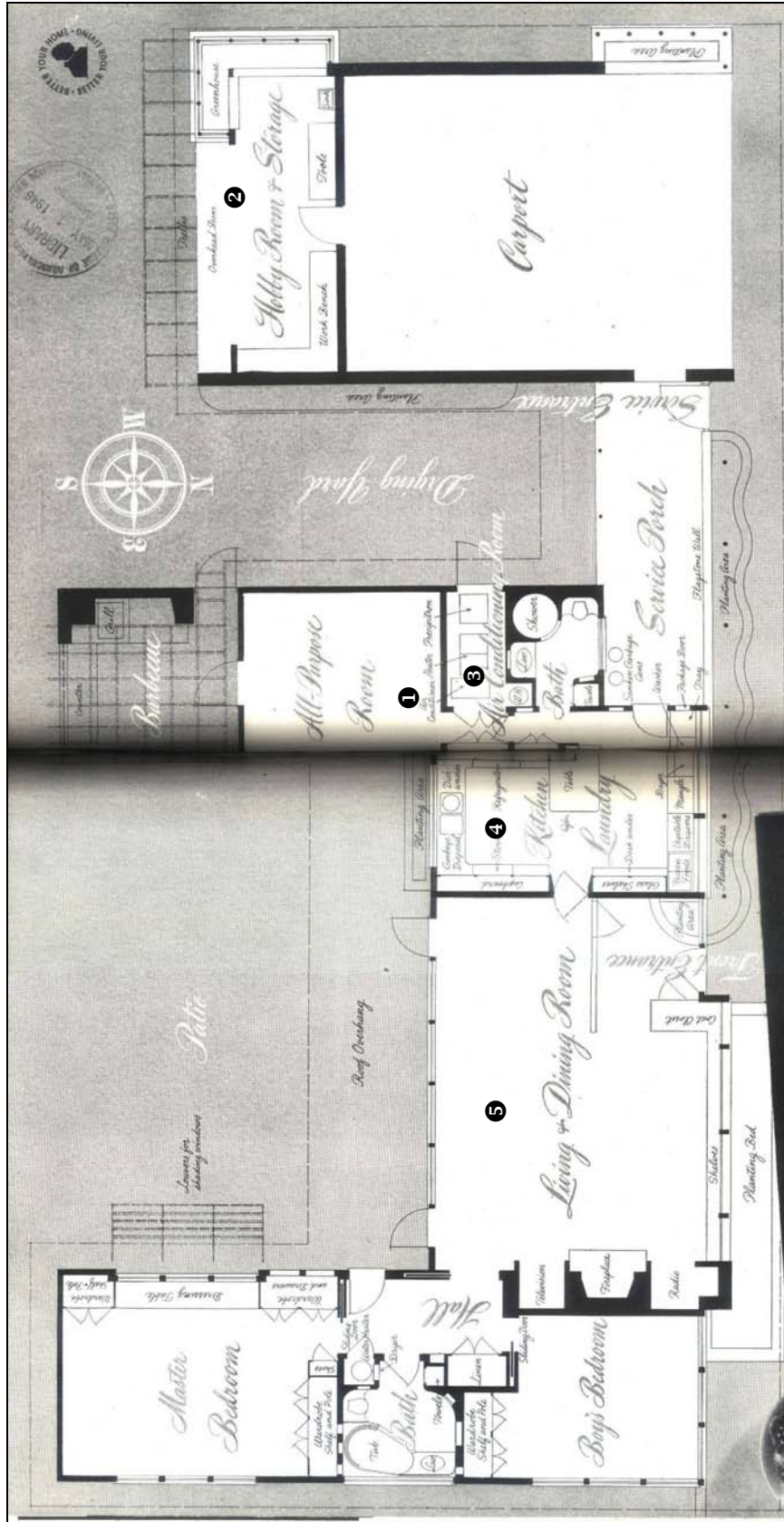


Figure 2 - 10 "House Beautiful Magazine's Home Planner's Study Course: the First Postwar House." (1946, May). *House Beautiful Magazine*, v88, pt. 1, 86-87.

2.2 Technology

2.2.1 Trends

Technological trends and innovations cover three categories: entertainment technologies, cooling technologies, and technological devices resulting in increased household efficiency.

2.2.1.1 Entertainment Technologies

Emerging entertainment technologies, such as Television, influenced the American lifestyle during the 1930s, 1940s, and 1950s. They contributed to the tendency to stay home rather than go out. This trend is consistent with the postwar desire for stable, family-oriented households. Television became a popular form of indoor entertainment and replaced many social activities outside the house.

2.2.1.2 Cooling Technologies

Grueling summer temperatures have long inspired creative cooling methods. Passive cooling techniques used trees for shade and created cross ventilation using window and door placement to effectively cool their building. Early settlers built dugout homes, whose nearly impermeable soil insulation allowed them to stay cool in the summer and warm in the winter. Sod homes, a later variation of the dugout, provided similar benefits. The two techniques were often combined to create hybrid homes that were insulated by soil. Stone was another common building material that insulated structures and helped maintain cool nighttime temperatures following hot summer days.

With the development of balloon-framing techniques and an expanding railroad, the use of native materials in construction was no longer required. Homebuilders began using cheap lumber to quickly and affordably construct porches and outbuildings to help keep their buildings cool. Large porches were used to shade windows and doors and, in the early twentieth century, sleeping porches provided well-ventilated sleeping areas.

Tall ceilings, attics, and transom windows maximized the cooling powers of windows and porches by providing spaces for hot air to escape the main living areas. Floor vents carried the hot air from the ceilings of one floor to the next story, then on to the attic. Transom windows allowed hot air to escape interior rooms and flow through hallways. Knowledgeable builders used these techniques to create an effective, non-mechanical cross-ventilation system.

The porch provided a comfortable living environment by taking advantage of breezes. It was often the most comfortable part of the house in hot summer months. The coolness provided by the porch drew the inhabitants outside. As the most comfortable summer space in the house, it was only natural that socializing moved to this space and the porch became the summer parlor. In addition to entertaining guests, family members sat on the porch and watched their neighborhoods – a form of entertainment that did not require them to leave the house.

Later, attic fans enhanced the designed cooling systems, drawing warm air into the uninhabited space and forcing it outside. Attic fans were invented in the late nineteenth century but were not available to the average homeowner until the early twentieth century. Mechanical air conditioning was invented in 1902, but was not common in homes until the mid twentieth century. In the 1950s, builders began moving away from the design-based approach and instead began to rely on mechanical systems that employed bulky ductwork and noisy fans. Air conditioning in the home became widespread, and new cooling technologies reduced indoor air temperature as much as twenty degrees during the summer months. As designers relied more heavily on mechanical cooling systems, many design-based cooling techniques were lost or forgotten. Buildings became more and more fossil fuel dependent as cooling technology supplanted passive cooling techniques.

2.2.1.3 Increased Efficiency

The ideal household image required a well-managed and efficient household. Technological developments increased efficiency throughout the household, but the trend was most apparent in the kitchen. Dishwashers, garbage disposals, and food storage devices were the norm in postwar houses.

2.2.2 *House Beautiful* Designs

2.2.2.1 Entertainment Technologies

Design responses to changes in entertainment technology were most evident in the design of entertainment areas. Purchases of new entertainment technologies increased. According to Kenneth Jackson “the postwar years brought unprecedented prosperity in the United States as color televisions, stereo systems...”¹⁴ Changes in entertainment technology influenced the layout of interior spaces and their relationship to exterior spaces. The widespread use of television contributed to the conversion from extroverted to introverted residences.

In the late 1930s and early 1940s, household entertainment focused on socializing with family members, and occasionally with invited guests. *House Beautiful* designs illustrate the trend of socialization as entertainment through the design of gathering spaces. In *House Beautiful*’s 1940 design (see Figure 2-11), the family dined on the terrace (see detail ❶ in Figure 2-11), gathered in the living room (see detail ❷ in Figure 2-11), and read, wrote and reflected in the library (see detail ❸ in Figure 2-11). The spaces were clearly defined. For example, the living room was located on the middle level, so it was separated from other entertainment functions. The dining terrace became a gathering space at meal times and it was adjacent to the kitchen to be easily

¹⁴ Jackson, p. 246

¹⁵ Ibid

served. The space was easily used by family or guests because it was clearly accessible from the guest parking and arbor. The library provided entertainment of a more reflective nature, such as reading. The library has no direct exterior connection, so it is a space used by family or specific guests, rather than large crowds.

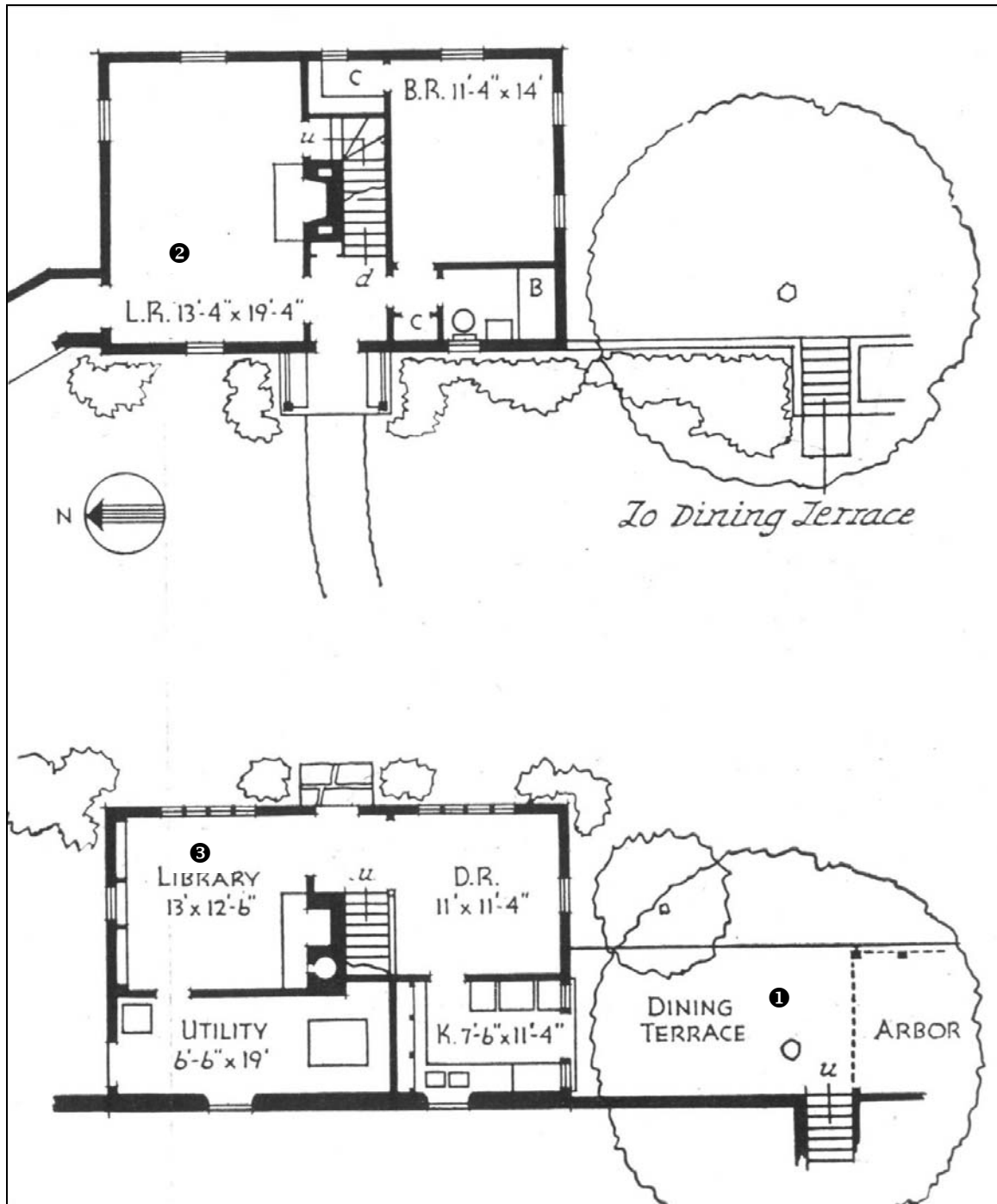


Figure 2 - 11 "House Beautiful Magazine's 12th Annual Small House Competition: First Prize." (1940, January). *House Beautiful Magazine*, v82, 17.

By the mid 1940s, the living room was a radio and television entertainment area. Combining uses that were separated in earlier designs, *House Beautiful's* 1946 design (see Figure 2-12) featured a Living and Dining room combination adjacent to the entrance and to the kitchen. Spaces for the television (see detail ❶ in Figure 2-12) and radio (see detail ❷ in Figure 2-12) flanked the fireplace indicating that entertainment technologies were a standard element of entertainment spaces in the mid 1940s.

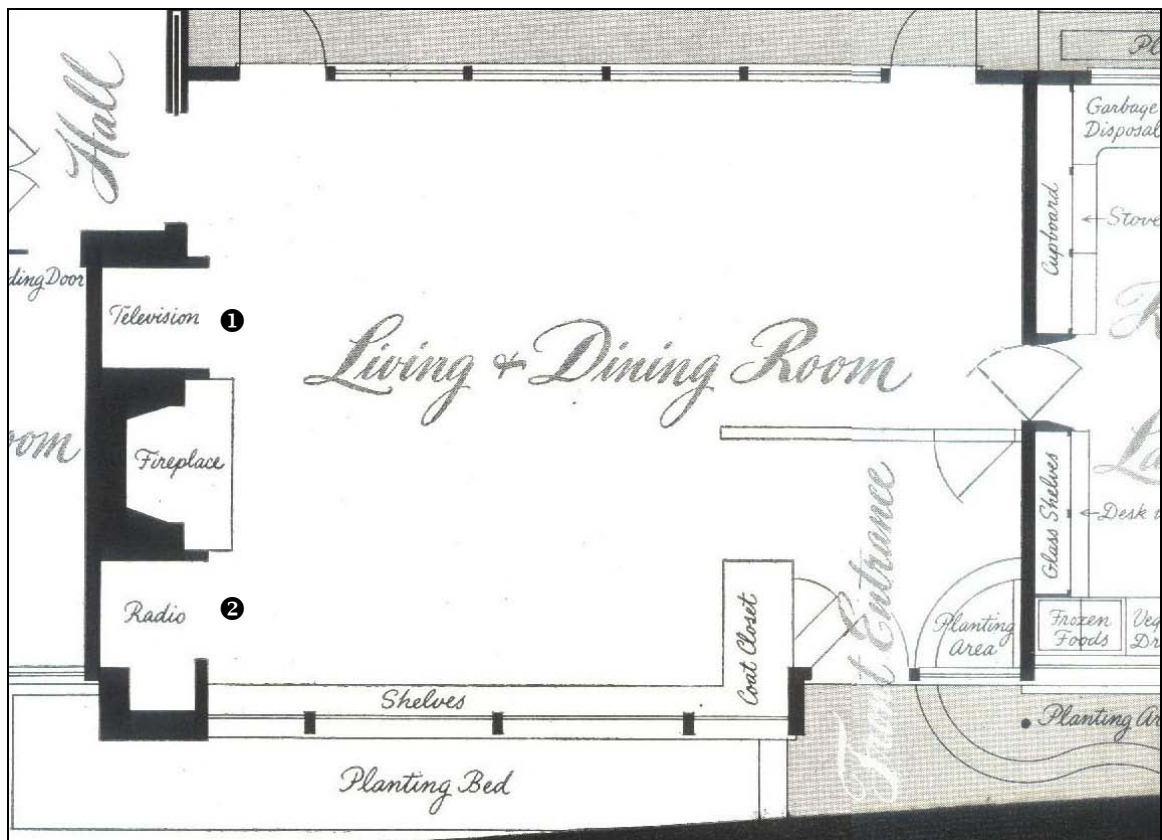


Figure 2 - 12 "House Beautiful Magazine's Home Planner's Study Course: the First Postwar House." (1946, May). *House Beautiful Magazine*, v88, pt. 1, 86.

The popularity of the television for entertainment was high in the late 1940s and early 1950s; the television had acquired its own space instead of simply a corner in the living room. *House Beautiful's* 1953 design (see Figure 2-13) included a TV/guest room (see detail ❶ in Figure 2-13) separated from, but adjacent to the living room (see detail ❷ in Figure 2-13). This separation of spaces indicates that the use of the television

became frequent enough to disturb other activities. Thus, it was moved to an adjacent location encouraging the development of the TV room.

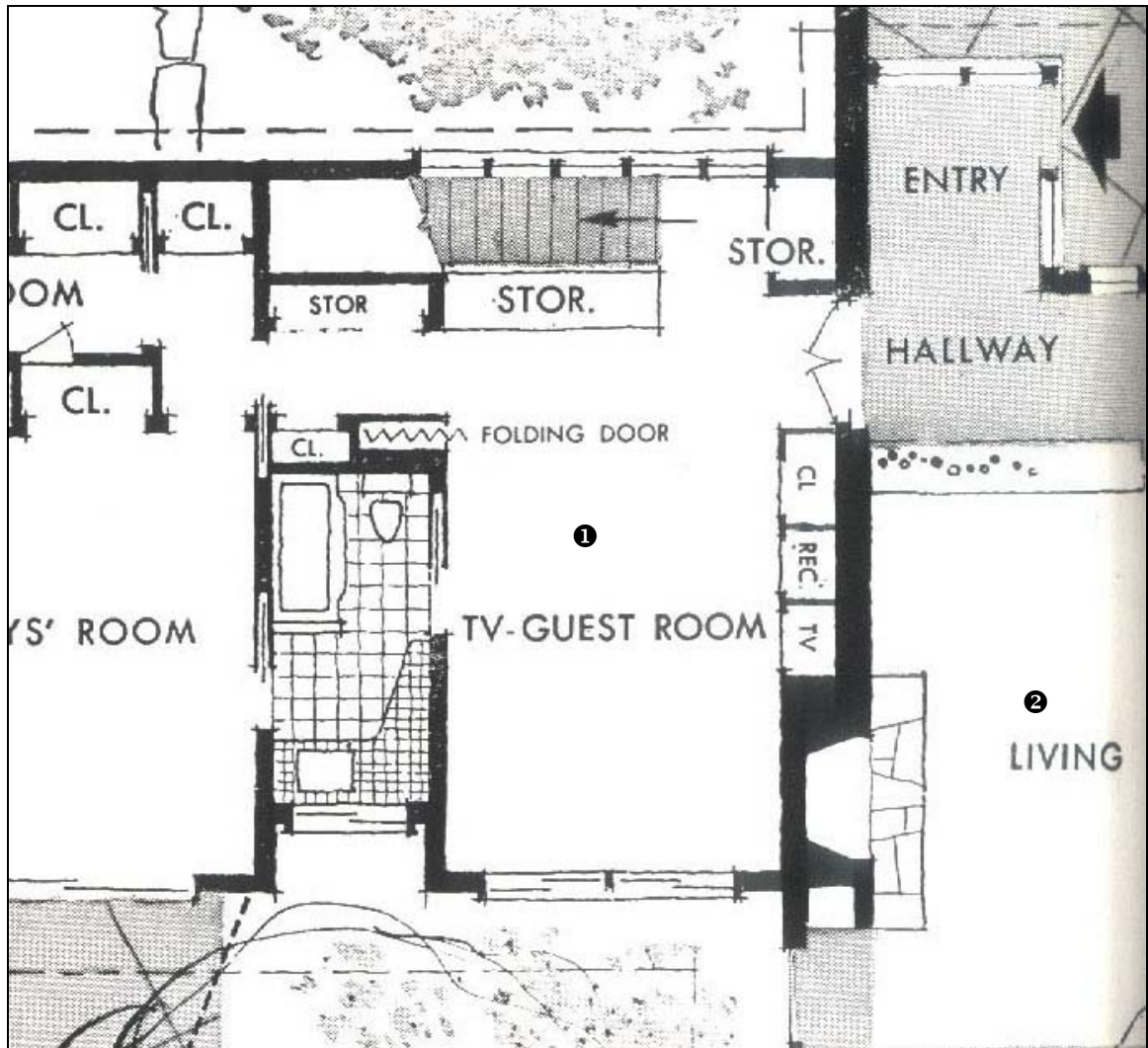


Figure 2 - 13 "House Beautiful Magazine Presents the 1953 Pace Setter House." (1952, November). *House Beautiful Magazine*, v94, pt. 2, 199, 224.

2.2.2.2 Cooling Technologies

Before mechanical cooling, residents sought out the coolest area of the house, often the shaded front porch, a habit that provided opportunities to socialize with friends and neighbors in the community. The development of mechanical air-conditioning reversed this trend and encouraged "withdrawal into self-pursuit and privatism"¹⁶

¹⁶ Jackson, p. 280-281

described by Kenneth Jackson. Throughout the late 1930s, 1940s and early 1950s, comfort devices were an integral part of home construction and influenced the social functions of spaces.

In the late 1930s and early 1940s, the porch was a standard element in house design. *House Beautiful's* 1936 prize winner (see Figure 2-14) included two porches, one on the first floor adjacent to the dining room and living room (see detail ❶ in Figure 2-14), and one on the second floor adjacent to two bedrooms (see detail ❷ in Figure 2-14). These two spaces provided comfortable, cool environments for all uses including gathering, dining, and sleeping.

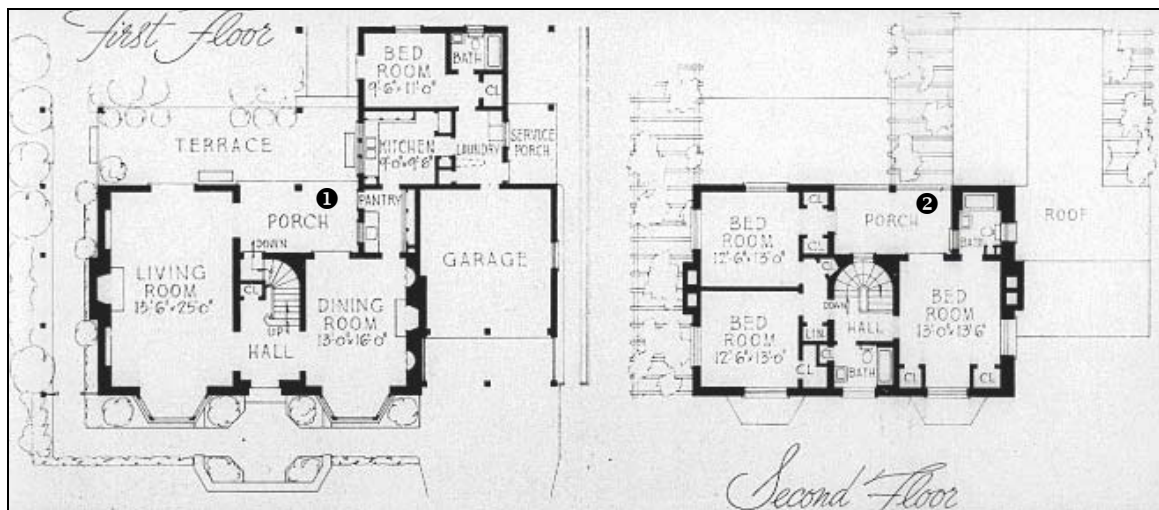


Figure 2 - 14 "First Prize for Houses for Houses Eight Rooms and Under." (1936, January). *House Beautiful Magazine*, v78, 28.

In contrast, *House Beautiful's* 1946 example (see Figure 2-15) did not include a typical porch. Instead, it included an Air-Conditioning Room (see detail ❶ in Figure 2-15). The equipment housed in this room made the entire house comfortable and usable at any time. Although the design did not take advantage of cool porches, some design elements were used to provide comfort. Louvers shaded the west windows of the master bedroom (see detail ❷ in Figure 2-15) and a large roof overhang shaded the glass wall of the living and dining room (see detail ❸ in Figure 2-15).

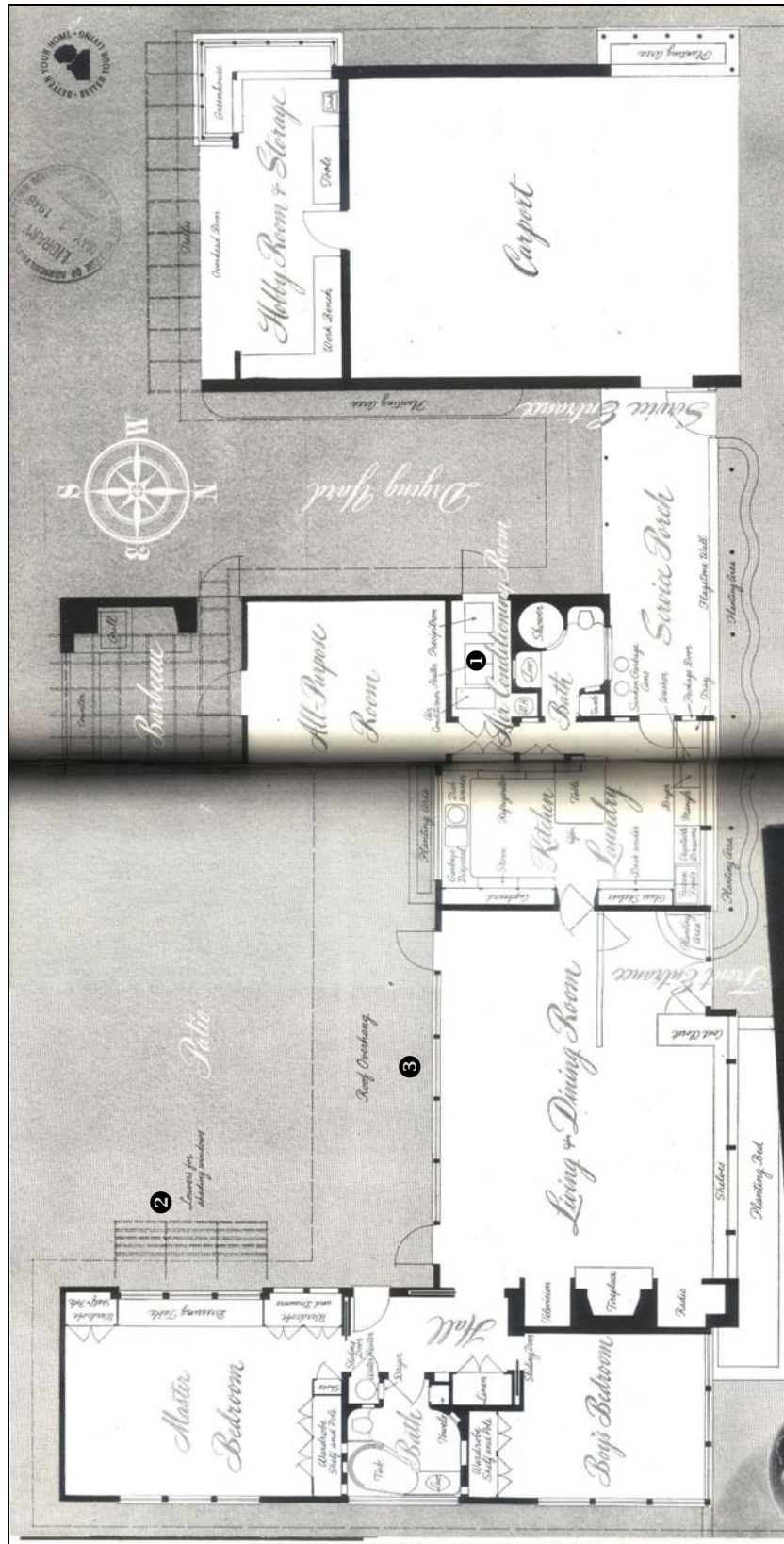


Figure 2 - 15 "House Beautiful Magazine's Home Planner's Study Course: the First Postwar House." (1946, May). House Beautiful Magazine, v88, pt. 1, 86-87.

By the 1950s, design-based cooling was once again part of *House Beautiful's* presentation. Rather than providing a porch for the worst conditions or attempting to cool the air in an entire house, *House Beautiful* suggested a design that planned for several conditions. The 1955 Pace Setter (see Figure 2-16) featured a variety of outdoor spaces “so whatever is wrong with the weather...you can always go to the other side of the house and find different conditions.”¹⁷ The courtyard (see detail ❶ in Figure 2-16) is enclosed on all sides to provide protection in bad weather, as is the walled garden (see detail ❷ in Figure 2-16). The porch (see detail ❸ in Figure 2-16) and dining terrace (see detail ❹ in Figure 2-16) are protected with overhead canopies for intermediate weather. The terrace (see detail ❺ in Figure 2-16) has minimal protection in the form of a few trees and vegetation and can be used in good weather.

¹⁷ *House Beautiful*, February 1955, p. 83

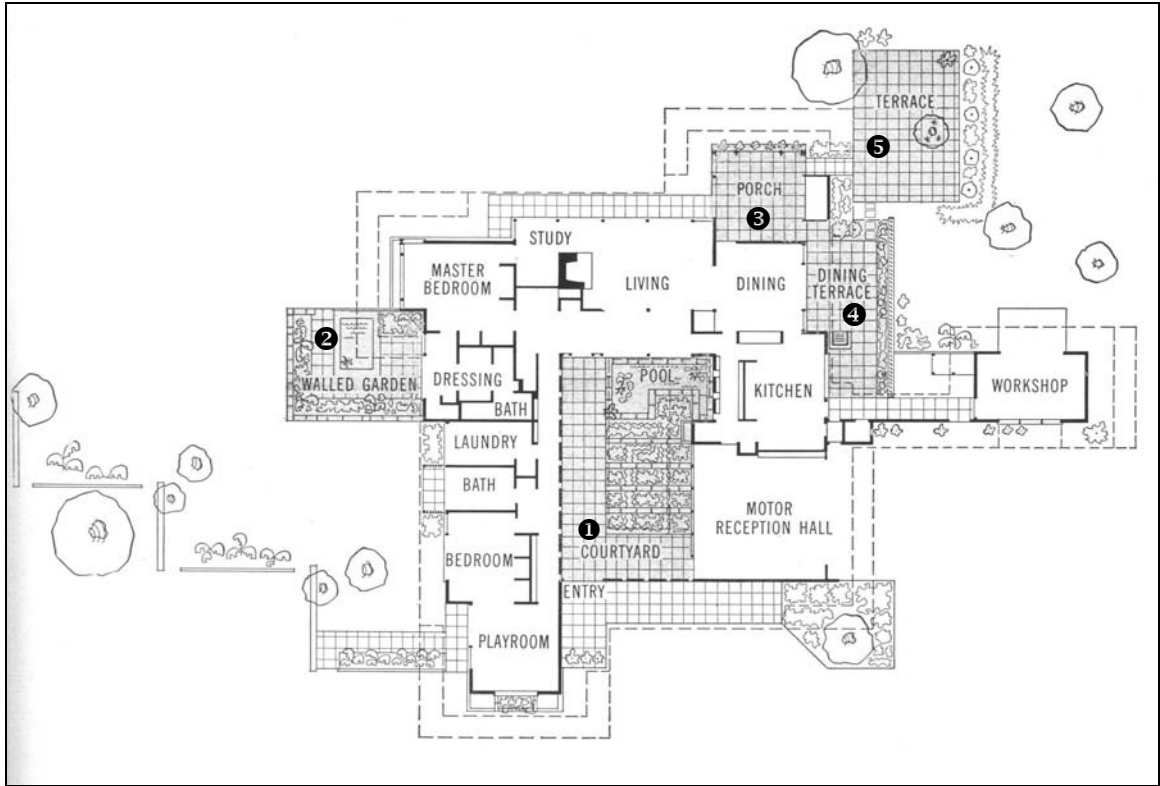


Figure 2 - 16 "Pace Setter House for 1955." (1955, February). *House Beautiful Magazine*, v97 pt1, 83.

2.2.2.3 Increased Efficiency

The trend toward increased efficiency during and following World War II can be tracked in *House Beautiful* kitchen designs. Plans in the late 1930s lacked detail. For example, in the 1938 design (see Figure 2-17), the location of the kitchen (see detail ❶ in Figure 2-17), pantry (see detail ❷ in Figure 2-17), and laundry area (see detail ❸ in Figure 2-17) was indicated, but the plan lacked a detailed description of what was contained within the spaces. Distinct uses were recognized, but the way the spaces were organized was left to the residents. This indicates that kitchen efficiency in the late 1930s was not a high priority.

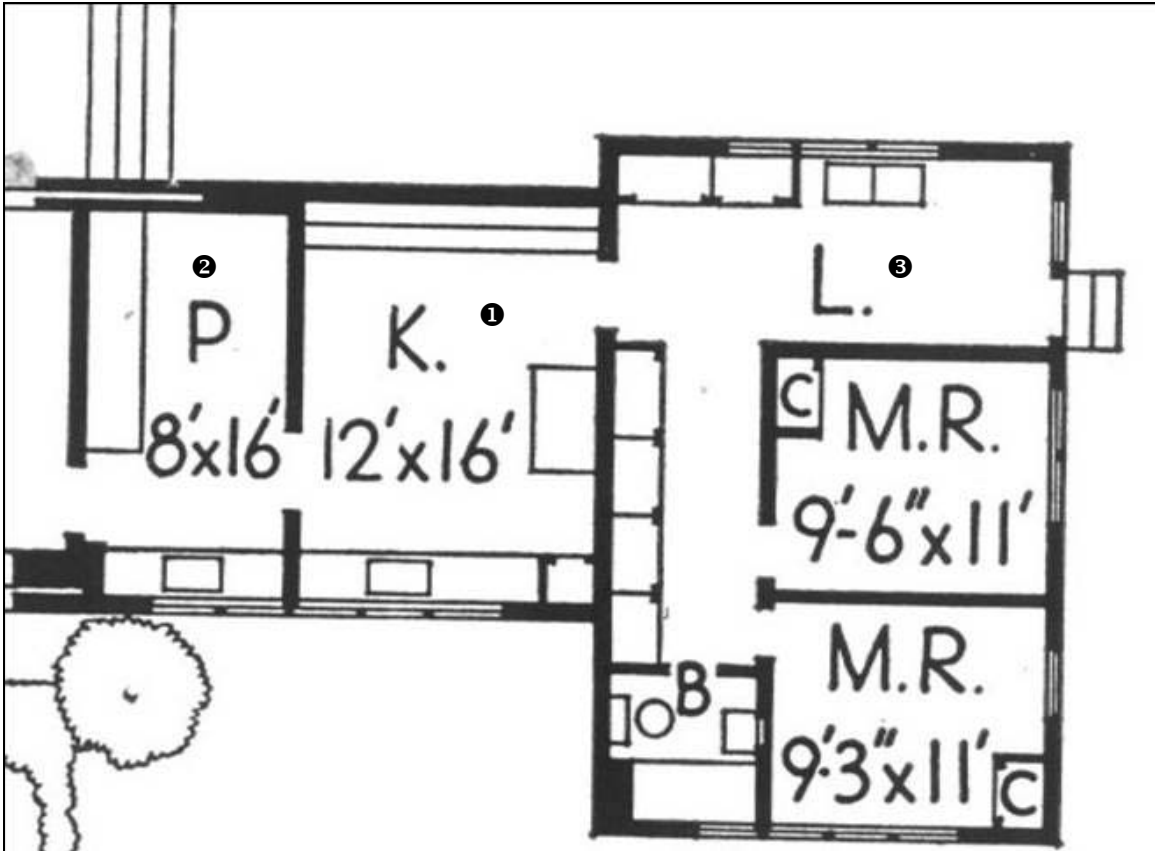


Figure 2 - 17 "First Prize: West." (1938, January). *House Beautiful Magazine*, v80, 17.

In contrast, designs from the mid 1940s are highly detailed and the individual spaces have been incorporated into one large space that included all uses. By 1946 (see Figure 2 -18), the kitchen, laundry, and food storage were combined into one highly efficient space including all of the most recent appliances and food storage devices. The designs leave little flexibility, suggesting that this particular design was thought to be the most efficient kitchen possible. The organized kitchen is consistent with Suellen Hoy's claim that with technological developments, the post World War II home became highly efficient.¹⁸

¹⁸ Hoy, p. 166

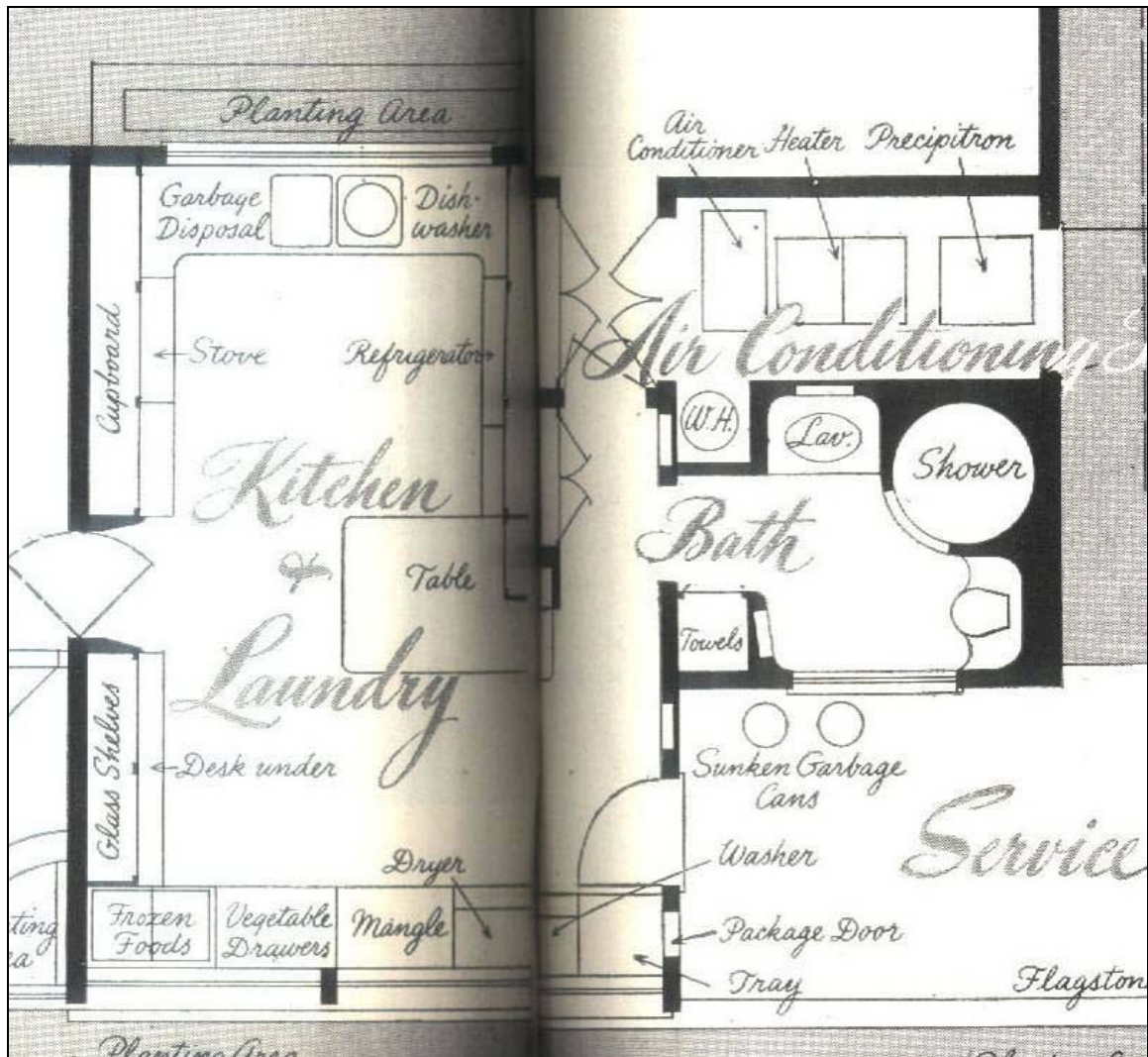


Figure 2 - 18 "House Beautiful Magazine's Home Planner's Study Course: the First Postwar House." (1946, May). *House Beautiful Magazine*, v88, pt. 1, 86.

By the early 1950s, activities regained their individual spaces as in the late 1930s, but the detailed descriptions of appliances and storage devices from the mid 1940s remained. Kenneth Jackson states, "frost-free freezers, electric blenders, and automatic garbage disposals became basic equipment in the middle-class American home."¹⁹ *House Beautiful's* 1952 Pace Setter (see Figure 2-19) included a separate

¹⁹ Jackson, p. 246

pantry (see detail ❶ in Figure 2-19), kitchen (see detail ❷ in Figure 2-19), breakfast room (see detail ❸ in Figure 2-19), and laundry room (see detail ❹ in Figure 2-19) that connected with each other. The plan also labeled equipment for sinks, a refrigerator, a washer, and a drier, suggesting that an efficient kitchen could be a series of well planned spaces.

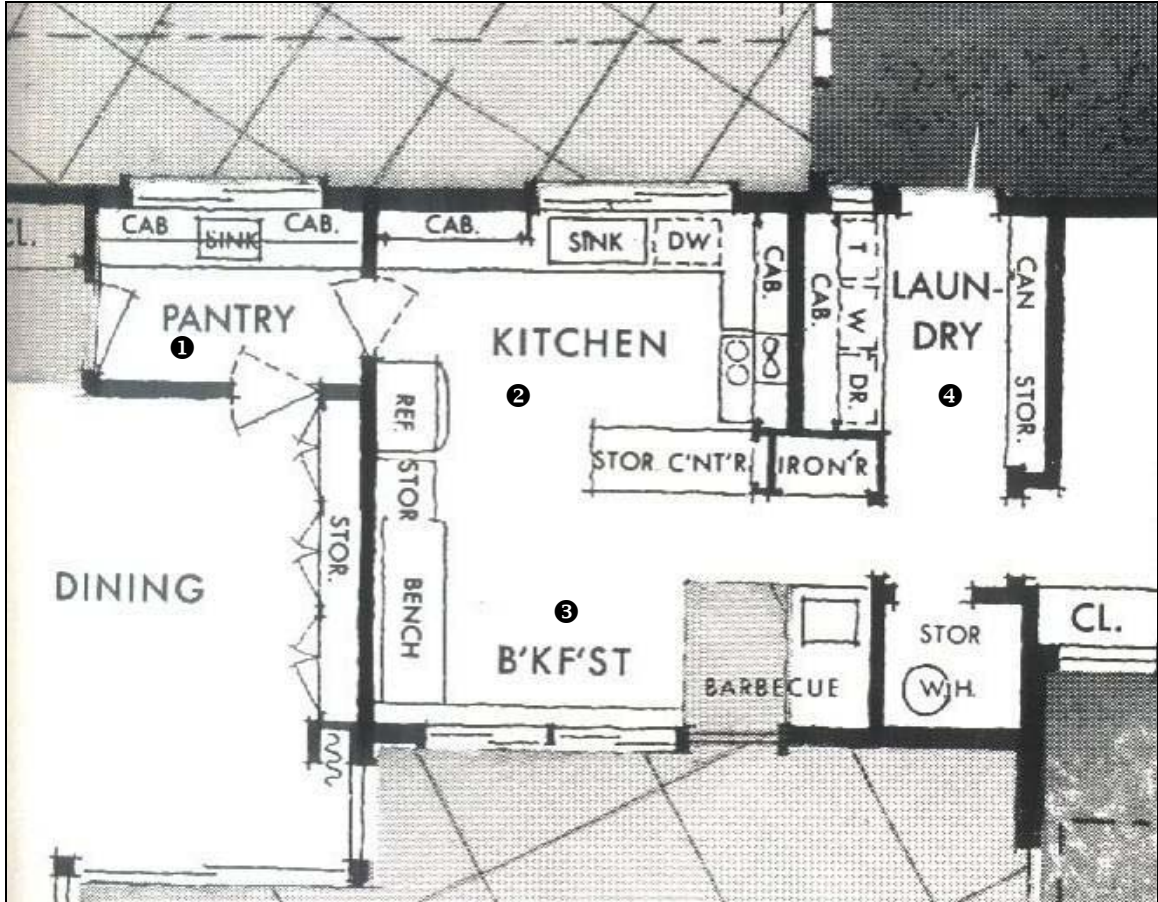


Figure 2 - 19 "House Beautiful Magazine Presents the 1953 Pace Setter House." (1952, November). *House Beautiful Magazine*, v94, pt. 2, 225.

2.3 Construction

2.3.1 Trends

Two trends affected construction. The first trend is the increased housing demand after World War II, and the second is the use of emerging building materials and manufacturing processes.

2.3.1.1 Increased Housing Demand

The increased housing demand was caused by soldiers returning from World War II. Many were anxious to marry and start families, creating a demand for single-family housing. American soldiers and their wives embraced suburban 'starter' homes because they were both affordable and immediately available.

2.3.1.2 Implementation of New Building Materials and Manufacturing Processes

The implementation of new building materials and manufacturing processes influenced the affordability and availability of postwar housing. Materials and manufacturing processes originally developed for the war effort were adapted to the residential building industry. New and readily available materials were cheaper than building methods prior to World War II. Implementing the industry processes developed for the war effort, manufactured houses were available quickly and filled the immediate need for housing.

2.3.2 *House Beautiful* Designs

2.3.2.1 Increased Housing Demand

The affects of demand for housing can be seen in the changes in house design shown in *House Beautiful* between 1935 and 1955. The focus audience of the magazine shifts from the upper middle class in the late 1930s and early 1940s, to young couples in the mid 1940s. In the late 1940s and early 1950s, the focus returns to the upper middle class.

In the 1930s, architects designed small houses, but a small house was not necessarily a mark of status or income. Use of an architect suggests that the homes were designed for established families who were upgrading, rather than for young couples who were just beginning to establish their homes. *House Beautiful* featured the small house competition in the late 1930s and early 1940s, indicating that good house designs were not required to be large. The feature design in 1939 (see Figure 2-20) received first place in the small house competition and was designed by well-known architect Richard Neutra.²⁰ A house designed by an architect was out of reach for most young couples.

²⁰ First Prize. (1939, January), *House Beautiful Magazine*, v81, 26.



Figure 2 – 20 “First Prize.” (1939, January), *House Beautiful Magazine*, v81, 26.

In contrast to the small houses of the late 1930s that were designed for the upper middle class, designs in the mid 1940s were small houses for the young couples who wanted to establish a household. Attempting to keep up with the post-war housing demand, the building industry standardized construction materials and methods in suburban house construction. The standardized design for suburban houses generally included a living room, a kitchen, a bathroom, and two or three bedrooms. The garage was attached to the rectilinear house. Because standardized designs could be constructed quickly, suburban housing fulfilled the increased demand for housing after World War II.

One disadvantage of standardized suburban houses was the tendency toward repetition, although some variation did occur, usually in the relationship between the garage and the house. In the article *Industrialized Housing* (see Figure 2-21), the

magazine claims seven hundred forty different options could be achieved by changing design features, such as the “garages, porches, roofs, colors, materials and placement-of-houses-on-land.”²¹ Recognizing the tendency toward repetition, the article promoted the variety of designs available, even though each option uses the same floor plan. Specific focus was placed on the yard, which was easily customized for each family (see Figure 2-22). *House Beautiful* illustrates several options for the exterior space of standard house designs, suggesting that it was possible for readers to achieve a customized home in standardized suburbia.

²¹ “Industrialized Housing: The Bright New Hope of the Building Business.” (1947, April). *House Beautiful Magazine*, v89, 108.

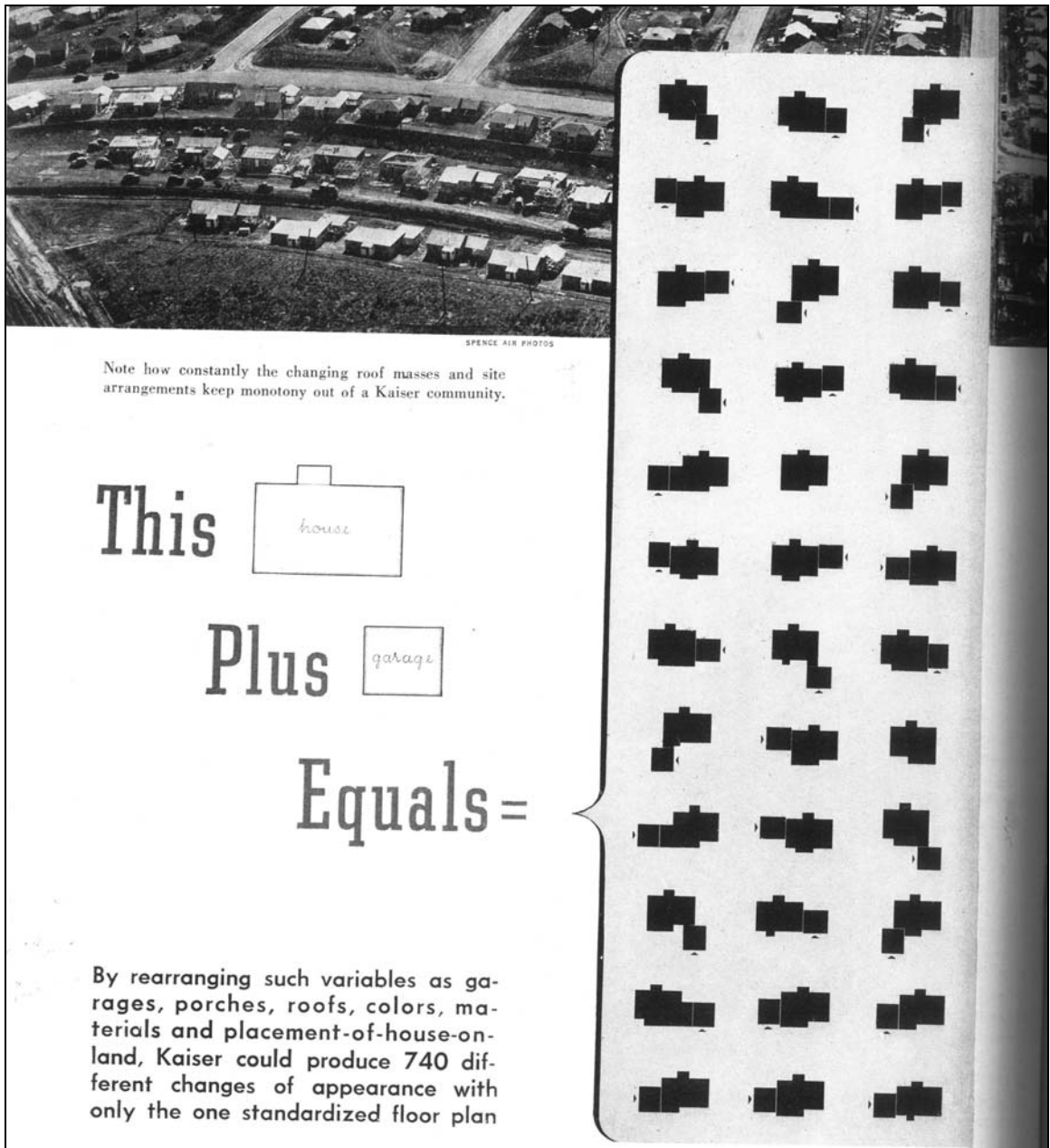


Figure 2 - 21 "Industrialized Housing: The Bright New Hope of the Building Business." (1947, April). *House Beautiful Magazine*, v89, 108.

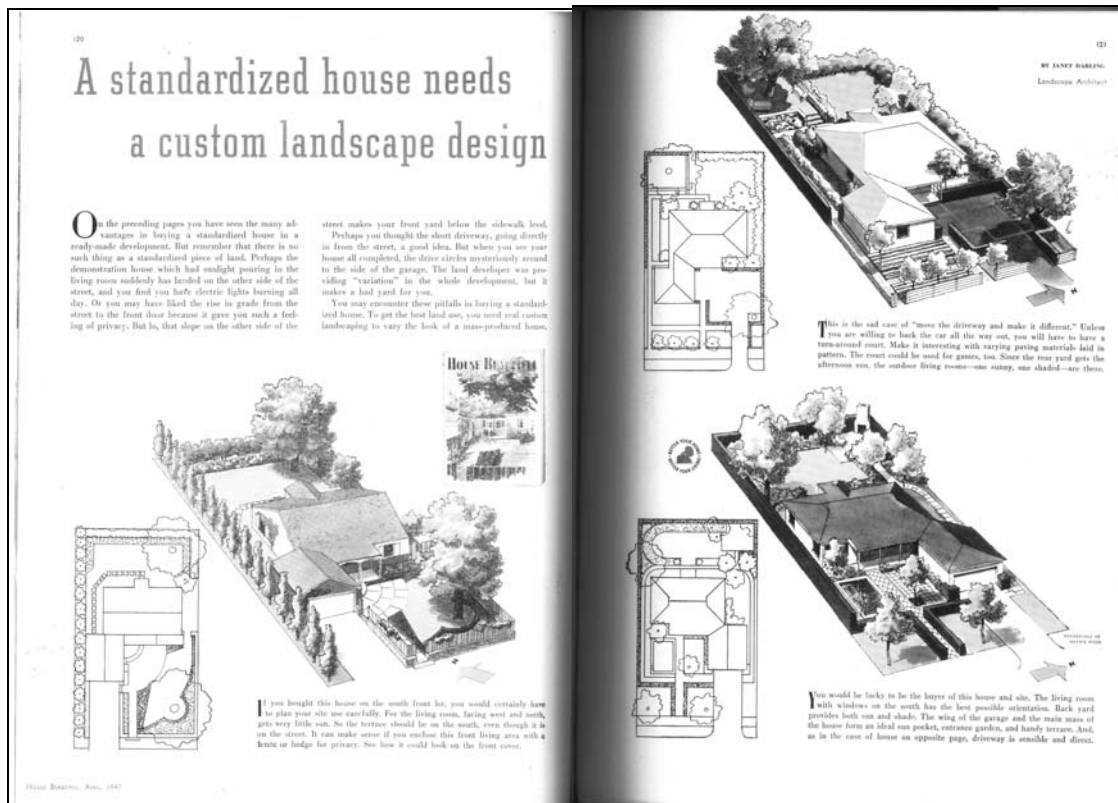


Figure 2 - 22 "Industrialized Housing: The Bright New Hope of the Building Business." (1947, April). *House Beautiful Magazine*, v89, 120, 121.

By the late 1940s and early 1950s, the increased demand for housing after World War II had been met. The interwar tendency toward small houses was in its last stages and the desire for architect-designed houses, present in the late 1930s, returned. *House Beautiful* designs returned to focus on the upper and upper-middle class with customized house designs on specific lots.

In 1950, *House Beautiful*'s feature design (see Figure 2-23) was modest in size, but was customized for climate control on a specific site, as indicated by the sunlight path diagram for the orientation of the house. The customized nature of the house a contrast to the standardized nature of house designs presented in *House Beautiful* in the mid 1940s. The garage was separated from the house creating an outdoor courtyard area (see detail ❶ in Figure 2-23). Further contrasting the industrialized housing from the mid 1940s when houses were located in close proximity to one another

(see Figure 2-24), the 1950 design was illustrated without neighboring structures (see Figure 2-25). This contrast in presentation of site suggests *House Beautiful's* return to individualized, rather than standardized, house designs.

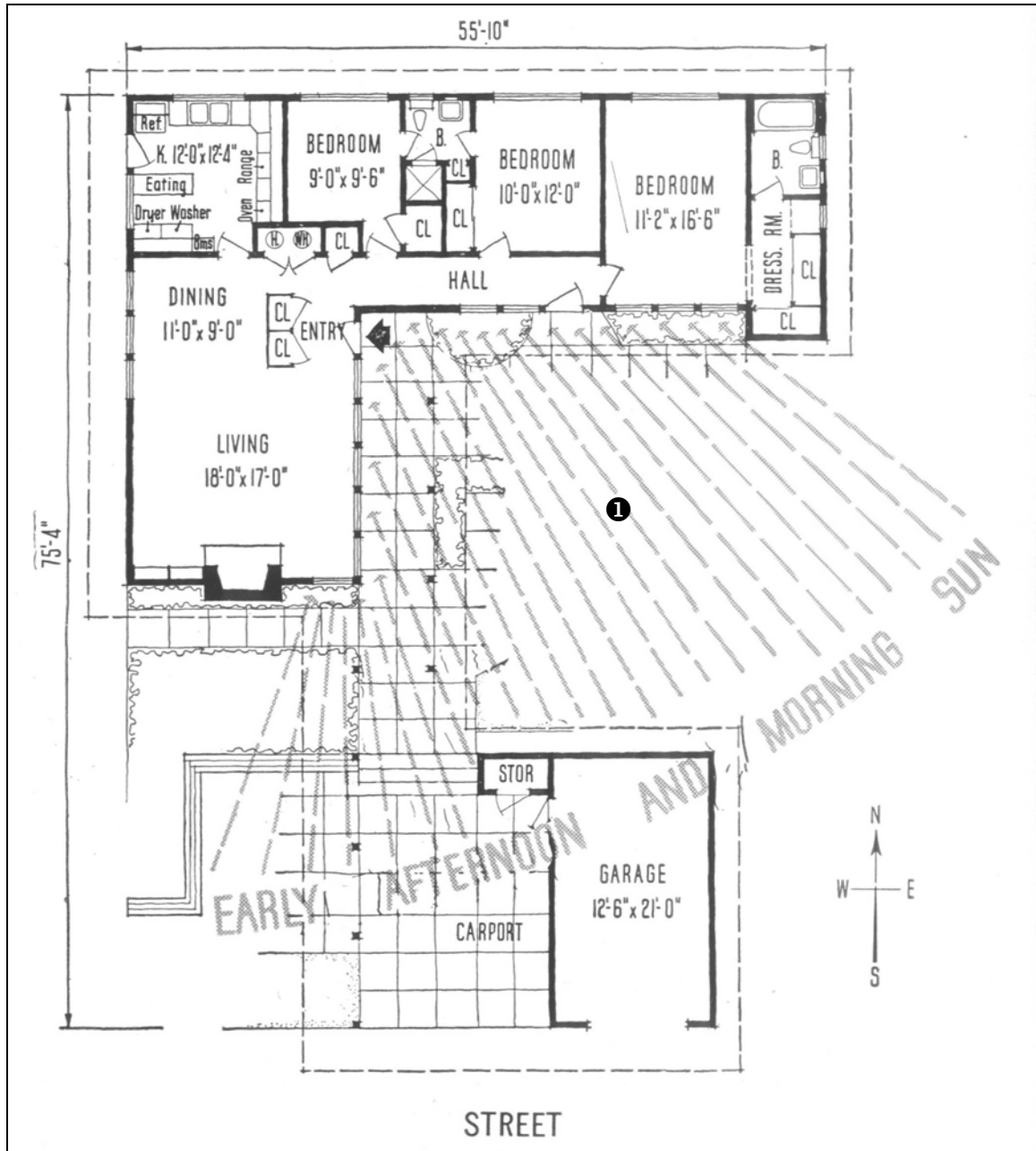


Figure 2 - 23 "The American Style in a Pace-Setter House." (1950, June). *House Beautiful Magazine*, v92, 94.



Figure 2 – 24 “Industrialized Housing: The Bright New Hope of the Building Business.” (1947, April). *House Beautiful Magazine*, v89, 107.



Figure 2 - 25 “The American Style in a Pace-Setter House.” (1950, June). *House Beautiful Magazine*, v92, 92.

2.3.2.2 Implementation of New Building Materials and Manufacturing Processes

The implementation of new materials and manufacturing techniques can be seen in the house designs shown in *House Beautiful* between 1935 and 1955. Prior to World War II, designs in *House Beautiful* embraced traditional building materials and processes, rather than the innovative techniques that are illustrated in post-war construction. For example, the 1935 prize winner was titled *Warm Shadows in Stone and Wood* (see Figure 2-26). The house was constructed using these materials in a traditional design. The middle section of the house is stone and the wings are wood frame.

**Honorable Mention winner in
our Small House Competition**



GEORGE D. HAIGHT

The covered living porch with hinged shutters in the large openings overlooks the terrace and the garden side

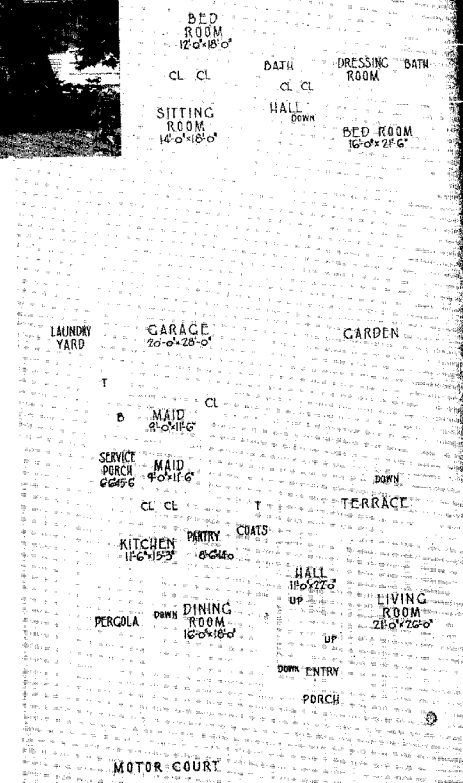


Figure 2 – 26 “Warm Shadows in Stone and Wood: Honorable Mention Winner in our Small House Competition.” (1935, February). *House Beautiful Magazine*, v77, 38.

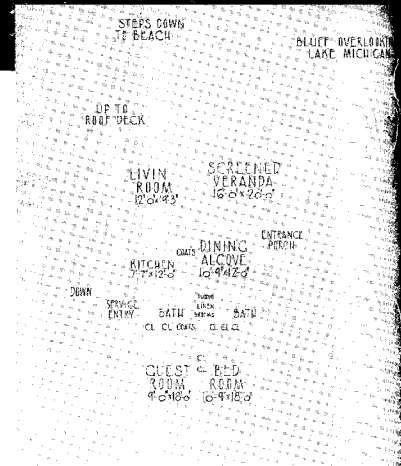
In contrast to the traditional methods presented in this feature article, *House Beautiful* also illustrated prefabricated housing in 1935 (see Figure 2-27). However, it was not a feature design, indicating that while manufactured housing was available, it was not yet particularly popular. Its lack of popularity may have been due to the industrial character of the space with an exposed steel panel system and a small interior. To counterbalance the industrial character, *House Beautiful* recommended the use of mirrors and other furnishings to create more traditional interior living spaces. Nevertheless, prefabricated housing as presented in *House Beautiful* in 1935 did not appear to have widespread appeal.



Prefabricated by General Houses, and set among trees upon a high bluff overlooking Lake Michigan



KAUFMAN & FAUST



This house was designed by Howard T. Fisher and was built by General Houses for Ruth Page. It, too, is an example of a prefabricated house actually lived in. It has walls of rust-resisting, copper-bearing steel panels four feet wide, bolted together, strong enough to support weight without the customary framing. Outside, the walls are painted white with dark brown trim. The furnishings by Nicolas Remisoff demonstrate a real understanding of what color, use of mirrors, and furniture of correct scale can do for small rooms lacking in architectural embellishment.

Figure 2 - 27 "Prefabricated – No Waiting." (1935, March). *House Beautiful Magazine*, v77, 52

Mass production in the building industry in the mid 1940s focused on housing components and materials, rather than on the entire structure as illustrated in the late 1930s and early 1940s. The development of building materials was “evolutionary rather than revolutionary”²² and, with the conclusion of World War II, materials developed and used during the war were adapted and transferred to the building industry. Traditional materials were in short supply after the war, but new materials were readily available.²³ Plywood, first used in airplane manufacturing in World War I ²⁴, quickly became a standard product in postwar houses.

A key to providing affordable homes was the mass production of houses. The growth of factory and developer-owned suburbs provided an opportunity to build nearly identical houses at a rapid pace. This decreased the house prices, enabling builders to meet the immediate demand for single-family homes. This process of building single family houses was expedited by balloon frame construction, a framing system where the vertical studs span the entire height of the building, which was both quick and affordable. According to Kenneth Jackson, “the balloon frame was as important as mass transportation in making the private home available to middle-income families and even to those of more marginal economic status.”²⁵ Kenneth Jackson further states that, “within a generation, home building was transformed from a specialized craft into an industry.”²⁶

²² Jester, 1995, p. 34

²³ Ibid, p. 41

²⁴ Ibid, p. 132

²⁵ Jackson, 1985, p. 125

²⁶ Ibid, p. 127

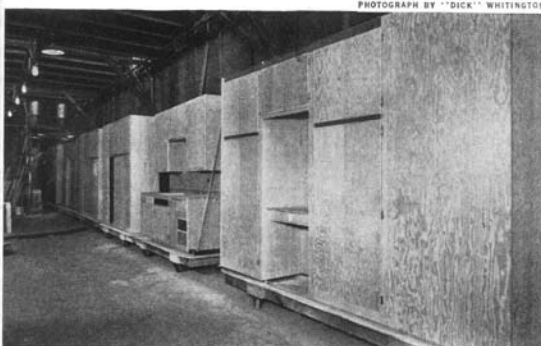
House Beautiful's 1947 article "Industrialized Housing: the Bright New Hope of the Building Business" illustrates the influence of new materials and manufacturing processes on postwar housing in America. The article (see Figure 2-28) leads with an image of an assembly line and plywood storage walls waiting to be painted. The inclusion of the assembly line images in *House Beautiful* indicates that in 1947 the magazine was beginning to embrace the needs of the average person shopping for housing in postwar America. Since the materials and components of the houses were standardized, the resulting houses were quickly assembled, and affordable to purchase. Average Americans embraced manufactured housing to meet postwar housing needs.

The Bright New Hope of the
Building Business—

Industrialized housing



Two of many assembly lines in the Kaiser factory.



Assembled "storage walls" moving along to be painted.



SPENCE AIR PHOTOS

Henry Kaiser may have solved the problem of mass manufacture of the small house, using partial prefabrication, a standardized chassis and good land development. He produces a finished house in a finished community to sell for one price. Most important, he has licked the "rubber stamp" look dreaded by the public.

The American people have long been demanding that the home builder match the automobile manufacturer by bringing to house construction the same modern materials, technical efficiency, economy, and engineered quality that the motor maker has brought to his product.

In working toward that goal, however, the builder has been confronted with obstacles the motor maker has not had to face. Human beings are always slow to change their fundamental ideas. Nowhere has this been more evident than in

Figure 2 - 28 "Industrialized Housing: The Bright New Hope of the Building Business." (1947, April). *House Beautiful Magazine*, v89, 106.

In the 1950s, *House Beautiful* designs once again focused on customized designs, but often using building materials new to house construction. For example, *House Beautiful's* feature design in 1953 (see Figure 2-29) illustrated the use of a non-traditional material, concrete, in house construction. *The magazine illustrated* the advantages of using new materials in house design, such as customizing the design and increased usable square footage.

A key design feature was the levels, or stories, of the house that cantilevered over one edge (see Figure 2-30). This design feature was made possible through the use of concrete and provides exterior gathering space on each level. In addition, the flat concrete roof allowed the space to be used for socializing. Accessed via concrete steps from the arrival court below, the flat roof became a roof garden and dance floor (see detail in Figure 2-30). Using concrete in house construction allowed the owner to maximize the square footage of the house, as well as create character-defining design features such as the cantilevered concrete levels.

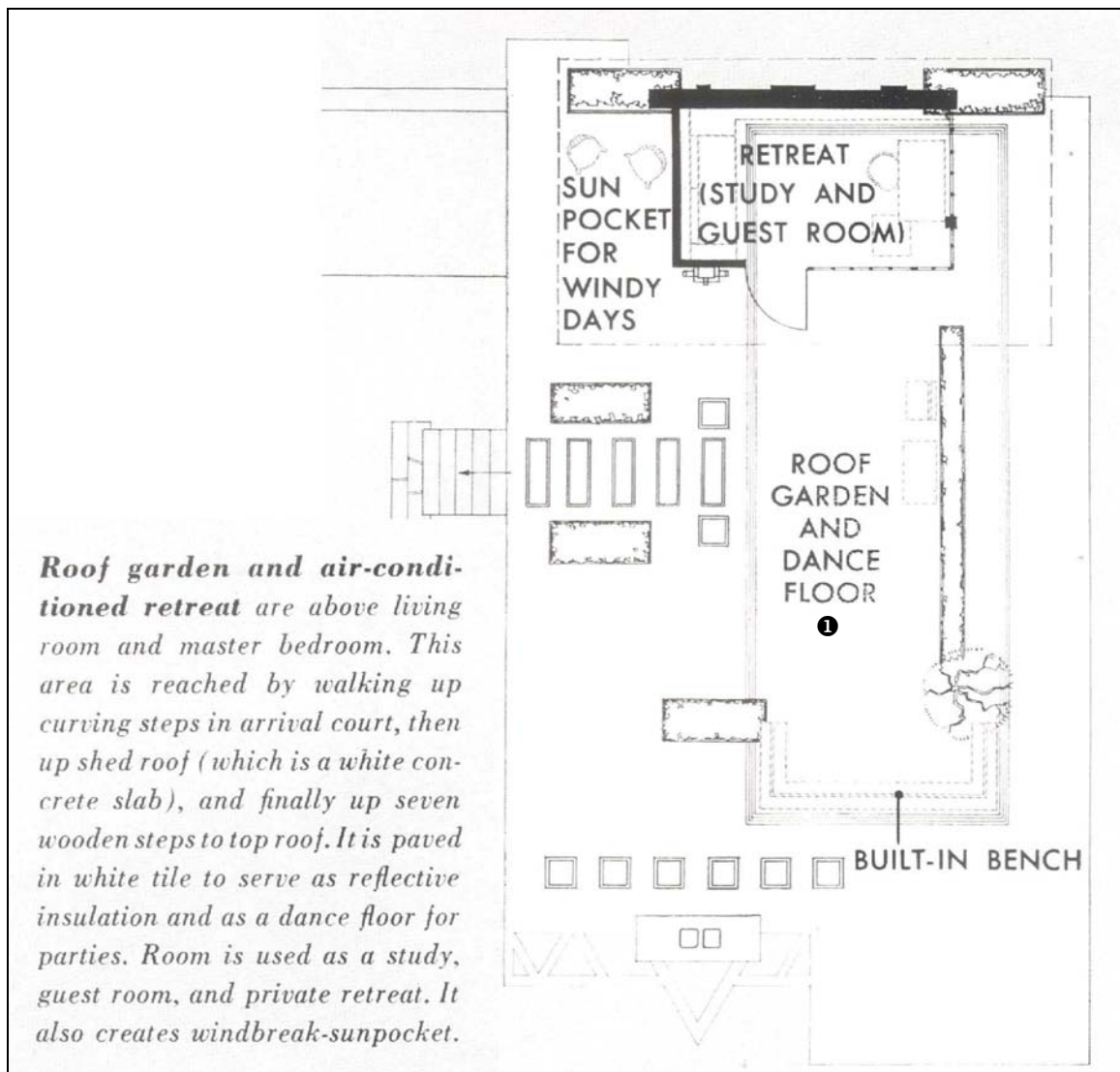


Figure 2 - 29 "The Anatomy of a Pace Setter." (1953, November). *House Beautiful Magazine*, v95, 237.

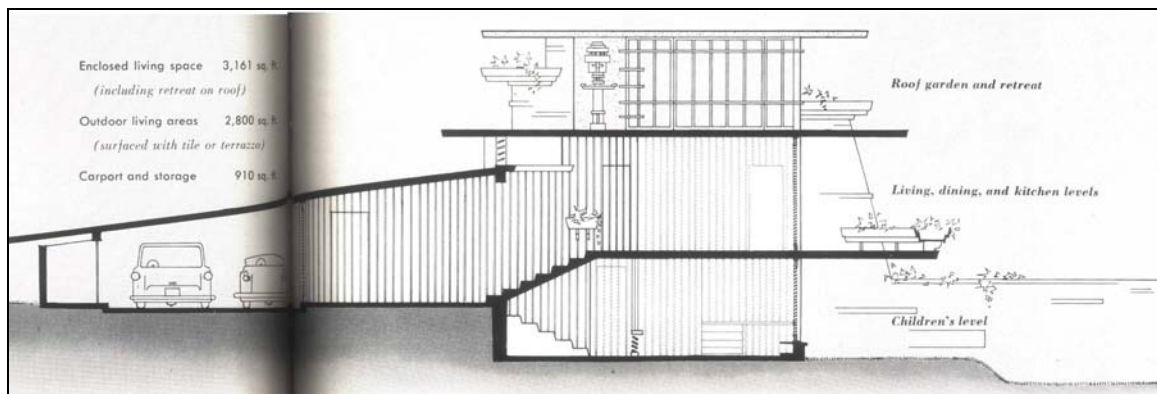


Figure 2 - 30 "The Anatomy of a Pace Setter." (1953, November). *House Beautiful Magazine*, v95, 236, 237.

2.4 Automobile

2.4.3 Trends

Two trends comprise and interpret the Automobile section. The first is the change in street character with increased automobile use, and the second is increased automobile dependence.

2.4.3.1 Change in Street Character

The automobile changed the character of the streets in suburbia. Even though the street had been an active thoroughfare for carriages, bicycles, pedestrians, and the occasional automobile, the increasing use of the automobile resulted in a number of negative affects. Increased speeds and density reduced street safety for children and pedestrians. As a result, the demand for a safe and enjoyable outdoor space was met by the development of the backyard. As people moved to their backyards, street use for non-automobile related activities decreased, which in turn reduced opportunities for unplanned socialization.

2.4.3.2 Increased Automobile Dependence

Automobile dependence and the resulting need for automobile storage restructured house design in the late 1930s, 1940s, and early 1950s. Houses were designed with the automobile in mind. Convenient access and prominent display of the automobile were important factors in designing what was to become an automobile-oriented house.

2.4.4 House Beautiful Designs

2.4.4.1 Change in Street Character

The affects of the automobile on street character can be seen in changes in house design shown in *House Beautiful* between 1935 and 1955. The design of the house and street in the late 1930s and early 1940s is social. For example, *House Beautiful's* feature design in 1938 (see Figure 2-31) includes an elaborate front entry garden (see detail ❶ in Figure 2-31). The prominence of the garden indicates that guests were expected to arrive at the front of the house. In the 1930s, the service entrance, used for deliveries, was located on the side of the house, further emphasizing the importance of the main entrance garden and the use of the street for social interaction.

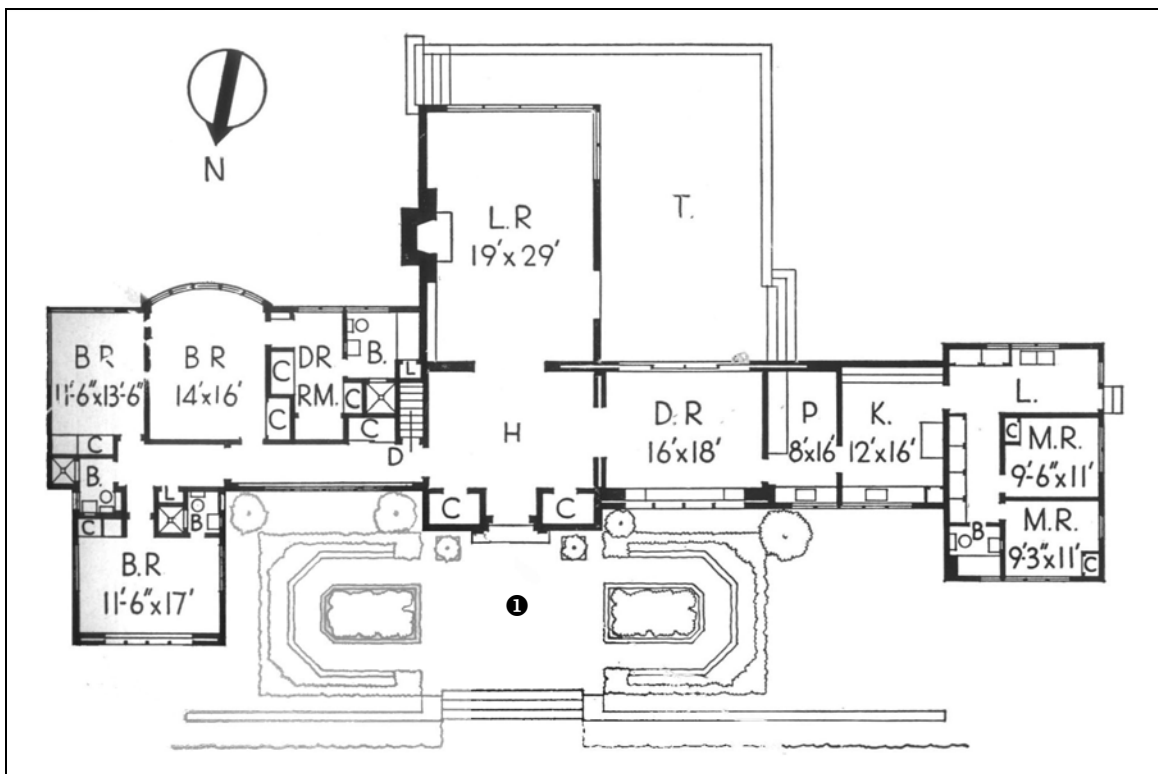


Figure 2 – 31 “First prize: West.” (1938, January). *House Beautiful Magazine*, v80, 17.

By the mid 1940s, when families were relying heavily on the automobile to conduct every-day business, the function of the street became utilitarian, rather than social. According to Kenneth Jackson, “the life of the sidewalk and the front yard ... largely disappeared, and the social intercourse that used to be the main characteristic of urban life ... vanished.”²⁷ As the sidewalk and lawn disappeared, the backyard became the place for recreation and gathering. House designs began to turn away from the street. For example, *House Beautiful's* feature design in 1944 (see Figure 2-32) showed prominent exterior uses on the side of the house opposite the street, which was accessed through a courtyard via automobile. A pool was adjacent to the summer porch (see detail (1) in Figure 2-32), an outdoor dining sun pocket (see detail (2) in Figure 2-32) was adjacent to the dining room and kitchen, and a grass lawn (see detail (3) in Figure 2-32) that could be used for recreation. Eventually, the street took the place of the service alley and the backyard took the place of the front yard, entry, and porch.

²⁷ Jackson, 1985, p. 279-280

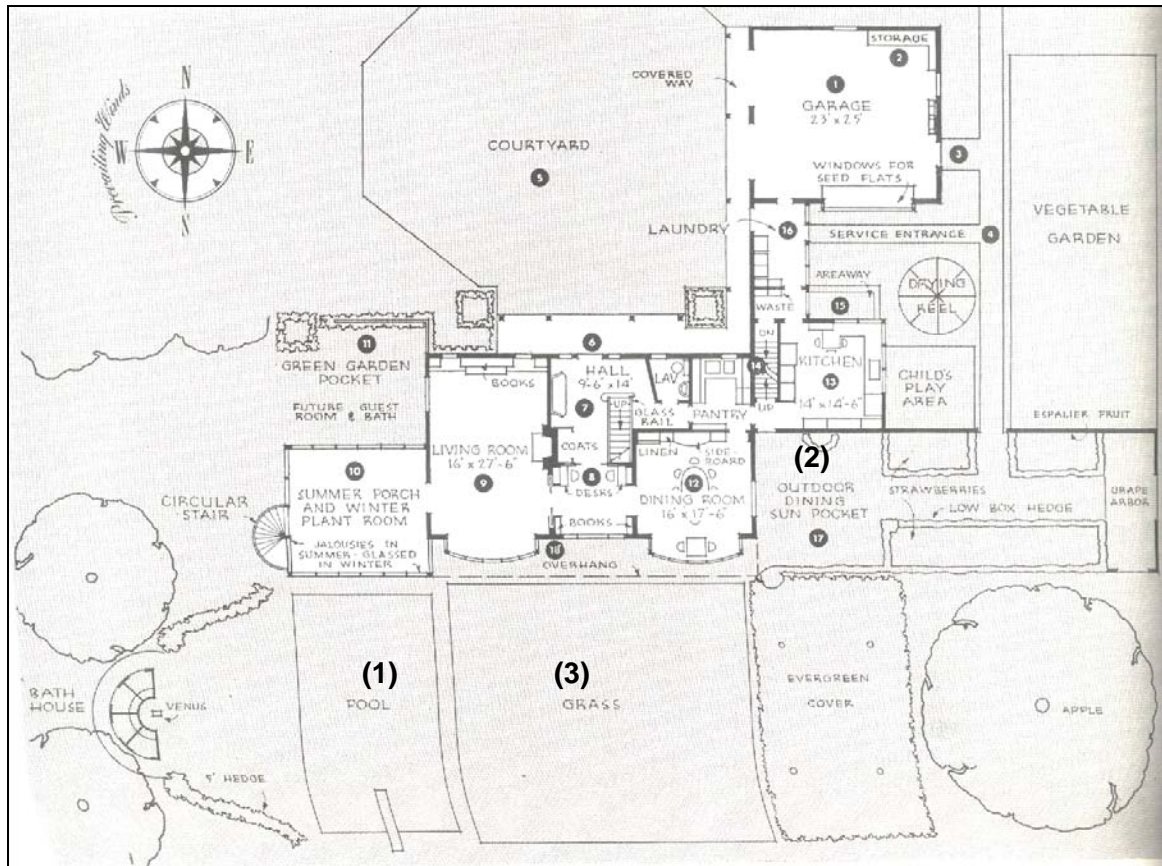


Figure 2 – 32 “House Beautiful Magazine’s Home Planner’s Study Course.” (1944, February). *House Beautiful Magazine*, v86, pt. 1, 60.

By the 1950s, few exterior uses were adjacent to, let alone exposed to, streets, which were often noisy, fast-paced, and dangerous. According to Kenneth Jackson, “streets [were] no longer places to promenade and to meet, but passageways for high-powered machines.”²⁸ Outdoor living moved to the back yard patio, and the front porch as a place to socialize atrophied.

The exterior spaces of *House Beautiful*’s 1955 design (see Figure 2-33) reflect the change in street character. According to Kenneth Jackson, the house was now designed for the automobile-oriented family rather than the pedestrian.²⁹ The courtyard (see detail 1 in Figure 2-33) took the place of the front porch and accommodated

²⁸ Jackson, 1985, p. 281

²⁹ Ibid, p. 269

pedestrian traffic as well as automobile traffic from the motor reception hall (see detail ② in Figure 2-33). An entrance to the kitchen (see detail ③ in Figure 2-16) from the motor reception hall provided for utilitarian uses, such as unloading groceries. The walls of the courtyard (see detail ① in Figure 2-33), the motor reception hall (see detail ② in Figure 2-33), the workshop (see detail ④ in Figure 2-33), and the walled garden (see detail ⑤ in Figure 2-33) created a barrier between the undesirable street and the outdoor living areas of the house. Outdoor socialization took place in the areas that were isolated from the street: the porch (see detail ⑥ in Figure 2-33), dining terrace (see detail ⑦ in Figure 2-33), and terrace (see detail ⑧ in Figure 2-15). Additional protection was provided by plantings and roof overhangs.

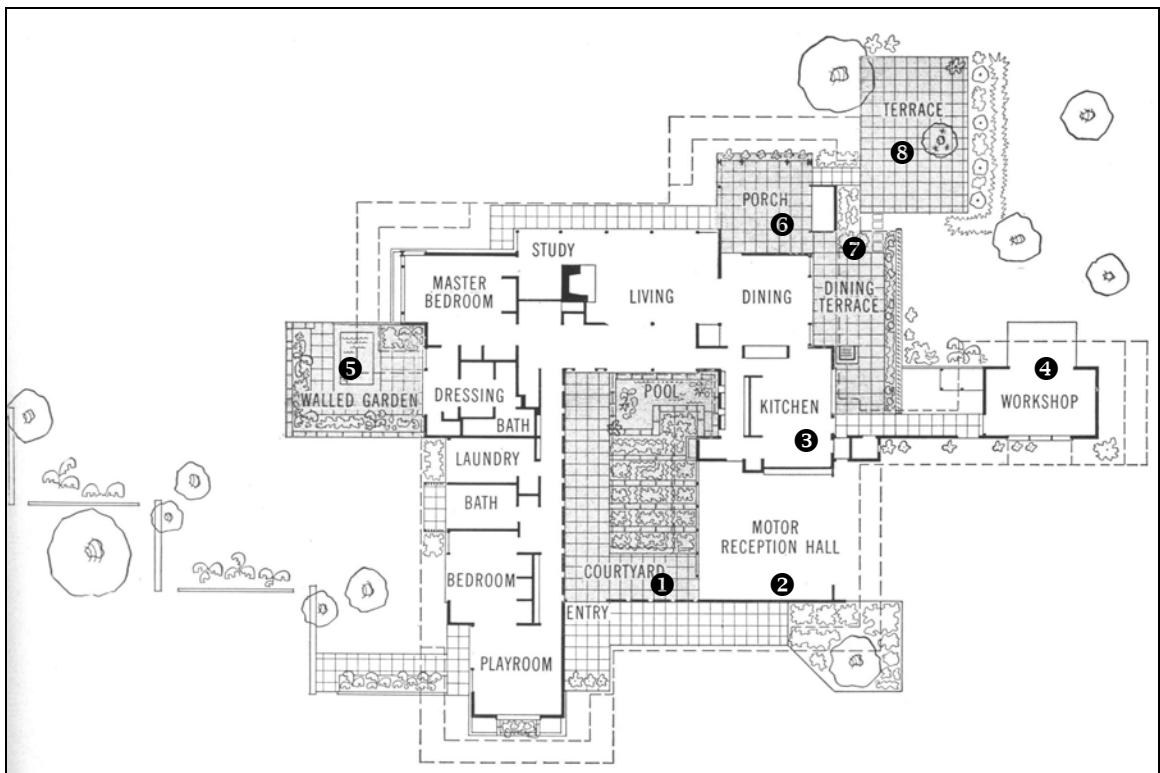


Figure 2 – 33 “Pace Setter House for 1955.” (1955, February). *House Beautiful Magazine*, v97 pt1, 83.

2.4.4.2 Increased Automobile Dependence

The affects of increased automobile dependence can be seen in changes in house design shown in *House Beautiful* between 1935 and 1955. At the initial point of automobile popularity, former stable stalls were often retrofitted to store the automobile. As homeowners began to recognize the convenience offered by the automobile for daily life, its storage became a key part of house design. At first, the garage was its own structure, although it was sometimes linked to the house with a walkway. According to Kenneth Jackson, “by 1935...the garage was beginning to merge into the house itself...,”³⁰ but a detached garage was not uncommon. Eventually, automobile storage would connect seamlessly to the house.

In the late 1930s and early 1940s, *House Beautiful* designs showed the automobile storage incorporated into house designs. The feature design in 1940 (see Figure 2-34) included a garage that was attached to the main structure by a covered walkway. The walkway provided access to the house, but automobile storage was not fully integrated with the house, suggesting that it was not yet seen to be essential. In addition, the walkway and automobile storage were used to screen the outdoor service uses, such as the drying yard (space for clothes lines), from public view. Visitors approached the house from the street on a path to the front entry without passing the garage.

³⁰ Jackson, 1985, p. 252

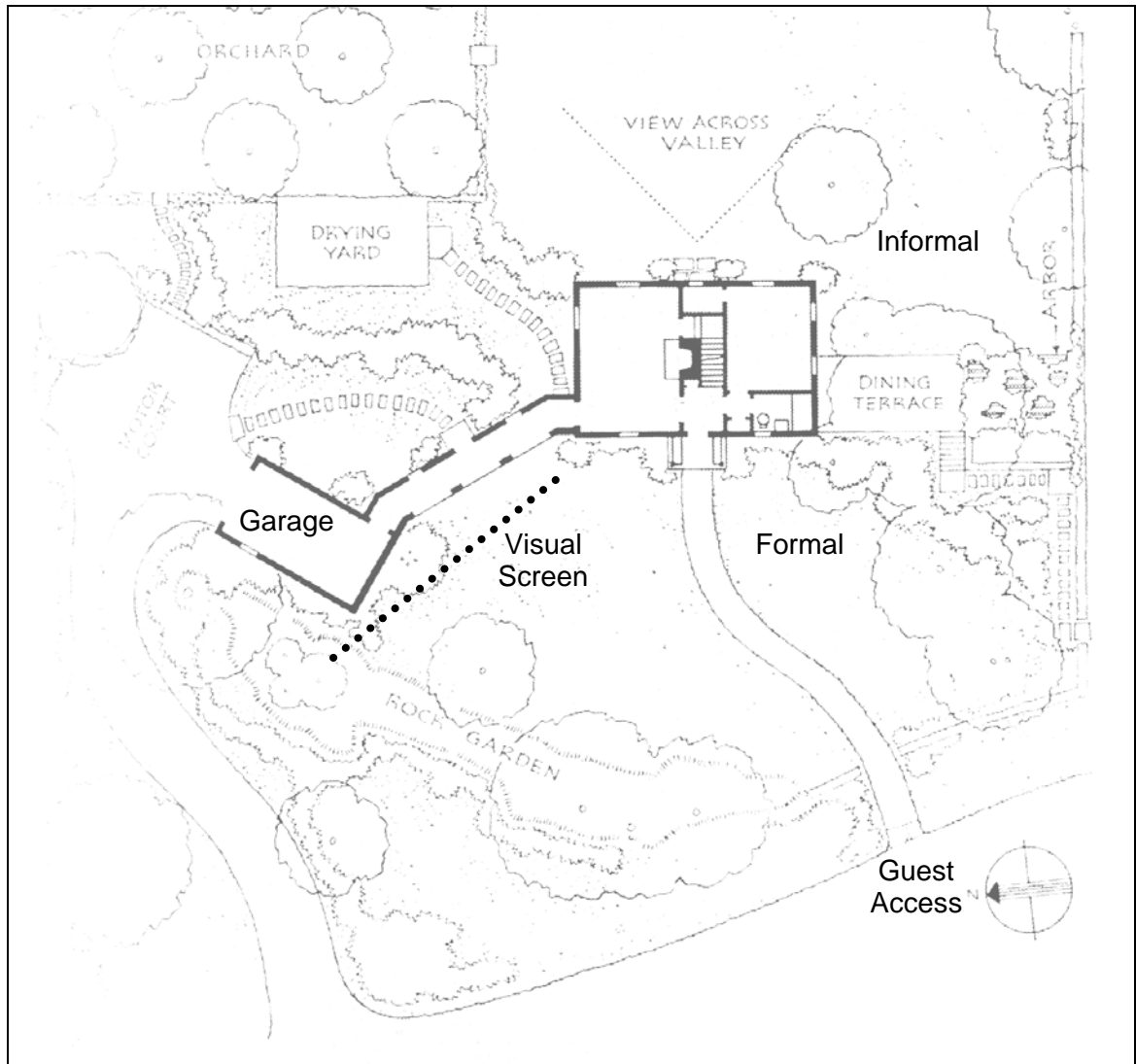


Figure 2 – 34 “House Beautiful Magazine’s 12th Annual Small House Competition: First Prize.” (1940, January). *House Beautiful Magazine*, v82, 17.

As automobile storage moved to the front of the lot, convenient to the street, the structure of outdoor service spaces changed. Exterior recreation spaces moved to the rear of the house. By the 1940s, *House Beautiful* began to show integration of the garage and house. The feature design in 1944 (see Figure 2-35) presents a house that embraces the garage as a house feature. The courtyard (see detail ❸ in Figure 2-35), located at the front of the house, became a key design feature, as did the attached garage (see detail ❶ in Figure 2-35). Here the garage is still considered auxiliary and is

attached to service spaces, such as the laundry (see detail (1) in Figure 2-35) and kitchen (see detail (2) in Figure 2-35).

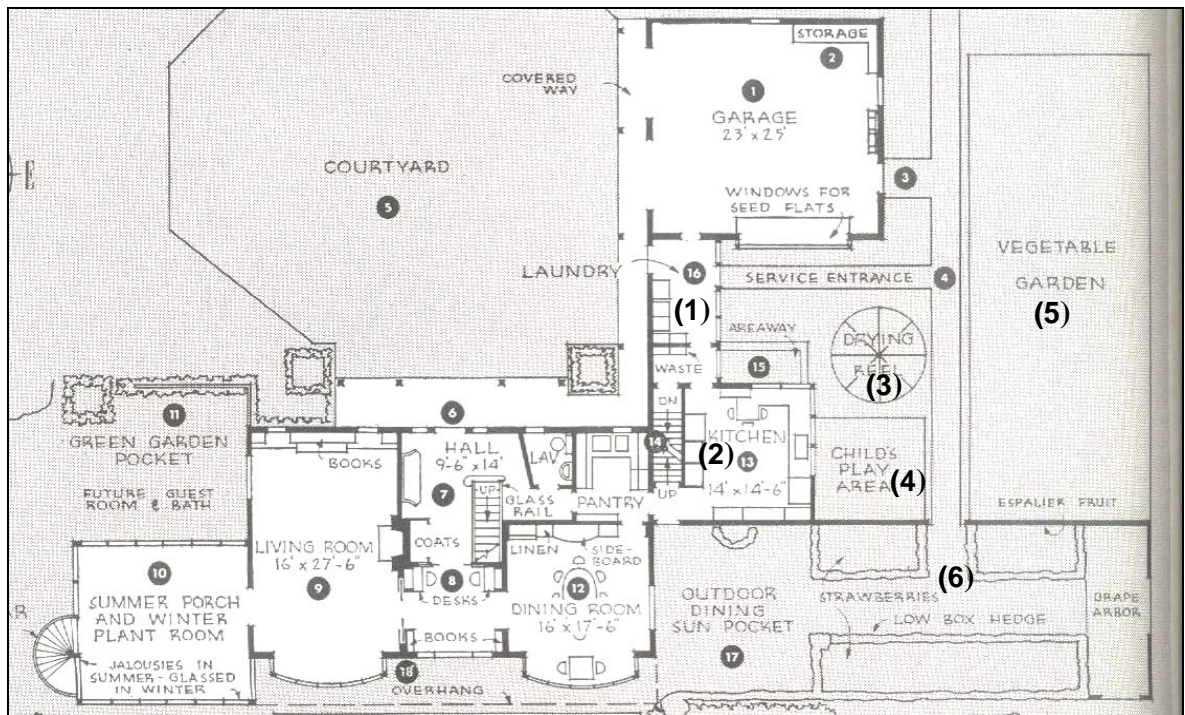


Figure 2 – 35 “House Beautiful Magazine’s Home Planner’s Study Course.” (1944, February). *House Beautiful Magazine*, 86, pt. 1, 60.

In this example, the garage continued to screen exterior service spaces from public view, but the close proximity of the garage to the main house created the need for a boundary between exterior service and recreation spaces. In response to the close proximity of the garage to the house, *House Beautiful* designs show partitions between the exterior service spaces adjacent to the garage, and the exterior recreation spaces adjacent to the interior gathering spaces (see Figure 2-36). In the figure below, the living room (see detail (1) in Figure 2-36) and dining room (see detail (2) in Figure 2-36) connect to the exterior recreation spaces: the grass (see detail (3) in Figure 2-36) and the outdoor dining sun pocket (see detail (4) in Figure 2-36). Similarly, the kitchen (see detail (5) in Figure 2-36) and garage (see detail (6) in Figure 2-36) connect to the exterior service spaces: the drying reel (see detail (7) in Figure 2-36) and the vegetable garden (see detail (8) in Figure 2-36). In earlier designs with detached garages, the

exterior service spaces were located close to the garage while the exterior recreation spaces were located near the house. The attached garage in 1944 connected automobile storage to the house, and the exterior service spaces to the exterior recreation spaces. The drying reel (see detail (3) in Figure 2-36) was next to the child's play area (see detail (4) in Figure 2-36) and the vegetable garden (see detail (5) in Figure 2-36) was adjacent to the outdoor dining sun pocket garden (see detail (6) in Figure 2-36).

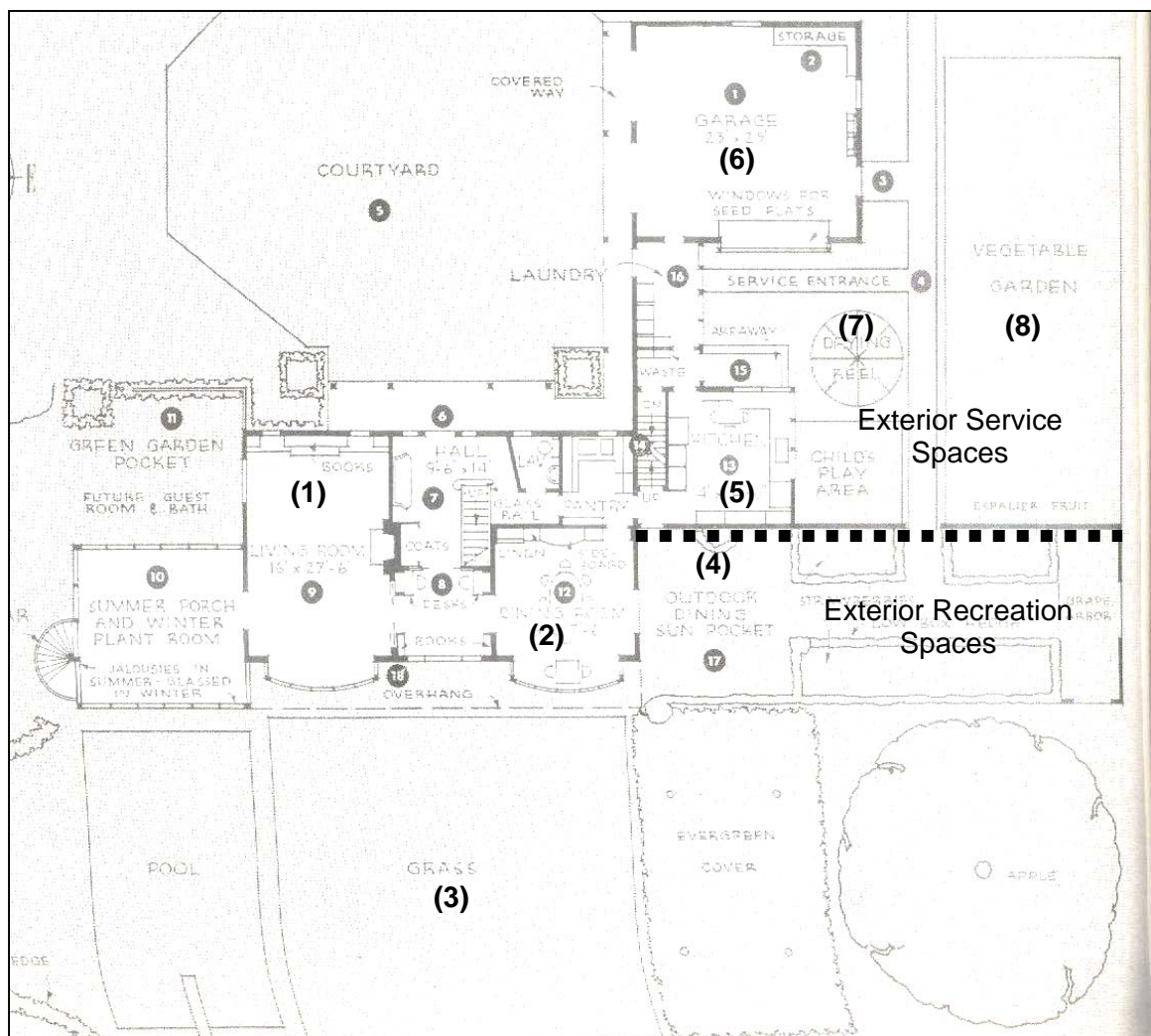


Figure 2 - 36 Boundary Diagram, "House Beautiful Magazine's Home Planner's Study Course." (1944, February). *House Beautiful Magazine*, 86, pt. 1, 60.

By the early 1950s, automobile dependence was a standard way of life for most Americans. Automobile storage had evolved from a single-car detached garage behind the house into a double-car attached garage on the front of the house, discouraging the social interaction that might occur at the front of the property, unless it was automobile related. Children playing basketball and bicycling were the exceptions. The nearly flat slab of the driveway supported both activities. According to Kenneth Jackson, “the tendency [garage attached to house] accelerated after World War II, as alleys went the way of the horse-drawn wagon, as property widths often exceeded fifty feet, and as the car became not only a status symbol, but almost a member of the family, to be cared for and sheltered.”³¹ The garage became a prominent feature in the front of the house, and the evolution of the backyard from a service area to an activity destination was complete.

Designers’ attempts to create seamless connections between the interior of the automobile and the interior of the house played an important role in house design. Since shopping, socializing, and working were now dependent on the automobile, the garage became “the link between the home and the outside world.”³² Although the garage had taken on a new symbolic function, convenient access to other service spaces was still required. So there was often access to the kitchen from the garage.

In 1955, *House Beautiful’s* feature design (see Figure 2-37) illustrated the motor reception hall (see detail ❶ in Figure 2-37) as a key design feature. It was located adjacent to the service spaces for convenient access when unloading groceries or supplies, but was also visible from the courtyard. Reminiscent of the entry gardens of the late 1930s and early 1940s where guests would approach the house, the courtyard (see detail ❷ in Figure 2-37) provided views into the motor reception hall. The

³¹ Jackson, 1985, p. 252

³² Ibid, p. 251

automobile had become part of *House Beautiful's* ideal household image in postwar America. Well-designed automobile storage, the motor reception hall, had to be convenient, attractive, and prominent.

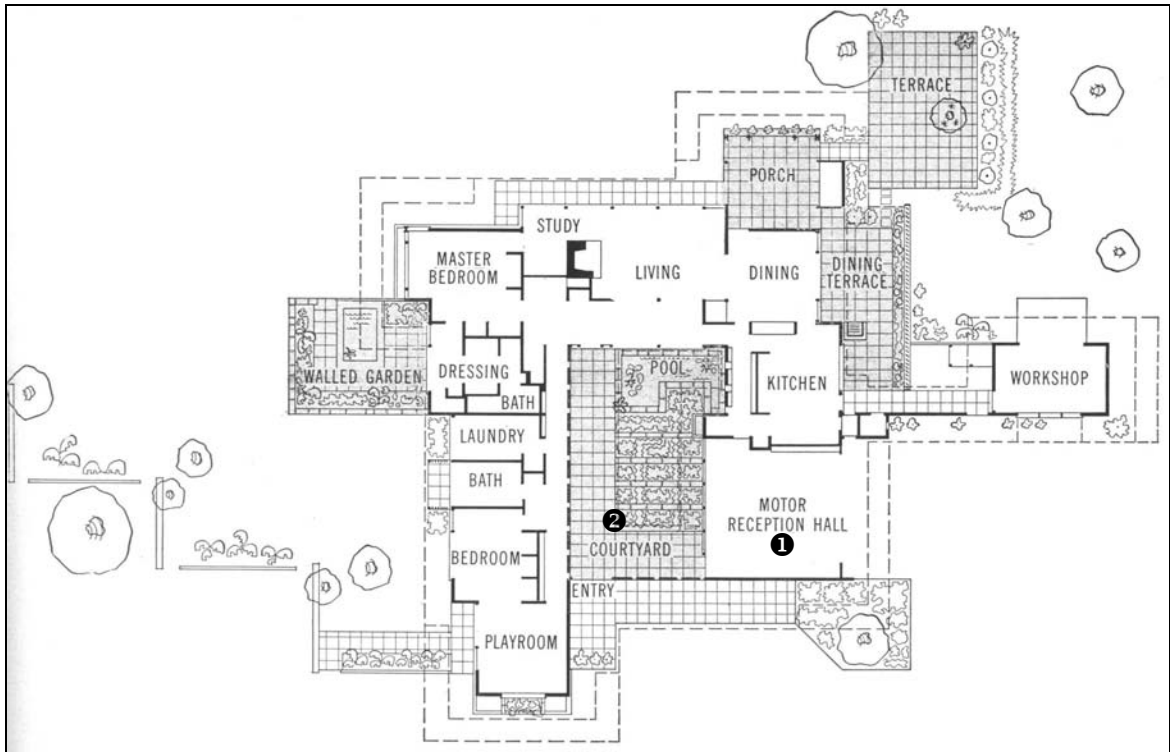


Figure 2 – 37 “Pace Setter house for 1955.” (1955, February). *House Beautiful Magazine*, v97, 83.

2.5 Site and Spatial Relationships

2.5.1 Trends

Two key trends are used to interpret Site and Spatial Relationships. The first is the movement toward a self-contained household. The second is the increased popularity of suburbia.

2.5.1.1 Movement Toward a Self-Contained Household

The movement toward a self-contained household is a response to the postwar desire for a secure household. Often, suburban home ownership provided this environment. Homes in suburbia were located further from the workplace and shopping, so there were fewer unplanned trips outside the house. As a result, the suburban family became a self-reliant household with less connection to its proximate community than pre-war households.

2.5.1.2 Increased Popularity of Suburbia

The increased popularity of suburbia provided newfound space to postwar households across the country. In suburbia, larger lots meant fewer size restrictions on house design and greater availability to the average American. Small cookie-cutter houses were developed for the middle income family, while at the same time, house designs of the upper class became more expansive.

2.5.2 *House Beautiful* Designs

2.5.2.1 Movement Toward a Self-Contained Household

The affects of increased independence of the American family, as households became more contained and less interactive with the community, can be seen in changes in house design shown in *House Beautiful* between 1935 and 1955. Prior to World War II, designs in *House Beautiful* provided for interaction with the community and tended to be linear in design. For example, the feature *House Beautiful* design presented in 1938 (see Figure 2-38) was a linear arrangement of spaces, which were primarily oriented along the street. The exterior space in the front of the house (see detail ❶ in Figure 2-38) was nearly equal in size to the exterior terrace in the back of the house (see detail ❷ in Figure 2-38). Both spaces were intended for use. The linear design suggested an extroverted lifestyle where the activities of the interior spaces were easily connected to those of the exterior. Most interior spaces had views to both the front and back of the house. Passers-by along the street were easily observed from inside the house, and family activities on the terrace (see detail ❷ in Figure 2-38) or front garden (see detail ❶ in Figure 2-38) were usually visually accessible to neighboring households.

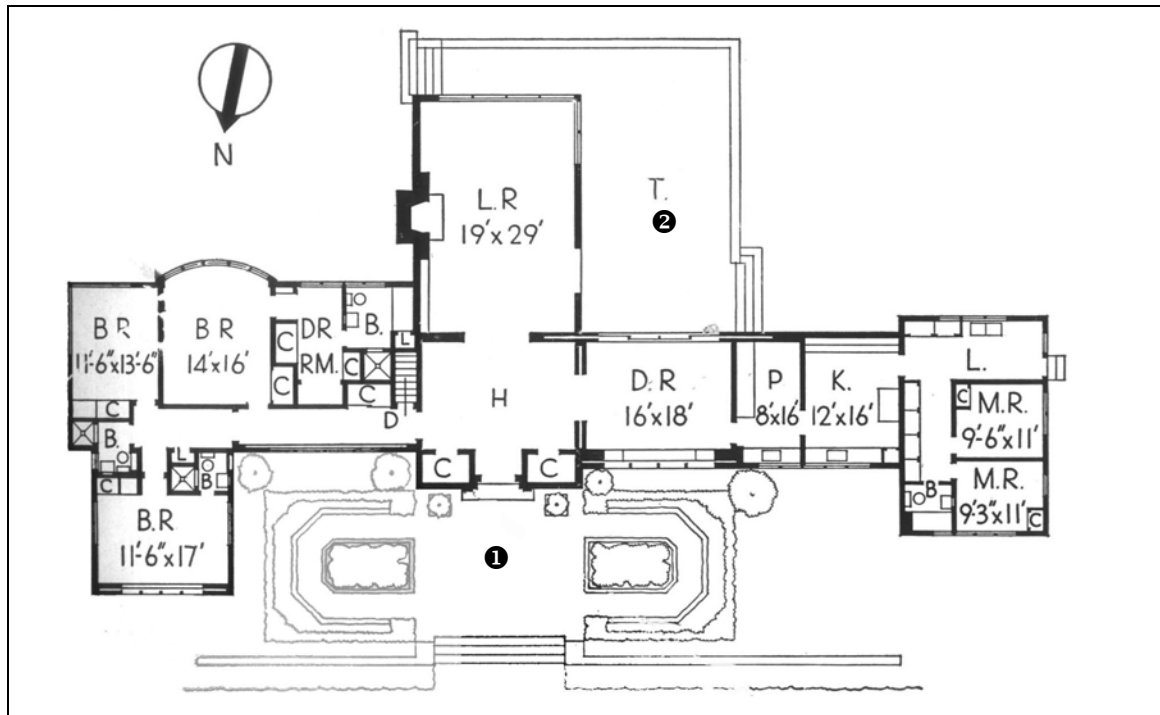


Figure 2 - 38 "First Prize: West." (1938, January). *House Beautiful Magazine*, v80, 17.

House Beautiful designs began to pull away from the street in the 1940s. The 1946 design (see Figure 2-39) illustrated courtyards formed by interior spaces, such as the master bedroom (see detail ❶ in Figure 2-39), the all-purpose room (see detail ❷ in Figure 2-39), and the hobby room (see detail ❸ in Figure 2-39), which were perpendicular to the main form of the house. The arms of interior space create protected courtyards at the rear of the house that are used by household members and are not accessible by guests without invitation. The front of the house remains uncomplicated with only landscaping and access to the carport in the area between the street and the house. This design marks the beginning of the move away from a house that is dependent on its community and a movement toward a house that is self-contained.

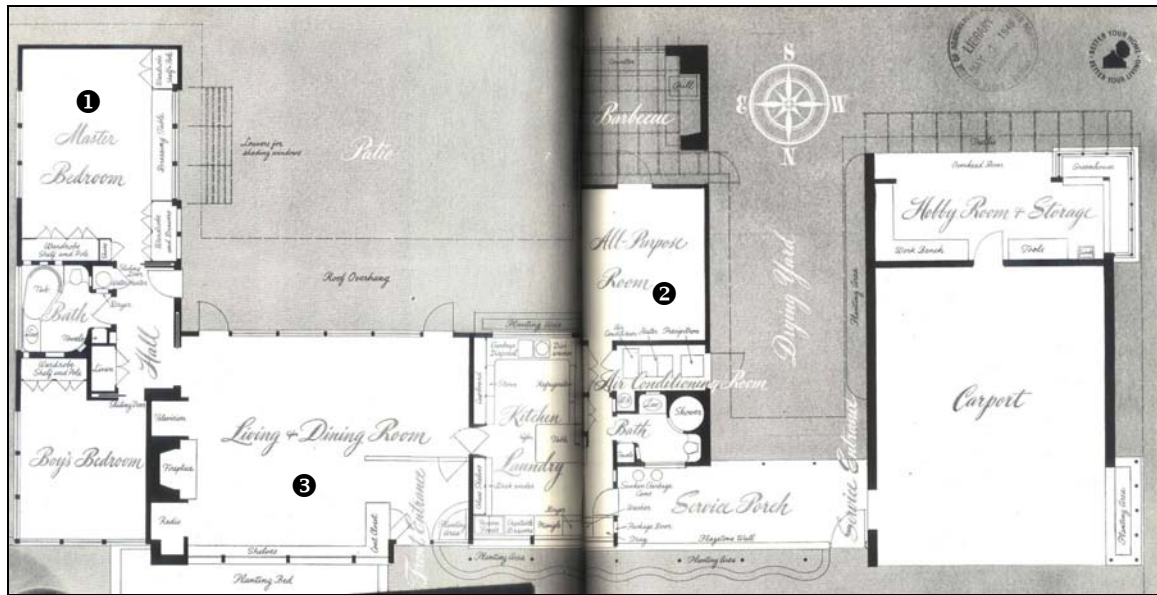


Figure 2 - 39 "House Beautiful Magazine's Home Planner's Study Course: the First Postwar House." (1946, May). *House Beautiful Magazine*, v88, pt. 1, 86-87.

The conversion from the community-dependent house to the self-contained house in *House Beautiful* was complete by 1955. The feature design presented in 1954 (see Figure 2-40) was fortress-like with minimal openings on unprotected sides, suggesting controlled interaction between the house and the surrounding environment. For example, the north wing (see detail ❶ in Figure 2-40), containing the children's bedrooms, has small groups of windows, while the east wing (see detail ❷ in Figure 2-40), containing gathering spaces, has walls of windows with site trees providing privacy. The contrasting openings mark the difference in use. The children's space required more protection. The house embraces the children's play yard on three sides, and there is a retaining wall on the fourth. The primary entrance to the house is the carport, which is consistent with the trend toward automobile dependence discussed earlier in the chapter. Further, few details of the site are shown outside the exterior walls of the house indicating that the features or character of the spaces beyond the boundaries are less important than the interior spaces used by the family.

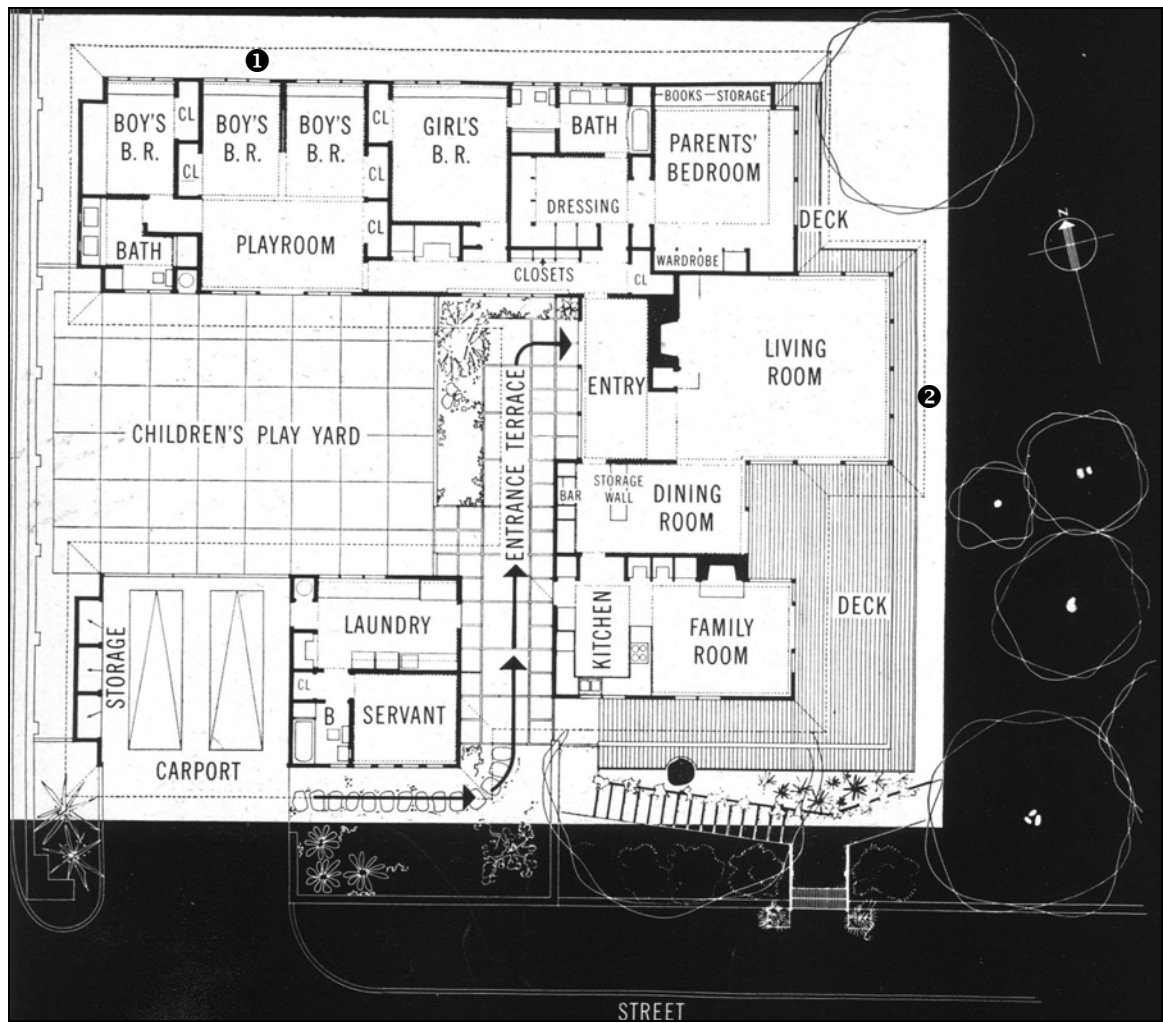


Figure 2 - 40 "A Walk Through a Good House." (1954, November). *House Beautiful Magazine*, v96 pt2, 208.

2.5.2.2 Increased Popularity of Suburbia

The increased popularity of suburbia affected the house design shown in *House Beautiful* between 1935 and 1955. It can be tracked in the design of outdoor space. Prior to World War II, designs in *House Beautiful* did not focus on exterior spaces that were not structurally tied to the house. For example, the feature design in 1937 (see Figure 2-41) included porches (see details ❶ and ❷ in Figure 2-41) on the front and back, as well as a side garden (see detail ❸ in Figure 2-41) with a lanai (see detail ❹ in Figure 2-41). All of these exterior spaces are adjacent to the main house, or are connected to the home with walls. Detail of the spaces beyond the edges of construction is not included, indicating that the available space for outdoor space associated with the house was low in the late 1930s and early 1940s.

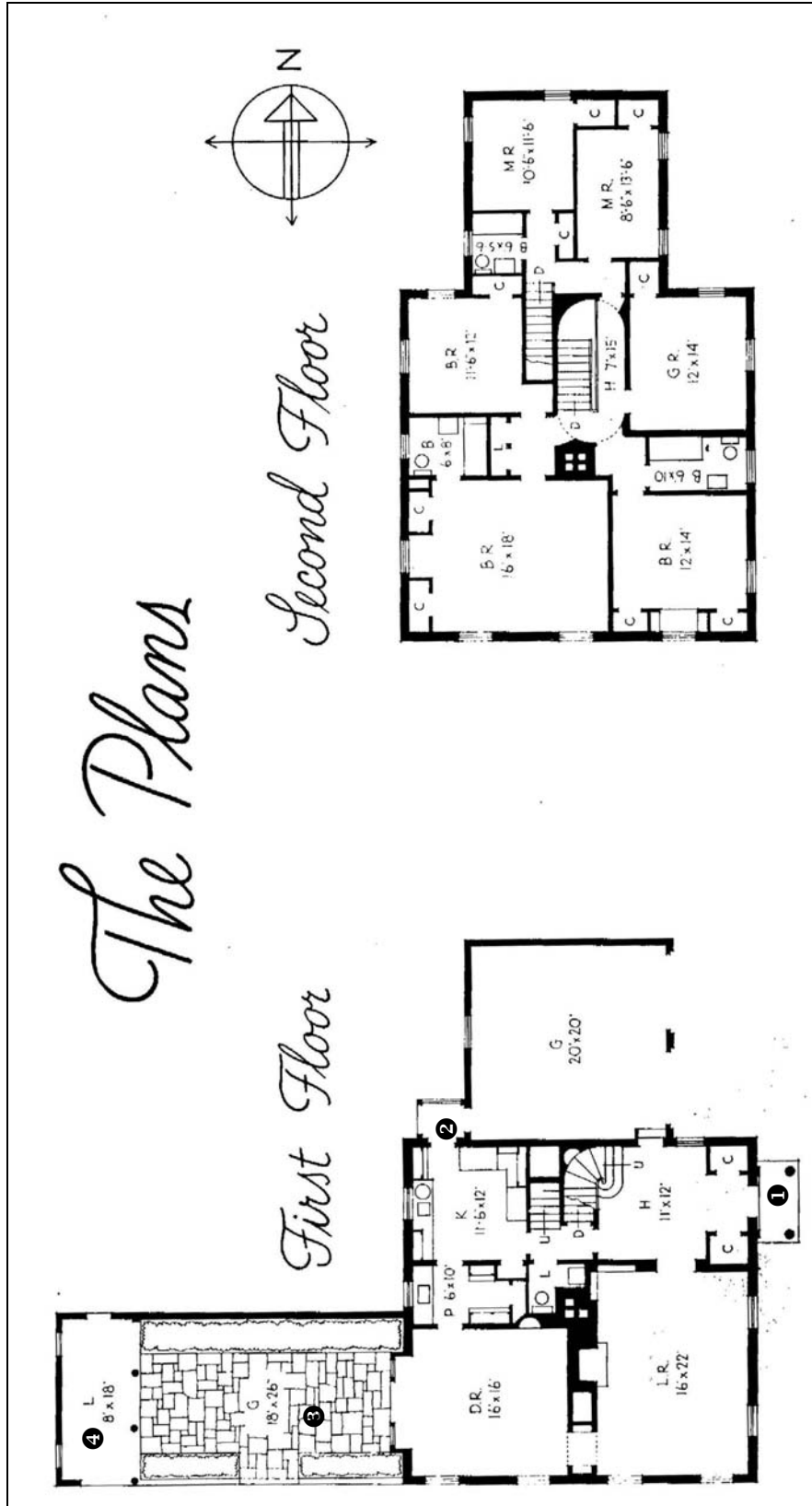


Figure 2 - 41 "First Prize Award: Class I." (1937, January).
House Beautiful Magazine, v79, 21-22.

The sheer abundance and overwhelming supply of developable land in suburbia meant that it was affordable, but house construction costs remained similar to costs in the city. Suburban homes of average homeowners were often small due to the great need for housing and limited budgets. As a result, the backyard or back patio was a popular way to add living space to the household with little additional cost. Eventually, the backyard, which came to feature recreation, socialization, and relaxation areas, became a destination for the family, and occasionally guests. According to Kenneth Jackson, “the idealization of the home as a kind of Edenic retreat, a place of repose where the family could focus inward upon itself, led naturally to an emphasis on the garden and lawn.”³³

In April of 1947, *House Beautiful* included an article titled “Industrialized Housing: The Bright New Hope of the Building Business”, which detailed the house designs of the average homeowner. The publication recognized the need for customization of design with limited finances and, in response, included custom landscape design options (see Figure 2-42). The only variation in house design was the orientation of the house, or the location of the garage, but the lawn could be an affordable way to capture space and to customize housing in suburbia. The article shows different types of boundaries, including hedges, fences, and paths. Different styles of site design, such as curvilinear and rectilinear, and different means of garage access, such as straight from the street or rotated ninety degrees, were used to individualize neighboring lots and to add interest to the view from the street. In all cases, house designs included backyard spaces. By the late 1940s and early 1950s, *House Beautiful* designs embraced the lawn as the ideal setting for the suburban house.³⁴

³³ Jackson, 1985, p. 59

³⁴ Ibid, p. 54-55

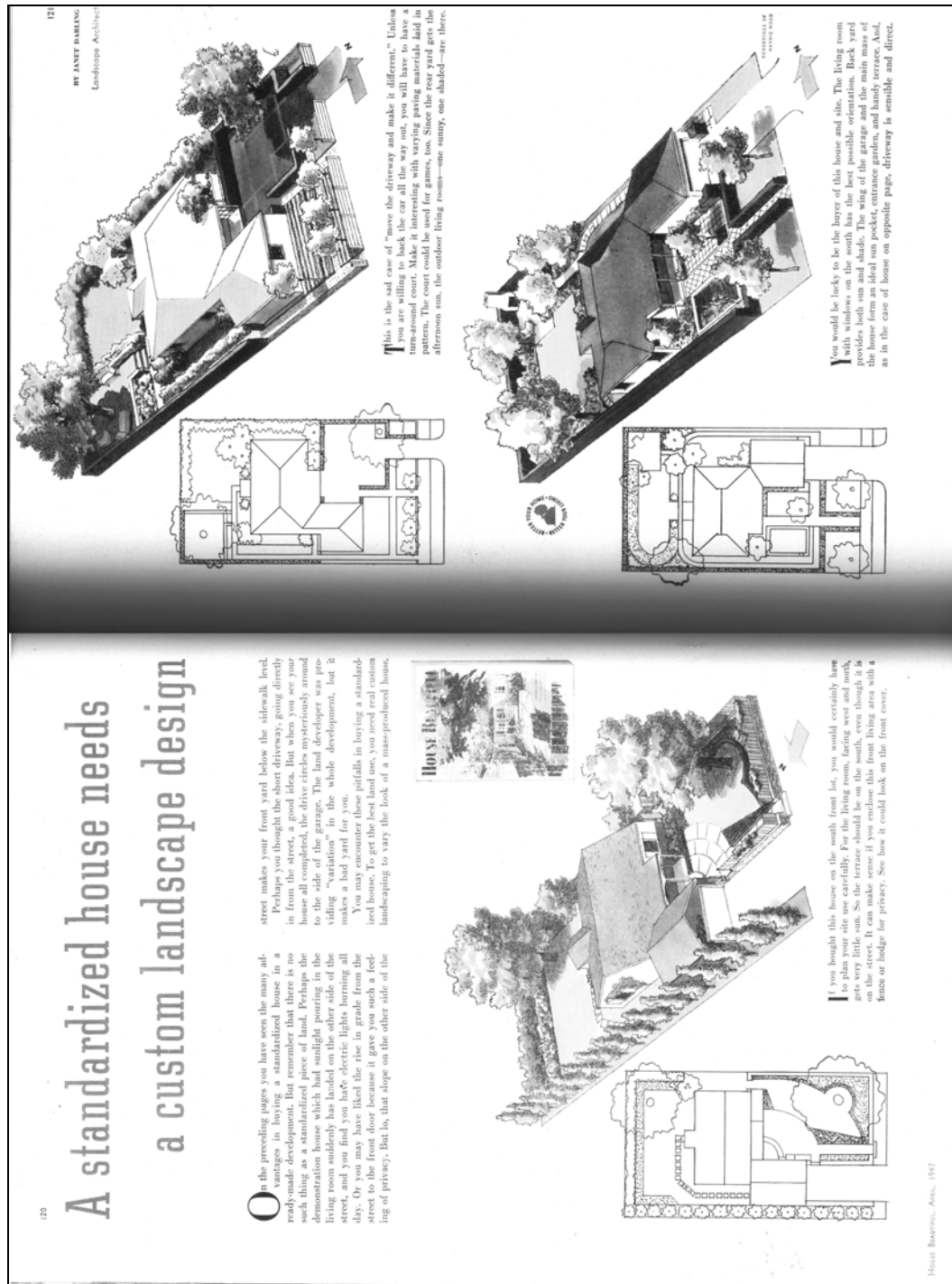


Figure 2 – 42 "Industrialized Housing: the Bright New Hope of the Building Business." (1947, April). *House Beautiful Magazine*, v89, 120, 121.

In the late 1940s and early 1950s, house designs included expansive outdoor spaces, taking advantage of abundant suburban land. *House Beautiful's* feature article in 1955 (see Figure 2 – 43) illustrated extensive landscaping that incorporated several exterior spaces, including the terrace (see detail ❶ in Figure 2-43), porch (see detail ❷

in Figure 2-43), dining terrace (see detail ③ in Figure 2-43), walled garden (see detail ④ in Figure 2-43), and courtyard (see detail ⑤ in Figure 2-43). In addition, barriers indicated a lawn (see detail ⑥ in Figure 2-43) adjacent to the playroom. The exterior gathering spaces were located in the rear of the house, consistent with Wilson-Doenges' statement describing "more indoor lifestyles, busy lifestyles with jobs with long commutes, and homes that are focused on the backyard."³⁵ However, the front of the house was not ignored. The barriers that enclosed the lawn adjacent to the playroom also bordered the lawn at the front of the house (see detail ⑦ in Figure 2-43).

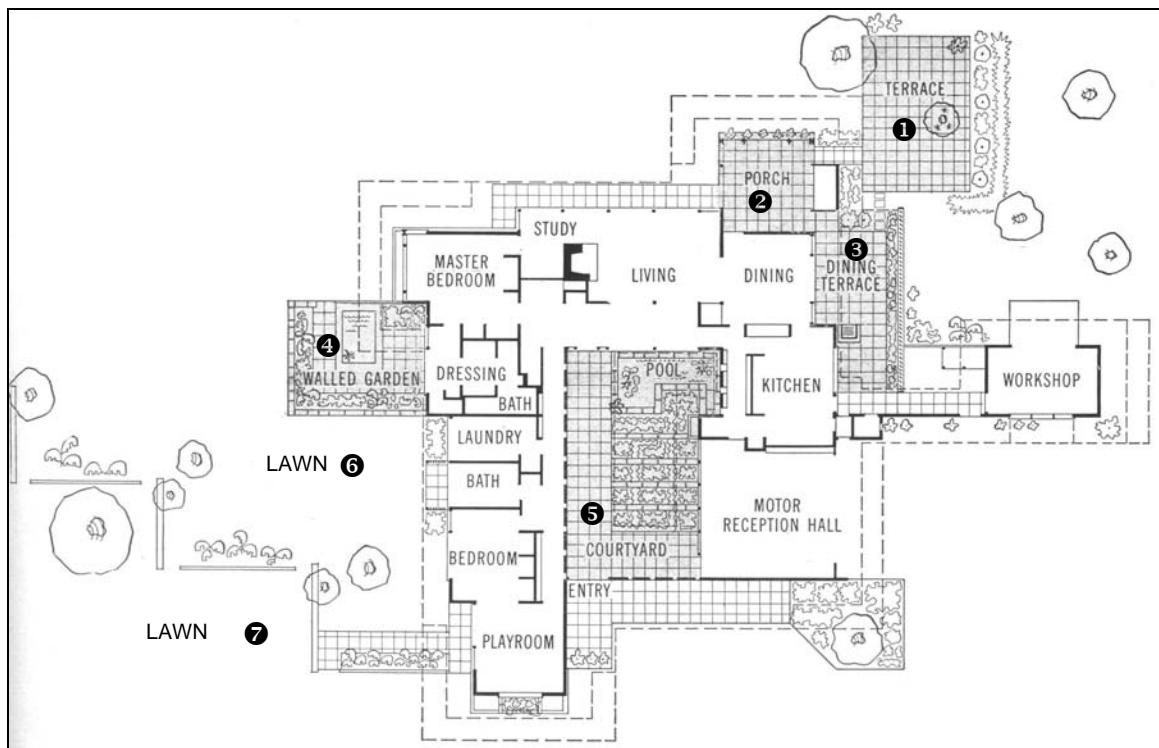


Figure 2 – 43 "Pace Setter House for 1955." (1955, February). *House Beautiful Magazine*, v97 pt1, 83.

³⁵ Wilson-Doenges, p. 267

2.6 Status

2.6.1 Trends

Two major trends are used to interpret Status. The first is the nationwide desire for assimilation. The second is the desire for presentation of self in house designs.

2.6.1.1 Desire for Assimilation

Assimilation as a trend means to be proud to be an American and to fulfill the standards of the American way of life. From the country's beginning, immigrants desired to 'fit in' – to become respectable and acceptable to those who had come before them. Generally, establishing complete Americanization was the first step toward presenting higher levels of social standing. After World War II, it was important for project the qualities of a good American.

2.6.1.2 Desire for Presentation of Self

The desire for presentation of self depends on the image that a family presents through its house, possessions, and way of life. Home ownership, the design of exterior spaces, and automobile ownership indicated status. If a family was able to present a high status image, they were assumed to be high status.

2.6.2 *House Beautiful* Designs

2.6.2.1 Desire for Assimilation

Historically, the house was used to show assimilation into American society. This can be seen in house designs shown in *House Beautiful* between 1935 and 1955. The desire for, and therefore the effort towards, Americanization was not a new trend and the markers of Americanization changed constantly, often in response to national or world events. In the early twentieth century, Americanization was marked by one's ability to keep house.

A clean household was a housekeeping requirement in the American way of life. Those who did not perceptibly fulfill this requirement were somehow less American than their neighbors. According to Suellen Hoy, in the early twentieth century, "Americans were beginning to grasp and accept the notion that to be clean meant to be respectable, publicly responsible, and healthy."³⁶ During years of war, cleanliness became not only a measure of respect, but also a measure of Americanization and acceptance. Thus, according to Suellen Hoy, "keeping clean was not only healthy; it was patriotic, success-driven, and very American."³⁷ Further, Suellen Hoy claims that the only way to ensure cleanliness was through home ownership.³⁸

Homeownership, most often obtained in suburbia where housing was affordable and available, came to represent being a good American in a clean and safe suburban setting, but also represented economic success. The suburban way of life "complete with breadwinner and homemaker, provided evidence of the superiority of the American

³⁶ Hoy, 1995, p. 7

³⁷ Ibid, p. 123

³⁸ Ibid, p. 156

way of life.”³⁹ In addition, Kenneth Jackson states that “the American nouveaux riches embraced the notion of conspicuous consumption in the form of ornamental real estate and decided that the most fashionable way to display great wealth was to invest in a rural estate of appropriately grand dimensions.”⁴⁰ While ornamental real estate was not realistic for the average American, the concept of land ownership easily transferred to homeownership as a mark of status.⁴¹ A family who owned land conveyed a high degree of status by fulfilling a trait of the American upper class.

Strategies for attaining homeowner status appeared in the magazine as early as 1938. One of *House Beautiful*’s feature designs in 1938 (see Figure 2-44) was awarded to a compact and affordable design for a small family, with future additions possible. This design allowed for immediate purchase and, as a result, increased status at a minimum expense. The starter house included a dining room (see detail ❶ in Figure 2-44), living room (see detail ❷ in Figure 2-44), bedroom (see detail ❸ in Figure 2-44), kitchen (see detail ❹ in Figure 2-44), and garage (see detail ❺ in Figure 2-44) on the first level. The plan shows a future bedroom wing (see detail ❻ in Figure 2-44) and a future service wing (see detail ❼ in Figure 2-44) that could be added to the house when the family could afford it.

³⁹ May, 1999, p. 149

⁴⁰ Jackson, 1985, p. 88

⁴¹ Ibid, p. 53

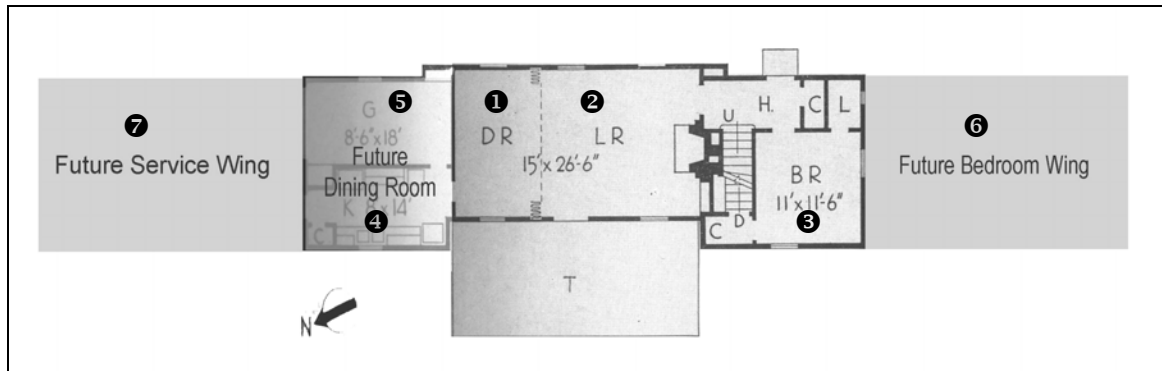


Figure 2 - 44 "First Prize: East." (1938, January). *House Beautiful Magazine*, v80, 21.

Designs in the mid 1940s described similar strategies to attain home ownership. In 1947 (see Figure 2-45), phased construction was proposed for a couple to achieve homeownership status within a limited budget. The garage and starter house, shown in bold lines on the following drawing, were constructed first at an affordable cost. Later, a house, shown in light lines on the following drawing, was constructed adjacent to the existing garage, and the starter house became a guesthouse. Phased construction in *House Beautiful* suggests that Americans desired to own their own homes, but sometimes they could not achieve it immediately.

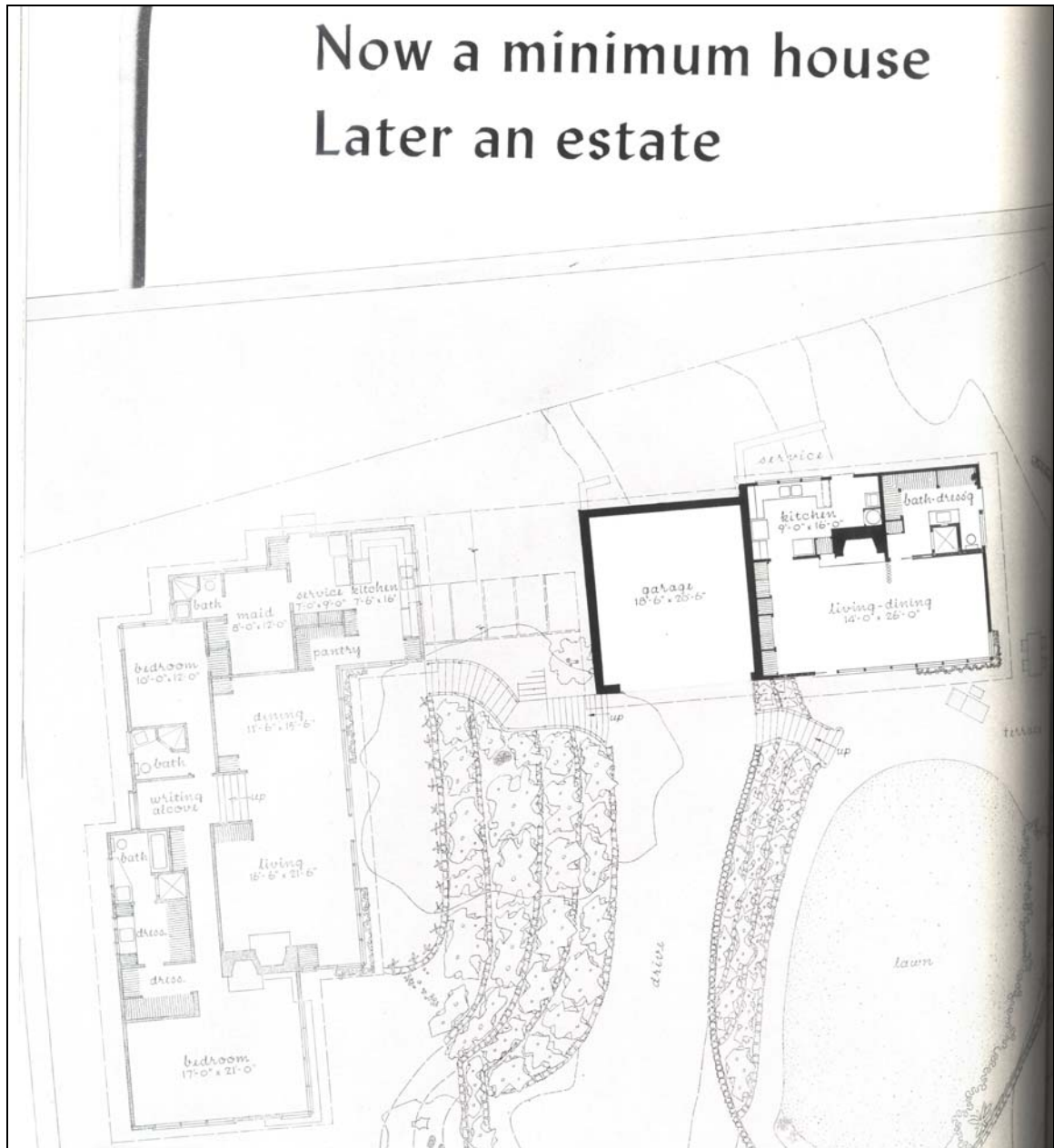
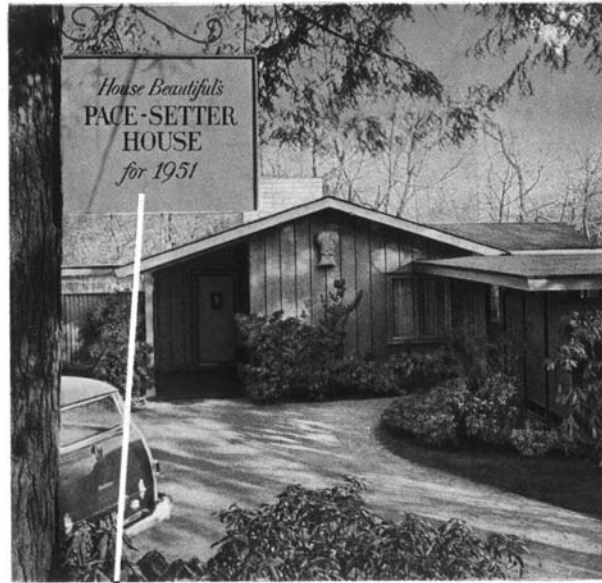


Figure 2 – 45 “A Good Way to Acquire a Home – Anno 1947.” (1947, March). *House Beautiful Magazine*, v89, 106.

In the early 1950s, when post-war home ownership had been achieved by many Americans, continuing pursuit of Americanization can be seen in house designs presented in *House Beautiful*. The pace setter designs in *House Beautiful* introduced the American Style in 1951 (see Figure 2 – 46). The appropriately titled article “Defining

the American Way of Life Executed in the New American Style” (see Figure 2-46) claims that the design “symbolizes what the average American now has, or can reasonably expect to achieve by his owner endeavors under the American democratic system.”⁴²

⁴² “Defining the American Way of Life Executed in the New American Style: House Beautiful Magazine’s Pace-setter House for 1951.” (1951, May). *House Beautiful Magazine*, v93, 135.



Defining the
AMERICAN WAY OF LIFE
executed in the
NEW AMERICAN STYLE

Once a year *House Beautiful* devotes a whole issue to showing a home which is perfect and complete to the smallest detail, and which represents the best current values. This one symbolizes what the average American now has, or can reasonably expect to achieve by his own endeavors under the American democratic system

Figure 2 - 46 "Defining the American Way of Life Executed in the New American Style: House Beautiful Magazine's Pace-setter House for 1951." (1951, May). *House Beautiful Magazine*, v93, 135.

According to *House Beautiful*, the American style in 1951 (see Figure 2 – 47) included three attributes: privacy, outlook, and climate control.⁴³ Privacy was achieved by placing the house behind an existing row of trees. Outlook, or pleasant views, was attained with the placement of windows overlooking the garden. Shade trees and the orientation of the house to breezes provided climate control. Readers of the magazine who incorporated these attributes into their house designs achieved a high degree of Americanization.

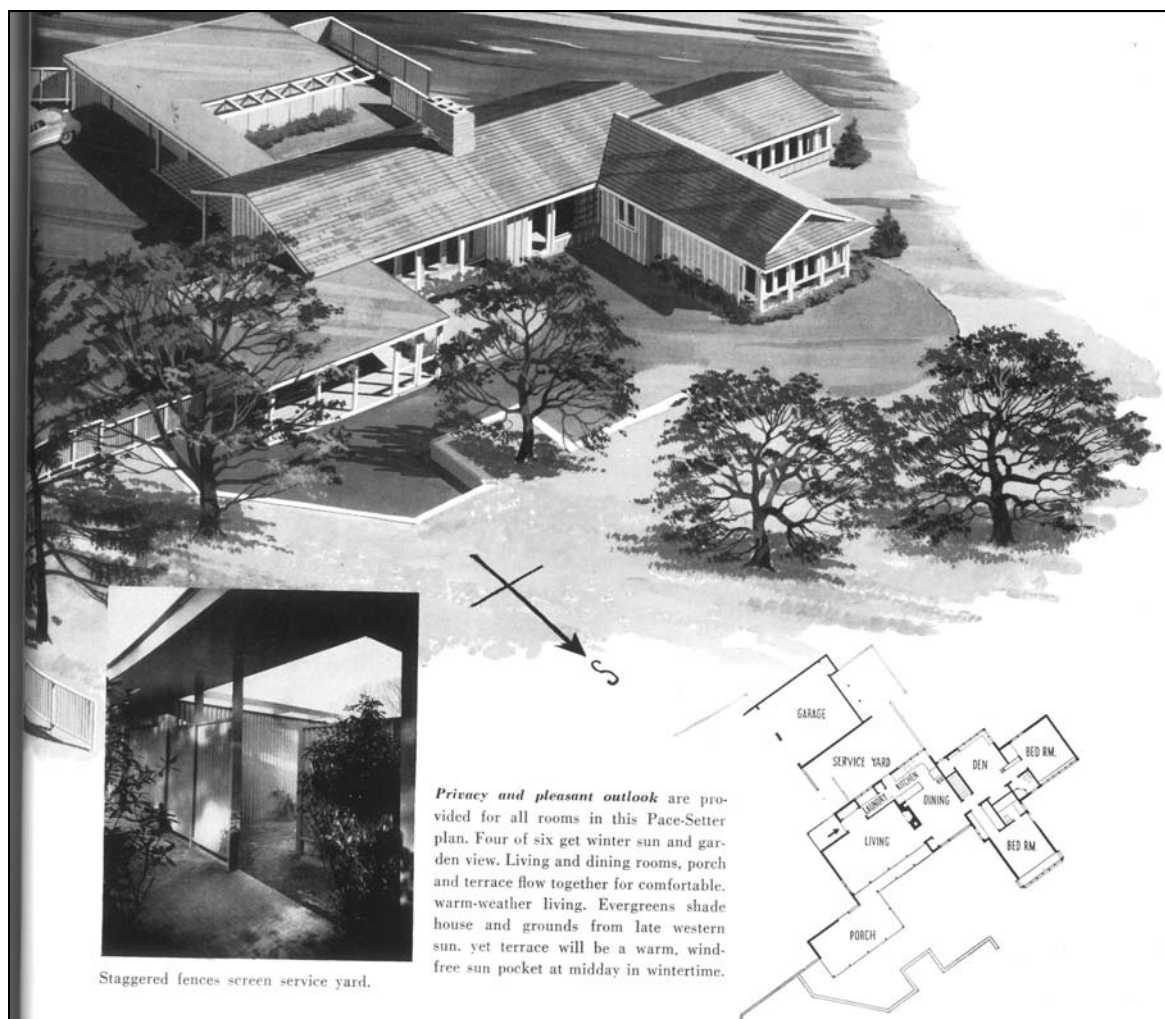


Figure 2 - 47 "Defining the American Way of Life Executed in the New American Style: House Beautiful Magazine's Pace-setter House for 1951." (1951, May). *House Beautiful Magazine*, v93, 137.

⁴³ "Defining the American Way of Life Executed in the New American Style: House Beautiful Magazine's Pace-setter House for 1951." (1951, May). *House Beautiful Magazine*, v93, 136.

2.6.2.2 Desire for Presentation of Self

The house indicated the owner's success, or status, and can be seen in the house designs in *House Beautiful* between 1935 and 1955. Status was expressed through ownership of the house, automobile, and other possessions. The exterior of the house was an important marker of status because the exterior design was readily seen by passers-by. House designs based on a well-known building or features associated with success were common. One example is a formal entry garden reminiscent of well-known estate gardens. Similarly, a house in the modern style designed by an architect marked a household that could afford luxuries. Further, Kenneth Jackson states, "the well-manicured yard became an object of great pride and enabled its owner to convey to passers-by an impression of wealth and social standing."⁴⁴

Automobiles were important status symbols, as was automobile storage. Attached garages were important in the owner's attempt to send status messages. A household that could afford space to shelter an automobile was a high status household. According to Suellen Hoy, "Americans had become dependent on their cars. People who could not yet afford to buy one began to see it, along with the suburban tract house, as part and parcel of the American dream."⁴⁵ Dependence on the automobile made this amenity, often a necessity, a near universal symbol of success.

Furnishings and appliances also reflected status. The more luxuries a family could afford, the higher their status. One woman recalls, "her family had 'achieved' a red carpet in their parlor! Bright colors on the floors and walls indicated a new level of prosperity"⁴⁶ As with technological trends in the kitchen, the bathroom became a

⁴⁴ Jackson, 1985, p. 60

⁴⁵ Hoy, 1995, p. 174

⁴⁶ May, 1999, p. 115

showplace,⁴⁷ according to Elaine Tyler May, and the “utilitarian bath towel [was] visually linked to the world of elegant fashion with a drawing of a woman wearing a fur stole,”⁴⁸ according to Kenneth Jackson.

In the late 1930s, a few home owners increased their status by hiring an architect. *House Beautiful* architect identification was included in the title of several small house competition entries. For example, one feature house in 1938 was designed by architect Gardner A. Dailey (see Figure 2-48) and the other by architect Edwin Maxwell Loye (see Figure 2-49). The 1939 house was designed by architects Richard Neutra and Peter Pfisterer (see Figure 2-50). By identifying the architect in each small house competition entry, *House Beautiful* created a standard that many Americans hoped to achieve in their quest for higher social standing.

⁴⁷ May, 1999, p. 156

⁴⁸ Walker, 2000, p. 113

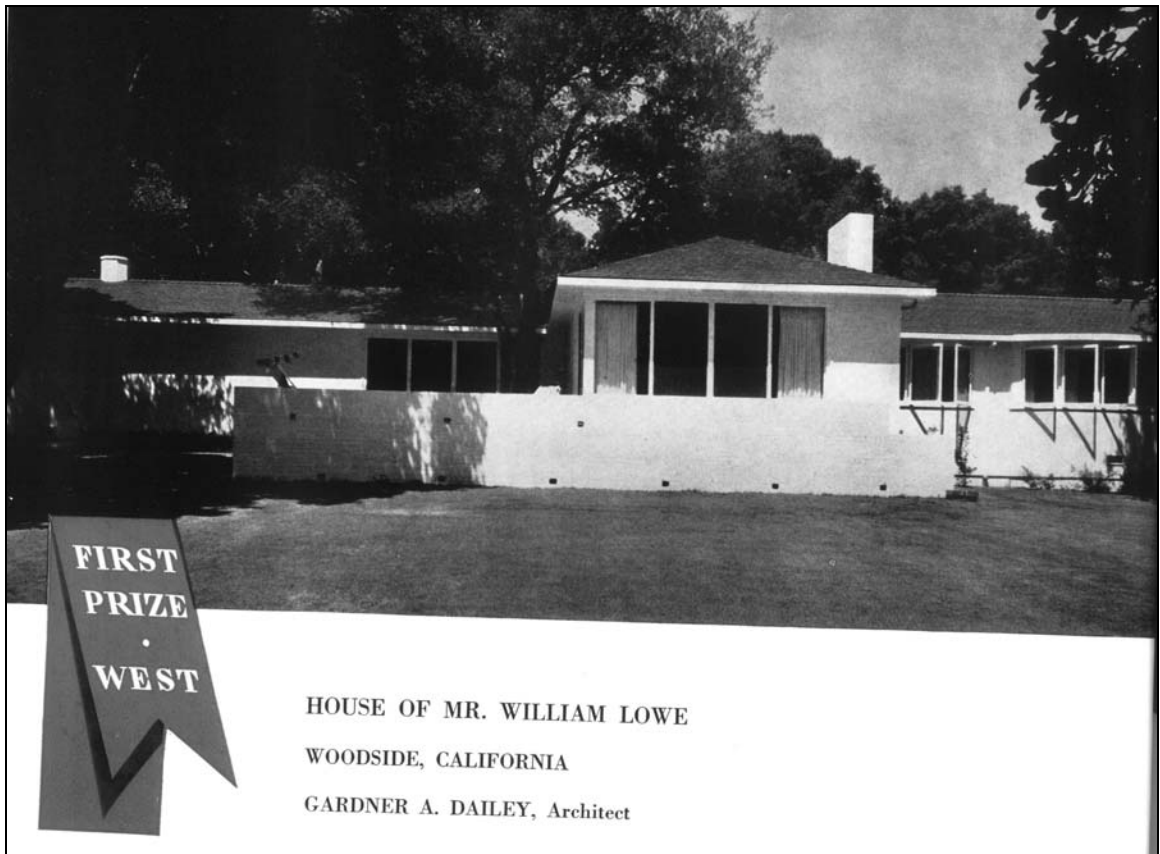


Figure 2 - 48 "First Prize: West." (1938, January). *House Beautiful Magazine*, v80, 16.

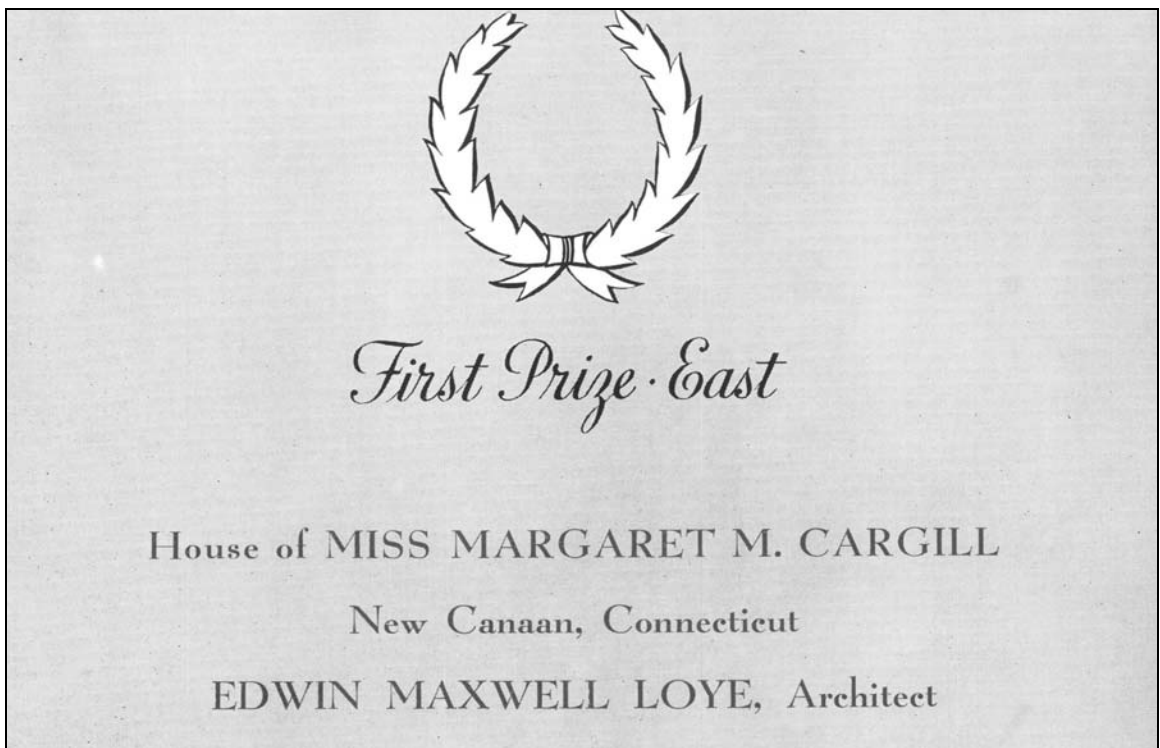


Figure 2 - 49 "First Prize: East." (1938, January). *House Beautiful Magazine*, v80, 20.



Figure 2 – 50 “First Prize.” (1939, January). *House Beautiful Magazine*, v81, 26.

Status symbols in the late 1930s were also visible in the design of exterior space. The garden layout in the 1938 Honorable Mention category (see Figure 2-51) mimicked formal European gardens, a common practice in the design of housing for the upper class. *House Beautiful's* presentation of house designs based on well-known work indicates a desire by Americans to present a high status. Basing their gardens on designs with high status, owners could suggest that they had attained an equivalent degree of status. In the figure below, the entry garden (see detail ❶ in Figure 2-51) features a geometrical layout of the plantings similar to those of classical garden designs.

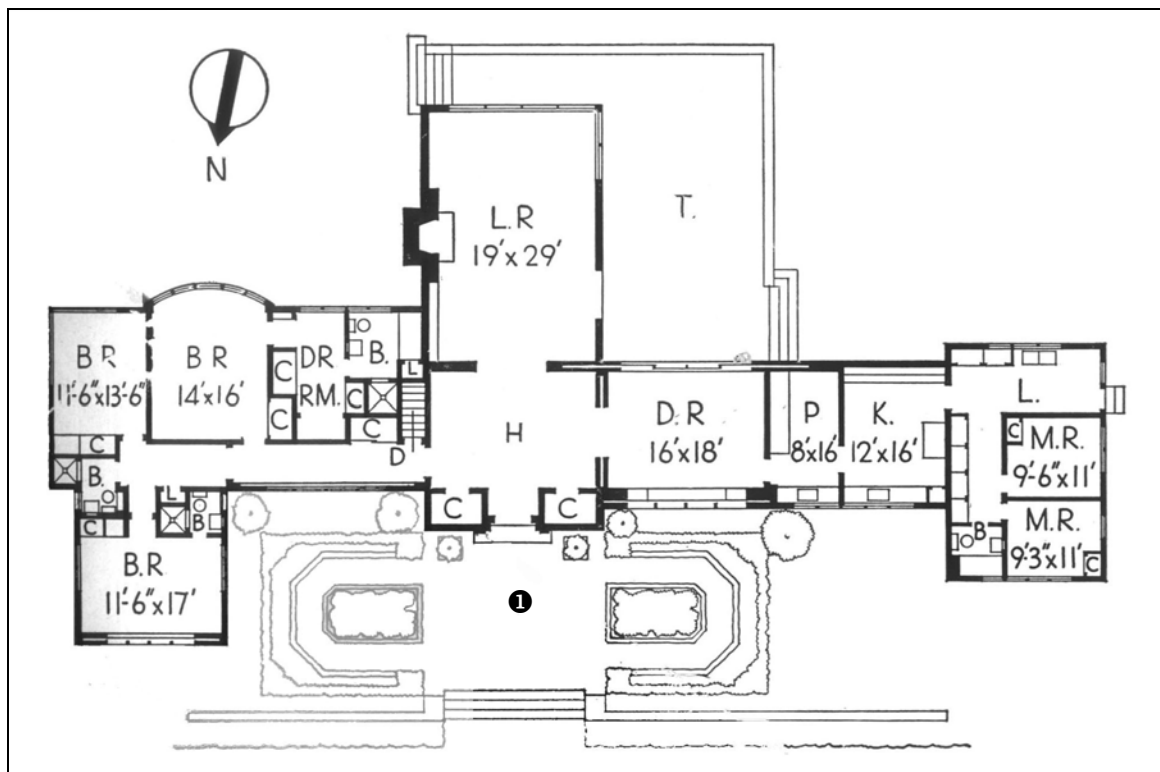


Figure 2 – 51 “First Prize: West.” (1938, January). *House Beautiful Magazine*, v80, 17.

In 1953, *House Beautiful* illustrated ideal features of the perfect backyard (see Figure 2 – 52), which included space for adults to relax, as well as play space for children. In this example, status was achieved by suburban home ownership and

provided a proper environment for raising a family. Customizing the exterior space, which incurred unnecessary expense, marked an even higher level of status. Although the exterior spaces, better known as backyards, were customized, the house designs themselves remained similar.

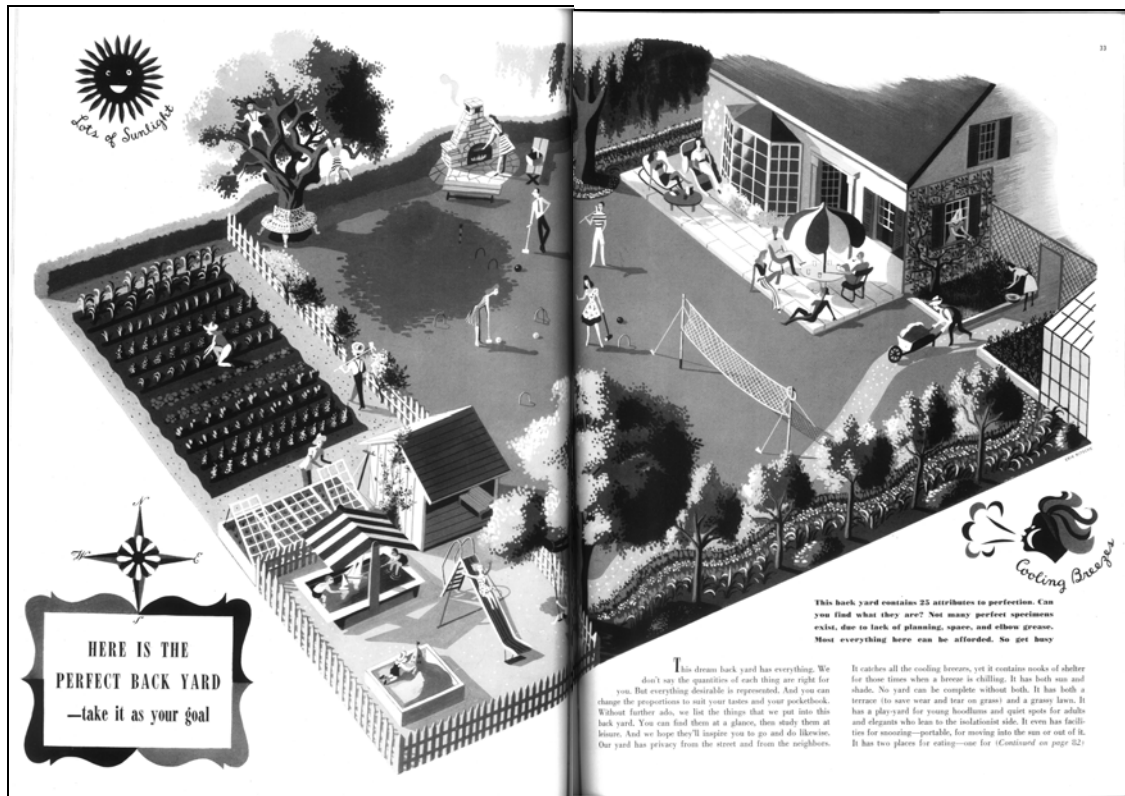


Figure 2 - 52 “Here is the Perfect Back Yard – Take it as Your Goal.” (1943, June). *House Beautiful Magazine*, v85, 32-33.

During the late 1940s and early 1950s, *House Beautiful* returned to customized house design as a vehicle for sending status messages. In 1955, the feature design was the Pace Setter house, which is described by *House Beautiful* as “a standard against which you may measure your own homes...”⁴⁹ Status was measured in terms of how many Pace Setter features, such as the motor reception hall (garage), the family

⁴⁹ Pace Setter House for 1955. (1955, February). *House Beautiful Magazine*, v97 pt1, p. 63.

room, climate control design, or state-of-the-art kitchen, a family could afford in their house.

The automobile is prominent in *House Beautiful's* feature design in 1953 (see Figure 2-53). After leaving their automobile in the guest parking area, guests passed by the carport and arrival court before entering the house. Similarly in 1955, guests entered the house through the courtyard that was adjacent to the motor reception hall (see Figure 2-54). The prominent locations of the arrival court and motor reception hall, as well as the combined uses of formal entry and convenient automobile access for the residents, suggest that automobile storage was a popular way to send status messages. While the automobile had become a necessity in post-war suburbia, it was also a symbol of success and conveyor of status and, therefore, placed in a highly visible location.

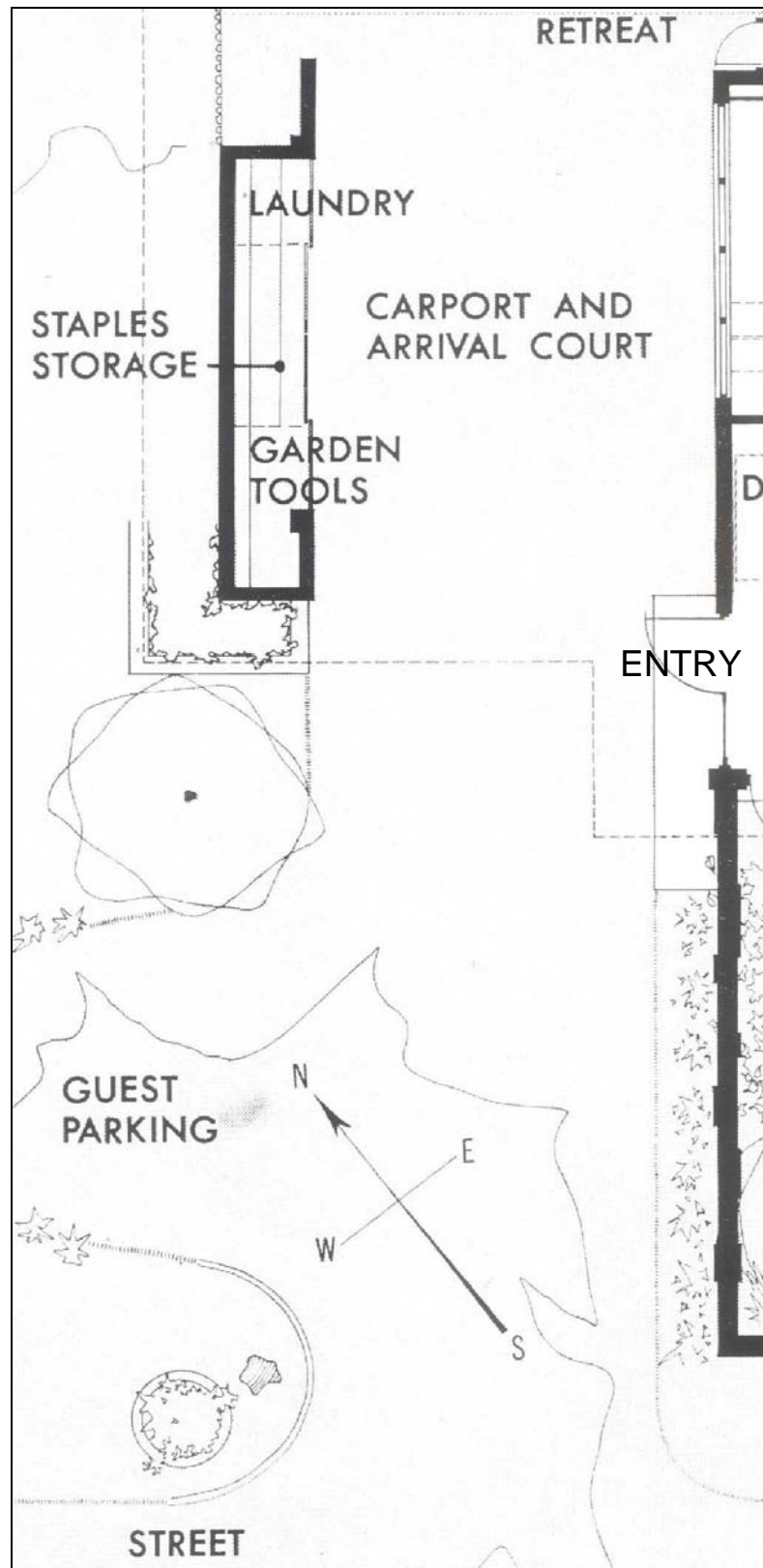


Figure 2 – 53 “The Anatomy of a Pace Setter.” (1953, November). *House Beautiful Magazine*, v95, 236.

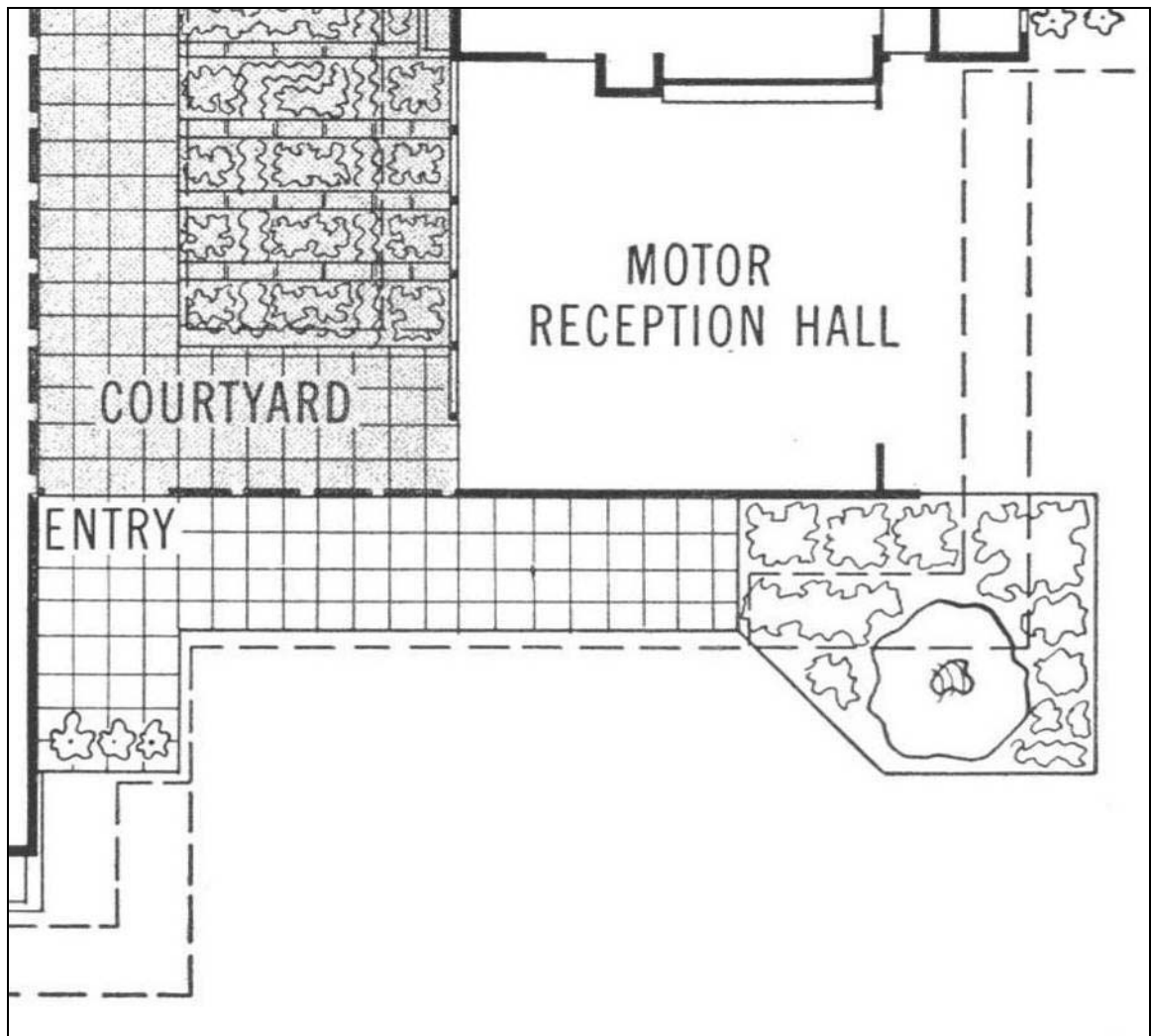


Figure 2 - 54 "Pace Setter house for 1955." (1955, February). *House Beautiful Magazine*, v97, 83.

2.7 Privacy

2.7.1 Trends

Two trends are used to interpret Privacy. The first is the move toward a private lifestyle. The second is the increased density of suburbia.

2.7.1.1 Increasingly Private Lifestyle

A lifestyle focused on privacy developed after World War II. Postwar Americans focused on traditional family values in an attempt to redirect focus away from international conflict. Strengthening family life became a priority and resulted in an increased desire for privacy in the home. Childrearing took the place of entertaining as the primary function of the home. Similarly, family entertainment within the home, consistent with the theme of nurturing children, took the place of community activities.

2.7.1.2 Increased Density of Suburbia

The development of suburbia, with its nearly unlimited space and isolation, provided the perfect place for the private, single-family home that large numbers of post-war families desired. Dependence on automobiles reduced the amount of unplanned neighboring. At the same time, auto-excursions began to consume more family leisure time, further reducing the time families spent neighboring. The automobile tended to isolate families in their suburban homes and encouraged privacy rather than interaction with neighbors. As the private house in suburbia became more popular, suburban density increased. As a result, privacy within the household, which initially was a key attribute of suburban housing, became more difficult to achieve.

2.7.2 *House Beautiful* Designs

2.7.2.1 Increasingly Private Lifestyle

The affects of increased isolation and an increasingly private family lifestyle can be seen in house designs shown in *House Beautiful* between 1935 and 1955, specifically in the rise in popularity of the ranch style house in the 1940s. In the late 1930s and early 1940s, *House Beautiful* designs focused on compact layouts that offered privacy within individual rooms by using buffer spaces between them, while at the same time encouraging interaction with the community with prominent entrances and large front windows. Individual spaces, and their uses, were clearly defined.

The feature design in 1936 (see Figure 2-55) illustrates clearly defined spaces offering privacy within each space. Buffer spaces, such as the hall and pantry, provided maximum privacy in the gathering spaces, such as the dining room and the living room. A hall (see detail ❶ in Figure 2-55) separated the living room (see detail ❷ in Figure 2-55) from the dining room (see detail ❸ in Figure 2-55), and a pantry (see detail ❹ in Figure 2-55) separated the dining room (see detail ❸ in Figure 2-55) from the kitchen (see detail ❺ in Figure 2-55). Large windows on the main façade (❻) encourage interaction between the interior and exterior. People in the main interior gathering areas could easily view passers-by on the street or sidewalk, at the same time, passers-by could see people inside the house.

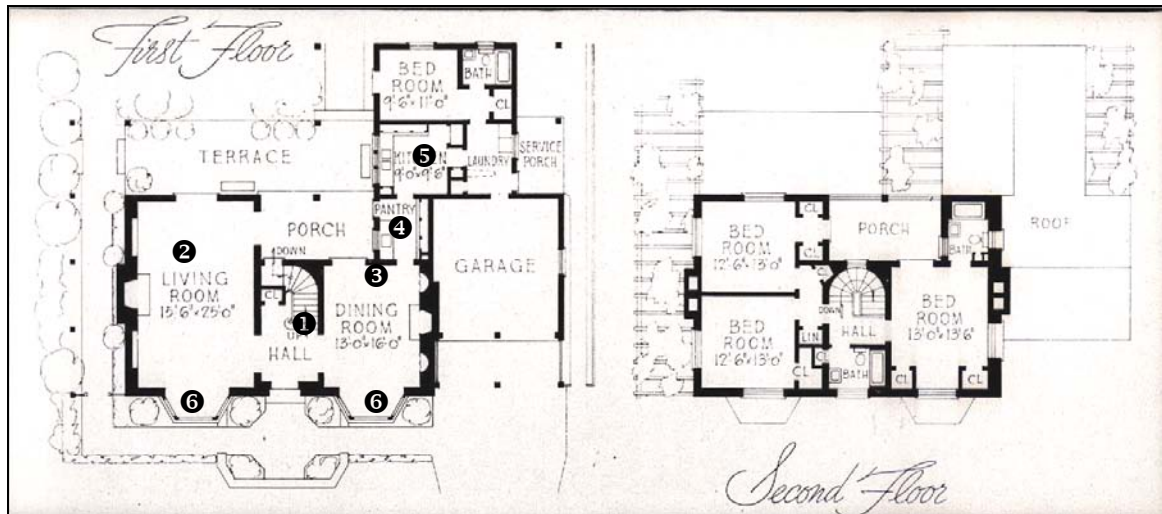


Figure 2 - 55 "First Prize for Houses for Houses Eight Rooms and Under." (1936, January). *House Beautiful Magazine*, v78, 28.

Designs in the mid 1940s reflected the first stage of transition from the compact house designs of the 1930s to the ranch style designs of the early 1950s. The feature design in 1946 (see Figure 2 – 56) illustrated an early version of the combined living and dining room (see detail ❶ in Figure 2-56) that encouraged family interaction and, as a result, emphasized the private nature of the postwar lifestyle. Buffer spaces, such as the hall and the pantry found in the late 1930s examples, were no longer part of the design. The removal of the buffer spaces, along with the merger of the living and dining room, suggests that interaction with family members between spaces was encouraged. The increased interaction within the household resulted in decreased interaction with people outside the household. According to Kenneth Jackson, "...lives [were] now centered inside the house, rather than on the neighborhood or the community."⁵⁰

⁵⁰ Jackson, 1985, p. 279-280

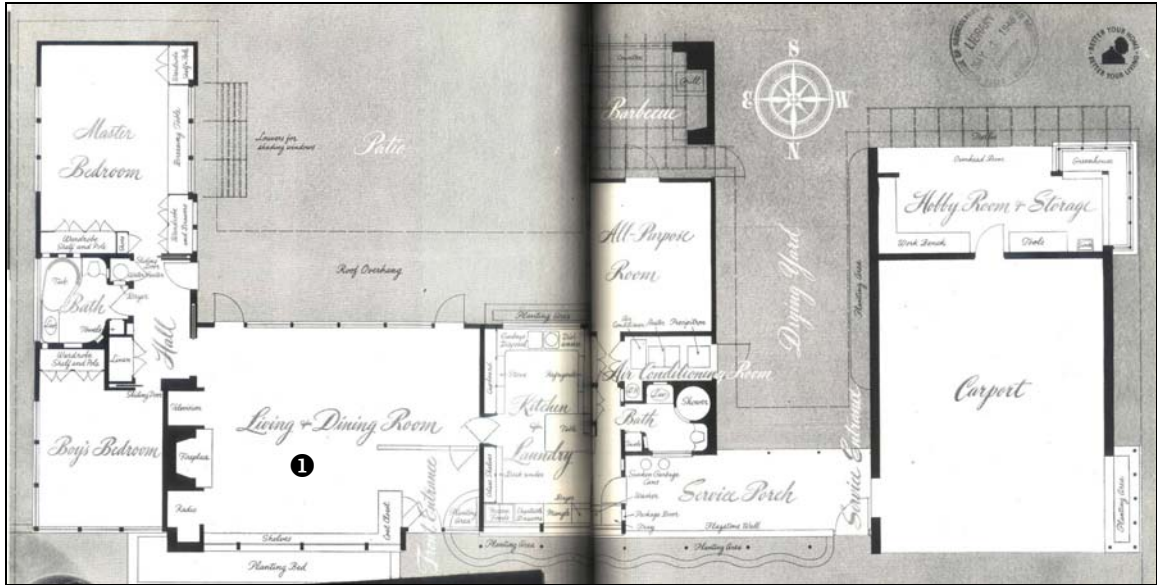


Figure 2 - 56 "House Beautiful Magazine's Home Planner's Study Course: the First Postwar House." (1946, May). *House Beautiful Magazine*, v88, pt. 1, 86-87.

By the late 1940s and early 1950s, the popularity of the ranch style house was prominent in *House Beautiful*. Key characteristics of the ranch style house presented in *House Beautiful* included multiple wings of rooms, open interconnected interior spaces, a fully or partially enclosed exterior courtyard, and integrated automobile storage. These characteristics ensured that the house was autonomous, and thus very private. The ideal house, according to Kenneth Jackson, was “a self-contained unit, a private wonderland walled off from the rest of the world.”⁵¹ According to May, the ranch style house, which exuded “a sheltered look of protection and privacy, surrounded by a tamed and controlled natural world,”⁵² became popular across the country, especially in suburban America.

The feature *House Beautiful* design in 1948 (see Figure 2 – 57) illustrated the ranch style. The long, asymmetrical wings of the house enclosed a courtyard with a number of uses, including a swimming pool (see detail ❶ in Figure 2-57), garden room (see detail ❷ in Figure 2-57), and an outdoor dining area (see detail ❸ in Figure 2-57). Enclosed on all sides and accessible only through the house, the courtyard was a private oasis for the family, and its protective nature was ideal for child rearing. The interior spaces also encouraged interaction within the family. Rather than the clearly defined rooms of the late 1930s, interior spaces in the ranch style house were interconnected. Transparent partitions (see detail ❹ in Figure 2-57) provided sight lines between the dining room (see detail ❺ in Figure 2-57) and the entry (see detail ❻ in Figure 2-57), and windows into the courtyard from nearly every interior space increased awareness of the activities of the household.

⁵¹ Jackson, 1985, p. 58

⁵² May, 1999, p. 154

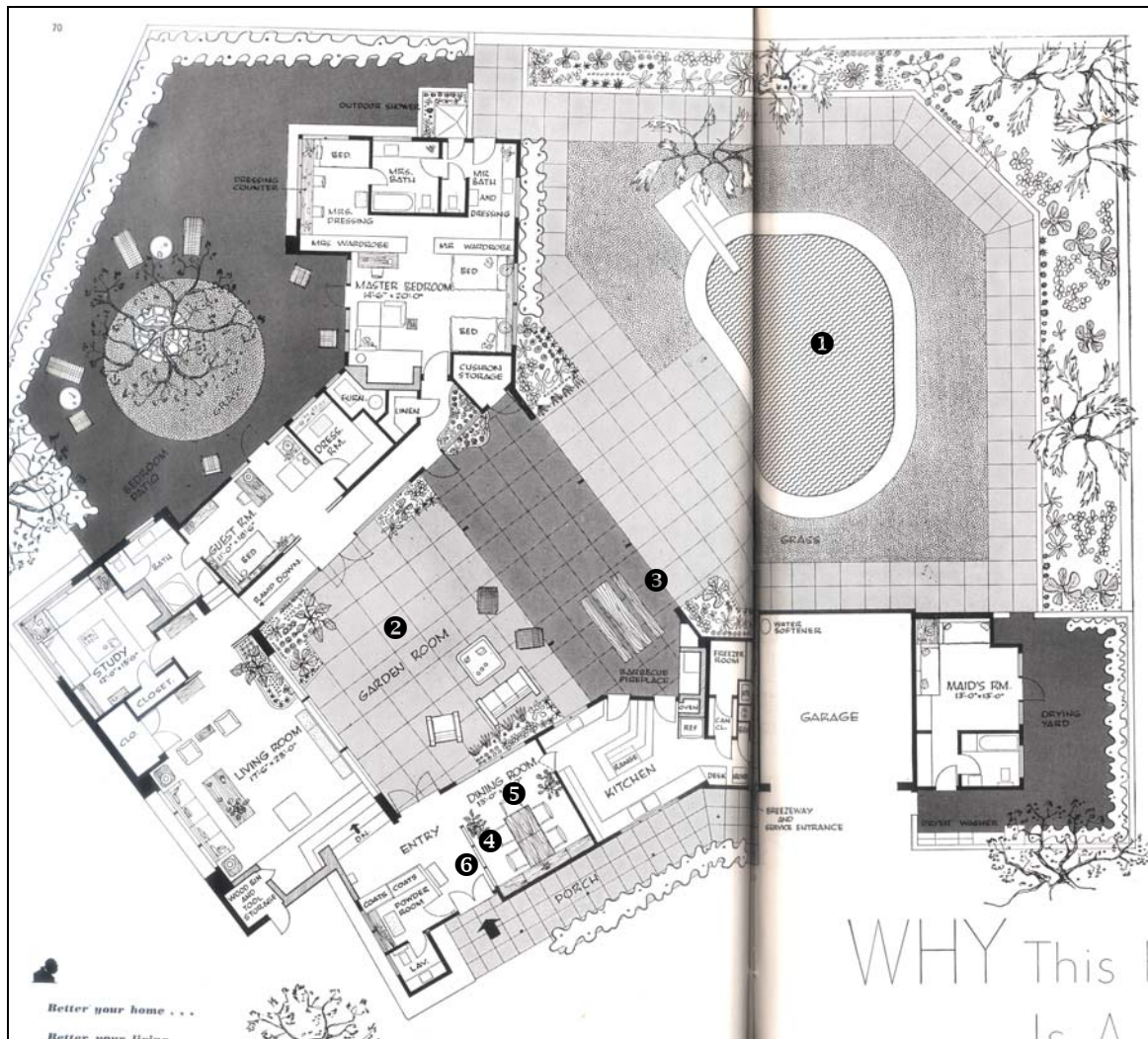


Figure 2 - 57 "A House to Set the Pace." (1948, February). *House Beautiful Magazine*, v90, 70, 71.

House Beautiful's feature article in 1955 (see Figure 2 - 58) showed the key characteristics of the ranch style house. The article also emphasized the use of spatial zoning to achieve privacy in the home. The design includes three wings of rooms that form the exterior courtyard at the front of the house, creating a private entry area for the household. The interior spaces of the living wing are interconnected to form one large room partitioned with different use zones, rather than with solid walls as found in the late

1930s and early 1940s designs, encouraging interaction among family members.⁵³ A partial wall separates the dining (see detail ❶ in Figure 2-58) and living room (see detail ❷ in Figure 2-58), and the fireplace separated the study (see detail ❸ in Figure 2-58) and living room (see detail ❷ in Figure 2-58). The motor reception hall (see detail ❹ in Figure 2-58) provided convenient automobile storage, which was essential for the auto-dependent private suburban lifestyle. By providing enclosed exterior space, encouraging family interaction with combined interior spaces, and including convenient automobile access, the ranch style house in *House Beautiful* epitomized the private lifestyle in postwar America.

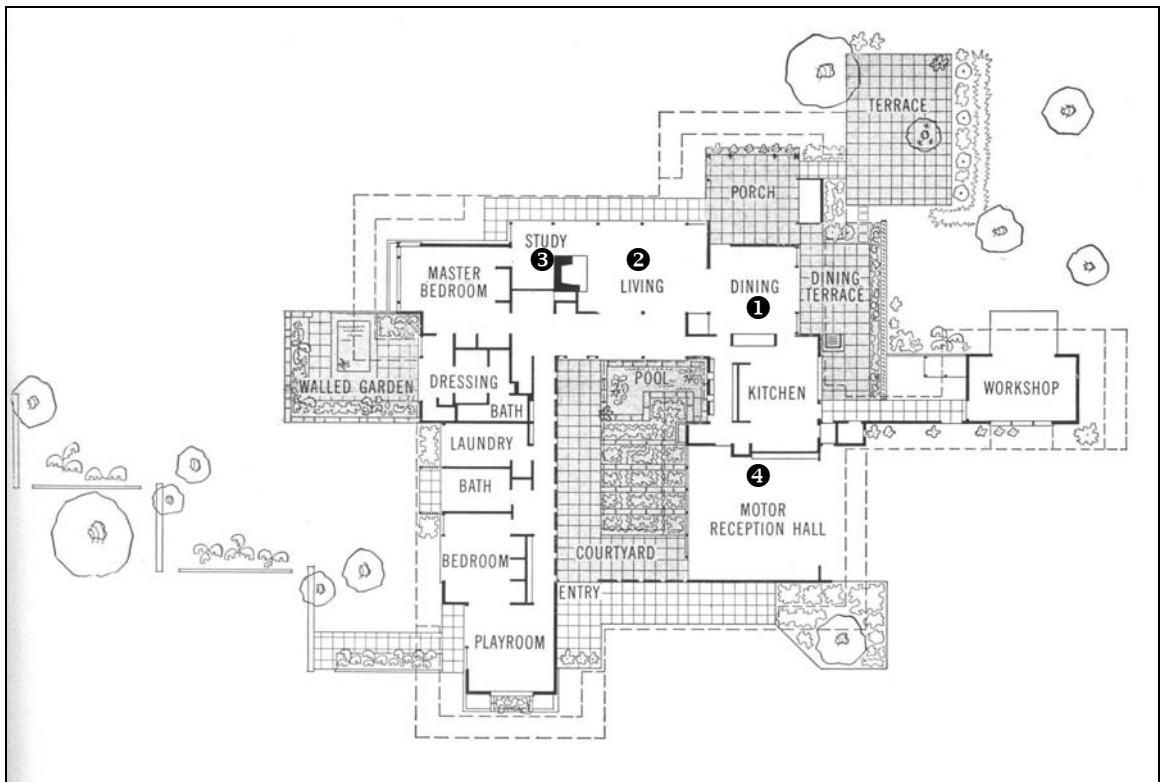


Figure 2 - 58 "Pace Setter house for 1955." (1955, February). *House Beautiful Magazine*, v97, 83.

⁵³ Massey, p. 93

2.7.2.2 Increased Density of Suburbia

The affects of increased density in suburbia from 1935 to 1955 can be seen in the change of privacy strategies in house design shown in *House Beautiful*. Specifically feature designs changed from the extroverted urban house to the introverted suburban house. Prior to World War II, the magazine focused on houses within urban areas and only an occasional country house. As part of a community, where privacy in the household was not a key reason for the location of the house, the designs did not focus on providing privacy for the residents. In fact, daily interaction with delivery people and neighbors was expected, so an unobstructed view to the street was convenient.

House Beautiful's feature design in 1937 (see Figure 2-59) was an extroverted house in an urban setting. High density was a characteristic of city life, so close contact with neighbors was unavoidable. The plan did not include site information beyond the location of the garden (see detail ❶ in Figure 2-59) and lanai (see detail ❷ in Figure 2-59), indicating that the land belonged to a neighbor. The exposed outdoor spaces, entries, and a majority of the windows faced the exterior of the property, which was bound by a street and visible to passers-by. The extroverted nature of the house allowed interaction between the residents and the activities of the neighborhood.

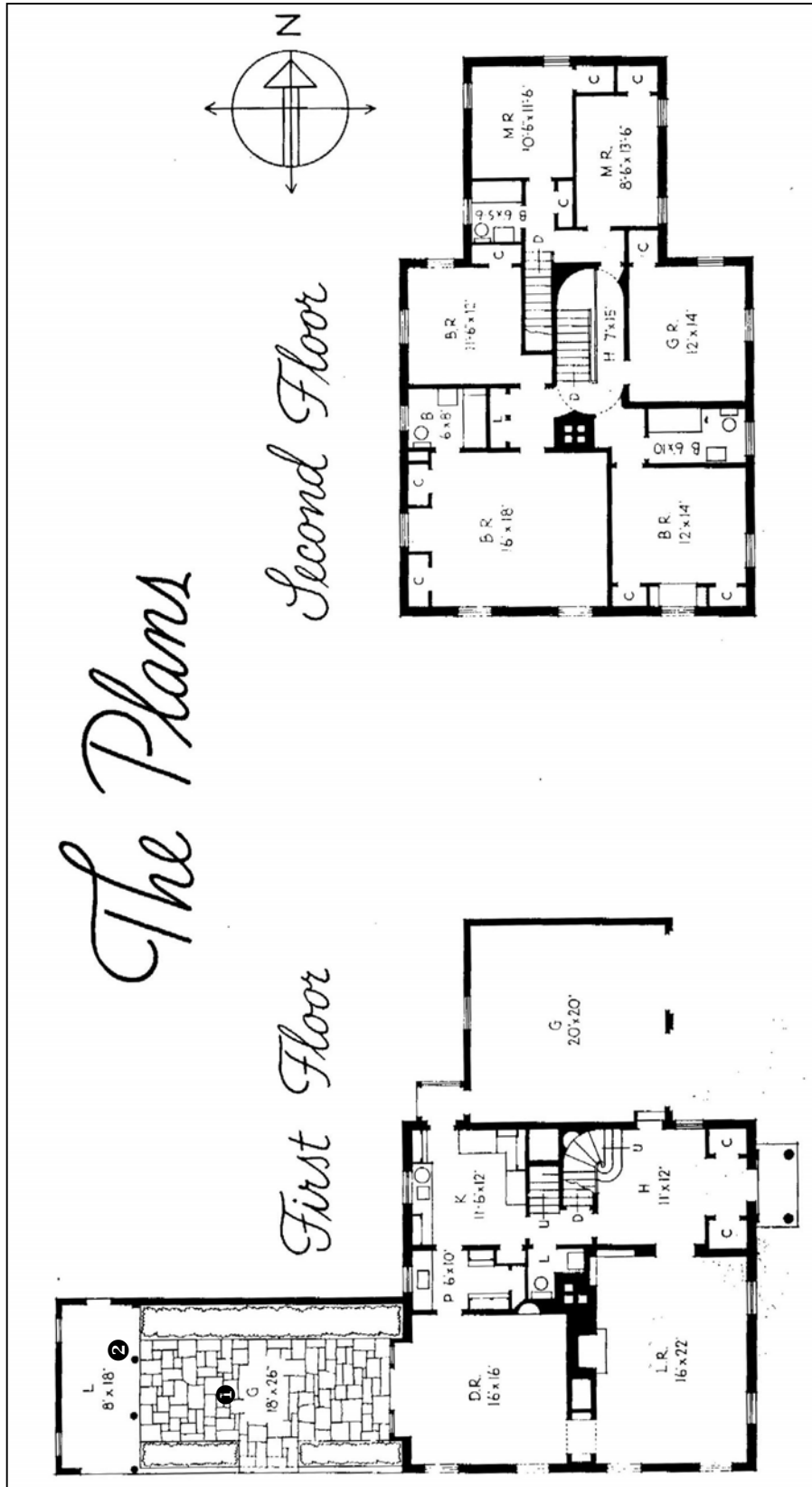


Figure 2 - 59 "First Prize Award: Class I." (1937, January). *House Beautiful Magazine*, v79, 21.

Houses outside urban areas in the late 1930s were considered country houses rather than suburban homes. For example, in *House Beautiful's* 1941 design, the resident, who was also the architect, described the couple's desire for seclusion as a key factor in the design. The small house (see Figure 2-60) was designed to take advantage of existing stone outcroppings and streams, which also served as a barrier to adjacent development, thus ensuring privacy on the property. In addition, the floor plan was customized for the needs of residents who wanted a combined living and dining space (see detail ❶ in Figure 2-60) for entertaining, as well as a study (see detail ❷ in Figure 2-60) that could serve as a guest room if needed. Both main spaces on the first floor featured large windows (see detail ❸ in Figure 2-60), suggesting that privacy was achieved through location, rather than through design features.

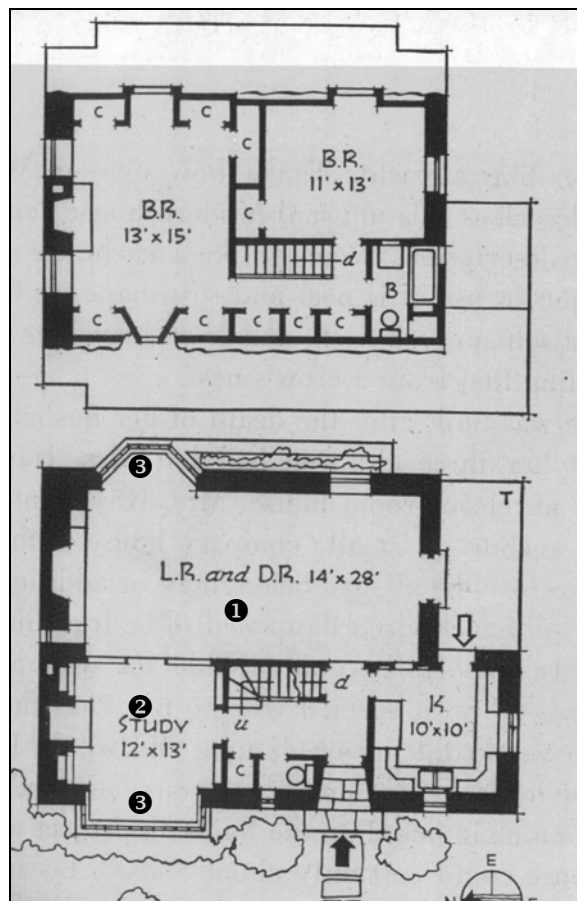


Figure 2 – 60 “First Prize.” (1941, January). *House Beautiful Magazine*, v83, 21.

In the mid 1940s, *House Beautiful* illustrated the first stages of the introverted suburban house, which turned its back on the community to create a private domain for the family. The feature *House Beautiful* design in 1946 (see Figure 2 - 61) illustrated the transition from extroverted to introverted house design. Embraced by wings of the house, the back patio (see detail ❶ in Figure 2-61) became the focus of the house, rather than the front facing garden of the late 1930s. The wings of the house, the carport (see detail ❷ in Figure 2-61) on the west and the bedroom wing on the east (see detail ❸ in Figure 2-61), established the boundaries of the lot, providing maximum privacy for its residents. Further, most exterior spaces were accessible only through the house, the entry was less significant to the overall design, and a majority of the windows occurred on the sides of the house away from the street, which enhanced the privacy of the design.

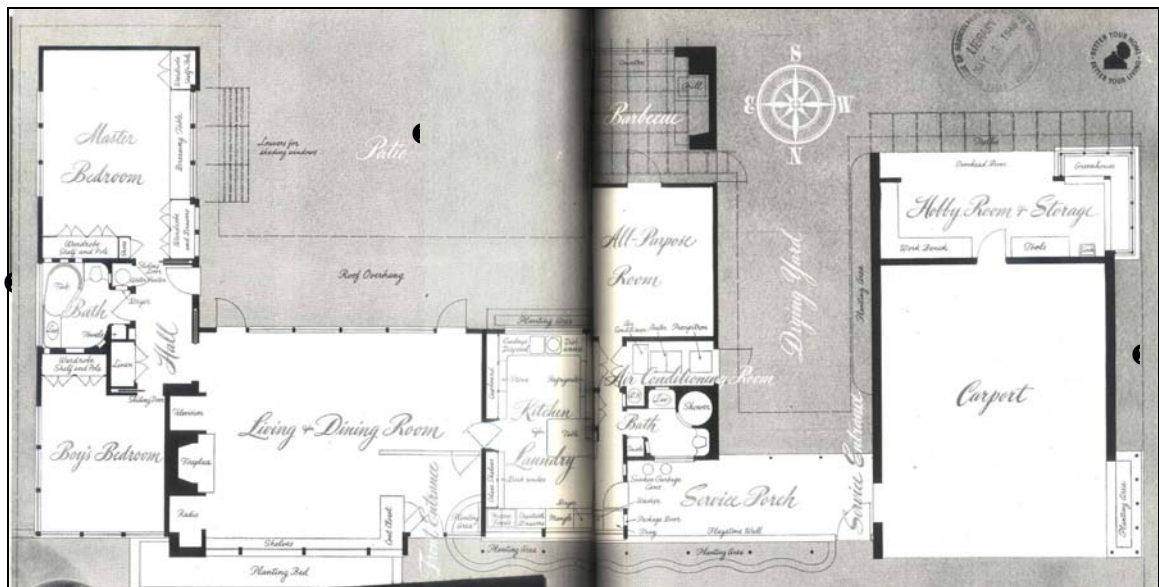


Figure 2 - 61 “House Beautiful Magazine’s Home Planner’s Study Course: the First Postwar House.” (1946, May). *House Beautiful Magazine*, v88, pt. 1, 86-87.

World War II changed the character of housing in suburbia presented in *House Beautiful*. During the war, suburban manufacturing communities had been established

to assist the war effort. The typical war suburb, made up of small, nearly identical houses, was created for factory workers and was located adjacent to the factory. At the conclusion of the war, when the war effort no longer required high production, residents of the surrounding communities were forced to find work and housing elsewhere. Automobile oriented post-war families found affordable housing in suburbia. Kenneth Jackson states “the purchase of an automobile... released the potential home buyer from confining choice of residence to one convenient to a bus or trolley line.”⁵⁴ The population of suburban areas increased across the country. The post-war suburban ideal was best expressed in 1947’s “Industrialized Housing: The Bright New Hope of the Building Business” (see Figure 2-62) featuring a view of a neighborhood of compact houses in close proximity to each other. There was no access, except by car, and the streets were more prominent than the houses.



Figure 2 - 62 “Industrialized Housing: The Bright New Hope of the Building Business.” (1947, April). *House Beautiful Magazine*, v89, 108.

⁵⁴ Jackson, 1985, p. 181

An increasing number of families were making their homes in suburbia, where housing was affordable and available. As the popularity of life in suburbia increased, the density in suburban housing areas increased. Privacy, which was a key characteristic that initially made suburban housing popular, became difficult to achieve. According to Kenneth Jackson, “privacy and solitude disappeared as the populous streamed outward, blighting the rural charm that had lured them in the first place.”⁵⁵

In reaction to reduced privacy, fences between houses became standard, and emphasis was placed on ensuring privacy through the design of outdoor spaces. The front yard became a buffer zone between the public street and the private household. At the same time, the backyard became a private oasis for the family and their close friends. Often, privacy of exterior spaces was emphasized through zoning, or the designation of use for specific outdoor spaces.

House Beautiful designs in the late 1940s and early 1950s demonstrate the final step in conversion from the extroverted city house to the introverted suburban house. The feature design in 1955 (see Figure 2 – 63) illustrates the private, introverted nature of the suburban houses presented in the magazine. The design includes five exterior spaces associated with the house. The variety of exterior spaces available to the residents ensured that there was always the appropriate space for any type of event or desired degree of privacy. The house became self-sufficient with little need for the family to leave.

Additional design characteristics emphasize the private, introverted character of the design. The sides of the house exposed to the street had few windows and entries, while the rear of the house opened onto private outdoor spaces, such as the porch (see detail ❶ in Figure 2-63), dining terrace (see detail ❷ in Figure 2-63), and walled garden

⁵⁵ Jackson, 1985, p. 136

(see detail ③ in Figure 2-63), indicating that interaction between the private exterior spaces and the interior of the house was encouraged. Access to the house was strictly controlled. The only access point was the courtyard (see detail ④ in Figure 2-63), which was easily monitored from most interior spaces. The ideal house presented in *House Beautiful* had evolved from an urban, community oriented design to a suburban, private family domain.

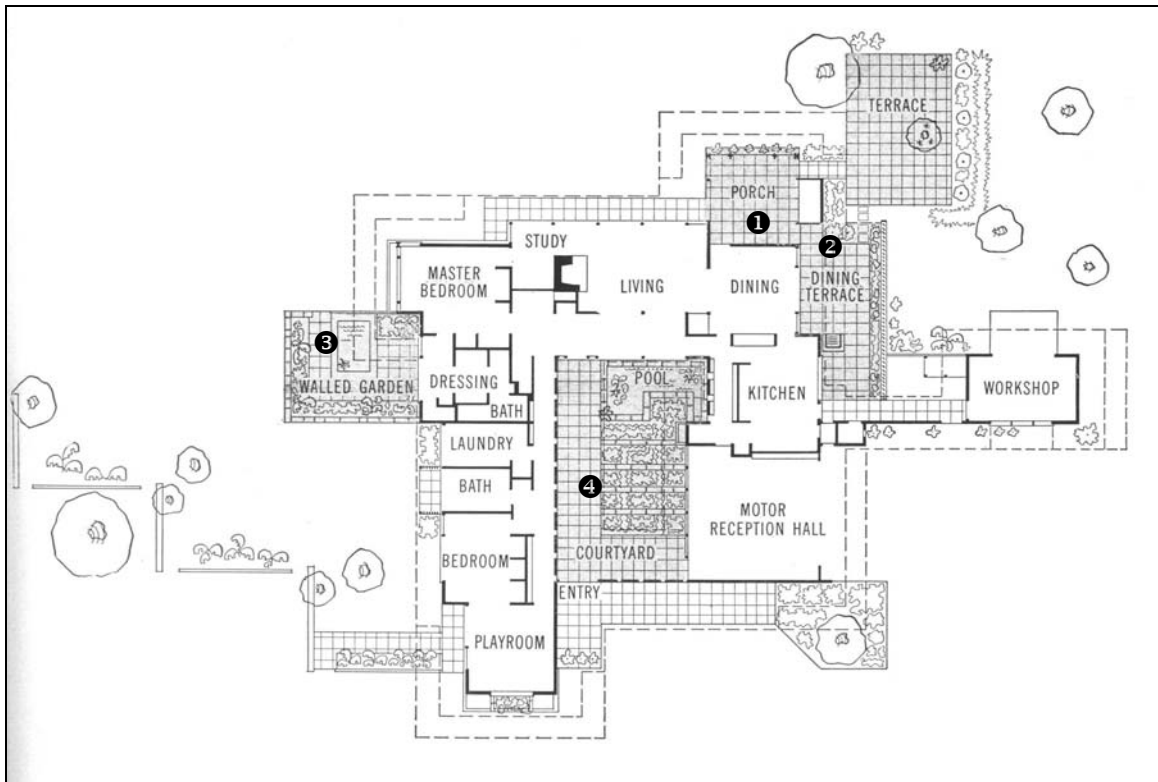


Figure 2 - 63 "Pace Setter house for 1955." (1955, February). *House Beautiful Magazine*, v97, 83.

3 Summary of Findings

Since its initial publication in 1896¹, *House Beautiful* has been a leader in presenting the American lifestyle. The magazine consistently responded to national trends in its feature house design each year. The continual adaptation of *House Beautiful* to national trends makes it a good source for examining how space in American households was presented and how it changed from 1935 to 1955.

This thesis identified a key change in house design during the study period as presented in *House Beautiful*: the transformation of the pre-war compact, extroverted, urban house to the postwar sprawling, introverted, suburban house. National trends, which were identified in the literature, encouraged the change. The transformation was tracked from 1935 to 1955 using the annual feature house designs in *House Beautiful*.

Trends, such as stability and security, private family lifestyle, home-ownership, transportation, suburbia, Americanization, quality of life, and household efficiency, identified in the literature, were used to facilitate the investigation of changes in house designs. After the trends were identified, a content analytic technique was used to make comparisons across the study period. The changes occurred in seven themes: 1) family structure and economics, 2) technology, 3) construction, 4) the automobile, 5) site and spatial relationships, 6) status, and 7) privacy. The seven themes provided a framework for studying the characteristics of *House Beautiful* designs in the early, middle, and late stages of the study period.

¹ Mott, 1968, p. 155

3.1 Findings by Theme

3.1.1 Family Structure and Economics

The primary design change resulting from trends in Family Structure and Economics was the transformation of the home from a place to host guests to a place to nurture children. The desire for social and economic security, the image of the ideal household, and the consumer lifestyle triggered changes in the use of space within the home. *House Beautiful* designs reflect this change.

Because of economic depression, Americans felt a desire for security in the 1930s. Homes of the 1920s were open in character because people felt safe in the world. Even after the feeling of security had disappeared with the advent of the Depression in 1929, *House Beautiful* continued to present similar house designs until well into the 1930s. As World War II engulfed the nation, the magazine reacted with designs that focused on interior defensible spaces and advocated home ownership for all Americans. By the late 1940s, *House Beautiful* was a strong purveyor of the suburban ranch style house, which fulfilled Americans' desires for security.

The concept of the ideal household image also influenced *House Beautiful* designs. The ideal household in the late 1930s and early 1940s was a place to entertain guests, no matter that most people did not have the means to fulfill the idea. As Americans' values changed, so did the household image. In the late 1940s and early 1950s, the ideal household focused on family interaction rather than formal entertaining. As a result, protective, suburban homes became popular.

The consumerist lifestyle influenced *House Beautiful* designs. In the late 1930s and early 1940s, designs did not identify household amenities. Consumerism after World War II swept the nation and *House Beautiful* designs provided for the latest accessories and appliances, often in the entertainment and kitchen areas.

3.1.2 Technology

Technological innovations changed designs in *House Beautiful*. As the number of technological innovations increased, the role of the house as a showcase became more common. Americans across the country incorporated three types of innovations into their houses: entertainment technologies, cooling technologies, and increased efficiency.

Entertainment technologies changed the lifestyle presented in *House Beautiful*. Socializing was the primary form of entertainment in the late 1930s and 1940s, and house designs provided spaces intended for social gatherings. Designs from the mid-1940s indicated locations for the television and radio. By the late 1940s and early 1950s, entertainment technologies had significantly reduced the amount of time spent socializing, so much so that an entire room was dedicated to television viewing.

Cooling technologies affected house designs in *House Beautiful* by encouraging exclusively indoor living rather than a combination of living strategies in response to the weather and seasons. Initially, designs included porches that provided for several climatic conditions. From the early 1940s to the early 1950s, porches became obsolete as mechanical cooling became more feasible and common.

Kitchens presented in *House Beautiful* reflected the trend toward increased efficiency during and following World War II. Prior to the War, kitchen designs were simple and did not specify the location of appliances and equipment. When efficiency became a priority, *House Beautiful* began to focus on the uses within the kitchen and recommended the best locations for everything from the freezer to the garbage disposal. By the early 1950s, kitchens incorporated the latest in efficiency as well as the ideal layout.

3.1.3 Construction

The implementation of new building materials and manufacturing processes caused a change in the design practices presented in *House Beautiful*. House designs went from custom designs to houses that were affordable by the masses and featured new building materials and manufacturing processes.

When housing demand increased after WWII, *House Beautiful* responded accordingly. Content moved from architect-designed, urban houses to standardized suburban houses. Variations of the same floor plan were an attempt to create a sense of customization in a mass-produced standardized housing stock.

The implementation of new building materials and manufacturing processes helped to create affordable and available housing. In the late 1930s and early 1940s, *House Beautiful* featured designs executed with traditional materials. However, the magazine was quick to embrace mass produced housing. New materials and an assembly line approach to house construction provided immediate affordable houses to Americans across the country. When the housing demand decreased, *House Beautiful* again featured architect-designed houses, but with new materials.

3.1.4 Automobile

The automobile triggered a fundamental change in house design. Designs in *House Beautiful* evolved from pedestrian oriented houses to automobile oriented houses. Two trends that occurred were a change in street character and increased automobile dependence.

In the late 1930s and early 1940s, *House Beautiful* designs focused on socialization, which often occurred on the street-facing façade. Through the 1940s, the character of the street became more utilitarian and house designs in *House Beautiful* focused less on the front of the house. Backyards became popular. In the late 1940s and early 1950s, *House Beautiful* designs focused on the rear or interior of the lot.

Automobile dependence increased greatly between 1935 and 1955. *House Beautiful* designs adapted to the increased dependence with various designs of automobile storage. In the late 1930s and early 1940s, automobile storage was associated with and sometimes attached to the house, but was not directly accessible from the house. In addition, it was usually located at the rear of the lot with other service activities. By the mid 1940s, automobile storage was becoming integral to house design in *House Beautiful*, and design focus began to shift away from the street. In the late 1940s and early 1950s, ideal automobile storage was convenient to the house.

3.1.5 Site and Spatial Relationships

Trends in site and spatial relationships caused a key change in designs presented in *House Beautiful*. House designs went from community oriented to family oriented residences. The two trends that caused the change were the movement toward a self-contained household and the increased popularity of suburbia.

In the late 1930s, *House Beautiful* presented designs for community-dependent houses that were open to the street and provided easy communication paths between the house and the street. In the mid 1940s, *House Beautiful* presented designs that related less to the street, and unplanned community interaction decreased. By the late 1950s, self-contained house designs were popular and community interaction was rare.

The use of outdoor space in *House Beautiful* designs also reflects the increased popularity of suburbia and the change from community-oriented to family-oriented house designs. Initially, in the late 1930s, exterior spaces were physically connected to the house. With the suburban population on the rise in the mid 1940s, residents established defensible space and customized their homes, which were often identical to the surrounding homes, using outdoor space. By 1955, exterior spaces served as rooms that were fully integrated with the house design.

3.1.6 Status

Status has long been reflected by physical possessions. The nationwide desire for assimilation and the desire for presentation of self were trends that influenced a change in *House Beautiful* designs. Portraying status changed from an architect-designed house in a desirable location a house that was a showcase for possessions, such as entertainment technology, furniture, automobiles, and other luxuries.

Assimilation into American society was reflected through homeownership. In the late 1930s and early 1940s, *House Beautiful* included house designs that were small and affordable that could be expanded at a later date. Similarly, in the mid 1940s, the magazine presented phased construction as a way to attain home ownership. In the late 1940s and early 1950s, *House Beautiful* addressed assimilation by prescribing the ideal characteristics of American style.

The desire for presentation of self was a driving force in portraying status. In the late 1930s, architect-designed houses with exterior spaces in *House Beautiful* reflected a high degree of status for its owners. Customizing exterior spaces was a way for residents to demonstrate their status in the mid 1940s. By the late 1940s and early 1950s, the magazine returned to reflecting status through custom, architect-designed residences and with spaces to display possessions, such as storage space for automobiles, kitchens with the latest gadgets, and rooms for television viewing.

3.1.7 Privacy

Two trends triggered *House Beautiful* to present increasingly private house designs: an increasingly private lifestyle and the increased density in suburbia. The resulting designs changed from houses open to passers-by to houses that were enclosed and secure.

In the late 1930s and early 1940s, *House Beautiful* designs provided privacy by using buffer spaces such as hallways between living spaces. As the desire for privacy

increased, the magazine responded by providing designs with fewer connections to the exterior. By the early 1950s, the ranch style house was a popular design to achieve a privatized family lifestyle.

As life in suburbia became more popular, and its density increased, strategies to achieve privacy within the home became desirable. *House Beautiful* designs in the late 1930s and early 1940s reflected urban living where interaction with neighbors was unavoidable and rural houses on large parcels of land where privacy was easily achieved. In the mid 1940s, the magazine designs began to present the introverted suburban house as an ideal way to achieve familial privacy. When rural houses were not feasible, other privacy-providing design tactics included fences, front yard buffer spaces, and backyard gathering spaces. In the early 1950s, *House Beautiful* designs had become the introverted suburban house that provided protected inner courtyards, sheltered entrances, and strategically placed windows.

3.2 Findings by Article Type

3.2.1 The Small House Competition (1935-1942)

The early study period, from 1935 to 1942, included feature articles in *The Small House Competition*. Prior to World War II, *House Beautiful* illustrated traditional house designs. In the late 1930s, designs for the Small House Competition, which had its final year in 1942, were often compact, urban houses that were extroverted and encouraged interaction between the family and the community. Automobiles, non-traditional materials, and the latest appliances or gadgets were not integral to the design of these houses.

3.2.2 Home Planner's Study Course (1943-1947)

In 1943, *The Small House Competition* was replaced with the *Home Planner's Study Course*, which was contemporary with American trends related to World War II. During the war, *House Beautiful* designs changed in reaction to a lack of social and economic stability. The magazine featured the Home Study Course to help people plan for homeownership after the war using phased construction. The Home Study Course appeared during the transitional period from the extroverted house of the 1930s to the introverted house of the 1950s.

3.2.3 Pace Setter (1948-1955)

As the country recovered from the affects of war, the feature article in *House Beautiful* also changed. The Pace Setter was introduced in 1948 as a way to showcase the newest trends in house design. The introverted ranch style house characterized post-war designs in *House Beautiful*. After years of upheaval during World War II, American families desired secure home environments that focused on a private, family-oriented lifestyle. The ranch style house fulfilled this need through its design characteristics and suburban site. In addition, the ranch style house presented in the

Pace Setter articles was outfitted with integrated automobile storage and technological advances that were indicative of an introverted, family-oriented household.

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Appendix A: Articles

Warm Shadows In Stone and Wood

Honorable Mention winner in
our Small House Competition

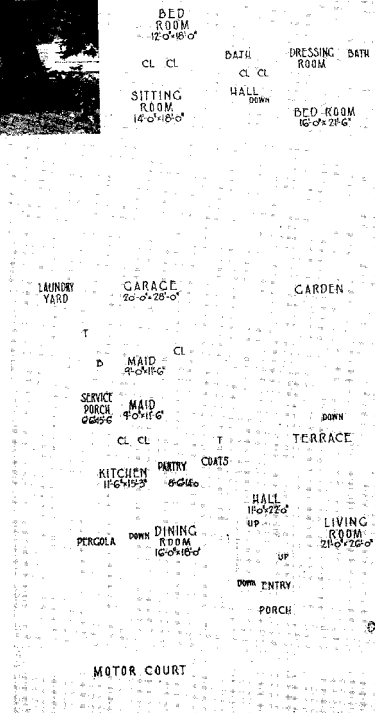


GEORGE D. HARGITT

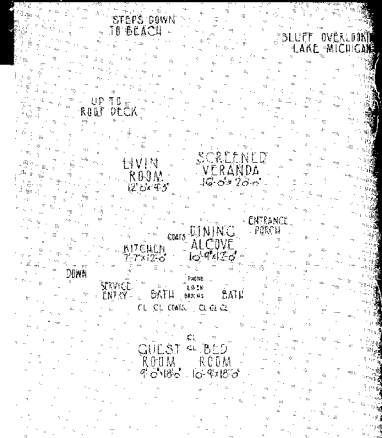
IN *HOUSE BEAUTIFUL*'s Small House Competition an honorable mention was awarded Roland E. Coate for the design of this California house. Of principal note is its interesting and unusual combination of white-washed stone in the main block with white-painted shingles on a long wing and the living porch. This use of materials is more frequently found when the house is to have the rough-turned character of Norman design or its English equivalent, Cotswold. But here the architect has broken away from this tradition. In the proportions of the main block, in its window spacing, in its inconspicuous hip roof and lack of cornice, the house is strongly reminiscent of the later Georgian houses. Mr. Coate designed it for Mr. and Mrs. Arthur R. Smiley of Los Angeles. A glance at the plan reveals that, despite the crisp formality of its façade, a long wing at the left extends to the rear to form shelter on one side for a garden near the house. This entire wing is wood frame construction covered with shingles, and at the opposite end of the masonry portion is a living porch, 15' 6" x 19', which is also shingled. The placing of the handsome pagoda doorway at the left of the main block instead of in its center effectively forces the eye to take in these frame portions in considering the proportions of the façade. White paint serves as a perfect foil for the magnificent tree in front, making the house stand out warmly in soft shadow. Venetian blinds are used in the living room and dining room. Celotex is chosen for insulation; there are Crane plumbing fixtures, a Ruud hot-water heater, a General Electric refrigerator.



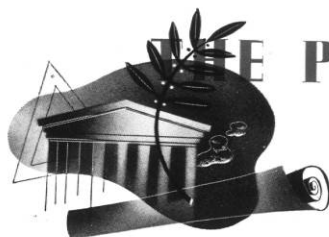
The covered living porch with hinged shutters in the large openings overlooks the terrace and the garden side



Warm shadows in stone and wood: honorable mention winner in our small house competition. (1935, February). *House Beautiful Magazine*, v77, 38.



Prefabricated – No Waiting. (1935, March). *House Beautiful Magazine*, v77, 52.



THE PRIZE WINNERS

HOUSE BEAUTIFUL ANNOUNCES THE RESULTS OF ITS EIGHTH ANNUAL
SMALL HOUSE COMPETITION AND ON THE FOLLOWING PAGES DISPLAYS
PHOTOGRAPHS AND PLANS OF FOUR HOUSES WHICH WERE GIVEN AWARDS

NINE years ago HOUSE BEAUTIFUL held its first Small House Competition. Since that time this annual event has grown steadily in importance to both architects and those who build. Though there are many architectural competitions held in this country, practically all of them call for designs only. Our own Small House Competition restricts entries to houses *actually built* during the past few years. They are divided into two classes. In the first are houses of eight rooms and under. In the second class, houses of nine to twelve rooms. In addition this year there was a special class for remodeled houses of not more than twelve rooms. The significance of this Small House Competition is apparent at a glance. It is a lively record of architectural trends in the country—evidence not only of what architects are doing but of what their clients are asking for.

Two prizes were awarded in the first two classes and one in the third. Here are the winners:

EIGHT ROOMS AND UNDER: First prize of \$500 to H. Roy Kelley of Los Angeles, California. Second prize of \$300 to Harrison Gill of New York City.

NINE TO TWELVE ROOMS: First prize of \$500 to Richard Frederick King of Los Angeles, California. Second prize of \$300 to Robert Charles Dean of Newton, Massachusetts.

REMODELED HOUSES: Special prize of \$300 to Evans, Moore & Woodbridge of New York City.

HONORABLE MENTIONS: First Honorable Mention in Class I and II to William Wilson Wurster of San Francisco, California, and Honorable Mention to: Donald D. McMurray, David J. Witmer and Loyall F. Watson, C. Roderick Spencer and John James Landon, William Wilson Wurster, all of California; Royal Barry Wills, Massachusetts; Perry M. Duncan, New York; Edward Stuart Phillips, Pennsylvania. In Class I. In Class II, Palmer Sabin, California; Royal Barry Wills, Massachusetts; Eldredge Snyder, New York. In Class III, James C. Mackenzie, New York and John F. Staub, Texas.

The judges were Arthur C. Holden and Cameron Clark of New York City and Russell C. Walcott of Chicago, all members of the American Institute of Architects, and Arthur H. Samuels, editor, and Ethel B. Power, associate editor, of HOUSE BEAUTIFUL. The Jury voted to express their judgment by the preparation of critiques to be attached to the designs selected for publication and for the traveling exhibition which has been sent out this month. Mr. Holden, as spokesman for the jury,

drafted the general remarks on the competition as a whole as well as the individual citations published with each of the houses in this issue. Here is the general statement:

"The Jury found the level of work submitted exceedingly high. Looking at the group as a whole it seems fair to draw the following conclusions:

"That modern architecture is something more than a stylistic fad. The photographs submitted showed an increasing understanding in the handling of new materials and the use of new elements in design to provide superior facilities for desirable living.

"The Jury noted the growth of an understanding of traditional forms and the use of these forms which shows that American architects have progressed from the period of being copyists into a period where they are carrying on the logical development of traditional house building.

"The Jury was impressed by the number and quality of the designs submitted by the California architects. It seems evident that the amenities of the climate are an incentive to the production of homes which are in harmony with their environment."

THESE competitions are purposely not restricted to new houses built in the current year, as it is realized that a house takes a little while to "ripen," to settle into its surroundings before it makes its best appearance. The houses submitted, however, have been built within the past two or three years. Coming from all over the country, they show certain trends.

Conspicuous is the fact that by far the largest number of houses was entered in Class I (of eight rooms and under). In other words, the small house was in the large majority. This would seem to imply that most of the present residential building is being done in this small house field and this fact is borne out by actual statistics. Because of increased demand the small house is coming into its own. It is being recognized by architects as having a right to exist for and in itself. Instead of thinking of it as a pocket edition of a large establishment they are facing squarely the very special problems that it brings up. These are problems having to do with new conditions of living, new demands for economy and new materials.

As was to be expected, a large number of the small houses submitted were maidless establishments. The family that ten

First prize for houses for houses eight rooms and under. (1936, January). *House Beautiful Magazine*, v78, 26.



GEORGE D. HAIGHT

ENTRANCE DETAIL OF THE HOUSE BY H. ROY KELLEY WHICH RECEIVED FIRST PRIZE IN THE CLASS FOR SMALLER HOUSES

First prize for houses for houses eight rooms and under. (1936, January). *House Beautiful Magazine*, v78, 27.



OUTSTANDING MERITS OF THIS SMALL CALIFORNIA HOUSE ARE ITS DIGNITY AND SIMPLICITY

years ago would have planned a nine or ten-room house, maid-operated, is today building one of seven or eight rooms and not providing for a maid. This does not mean a lower standard of living, for space in this smaller house is so much better utilized and operation is so much quicker and easier than it was a decade ago that its comfort and convenience are greater.

IT WAS the necessity of making houses smaller that caused us to devote more attention to their plans. When houses were large and a few extra cubic feet did not mean a disastrous dislocation of the budget it was not so essential to make economy of plan of first importance. The shortest distance between rooms was not necessarily an axiom that had to be followed. There was plenty of time to take extra steps and servants were accustomed to take them without complaint, even in the large and exceedingly inefficient kitchen. The appearance of the house was of first importance and style was more frequently the subject of discussion than workability of plan.

The smaller the house gets the more important it is that

every inch in it counts and plays its part in the functioning of the whole. This smaller house must approach as nearly as possible the perfection of a nicely balanced mechanism. It must function easily and economically and its plan, nicely adjusted to modern ways of living, must be made the basis of its design. Therefore the judges gave the plans special attention in selecting the prize winners and honorable mention houses.

THE relation of the house to the lot, that is, relation of important rooms to the out-of-doors, was especially noted. So also was relation to points of the compass. In this last matter careful distinction was made between houses in warm climates and those in cold. In the latter it is the aim generally, unless a more desired feature works against it, to have sunlight in the main living rooms. In those states, however, where the sun may bring too much heat in the middle of the day the orientation must be reversed or else the rooms must in some way be shaded from the sun. It is also true that there can be a closer relation between the house and (Continued on page 61)

First prize for houses for houses eight rooms and under. (1936, January). *House Beautiful Magazine*, v78, 28.

First Prize FOR HOUSES EIGHT ROOMS AND UNDER

AWARDED TO H. ROY KELLEY OF LOS ANGELES FOR A HOUSE OF FORMAL DESIGN

THE JURY'S CITATION: *Balance, harmony and refinement achieved by the skillful handling of fenestration and materials. A feeling of space in a small but formal house. Admirable simplicity of detail.*

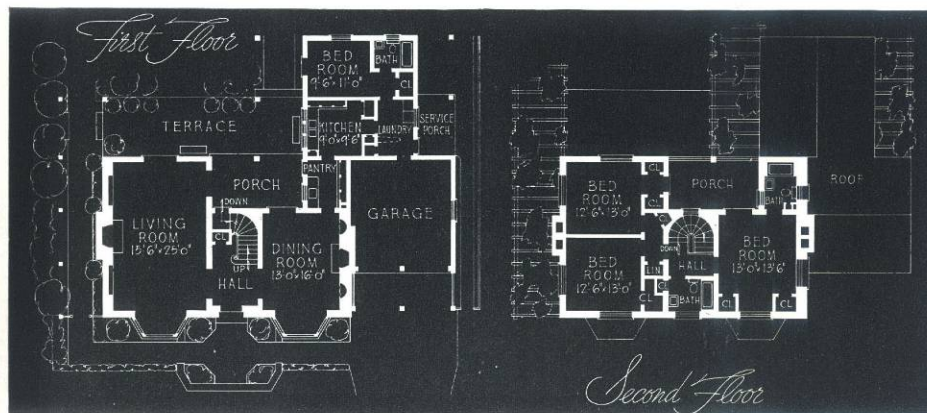
A STRAIGHTFORWARD and well worked out plan and a beautiful simplicity in its design gave this house submitted by H. Roy Kelley first prize in the class for the smaller houses. Mrs. Phrona W. Houston occupies it with her two grown-up daughters. The special problem to be solved, the architect stated, was to build a house that could be simply constructed and that would be economical of space and thus inexpensive to build. The main part is contained within a rectangle, which means a house easily framed and roofed. There is nothing irregular about the plan, the principal partitions carry through and the space is logically and economically divided with no more given to halls than is absolutely necessary to provide good circulation from room to room.

On the first floor there is a covered porch, which in California would serve as an extra room. Both living room and dining room open into this, as does also the pantry, indicating that this is frequently used for outdoor eating. Although there are three doors opening from the living room, these are placed at the ends of the room, thus leaving good space for the furnishings. Light for the living room comes from the two ends. For a house in a colder climate more light than these give would probably

be desired and the southern wall would not be made solid as it is here. For California, however, this is an entirely justifiable arrangement, since maximum sunlight is not desirable in the main living room. Early morning sun, however, is welcomed and to take full advantage of this there is a bay window at the eastern end. There is also one to match this in the dining room.

On the second floor there is an inclosed porch over the one below. Two of the bedrooms open on this. It overlooks the gardens on the west and might serve either as sitting porch or sleeping porch. There is no guest room unless the bedroom and bath on the first floor are used for this purpose, as they might easily be because of the separate outside entrance from the garden. At the same time an entrance to this apartment through the laundry makes it equally suitable for a maid. The plan is thus a flexible one. It especially fits the California climate, but at the same time it is one that could be readily adapted to other localities, even northern ones.

INTERESTING details are the two bay windows. These were especially commended by the judges for their excellent design. There are few features of a house that are more badly handled than a bay window. To design one that is in scale with the house, that has a real meaning in the plan as well as exterior, and that takes its proper place without calling undue attention (Continued on page 61)



First prize for houses for houses eight rooms and under. (1936, January). *House Beautiful Magazine*, v78, 29.

FIRST PRIZE AWARD

CLASS I

Perry M. Duncan, Architect • House of Mr. Graham Edgar, Bronxville, New York

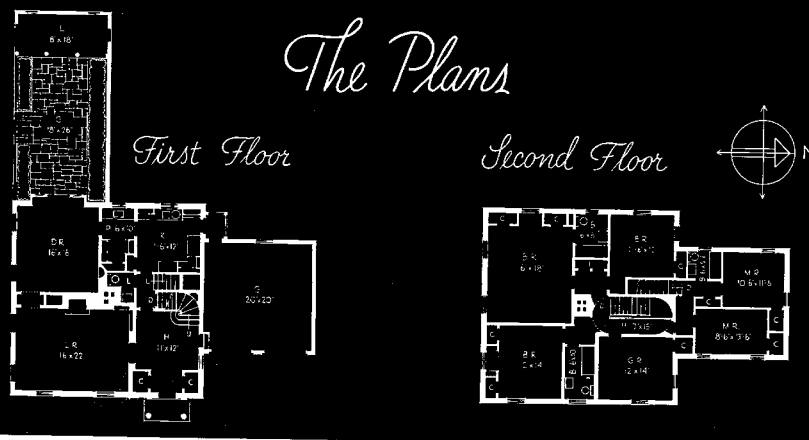
THE JURY'S CITATION: *Restrained exterior in excellent taste following the Greek Revival tradition. A very livable plan, well studied, compact, efficient and economical. The house is well placed on its lot, and the landscaping, orientation and provisions for outdoor living make exceptionally good use of a small suburban plot. Notably good handling of brickwork.*

IT IS no trick, given architectural competence, to ape a long established traditional style. It is the adaptation of tried forms to a specific contemporary problem that demands skill; and it was the evidence of such skill that first caught the attention of the jury. The century-old savor of the Greek Revival is at once obvious. The entrance portico, with sturdy fluted columns, the fluted pilasters flanking the door, the simple clean entablature and dentils of the cornice are unmistakable. The Greek fret motif of the frieze above the second floor is subtle but equally effective, for it simplifies where a literal use of the design would have been a bit too complicated. The simple band course and the brick projections above the main windows add much to the facade.

Perhaps more important than the adaptation of the traditional is the application of contemporary notions of good mass, scale

and balance. The plot, almost square, is not large and the construction chosen, brick veneer on frame, is inexpensive. Whatever the aspect of its neighbors, this house cannot but be harmonious with them. And again, the cube-like severity of the main mass of the house makes the special provisions for outdoor living more attractive and privacy easier and more inexpensively attained. The plans below and the photographs on the next page are proof.

Here, too, is the simplest enclosure for a good floor plan to accommodate a couple, one child and two servants. The relation of the living rooms to each other and to the out-of-doors, to the garage and to the service portions is ideal. And in general the same relationships are preserved on the second floor. There is of course, one fault which the jury was quick to note—and quick to forgive. That is the completely enclosed second floor hall, which has no direct light but depends on borrowing its light from the surrounding bedrooms. Less important, but nonetheless a drawback, is the slightly awkward route which the guest must travel to reach the general bath. It would take a pretty earnest critic, however, to complain unduly about such things as these, particularly since the hall has been given especially thoughtful consideration in shape and proportion.



First Prize Award: Class I. (1937, January). *House Beautiful Magazine*, v79, 21.



There is nothing remarkable in the choice of a brick exterior for the house, nor in the laying up of the walls. These are straightaway bricklaying. But there is something unusual in the handling of the decoration which pertains to the brickwork. In veneered walls such as these, of course, there is a limit to what can be done by way of structural elaboration. But limitations aside, this exterior has true distinction.

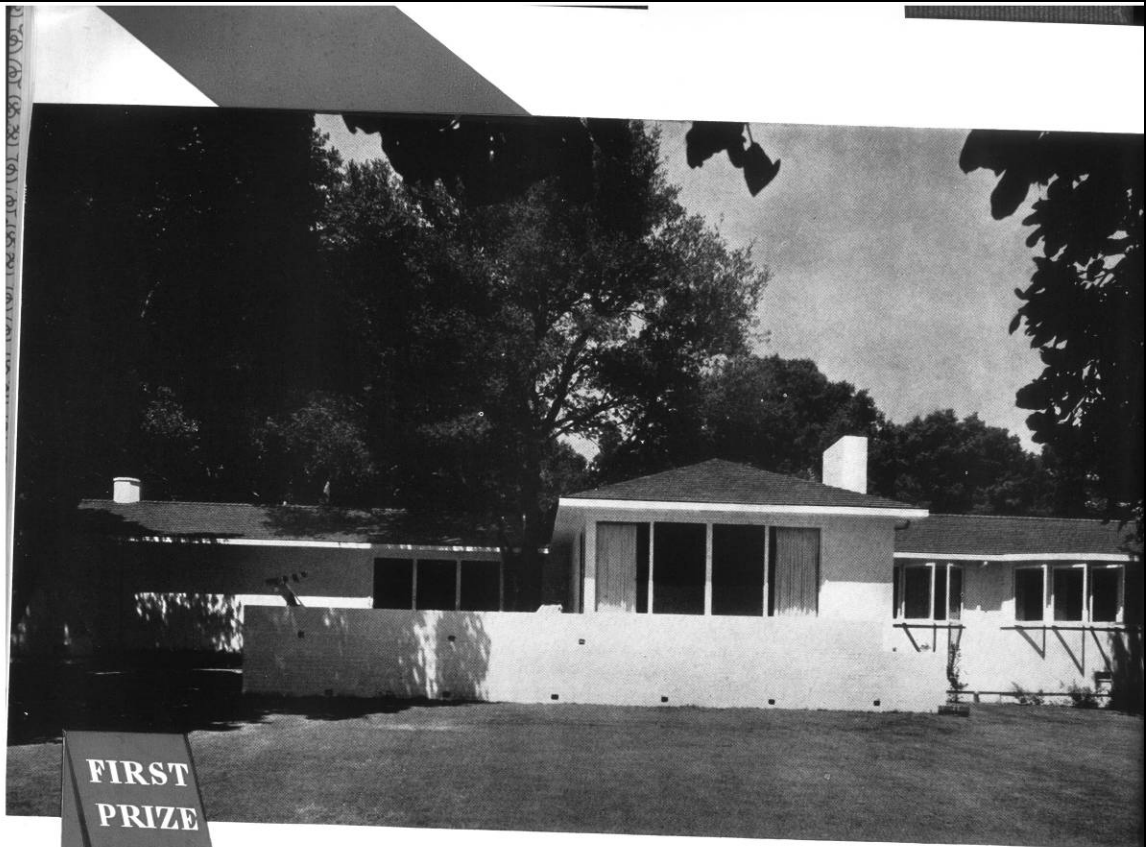
In point of materials and equipment, the house is entirely modern. It has a Car Wood oil-burning air-conditioning system, a Frigidaire refrigerator, Chambers stove and brass piping throughout. The plumbing fixtures are by Standard Sanitary, and the walls are insulated with Eagle Picher mineral wool. The wood double-hung windows, the interior trim and millwork were detailed by the architect. The contractor was De Mott Construction Co., Inc.

The photographs on these pages cannot but reveal the many small refinements, both inside and out, which played so large a part in winning first prize in its class for this house. And the plans on the preceding page are worth study. Add up all the excellent features and you will see why the house was placed first.

● In the two photographs on this page the happy relationship between the dining room and what is truly the outdoor living room is revealed. The shelter at the far end of the terrace is brightly furnished with garden chairs and the high wall affords privacy from the service yard



First Prize Award: Class I. (1937, January). *House Beautiful Magazine*, v79, 22.



**FIRST
PRIZE
•
WEST**

HOUSE OF MR. WILLIAM LOWE

WOODSIDE, CALIFORNIA

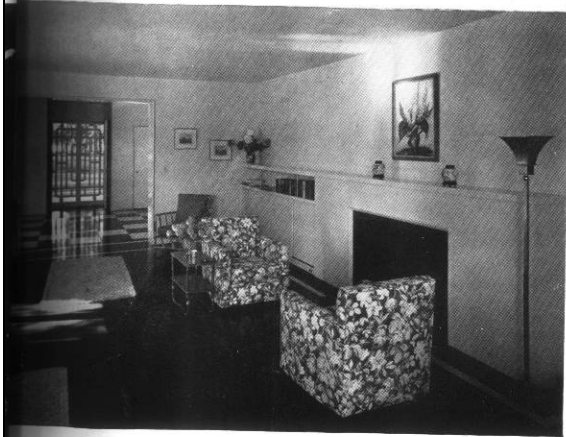
GARDNER A. DAILEY, Architect

FOR the sane modernity of its design, the logical livability of its plan, for superb use of simple materials and the ingenious contributions to family comfort, this house won the unanimous approval of the jury. The construction of the house is re-sawn redwood siding on braced Douglas fir frame. The exterior walls are finished with oyster white cement paint. The roof is of asbestos "ventilated" shingles, and window sash and casements are of sugar pine. (Full construction information is given in a special listing on page 66.)

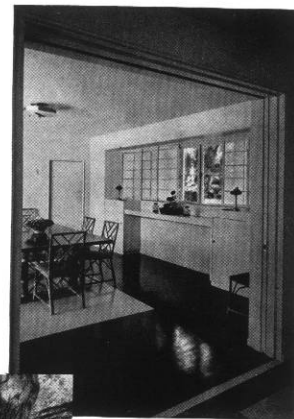
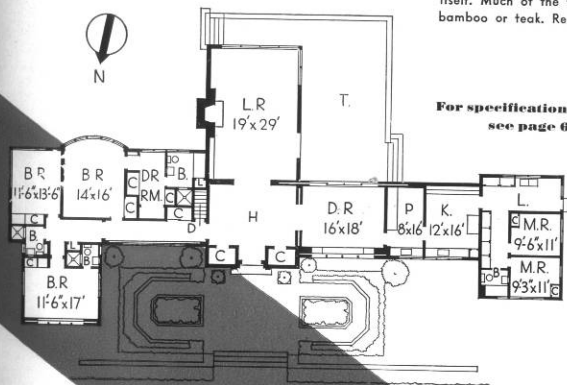
The plan of the house, an inverted T, admirably separates service portion, living rooms and bedrooms. The distinction is deliberate, and is emphasized by differing color schemes for the linoleum which covers the floors throughout. Great oaks shield the house on its sloping site, so outdoor living is a very personal feature of the plan. Windows—great banks of them—and terraces are strategically placed. And one whole wall of the dining room may be rolled away out of sight. Sliding blinds, or "shogies" (fine Italian church linen stretched on white cedar frames) are used to minimize over-strong light or insure privacy. Decoratively, too, these blinds are fresh and pleasing. The interior walls throughout are of insulation board, flush surfaced, canvased and painted in the main rooms, papered in the bedrooms. All interior wood trim is surfaced redwood and all doors are made of vertical grained Douglas fir and set flush. Most of the bedroom furniture has been built in as part of the architecture.



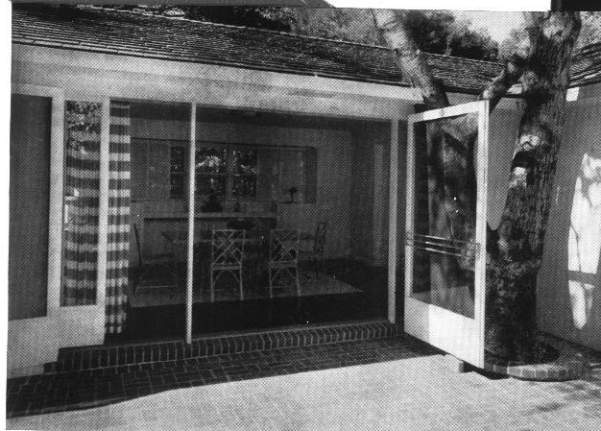
First prize: West. (1938, January). *House Beautiful Magazine*, v80, 16.



Opposite and above are three views of the living room. One shows the relations of the room to the outer terrace and grounds; the others reveal the serene restfulness of the living room itself. Much of the furniture is built in. Individual pieces are, for the most part, either of bamboo or teak. Red and white against off-white walls set the scheme of this sunny room



Some of the surrounding oaks on the hill slope frame the view of the entrance court and entrance, opposite. At right, the dining room, from the wide brick terrace looking in through the sliding glass wall. The screens, too, are here shown opened. Across the front windows of the room, built-in, is a serving shelf. Note sliding shogies. Draperies are made of red and white Cellophane



Specially designed bamboo furniture is used in the dining room, which follows the living room scheme. Floors in the two rooms are red and white linoleum

ROGER STURTEVANT

First prize: West. (1938, January). *House Beautiful Magazine*, v80, 17.



First Prize East

House of MISS MARGARET M. CARGILL

New Canaan, Connecticut

EDWIN MAXWELL LOYE, Architect

THIS house has the symmetry, the open scale, the formal harmony of mass, line and detail of a French manor house. Actually it is relatively small, its rooms are few, there is no inch of wasted space. As it stands, and as it won its first award, it represents good planning and good architecture. But there is more. It was designed from the beginning for future additions which will make it as spacious as it looks. Where the kitchen and garage now are will be a large dining room, with a new service wing beyond. Where the entrance wing now includes a bedroom and lavatory, later it will form part of a larger bedroom wing to the south.

This was part of the architect's problem, and as such properly merited the jury's consideration. But the house had also to be judged on its merits as of 1937. Those merits are very real. First consider the essential economy of the simple but free plan. A simple series of rectangles makes every foot of floor space usable. As for construction, it is as simple and straightforward—stucco on frame. A semi-formal French forecourt keeps the approach to the house within bounds and assures privacy. Construction details are presented on page 69.



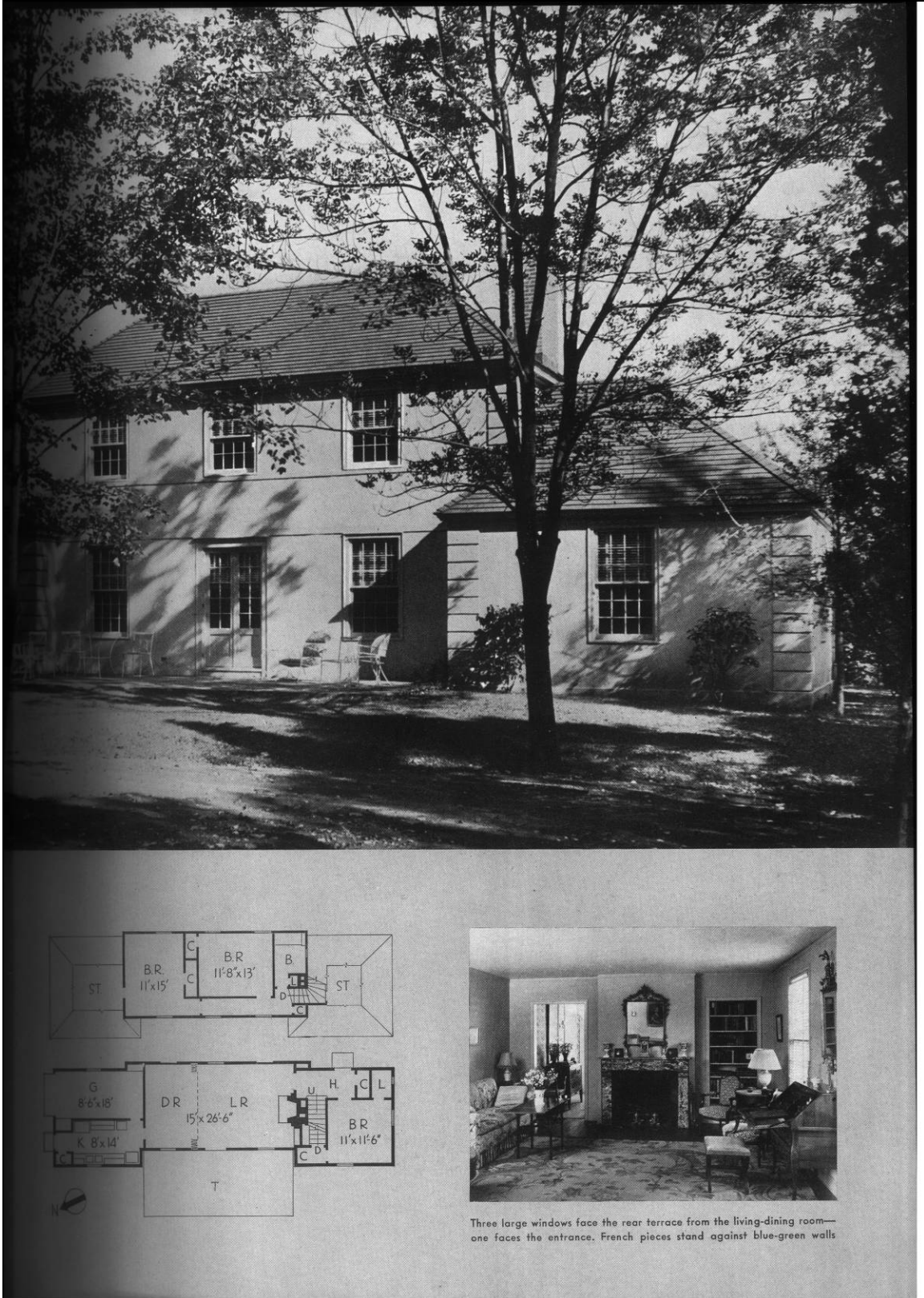
JOHN CASS

A particularly pleasant terrace extends across the rear of the main part of the house, as shown in the large photograph. The front of the house is a duplicate, architecturally, except that the wings are set back from the center and, for the sake of privacy, two living room windows become niches.

The entrance wing facing on the formalized forecourt is pictured at the left. The simple dignity of the design and construction is evident. The stucco walls, the quoins and all the trim are warm gray.

Directly opposite, the floor plans illustrate the spacious but very practical economy of the arrangement. Eventually two wings will be added to north and south, one for service rooms, one for bedrooms.





First prize: East. (1938, January). *House Beautiful Magazine*, v80, 21.

AMERICA

House Beautiful Presents

FIVE PRIZE HOUSES

Eleventh Annual Small House Competition

TEN times before, in preceding years, we have made this same polite announcement. And as many times it has signified an event of really major importance to the home builders of America. This year is no exception. Once again the only competition of its kind—for American small houses *actually built*—has come to judgment. These annual competitions by no means embrace all the good building in the country, nor do they include all the good houses published by *HOUSE BEAUTIFUL*. But they do include the cream of the nationwide crop, rigidly judged upon a basis of general excellence and individual fitness to special requirements by a group of impartial experts. As before, a four-point rule was applied to the judgment of each house: 1) Excellence of design. 2) Economy in space and convenience of plan. 3) Adaptation to special requirements, to lot and orientation. 4) Skill in use of materials.

National in scope, speaking geographically, the competition also proves universal in the range of its architecture and approach to living. On the following pages, among the first winning group of houses having six to ten rooms, you will see, first, an utterly modern house designed by one of America's truly great modern architects. Second, you will find a traditional house by an architect whose fame rests largely upon the vitality he gives to the Colonial spirit. Within the two contemporary poles lie almost every kind of house and house style which can be identified and a number that cannot be tagged at all. You will see these in a group of smaller houses next month, of remodeled houses in March, and in houses of all sizes and kinds throughout the year.

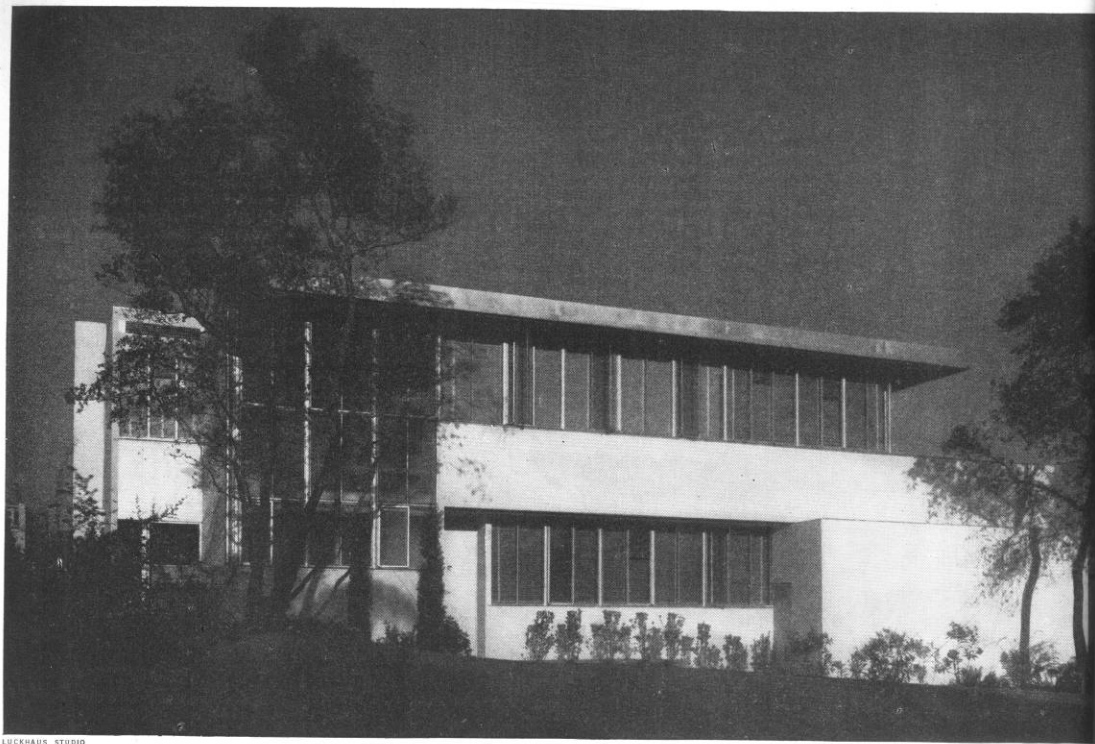
Study them, weigh them—not only as the jury did, but according to your own personal standards of beauty, efficiency and comfort. Some you will like, some you may scorn. Many will give you new and helpful ideas. But all—and this is perhaps most important—will demonstrate the vigor and clarity of spirit with which America builds today.

THE AWARDS—FIRST PRIZE: Richard J. Neutra, architect, Peter Pfisterer, collaborator, Los Angeles, House of Mr. and Mrs. Edward Kaufman, Westwood, Cal. SECOND PRIZE: Royal Barry Wills, architect, Boston, House of Mr. and Mrs. J. M. Allen, Mass. HONORABLE MENTION: Eldredge Snyder, architect, New York City, House of Mr. Richard E. Quaintance, Bedford Village, N. Y. Alfred C. Shanks and Frederick W. Lantz, Richmond Hill, N. Y., House of Mr. Victor Meer, Forest Hills, N. Y. Clarence W. W. Mayhew, architect, Oakland, Cal. House of Mr. and Mrs. Jonathan H. Rowell, Berkeley, Cal.

THE JUDGES: Charles T. Ingham, F. A. I. A., Pittsburgh; Frederick L. Ackerman, F. A. I. A., New York City; Edmund B. Gilchrist, F. A. I. A., Philadelphia; Kenneth K. Stowell, A. I. A., Editor, and Ralph Bailey, associate editor, of *House Beautiful*.

BUILDS

First prize. (1939, January). *House Beautiful Magazine*, v81, 25.



LUCANUS STUDIO

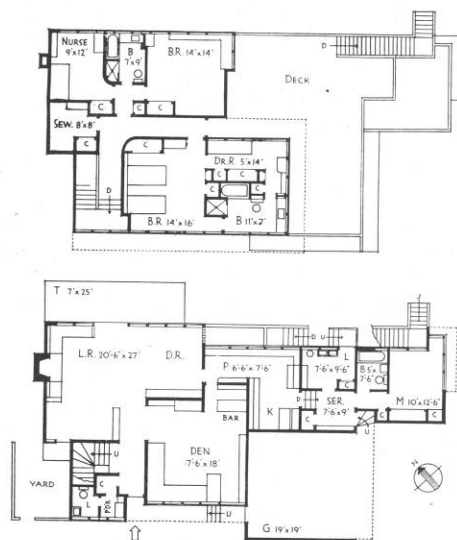
FIRST PRIZE



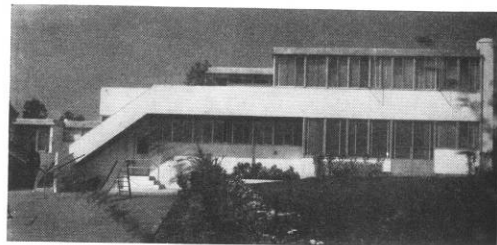
Architect: Richard J. Neutra, Los Angeles;

Peter Pfisterer, collaborator

Owners: Mr. and Mrs. Edward Kaufman



IN BASIC conception, in plan, in construction, here is modernism up to the hilt. Not freakish modernism, though, nor untried. Mr. Neutra has been implying the same planning principles, the same continuously braced wood chassis construction, the same utterly simple design elements for a number of years. Even cursory study of the floor plans shows how fully the architect met the owners' demand for flexible living space well adapted to entertaining. The clover-leaf development of the space units around this central idea is notable, not alone for its application in this one case, but as an example of free planning for a purpose. The photographs and captions explain both result and intent. There is no architectural style which may not borrow successfully some of the basic elements you find here.



Winner of the top prize in the class for houses of 6 to 10 rooms, it has an exterior of white cement plaster on a timber chassis. Front view, top of page

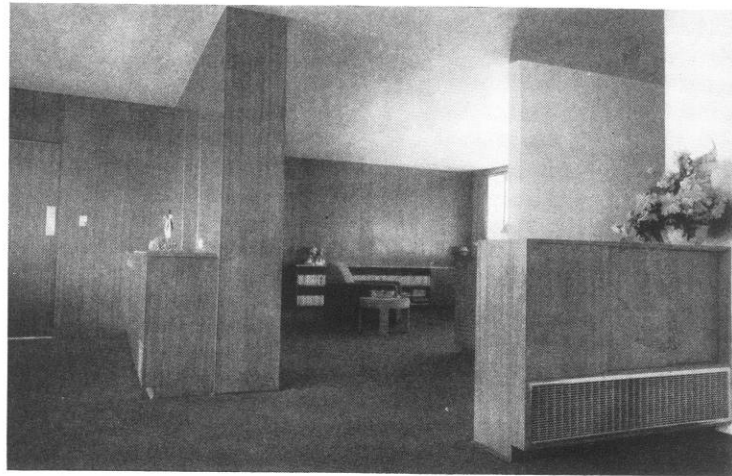
First prize. (1939, January). *House Beautiful Magazine*, v81, 26.



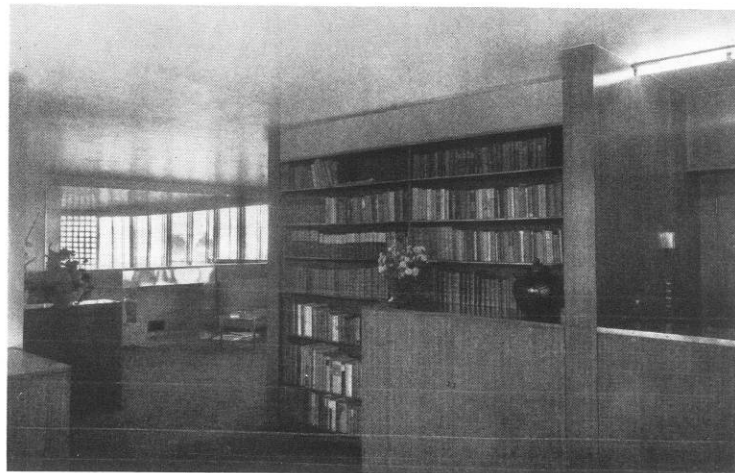
27

That functional simplicity may have its own inherent beauty is at once apparent in these two photographs of kitchen and master bath in the California first prize winner. While the service counters and cupboards resemble, appropriately enough, an assembly line, they present to the eye a sweeping cleanliness of line that is both satisfying and sensible. In a way the same principles are used in the bath, with mirrors and lighting for very practical decoration

At right and below are two diametrically opposite views of the living space. The upper picture, taken from the fireplace, shows a part of the dining section with the study beyond. The entrance space is beyond the living room radiator counter at the extreme right. All finished walls and furniture are of Philippine hard plywood, with trim of polished copper. And all floors in the living areas downstairs and master portion above are carpeted in dark brown frieze. The dining room partition, left, is really a bookcase as seen from the library side, lower right picture. And to the right of the shelves is a bakelite bar, with access at the back to the pantry. The fireplace bay is set in a mirrored wall



The long rank of windows which you see reflected in the mirror at the right and from the outside at left is metal, aluminum coated, and fitted with aluminum coated Venetian blinds. Plate glass is used throughout the house except in the large areas at the stair corner (top of page opposite). Here the glass diffuses the light. Glass blocks are used in the dining bay. The owners' quarters, not illustrated, are paneled in bleached mahogany plywood, with furniture of the same material. All lighting has been designed as part of the house, placed for general indirect illumination, with lumilines freely used for concentrated lighting, as in the kitchen, library, baths and master dressing room



First prize. (1939, January). *House Beautiful Magazine*, v81, 27.

House Beautiful's

12TH ANNUAL

Small House Competition

WE TAKE PLEASURE IN PRESENTING
HEREWITH THE FIRST OF THE FOUR-
TEEN WINNERS—THE THREE LEADERS
IN THE CLASS FOR LARGER HOUSES

AMERICAN houses are the best in the world! Anyone who studies the fourteen winners (presented in this and future issues of *HOUSE BEAUTIFUL*) of our Twelfth Annual Small House Competition will agree with us. Of that we feel sure. For these winners are the choice of expert judges who spent hours examining and analyzing the hundreds of new American houses entered in the competition by the country's leading architects.

These houses did not necessarily represent all the good houses built in the United States in the past few years. But they did form a cross-section of the best designs. They varied in style and arrangement, in size and materials, in location and cost; but they all had a distinguishing quality that is typical of American ingenuity, logic and taste.

No one of the winners better illustrates this point than Mr. Benson Eschenbach's first-prize house (shown at left). It is attractive, compact, comfortable, economical, efficient and up-to-date. There's little more that one could ask.

Unlike most of the houses submitted for judgment, this one has a three-story plan. The slope of the lot down from the front to the rear suggested this arrangement. The result is that the house has a two-story front and a three-story garden façade. All the master rooms command a view of the valley beyond the garden, in addition to having cross ventilation and plenty of sunlight.

To a person with an eye to the budget, best feature of the house is its cost—just \$10,000. This economy of construction—and, we might add, of maintenance—was effected by elimination of a cellar and attic, use of barn-red stained shingles, low ceilings, wide pine floors and an absolute minimum of hall space.

Many niceties contribute to the special charm of the house. Knotty pine, one of the friendliest of woods, is extensively used for inside trim. The exposed sub-flooring (resting on beams) serves as the ceiling of the lower floors. In the living room, the wide hard-pine flooring, face-nailed with wrought nails, and the feather-edge paneling on the fireplace wall came from an old house in Connecticut. The stairs to the lower floor descend beside the chimney, which is of ledge stone that is left exposed. In the library and the dining room



JOHN GASS

The Judges

CLARE DITCHY, Regional Director, A. I. A.,
Detroit, Michigan
OTTO TEEGEN, A. I. A., Director, Beaux-Arts
Institute of Design, New York
KENNETH K. STOWELL, A. I. A., Editor of
House Beautiful
RALPH BAILEY, Managing Editor
FRANCES TAYLOR HEARD, Associate Editor

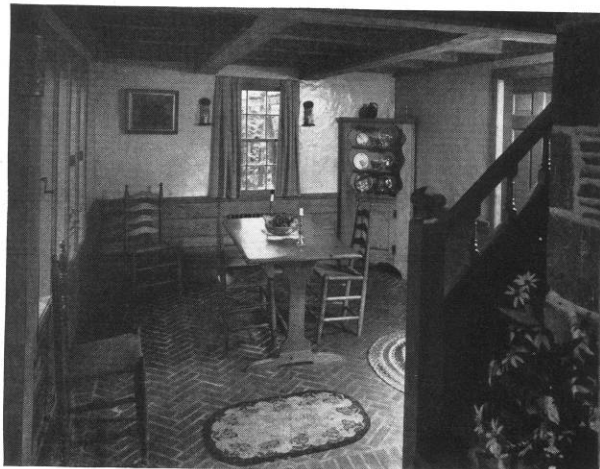
House Beautiful Magazine's 12th Annual Small House Competition: First Prize. (1940, January). *House Beautiful Magazine*, v82, 15.



First Prize

Architect: BENSON ESCHENBACH *Searsdale, N. Y.*

Owner: BENSON ESCHENBACH *Searsdale, N. Y.*



(pictured at left) there are adzed beams, old brick floors and palm-finished plastered walls. Four window casements open on the garden from each ground-floor room. These windows were made according to early-American precedent, with almost-square diamonds, flat leading and bracing sticks across each window. Instead of building a window into the semi-circular areaway facing the kitchen sink, Mr. Eschenbach installed glazing over the areaway and planted a little indoor garden on the level of the counter. Concealed lights are used at the junction of the areaway and the walls. The bedrooms on the top floor have built-in beds. There is a laundry chute from the two upper floors into the boiler-laundry room. Truly this is an American house of which we all should and would be proud. And we think it proves our point about American houses being the best in the world.

House Beautiful Magazine's 12th Annual Small House Competition: First Prize. (1940, January). *House Beautiful Magazine*, v82, 16.

740
1124

Construction Data

FAMILY
Two adults, three children

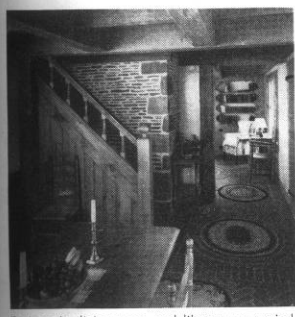
CONSTRUCTION
Frame

MATERIALS
OUTSIDE WALLS: shingle, brick
ROOF: shingle
INSULATION: rock wool
WINDOWS: stock
INTERIOR WOODWORK: knotty pine
PIPING: brass
GUTTERS AND FLASHING: copper
KITCHEN EQUIPMENT: electric refrigerator, range, ventilator, home laundry

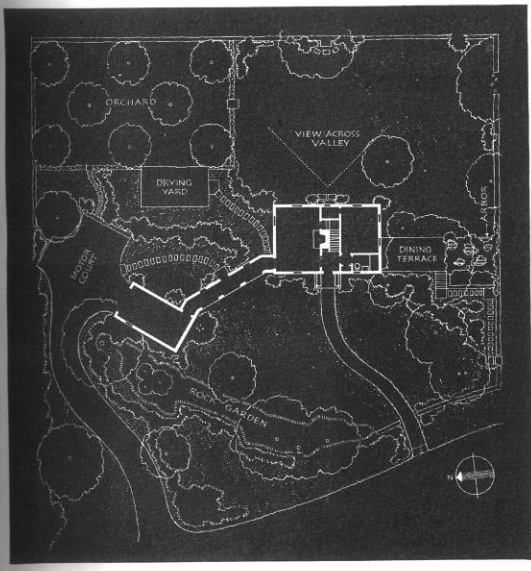
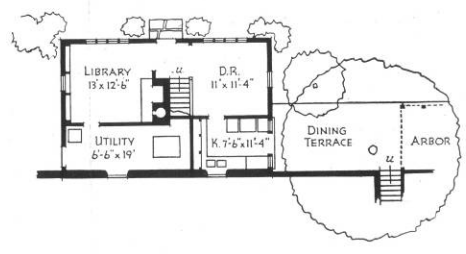
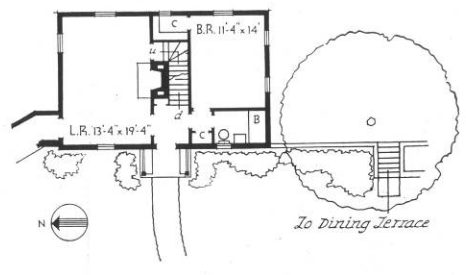
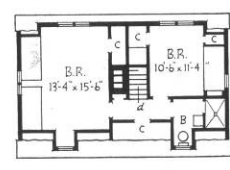


JOHN GASS

The covered passage to the garage is made of old barn beams and boarding whitewashed; the end of the garage is second-hand brick. Much of the charm of the house is attributable to the fine large trees and to the excellent landscaping of J. William Lewis. All outside trim is painted white

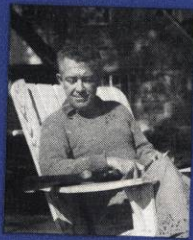
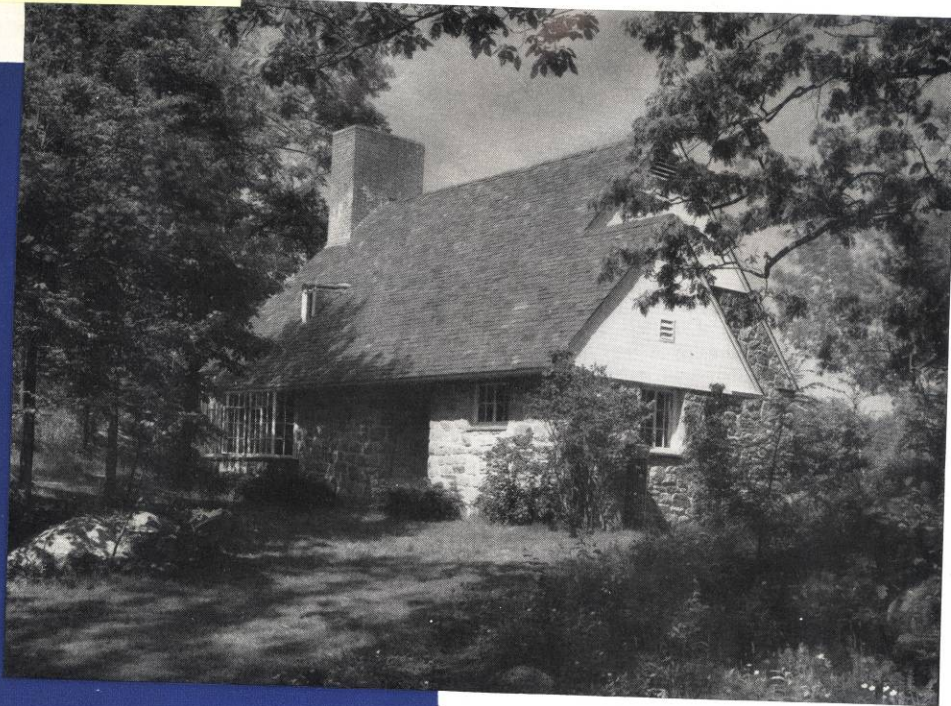


Textures in dining room and library are varied



As the plans indicate, you enter the house on what is actually the second floor (middle right); you dine, study or cook on the first floor. Although the rooms are not large, they are a comfortable size and there is a lot of living space in the house

House Beautiful Magazine's 12th Annual Small House Competition: First Prize. (1940, January). *House Beautiful Magazine*, v82, 17.



Architect Richard Rowe was born in 1896, went to M.I.T. and the Ecole des Beaux-Arts in Paris. Prior to joining forces with Aymar Embury II, New York architect, in 1934 he worked in several offices in New York and Pittsburgh. "From time to time," he says, "I have built a number of small houses for friends in Connecticut. Most of the latter still speak to me."

1st PRIZE

House of Patricia Lingane Rowe, Georgetown, Conn.

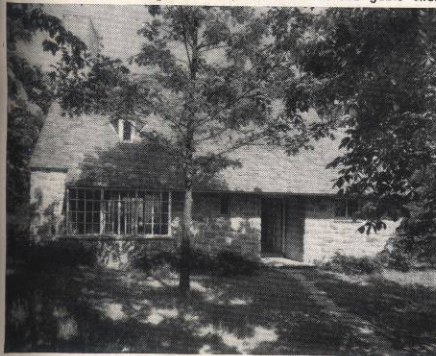
THIS house, designed by architect Richard Rowe for his wife, received more votes than any other house in the competition. The judges considered it that good. Yet the funny thing is this: its style is hard to define. It is partly English, partly Early American, with now and then a touch of Modern and French Provincial. Of course, there's a reason for the design. "The land is hilly, wooded and rocky," explains Mrs. Rowe. "We also had two tremendous oaks and a hickory which we wanted to enjoy. And we wanted a bathing pool which could be seen from the living room. So we located the house on the shelving slope overlooking our brook, hidden from the public road. The profile of the land at this point seemed to call for this particular type of architecture. It suits the Connecticut landscape, yet it isn't the usual Colonial or Early American sort of thing."

The Rowes' problem was to keep the house small, yet at the same time to have a living room comfortably large for entertaining, plus a small separate room with privacy enough to be used as a study (or in case of emergency, as a guest room). This indicated the elimination of the dining room, the lengthening of the living room. The scheme works out very well. The living room can be made one room or two merely by rearranging the furniture which divides it.

Best features of the house as far as Mrs. Rowe is concerned are the bay windows, one facing west from the study, the other east from the living room. The partition of fluted, translucent glass, between living room and study, provides much light for both rooms at all times of the day. The only change Mrs. Rowe would make in the house would be the addition of another living room bay.

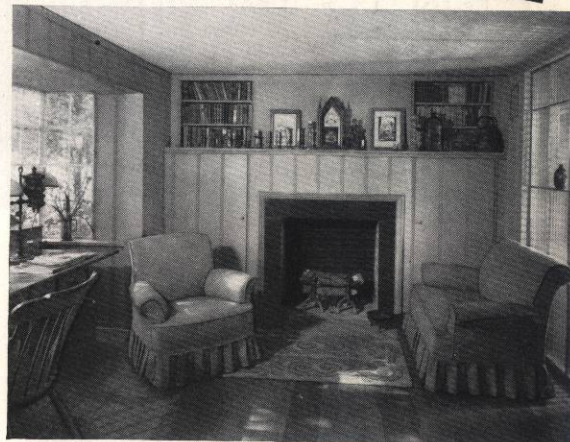


Stone work like New England's best, with flush-boarded gable ends

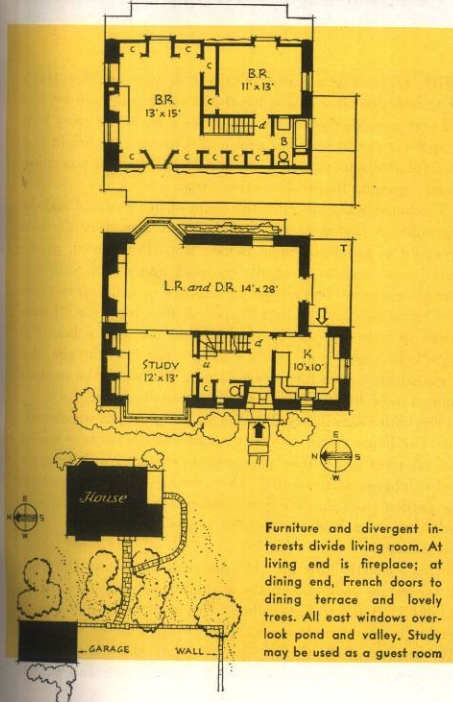


Construction data on last page

The modern glass wall between study (above) and living room goes with any style of furniture. In master bedroom, the ceiling follows roof up under peak, allowing 6' headroom at all walls



The study has four built-in book cases, two cupboards. All floor boards are random width



Furniture and divergent interests divide living room. At living end is fireplace; at dining end, French doors to dining terrace and lovely trees. All east windows overlook pond and valley. Study may be used as a guest room



Living room fireplace is 6' high, topped by hand-hewn chestnut lintel from old tree on land

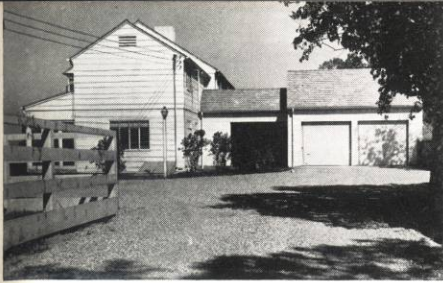
First prize. (1941, January). *House Beautiful Magazine*, v83, 21.

**They built as simply as their
forefathers—but they used
modern materials**



HERE is another example of "Twentieth Century Colonial"—and it has been awarded first prize in the class for houses of 7 to 10 rooms. The inside story is told by the architects and owners. Listen to Allan McDowell and George Van Anda, architects: "We had a problem because the owners wanted to place a somewhat modern house in the midst of a farm group, near a house of about 1750. We knew we had the solution when a neighbor, seeing the frame with only sheathing on it, said, 'What the hell is Hodgins building another barn for?'"

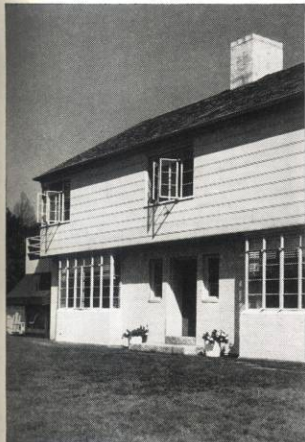
First prize: class II. (1942, January). *House Beautiful Magazine*, v84, 24.



The owner wanted (and got) a house which would fit comfortably into its New England landscape without conforming slavishly to tradition



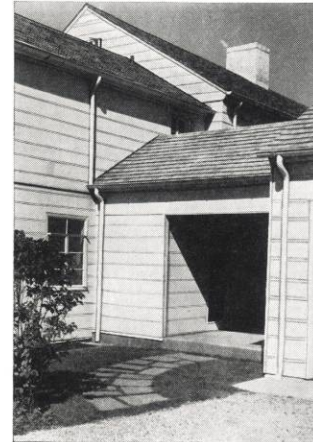
Everywhere it is a house which looks out across lawn and meadow to distant Berkshire hills and so simple that Modern is at home in it



Feeling of openness and free passage to outdoors



The shining kitchen—a modern housewife's dream

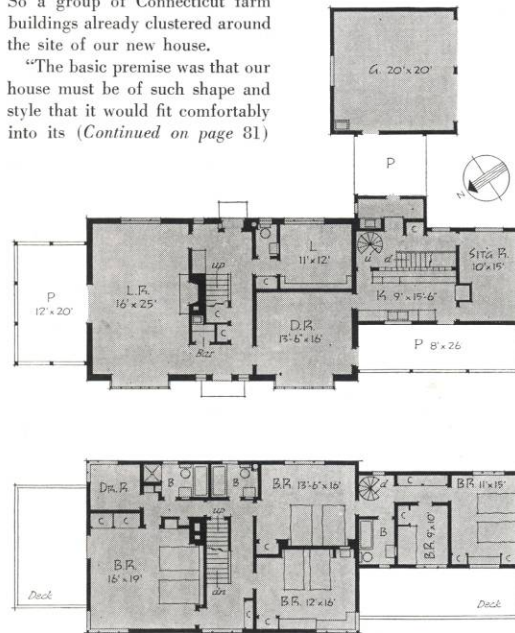


Under cover you go from house to double garage

Best part of the story is told by Mrs. Eric Hodgins, the owner, who deserves much of the credit for the arrangement of the house, according to the designers. Here's Mrs. Hodgins' own account of the reasoning that lies behind this prize-winning house. You'll get an X-ray picture of the motives that are causing "Twentieth Century Colonial" to spring up all over this country: "Our farm is on a hill (called by courtesy 'mountain') in the foothills of the Berkshires. One of the few reasonably level spots with a beautiful view was the obvious site for the house. The original owners apparently felt the same way about it a couple of hundred years ago, because there they had built the farm house and, across a little dirt road, the barns. Some distance away, but visible, is a remodeled tenant cottage.

So a group of Connecticut farm buildings already clustered around the site of our new house.

"The basic premise was that our house must be of such shape and style that it would fit comfortably into its (Continued on page 81)



These plans HAVE EVERYTHING

The house of the future will be no better than its plans. All the wonderful materials, all the promises of pre-fabrication won't guarantee a better standard of living unless the planning is superior to the planning of the past. Planning is the home-owner's responsibility—no matter how houses are built or how much they cost. How much house and better living you get for your money are dependent on your own enlightened thinking

We are not presenting these plans as "perfect." With anything as personal as house plans, there isn't such a thing. Hundreds of variables affect the quality of any plan—your way of living, budget, site, climate, etc. But this house, created by our architectural consultant Julius Gregory, has the qualities that all good plans should have in this day and age. Its characteristics represent the best living standards

known in our kind of society. Its many-jog exterior wall line, so necessary for giving every room three exposures, would be too costly for many budgets in pre-war days. But we can expect lower costs on wall construction, thanks to a variety of pre-fabricated interlocking-panel systems (permitting individualization), which are sure to come after the war when home building starts up again.

Dining room with sitting room bay, for use as secondary living room by children or parents. Note mass of windows facing garden and the sunny south.

Note unusual amount of storage space provided in kitchen and dining room for silver, china, glass, and table linens.

Provides for eating in the kitchen (most people want this), plus eastern exposure for cheerful mornings.

Scientific kitchen with three exposures. Also note quick access to both front and back doors.

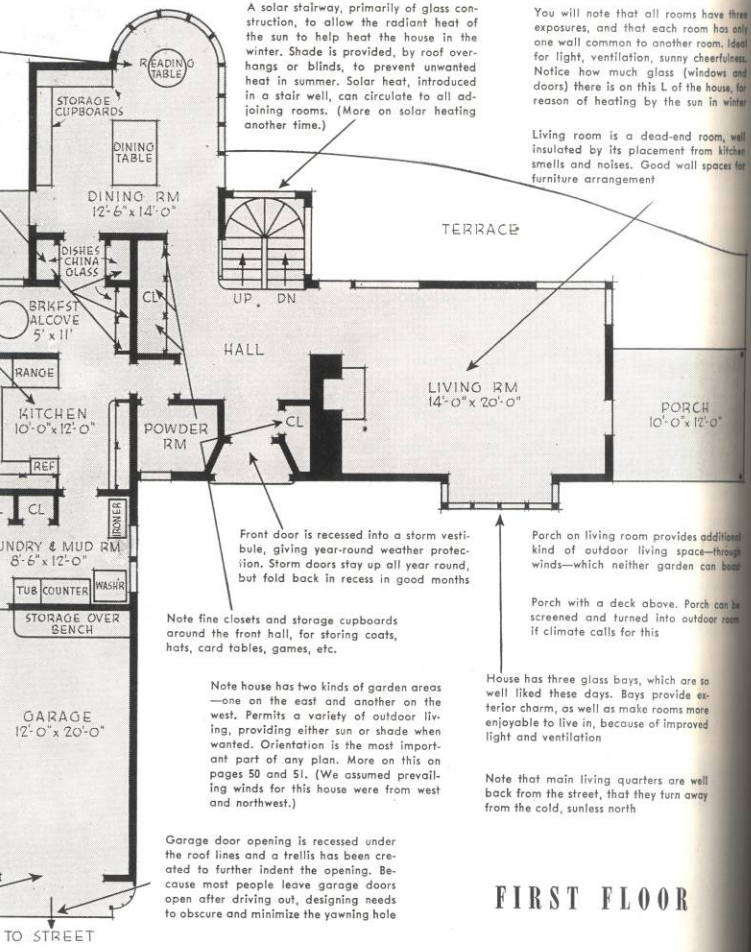
All service activities well insulated on counts of sight and sound from gardens. Yet play yard can be created in front of kitchen under Mother's eye.

Modern laundry on first floor (using an automatic washer, hence no steam or odors) combined with "mud room" for children to hang up coats, keep overshoes, etc. Also generous cupboards for cleaning and laundry supplies.

Inside entrance from garage to house.

Tools shed in garage with outside access. Notice amount of storage space in garage.

Garage entrance close to street, permitting economies in construction of drive. A definite owner preference.



A solar stairway, primarily of glass construction, to allow the radiant heat of the sun to help heat the house in the winter. Shade is provided, by roof overhangs or blinds, to prevent unwanted heat in summer. Solar heat, introduced in a stair well, can circulate to all adjoining rooms. (More on solar heating another time.)

You will note that all rooms have three exposures, and that each room has only one wall common to another room. Ideal for light, ventilation, sunny cheerfulness. Notice how much glass (windows and doors) there is on this L of the house, for reason of heating by the sun in winter.

Living room is a dead-end room, well insulated by its placement from kitchen smells and noises. Good wall spaces for furniture arrangement.

Front door is recessed into a storm vestibule, giving year-round weather perfection. Storm doors stay up all year round, but fold back in recess in good months.

Note fine closets and storage cupboards around the front hall, for storing coats, hats, card tables, games, etc.

Note house has two kinds of garden areas—one on the east and another on the west. Permits a variety of outdoor living, providing either sun or shade when wanted. Orientation is the most important part of any plan. More on this on pages 50 and 51. (We assumed prevailing winds for this house were from west and northwest.)

Garage door opening is recessed under the roof lines and a trellis has been created to further indent the opening. Because most people leave garage doors open after driving out, designing needs to obscure and minimize the yawning hole

Porch on living room provides additional kind of outdoor living space—through winds—which neither garden can beat.

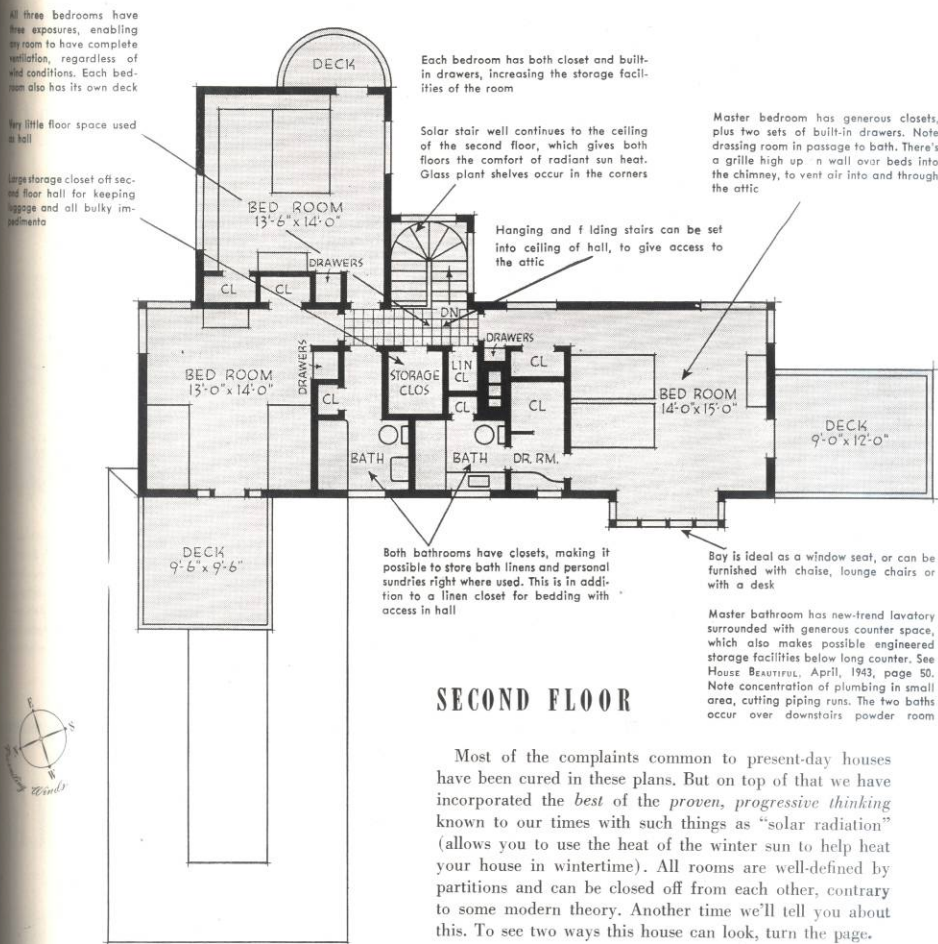
Porch with a deck above. Porch can be screened and turned into outdoor room if climate calls for this.

House has three glass bays, which are so well liked these days. Bays provide exterior charm, as well as make rooms more enjoyable to live in, because of improved light and ventilation.

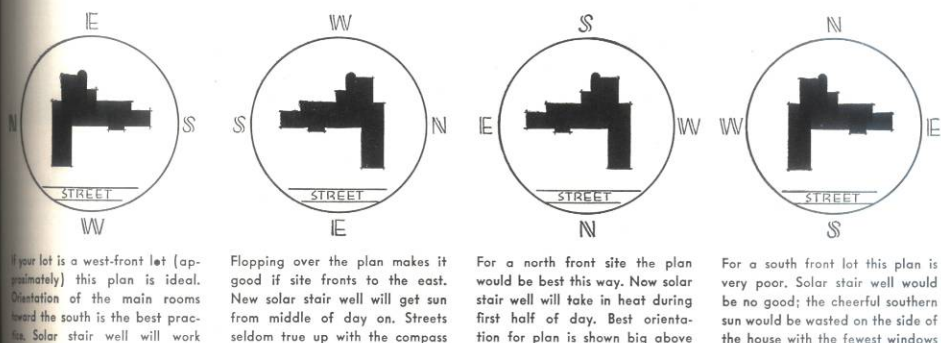
Note that main living quarters are well back from the street, that they turn away from the cold, unless north.

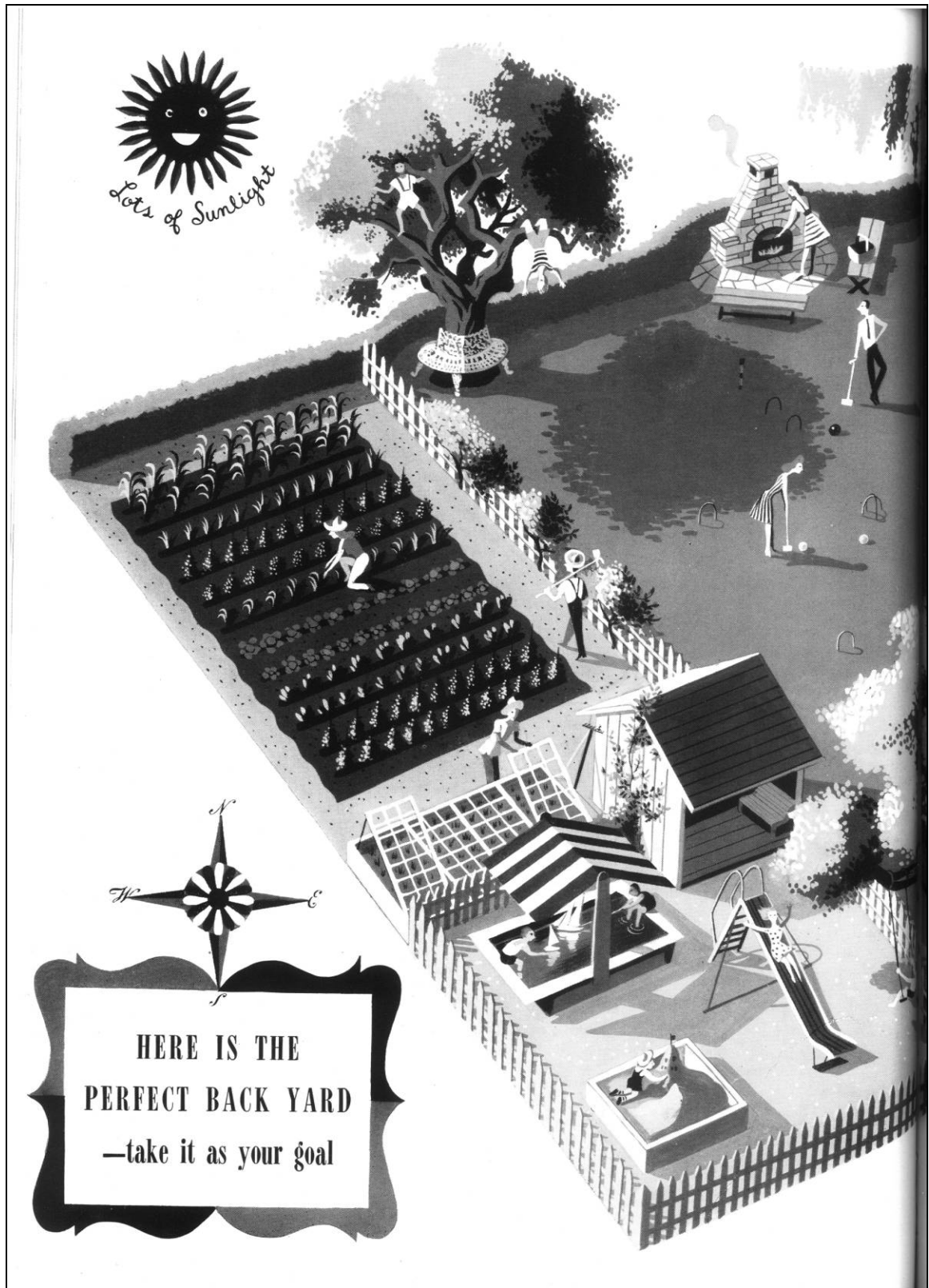
FIRST FLOOR

HOUSE BEAUTIFUL'S
Home Study Course

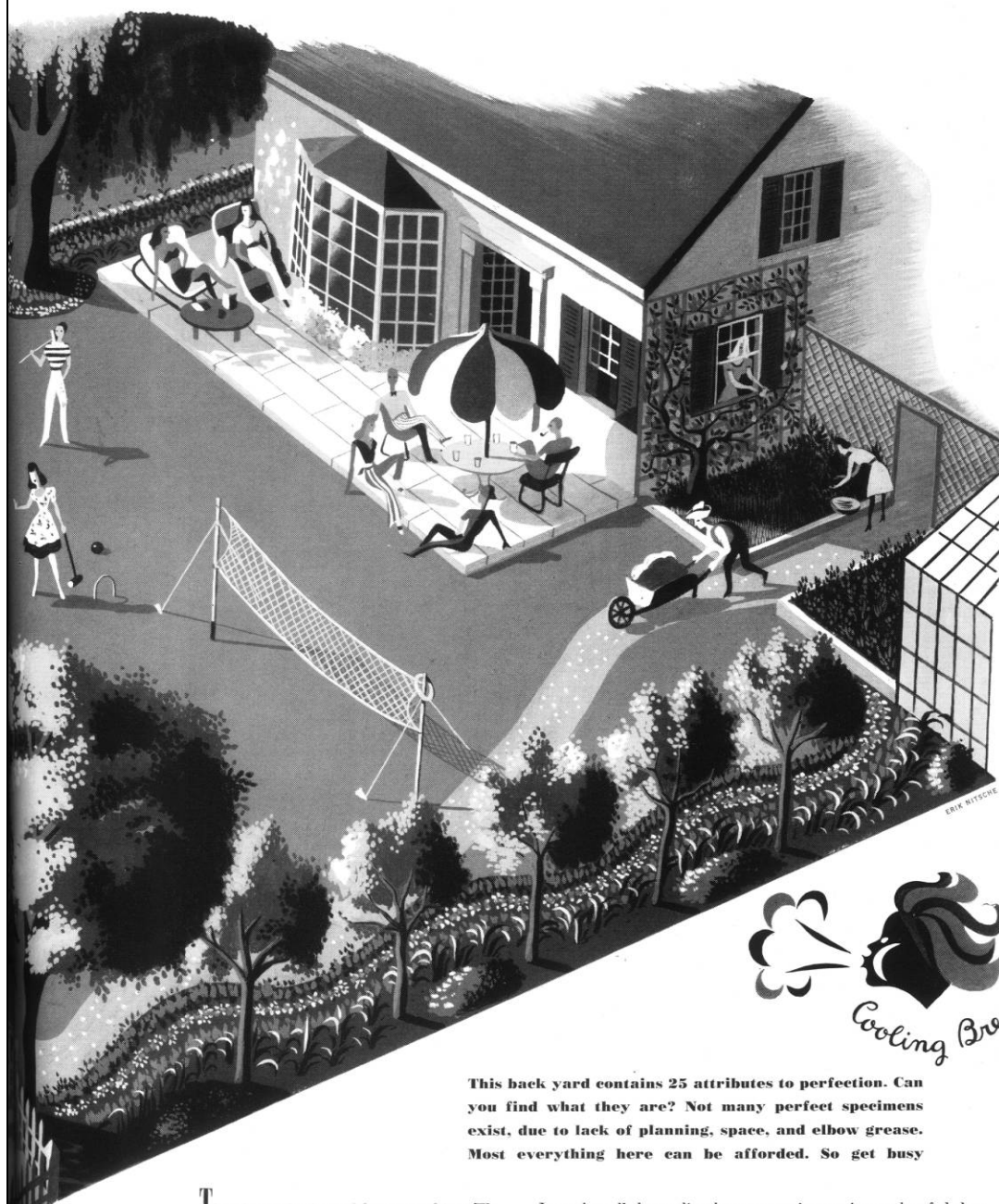


Which side of the street you build on affects your plan





Here is the perfect back yard – take it as your goal. (1943, June). *House Beautiful Magazine*, v85, 32.



This back yard contains 25 attributes to perfection. Can you find what they are? Not many perfect specimens exist, due to lack of planning, space, and elbow grease. Most everything here can be afforded. So get busy

This dream back yard has everything. We don't say the quantities of each thing are right for you. But everything desirable is represented. And you can change the proportions to suit your tastes and your pocketbook. Without further ado, we list the things that we put into this back yard. You can find them at a glance, then study them at leisure. And we hope they'll inspire you to go and do likewise. Our yard has privacy from the street and from the neighbors.

It catches all the cooling breezes, yet it contains nooks of shelter for those times when a breeze is chilling. It has both sun and shade. No yard can be complete without both. It has both a terrace (to save wear and tear on grass) and a grassy lawn. It has a play-yard for young hoodlums and quiet spots for adults and elegants who lean to the isolationist side. It even has facilities for snoozing—portable, for moving into the sun or out of it. It has two places for eating—one for (Continued on page 32)

Here is the perfect back yard – take it as your goal. (1943, June). *House Beautiful Magazine*, v85, 33.

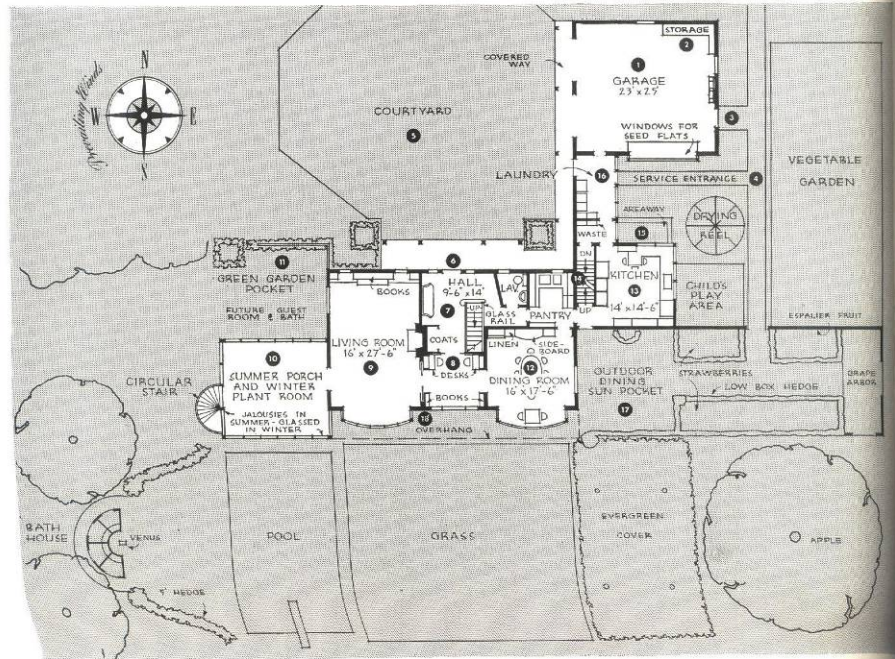
What people want in POST

Would you like to learn from the mistakes of thousands of other new home owners? You can, for we have dreamed up a house that contains all the characteristics recent new home owners say the 194X house MUST have

By Elizabeth Gordon, Editor

There has never been a house like the one shown on the next five pages. It was not designed for any one family, but to satisfy the surprisingly similar wants of thousands of families. Its characteristics have been prescribed by the demands of families who acquired new houses just before Pearl Harbor, and who are, therefore, the best house critics. It is a composite of all the things these families now have (and prize), or wish they had (but haven't). It is a house to use as a measuring stick, against which to measure plans of your own.

CAMERON CLARK IS THE ARCHITECT WHO DESIGNED THESE PLANS



Analyze these plans, and you'll know what America's best housed people think is essential for a good home. They make very good sense:

1. Garage is close to the street, making possible inexpensive, short runs of driveway. Garage also serves as a buffer, separating service functions from the principal living quarters. Garage gives inside access to the kitchen, as well as outside protection to the front door, for guests who come home in the

family car needn't be taken in through the kitchen.

2. Plentiful storage space in the garage for all the oddments that the modern family wants to keep there: tools, lawn mower, bicycles, lawn rollers. This space can be utilized as cupboards or closets or shelves.

3. Access from the garage directly to the garden area, so garden equipment is always close at hand without being carried or dragged too far.

4. Service entrance for deliveries com-

pletely screened from living rooms and outdoor terraces, and requiring the delivery boy to make very little penetration into the house. All service functions, including the children's play yard, highly visible from the kitchen.

5. Generous turn-around space for car to back out of garage. Also space for guests to park their cars off the street, desirable under certain conditions.

6. Main entrance is well placed in respect to all private living functions, being well away from living room, and

WAR HOUSES

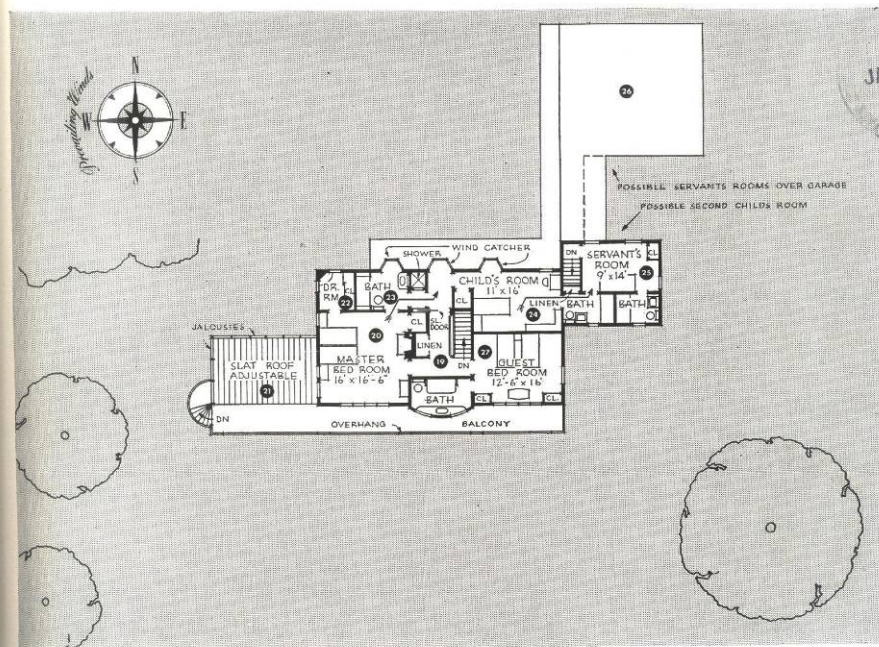
ing room, terraces, porches, etc. Yet the vista from the front door through to the library window wall is appealing and important, a quality much liked by Americans.

7. Front hall offers excellent traffic-way to all parts of the house, so the bell may be answered from any direction. Its relation to rest of rooms makes all the public rooms dead-end rooms, which means traffic need not course through one room to get to another.

8. Rear part of hall has been used for books and desks, and sliding doors in its three door opening permit it to be closed off into a cozy book nook. Unless halls can be used, in some such manner, for more than traffic, they are a waste of space.

9. Living room has three exposures, the main one on the south being a big, over-scale bay which will frame the garden view and be an important architectural focal point to decorate around.

(Bay windows are becoming as popular as fireplaces for that purpose). Living room is wonderfully insulated from the noises and smells of the kitchen. It has good wall spaces for important furniture, as well as places for free-standing pieces. Also the possibility for built-in shelves and radio and television equipment at north end. **10.** Double duty porch-room with jalousies for privacy and wind protection in the spring, summer, and fall,



to be glassed in winter for plants. **11.** Garden pocket to be used in very hot weather (except in late afternoons, when dining terrace will be the spot to sit), when shade and breeze are wanted. A hedge toward the street gives this privacy. This is planned for the addition of a future guest room or library. **12.** Dining room has a big bay, which can be furnished as a breakfast nook or as another reading corner. Three big wall spaces make furniture placement easy, or will provide for built-ins.

(See HOUSE BEAUTIFUL, October 1943). Big door opening to hall permits dining room to be thrown together with hall and living room for parties. Notice door to dining terrace and vista beyond.

13. The kitchen and pantry represent the best modern practice, but have added advantages of more window area, a dining table integrated right into counters, so it can be used for work surface, a huge cleaning closet (no more "broom closets"), high visibility

of service entrance and the play yard. They are also well insulated from the rest of the house—against sound and smell.

14. An inside stairs to basement, housing in same framing a "back" stairs to the servants' quarters or future "back" bedrooms.

15. An outside grade stairs, facilitating the delivery of such staples as firewood, coal, and making it easier to hang out the wash—if the laundry is below the grade. (Continued on page 64)



On a narrow city lot, Mr. and Mrs. Charles Trowbridge, Beverly Hills, achieved a dream house and the privacy, gardens, and patios usually associated with a country estate. Careful planning did it.

Trowbridge home should solace despairing veterans who deem an acre of ground necessary to such luxury. Skillful placement of house, purposeful landscaping can compensate for lack of grounds.



A Proper Dream House for Any Veteran. (1945, January). *House Beautiful Magazine*, v87, 35.

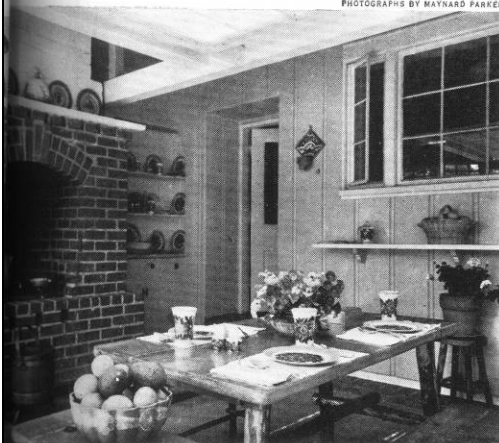


A
 PROPER DREAM HOUSE
 for any veteran



A Proper Dream House for Any Veteran. (1945, January). *House Beautiful Magazine*, v87, 36.

PHOTOGRAPHS BY MAYNARD PARKER



• Show us an American who doesn't relish eating out of doors! Veterans have had more than their share of it, but not under conditions like these in the Trowbridge lanai, where diners look into the patio. Note sheltered woodbox and shelves to right of fireplace.



• Kitchen windows opening on lanai (see July 1944 *HOUSE BEAUTIFUL* for definition of lanai) receive light from the lanai's open roof. The outdoor fireplace is used for all grilling to keep house smoke-free. Floor of lanai is brick-paved like patio for easy upkeep.

• Left above: This patio, right in the midst of a suburban block, has all the seclusion and privacy of a country estate. The privacy is created, of course, by the high wooden fence. It is so well designed that neighbors couldn't help liking their side of it.

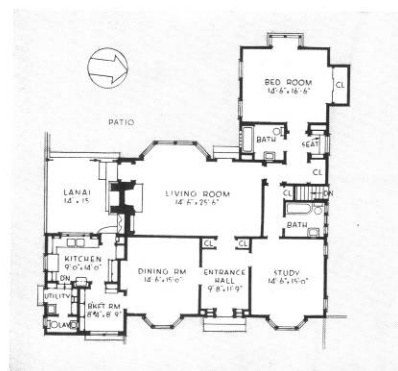
• Left: With both a lanai and patio the owners can be outdoors in more kinds of weather. When the sun's too hot, the lanai is a shady spot. (Notice how shade is made by the screen under open roof.) When the porch is too cool, the sunny patio is comfortable.

A GOOD SMALL HOUSE CAN BE A PRIVATE KINGDOM IN ITSELF

This house can be compared in size to what is commonly known as a two-bedroom house. But see how much more than usual convenience and comfort it provides

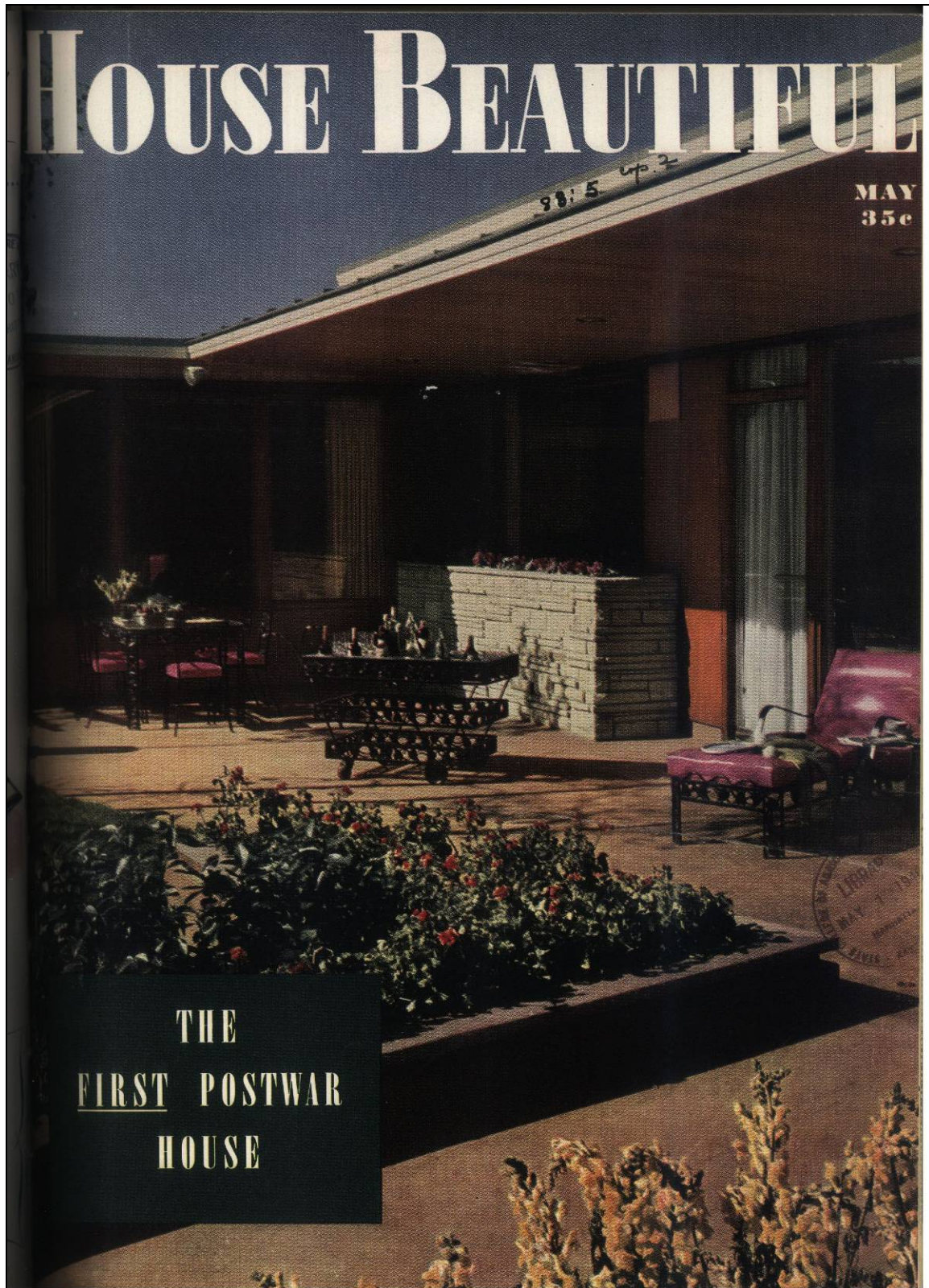
A HOUSE small in size need not be small in performance. The house which you have seen on these pages and on the front cover proves that. Its owners, Mr. and Mrs. Charles Trowbridge, of Beverly Hills, enjoy luxuries not usually found in a house of its size. Check these extra niceties on the floor plan below:

1. A spacious entrance hall, approximately 10' by 12', which gives this small house great dignity.
2. Four rooms with bay windows, which bring in more light and out-of-doors.
3. A protected outdoor living room, called a lanai, for outdoor dining and entertaining.
4. A colorful garden vista for practically every room in the house, even though it's in a city block.
5. Unusually large storage space. There are 19 closets and cupboards (count 'em!) in this house.
6. Bedrooms separated from the daytime rooms by adequate, but not wasteful halls. Notice the window seat and bookshelves in the hall outside the bedroom.
7. A separate utility room, which serves as an entry for deliveries, etc., and which houses the laundry tubs and ironing board for ground-floor laundering.



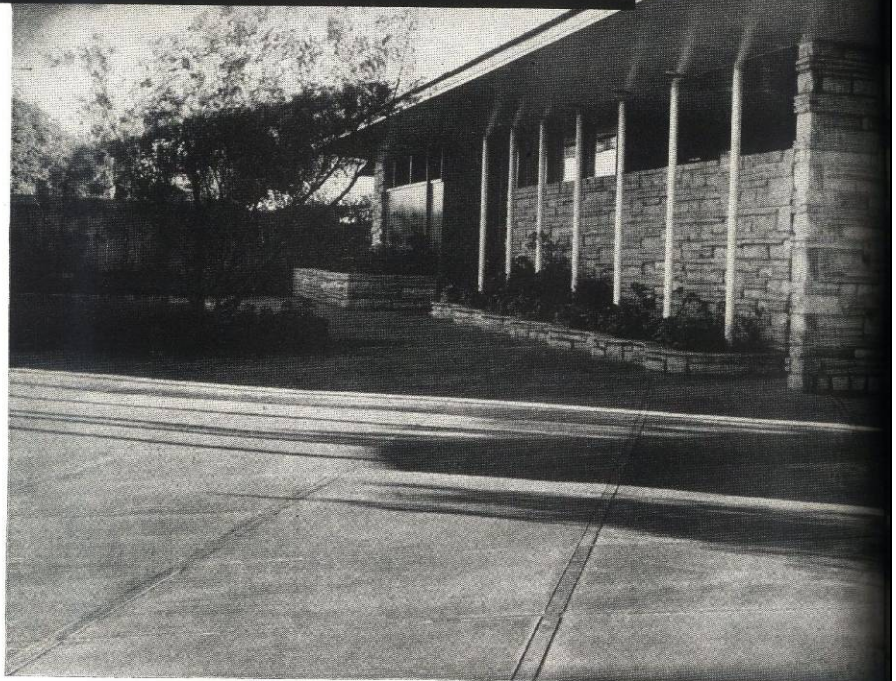
• Veterans who wish to buy or build their own homes may apply for a loan under the "G. I. Bill of Rights." It is necessary merely to go to a lending agency and make application on the form which the agency will supply. The Government does not lend money, but acts as guarantor for 50% of loan, its total obligation limited to \$2,000.

A Proper Dream House for Any Veteran. (1945, January). *House Beautiful Magazine*, v87, 37.



House Beautiful Magazine's Home Planner's Study Course: The First Postwar House. (1946, May). *House Beautiful Magazine*, v88, cover.

The FIRST POSTWAR HOUSE



HOUSE BEAUTIFUL'S
Home Planner's Study Course

If you believe that a house should be a custom-made thing—an expression of the owner's way of life and personality—you will want to give close attention to this first demonstration house of the postwar era. For it contains some 350 ideas for better living—any or all of which future homeowners may incorporate in their plans, or demand if they buy. It should be viewed for the meaning of its parts, rather than as a whole.

It is the result of more than 10,000 man hours of

creative dreaming by several scores of experts. Built in Los Angeles, as an experimental project, by Fritz Burns, one of the biggest United States home-building operators before the war, it was intended to be a laboratory to try out new products, materials, designs, and methods. Nearly 100 makers of house materials and equipment worked with Co-ordinator Joseph Schulte, Associate Builder Paul Campbell, and Architects Wurdeman and Becket to cram into this "showcase house" every possible product and idea

HOUSE BEAUTIFUL, MAY, 1946

32

House Beautiful Magazine's Home Planner's Study Course: The First Postwar House. (1946, May). *House Beautiful Magazine*, v88, pt. 1, 82.

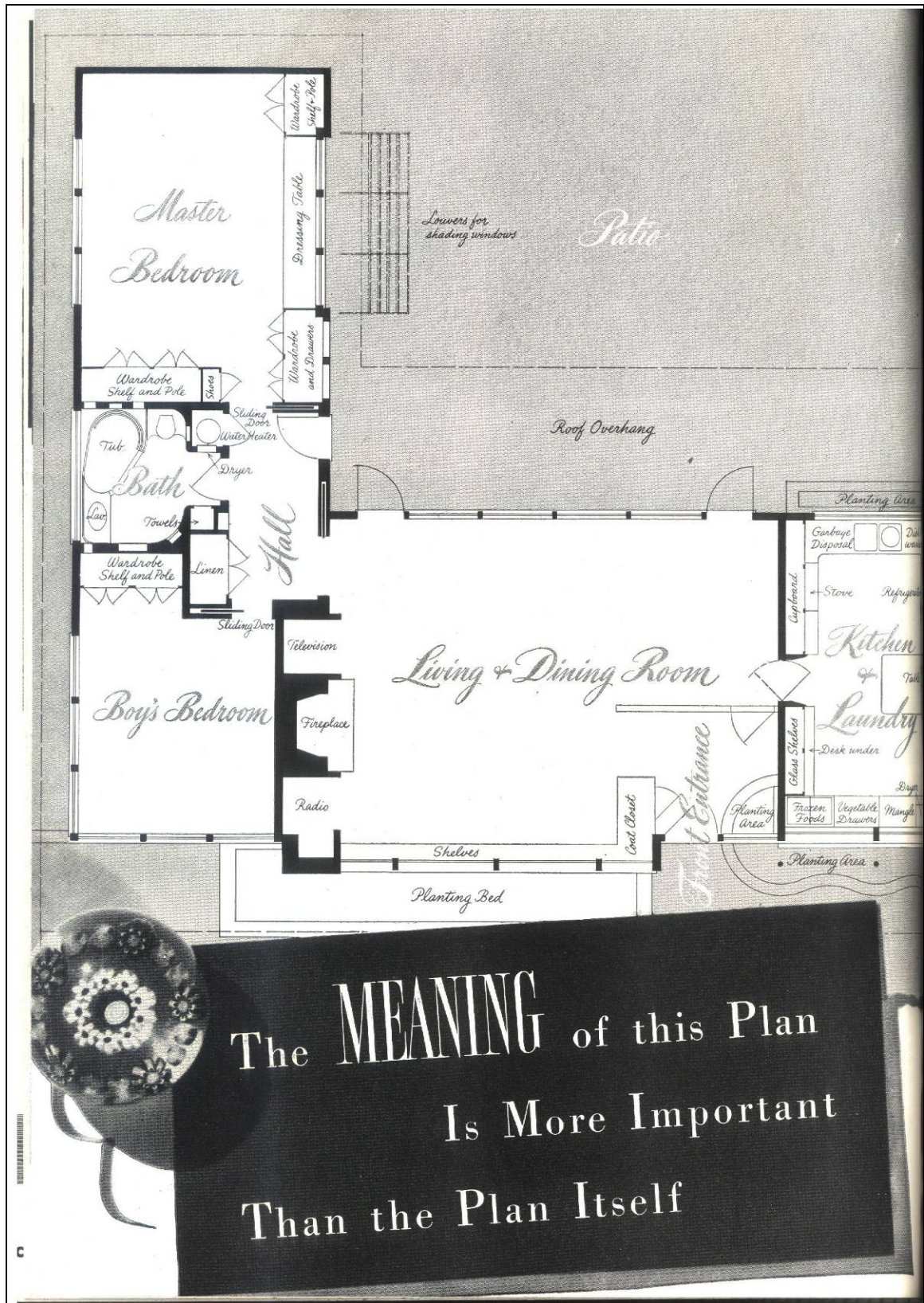


for better living. Los Angeles department store Bullock's, through Decorator Amy Ames, furnished it in keeping with the forward-looking meaning of the whole enterprise. The result of so much high-powered dreaming is recorded on the next 40 pages by architectural photographer Maynard Parker. Look, read, remember! See also page 194.

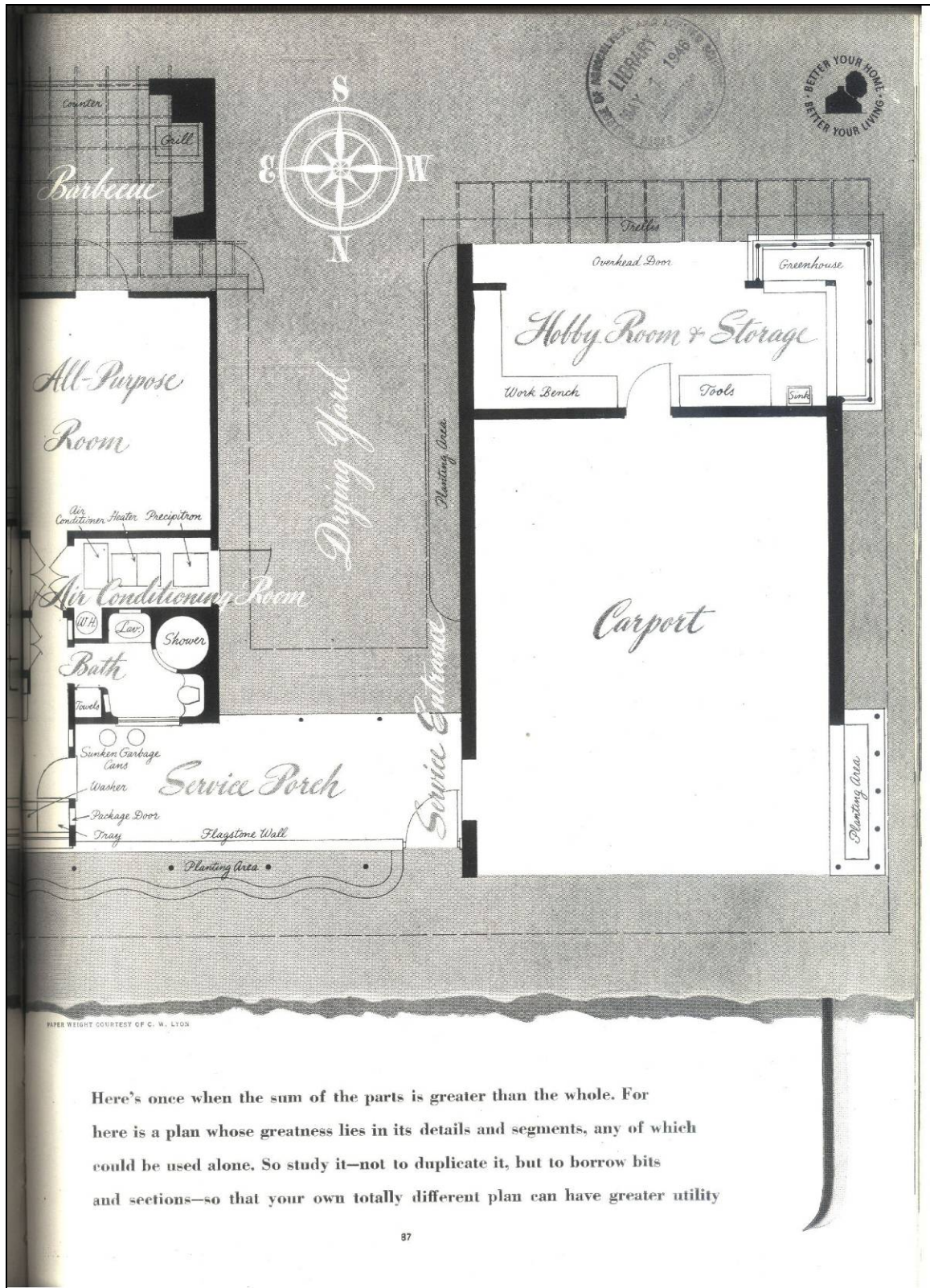
This house now on exhibition at Highland Avenue and Wilshire Boulevard, Los Angeles, California.



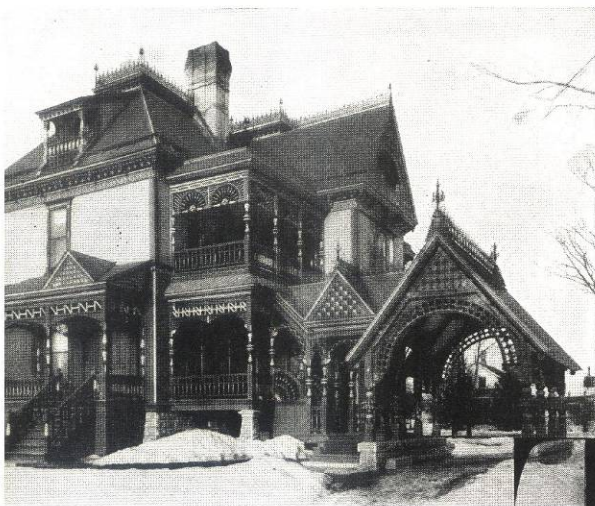
House Beautiful Magazine's Home Planner's Study Course: The First Postwar House. (1946, May). *House Beautiful Magazine*, v88, pt. 1, 83.



House Beautiful Magazine's Home Planner's Study Course: The First Postwar House. (1946, May). *House Beautiful Magazine*, v88, pt. 1, 86.



House Beautiful Magazine's Home Planner's Study Course: The First Postwar House. (1946, May). *House Beautiful Magazine*, v88, pt. 1, 87.



1896

The pretentious house of the nineties had porches that had no relation to their gardens. The owners sat enthroned on them in full public view of every passerby. The garden was just window dressing for the facade.

The porch came down and has gone to work

At the turn of the century people did their outdoor living very much in public view, in rocking chairs within the restrictive railings of the high front porch. They did not step into the garden, because there was none—in the living sense—only stiff flower beds spotting the front lawn, designed to impress the eye of the passerby. Privacy was not valued and, therefore, not planned for. Making a “big show” was what mattered then.

In 1903, *HOUSE BEAUTIFUL*, aware ahead of its time that all this was slated to change and that outdoor living would become an important new dimension in American life, deplored “this curious love of publicity that has made so many of our houses as well as grounds Queen Anne in the front and Mary Ann in the rear.” We then advanced the suggestion that homeowners “put the lounging porch in the rear, facing the garden, where we may have flowers and shrubs to our heart’s content.”

Today the suggestion has become a reality. For changing social conditions—heavier street traffic, houses closer together, etc.—have changed our minds about wanting to sit in public view. The heavy press (Continued on page 237)

2



HOUSE BEAUTIFUL, DECEMBER, 1946

The Porch Came Down and Has Gone to Work. (1946, December). *House Beautiful Magazine*, v88, pt. 2, 202.

by Alice L. Dustin
Garden Editor



1. Contrast with the 1896 porch this porch-terrace. It represents an almost complete merge of house and garden, as witness the awning-covered porch and the open outdoor living terrace beside it.

2. A porch is year-round equipment in Florida, where residents spend most of their time outdoors. To this porch a paved terrace shaded by sea grapes increases lounging and entertaining space.

3. Dining and just plain sitting are enjoyed on porches all over the country. This one is roomy enough for a diversity of activities, and is practically joined to the garden by the flagged terrace.

4. A porch or a terrace is an essential of the modern house. But notice that, unlike the porches of 1896, this one does not cut off light from the house or obstruct the view from the windows.



The Porch Came Down and Has Gone to Work. (1946, December). *House Beautiful Magazine*, v88, pt. 2, 203.

by Will Mellhorn

A Good Way to Acquire a Home — anno 1947

This year war time taboos or postwar priorities will not stop your building the new super house you've planned. But high costs may—also restrictions on size. So what sort of house can you build for your money now? Must you make agonizing compromises to condense your needs and dreams to your smaller building dollars and the government limitation of 1,500 square feet of floor space in a new house? Or are there still more ways than one to skin a cat?

A veteran, Clement Cointe, his wife, and a smart team of architects, Harold Bissner and Harold Zook, found that there were. The small stop-gap house you see here, is part of their hard-headed but handsome scheme to straddle present building conditions. It is really an apartment on an acre of land; one-room living quarters, kitchen, dressing room-bath, plus two-car

garage. It adds up to only 700 square feet of floor space. But *it* will not be the limit of the Cointe's living, even though it is a complete little house in itself, one offering good suggestions to any small-house planner. The owners have very smooth plans for further development of the entire lot. These plans include a future full-size house at the top of the hill, one which will really fulfill their notions of what complete living should be. This will be their regular home when they are able to build it. Then this existing house will become a self-sufficient guest house, connected to the main house.

If you will flip the pages over to page 106, you will see a sketch and plan of the complete project when finished. Approximately \$8,800 is the cost total of the existing house. But that includes fees for planning the future house and entire property as well (*Continued on page 105*)



PHOTOGRAPH BY JULIUS SHULMAN



100

HOUSE BEAUTIFUL, MARCH, 1947

This isn't a luxury house in size or cost but only in the good living it permits. Less than half the minimum size allowed by government regulations, it consists of an all-purpose room of wide wingspread, plus bath, kitchen, garage. It's a first step toward a fine house and grounds.

Above the retaining walls already in place at left, the owners will build the complete house of their dream when their ship comes in and regulations go out. The garage will connect the two houses and road, give easy access to both of them. Present house will become guest house then.

This dining portion of the principal room, right, looks out on the terrace (center oval will become a swimming pool later), but is screened from garage above by the walls. Winding steps in luxuriantly planted walls create several pockets next to house for lush, tropical plants.

A Good Way to Acquire a Home – anno 1947. (1947, March). *House Beautiful Magazine*, v89, 100.

At Night It's a Bedroom

1. With a twist of the wrist this folding partition bisects the room. Half of the household can retire with a whodunit, the other half entertain at the fireplace end of the room if they choose. The accordion partition is set in a ceiling track and is made of venetian blind slats between two fabrics.

2. A jumbo size desk by day, the cabinet under the window wall has bedroom proclivities, too. Two shoe cabinets and storage space for extra clothing and blankets are in it. Pin-point ceiling light above it, draw curtains screening the glass could make it a night dressing table. Walls here are shocking pink.

3. This familiar L-shape arrangement of couches, corner table, and flanking book shelves is both an ideal living and bedroom set-up, thanks to several ingenious tricks. The long shelves secrete bedding which merely needs unrolling onto the beds at night. The corner table holds daytime couch pillows.

4. Opposite is the room in its daytime dress, opened to full size. Adjoining that lounge corner (looking now as if it never had known the word "bedding") is a sliding mirror door. It leads to the bath-dressing room which has ample clothing storage space. An outside door here will lead to the future swimming pool.



PHOTOGRAPHS BY MAYNARD PARKER



**A GOOD WAY
TO ACQUIRE A HOME
—ANNO 1947**



At left is the real secret of how living in one room can be comfortable, attractive, and complete. This storage wall lacks only quarters for the dog. Left to right, it has coat closet, bar, radio-phonograph, record space, a china and linen cupboard.

Below you can see the storage wall with all compartments closed. Only the circular opening for the radio-phonograph loud speaker shows. Notice the interesting texture of the rough-sawn redwood slats which make an original, inexpensive wall.

Facing page. Though room is used for living, dining, sleeping, its furniture is big in scale and colorful. (This sofa is shocking-pink wall color, chair and ottoman are pony hide.) Trick is to use a few double duty pieces—not a lot of small pieces.

Front door is farthest to right of these glass panels and it matches them. Curtains pull over from right to screen it. Curtain at left (not visible) pulls across glass panels. Extension table is used for dining, has pin-point ceiling lighting.



PHOTOGRAPHS BY MAYNARD PARKER

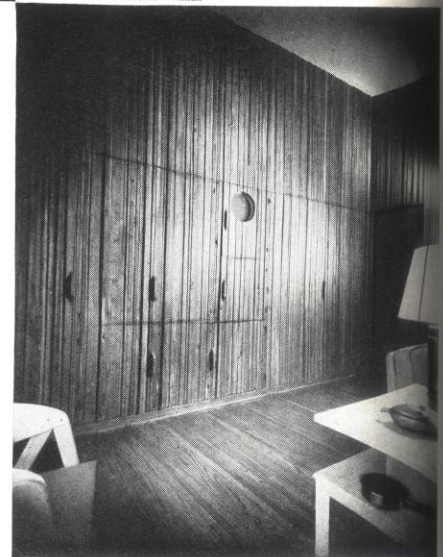
HOUSE BEAUTIFUL'S

Home Planner's Study Course

A Lot of Living in a Little Space

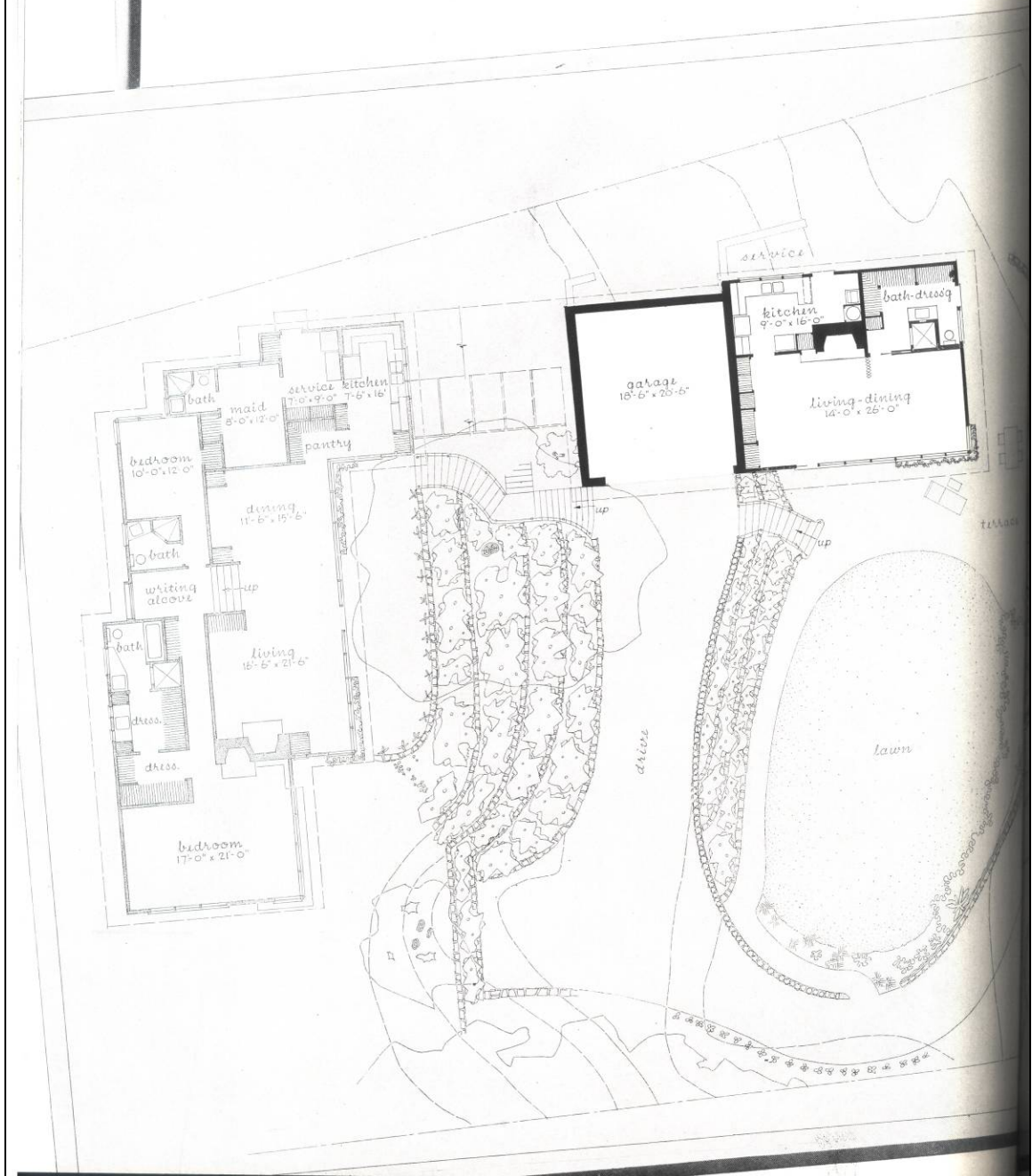
HOUSE BEAUTIFUL, MARCH, 1947

104

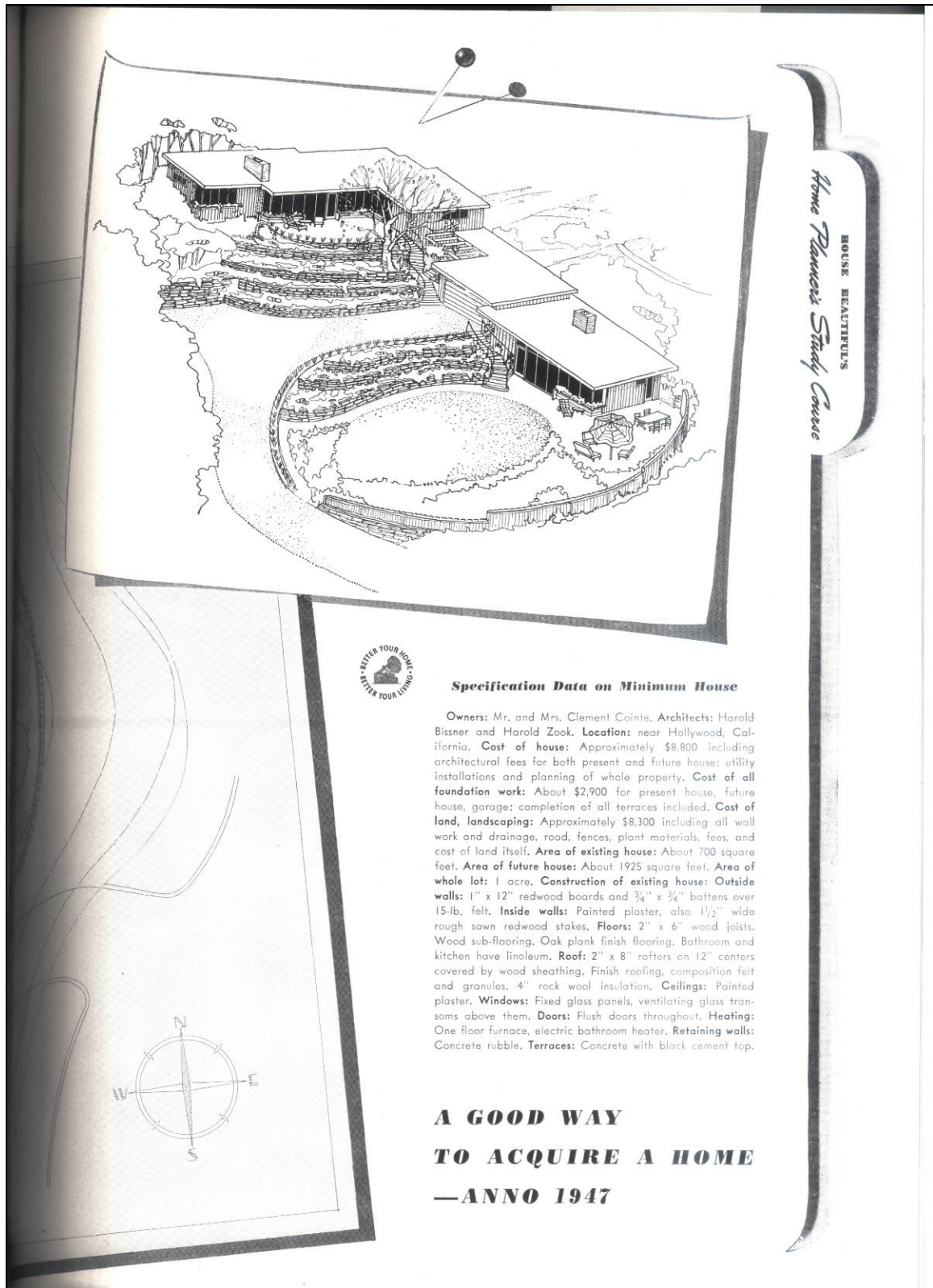


A Good Way to Acquire a Home – anno 1947. (1947, March). *House Beautiful Magazine*, v89, 104.

Now a minimum house Later an estate



A Good Way to Acquire a Home – anno 1947. (1947, March). *House Beautiful Magazine*, v89, 106.



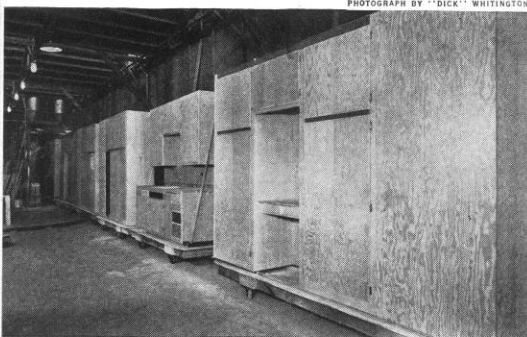
A Good Way to Acquire a Home – anno 1947. (1947, March). *House Beautiful Magazine*, v89, 107.

The Bright New Hope of the
Building Business—

Industrialized housing



Two of many assembly lines in the Kaiser factory.



Assembled "storage walls" moving along to be painted.

HOUSE BEAUTIFUL, APRIL, 1947



SPENCE AIR PHOTOS

Henry Kaiser may have solved the problem of mass manufacture of the small house, using partial prefabrication, a standardized chassis, and good land development. He produces a finished house in a finished community to sell for one price. Most important, he has licked the "rubber stamp" look dreaded by the public

The American people have long been demanding that the home builder match the automobile manufacturer by bringing to house construction the same modern materials, technical efficiency, economy, and engineered quality that the motor maker has brought to his product.

In working toward that goal, however, the builder has been confronted with obstacles the motor maker has not had to face. Human beings are always slow to change their fundamental ideas. Nowhere has this been more evident than in

Industrialized housing: the bright new hope of the building business. (1947, April). *House Beautiful Magazine*, v89, 106.



No "rubber stamp" look in Kaiser communities, despite mass production

our people's attitude toward the home as a place to live. They cling to deep-rooted notions of what a house should look like, how it should be made, and what it should do.

Indeed, many of those attitudes are almost buried, and people do not realize they have them. The home builder consequently has been met with a somewhat paradoxical situation. On the one hand, he heard insistent cries that building be industrialized to bring it abreast of other major parts of our national economy. On the other, he bumped head-on into deeply founded convictions about the appearance and structural nature of the house.

On the rock of this conflict, many an ambitious experimenter in housing has been wrecked or badly damaged.

But Henry J. Kaiser and Fritz B. Burns, the heads of Kaiser Community Homes, believe they have created a home-building formula that will resolve that conflict.

They think they have discovered how to produce houses by advanced industrial methods without sacrifice of beauty and for individual styling. They believe that they have found out how to build homes that people will want to live in, and at prices they can afford to pay.

To a factory-minded nation, putting houses together in a plant looked like the most sensible technological answer to the home-builder's problem. Hence was born, in the early 1930's, the prefabricator. He standardized the design of the house, cut that standard pattern into wall, ceiling and floor

Air view of new Kaiser development shows how a system of "fundamental variables" produces variety by varying roof lines and foundations. Kaiser believes that factory production must be coupled with land development to produce a finished, ready-to-move-into house; that building houses in quantities in factories still does not provide shelter because land preparation takes time and experience.



panels, and then fabricated those sections in a plant according to established mass production techniques.

The prefabricator drew the public spotlight. He was hailed as the probable savior of the industry, the man who would lead it out of the dark woods of technical backwardness into the light of a great and continuing volume market for housing.

The only trouble was that virtually no one bought the houses he made, until war created a huge emergency demand for almost any brand of housing in the shortest possible time.

Why did the prefabricator have such poor luck until the war buoyed him up? Because he, in his intense pre-occupation with the technical phase of house-building, ignored important social and psychological factors. He did little to take the factory stamp off his product. He learned people don't want houses to look mass produced (*Text continued on page 117*)



For more pictures of this housing project, turn the page

Industrialized housing: the bright new hope of the building business. (1947, April). *House Beautiful Magazine*, v89, 107.

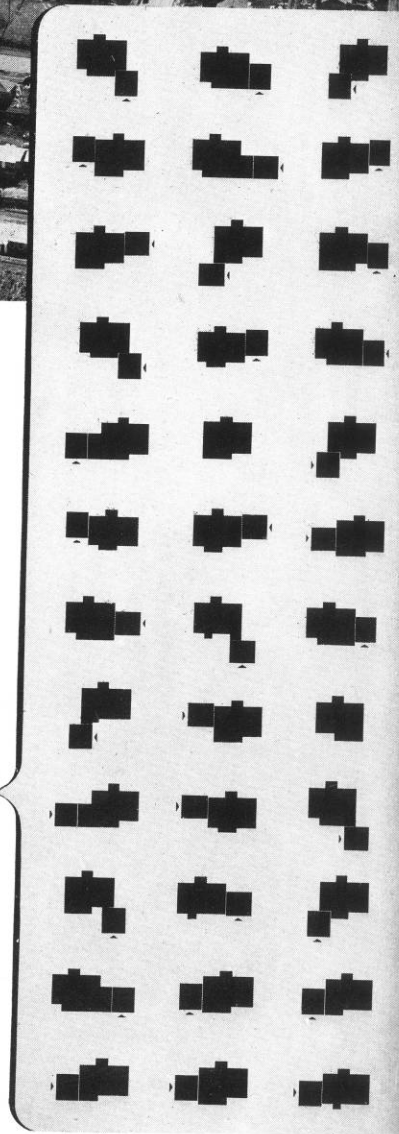


SPENCE AIR PHOTOS

Note how constantly the changing roof masses and site arrangements keep monotony out of a Kaiser community.

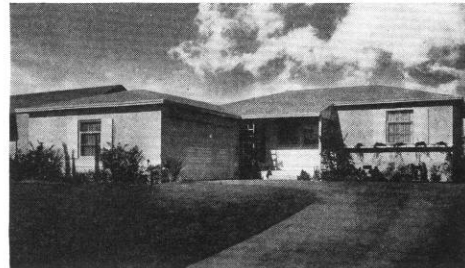
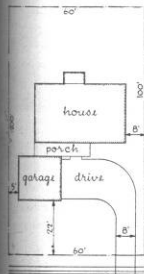
This 
 Plus 
 Equals =

By rearranging such variables as garages, porches, roofs, colors, materials and placement-of-house-on-land, Kaiser could produce 740 different changes of appearance with only the one standardized floor plan



Industrialized housing: the bright new hope of the building business. (1947, April). *House Beautiful Magazine*, v89, 108.

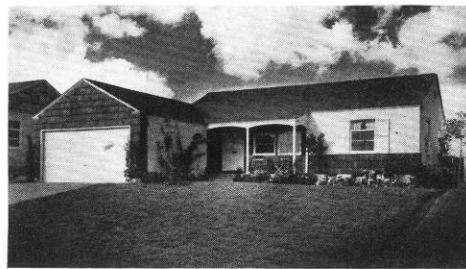
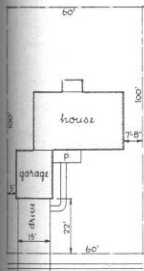
It's the same house



PHOTOGRAPHS BY MAYNARD PARKER

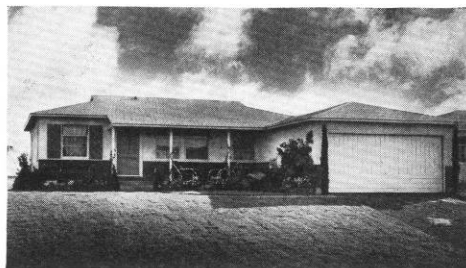
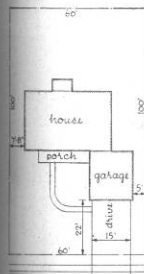
Though all houses have the same floor plan, there's no lack of individuality. Exterior treatments differ, site arrangements differ. This scheme has garage detached from house.

Using stucco for wall material, a hip roof, light colors, you get a house of Modern appearance. Garage opens from side allowing parking space on lot. Front porch is a breezeway.



Garage is attached directly to front of house and is turned to face street, reducing size of driveway. Front porch is smaller. This is the house that we show on the front cover.

This Early American version with gable roof, shingle siding, Colonial trim is our cover picture. Note how varying type of roof, porch, wall materials, garage changes whole aspect.



Moving the garage to the right creates a large porch between front door and garage wall. It also allows a front window in living room, moves front bedroom window to left.

Low, sloping roof lines, long front porch, a dado of dark, horizontal boarding make the Traditional house seem wider than others. But it is the same size house, same floor plan.

Next pages show how varied the interior decorating schemes can be

Industrialized housing: the bright new hope of the building business. (1947, April). *House Beautiful Magazine*, v89, 109.

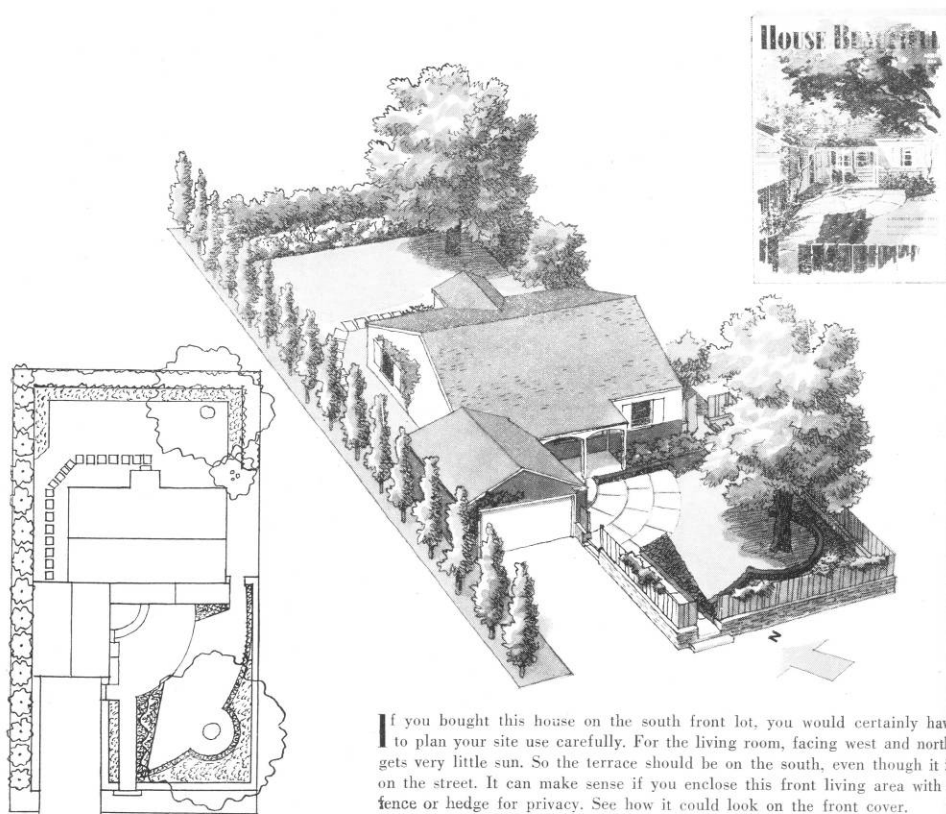
A standardized house needs a custom landscape design

On the preceding pages you have seen the many advantages in buying a standardized house in a ready-made development. But remember that there is no such thing as a standardized piece of land. Perhaps the demonstration house which had sunlight pouring in the living room suddenly has landed on the other side of the street, and you find you have electric lights burning all day. Or you may have liked the rise in grade from the street to the front door because it gave you such a feeling of privacy. But lo, that slope on the other side of the

street makes your front yard below the sidewalk level.

Perhaps you thought the short driveway, going directly in from the street, a good idea. But when you see *your* house all completed, the drive circles mysteriously around to the side of the garage. The land developer was providing "variation" in the whole development, but it makes a bad yard for you.

You may encounter these pitfalls in buying a standardized house. To get the best land use, you need real custom landscaping to vary the look of a mass-produced house.



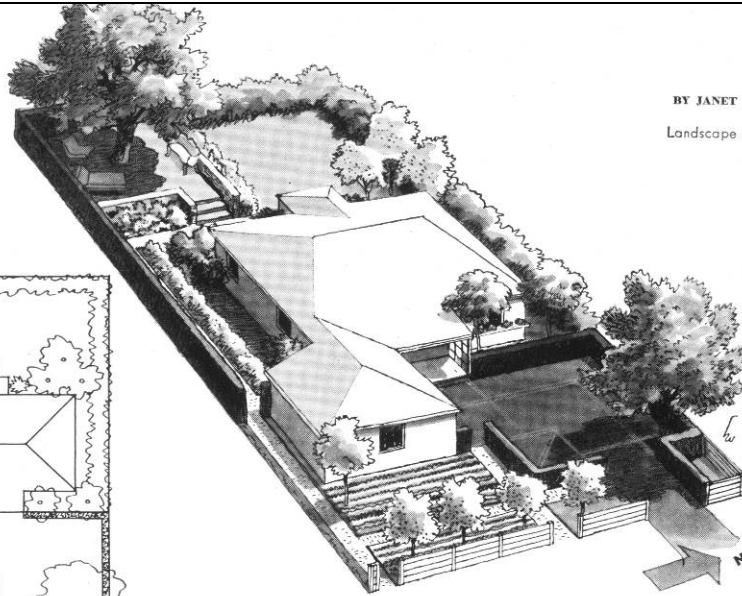
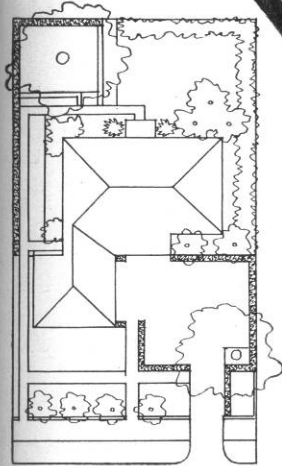
If you bought this house on the south front lot, you would certainly have to plan your site use carefully. For the living room, facing west and north, gets very little sun. So the terrace should be on the south, even though it is on the street. It can make sense if you enclose this front living area with a fence or hedge for privacy. See how it could look on the front cover.

HOUSE BEAUTIFUL, APRIL, 1947

Industrialized housing: the bright new hope of the building business. (1947, April). *House Beautiful Magazine*, v89, 120.

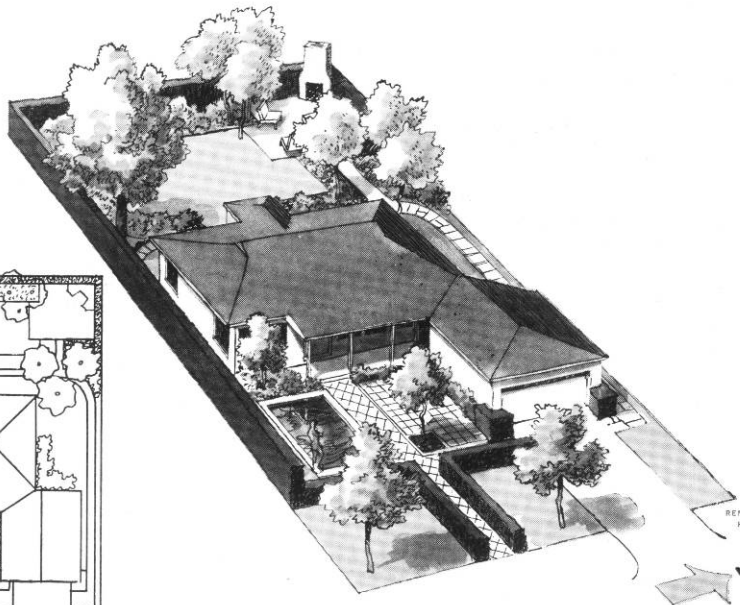
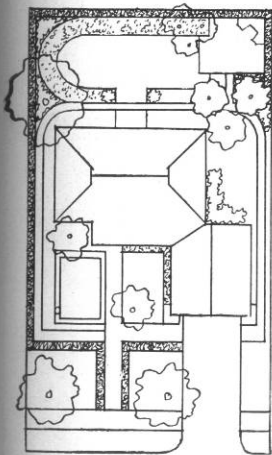
BY JANET DARLING

Landscape Architect



This is the sad case of "move the driveway and make it different." Unless you are willing to back the car all the way out, you will have to have a turn-around court. Make it interesting with varying paving materials laid in pattern. The court could be used for games, too. Since the rear yard gets the afternoon sun, the outdoor living rooms—one sunny, one shaded—are there.

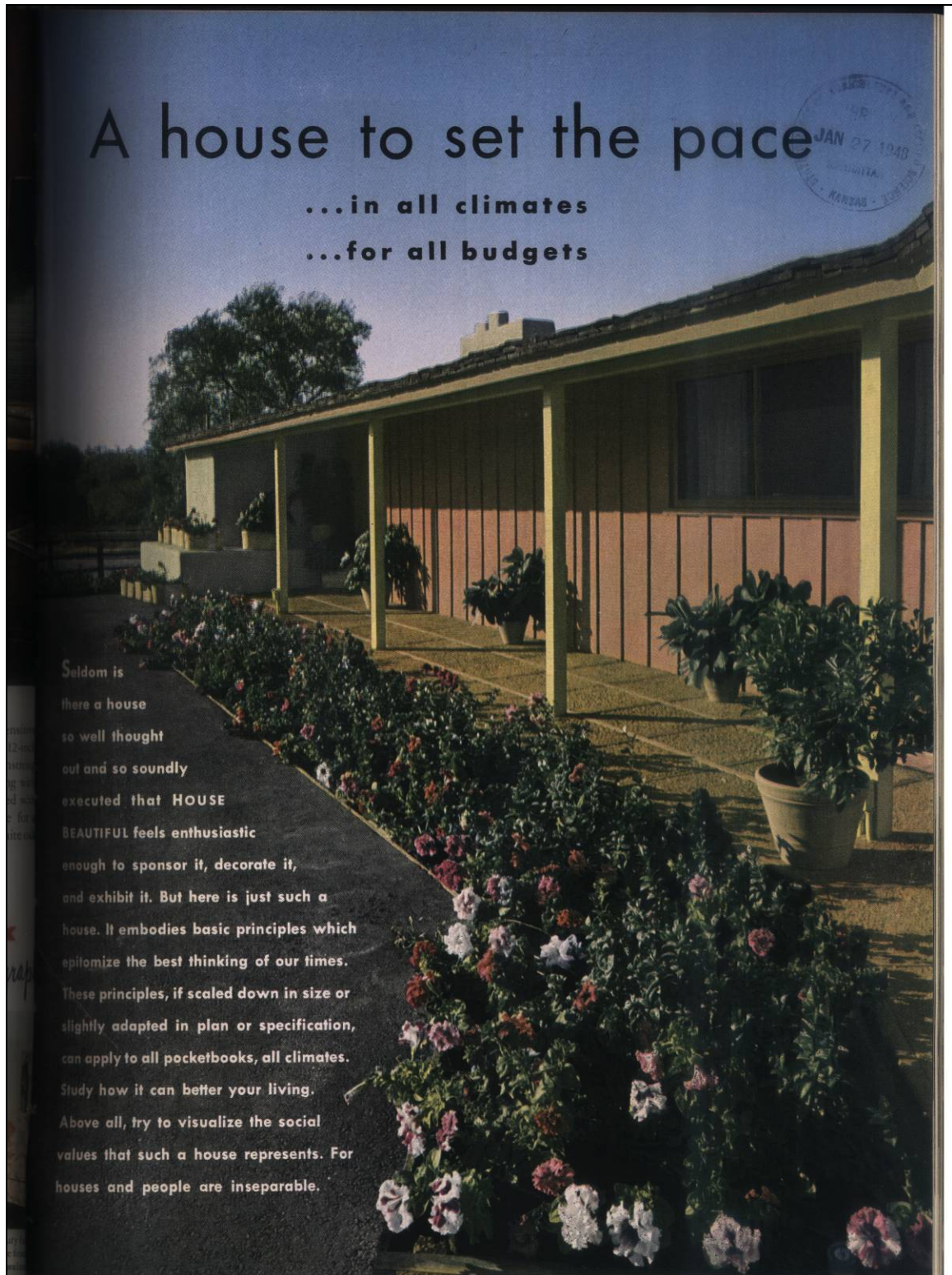
BETTER YOUR HOME
BETTER YOUR LIVING



RENDERINGS BY
HARRIE WOOD

You would be lucky to be the buyer of this house and site. The living room with windows on the south has the best possible orientation. Back yard provides both sun and shade. The wing of the garage and the main mass of the house form an ideal sun pocket, entrance garden, and handy terrace. And, as in the case of house on opposite page, driveway is sensible and direct.

Industrialized housing: the bright new hope of the building business. (1947, April). *House Beautiful Magazine*, v89, 121.



A house to set the pace

...in all climates

...for all budgets

Seldom is there a house so well thought out and so soundly executed that **HOUSE BEAUTIFUL** feels enthusiastic enough to sponsor it, decorate it, and exhibit it. But here is just such a house. It embodies basic principles which epitomize the best thinking of our times. These principles, if scaled down in size or slightly adapted in plan or specification, can apply to all pocketbooks, all climates. Study how it can better your living. Above all, try to visualize the social values that such a house represents. For houses and people are inseparable.

A House to Set the Pace. (1948, February). *House Beautiful Magazine*, v90, 61.

For more details about this living room turn to page 140

A New Concept

Much lip service has been given to the idea of bringing the outdoors inside via walls of glass, thus making Nature as much a part of our furnishings as our chairs and tables. As our homes shrink in size, due to mounting costs, this very pleasant idea seems even more appealing.

But hardly anyone has faced up to the plain fact that the average city lot, as it is now conceived and used, is not worth bringing in as a constant companion at our fireside. And that little matter of privacy (from street and neighbors) has cried out to be solved.

This house shows how we may bring the outdoors in without sacrificing our privacy, while gaining a house that is greatly enlarged optically. Key to everything is the way the house wraps around a court, a garden room, a patio—call it what you will—automatically hiding it from street and neighbors. To this court all major rooms are oriented via glass walls and doors. The court—half garden, half room—is the key to many problems. Watch it as you visit this house.



Window wall of living room (seen, above, from inside and, below, from outside at night) is 14 feet high. The garden court is outside this window.



A House to Set the Pace. (1948, February). *House Beautiful Magazine*, v90, 62.



67

The Facts About This Modern Ranch House

This house was designed and built for an unknown buyer, which is to say that it was built speculatively. It was designed by Cliff May during the war, and started shortly afterward, which made it necessary due to material shortages to leave out or change certain things.

Built on slightly more than half an acre in Los Angeles, California, the house contains 4,000 square feet of enclosed area, which excludes garage, porches, patios, and similar semi-enclosed spaces. Costs for building now range roughly from \$10 to \$15 a square foot, depending on how much equipment is used and the geographical location of the house. Cost of other areas, such as porches, patios, garages, etc., are usually figured at half the cost

of enclosed areas. This house has 1,570 square feet of such space. If you know prevalent costs in your city, you can arrive at how much this house would cost you.

The house was decorated by the editorial staff of *House Beautiful*. It was on exhibition to the public during the months of October and November.

A fine group of professional people collaborated with Mr. May and *House Beautiful*, and their contributions were important in making the house a "pace-setter." The landscape and site planning was done by Douglas Baylis. All plant materials were selected and installed by Sydney Nickerson and Kaspar Burgi of Eastgate Select Nurseries and Superior Landscape Co., (Continued on page 150)

All photographs by Maynard Parker . . . Color reproduction by Powers Photo Engraving Company



These pictures show how living room and garden room flow together as one. Above you are looking through glass wall of living room toward the bedroom wing. Notice how the plant bed outside continues into the house. Sky shade is partly pulled.



Here is the main seating group in the garden room. Note how room-like it is, particularly at night with the sky shade pulled and moonlight filtering through the canvas. The sky shade is particularly effective on chilly, breezy nights.

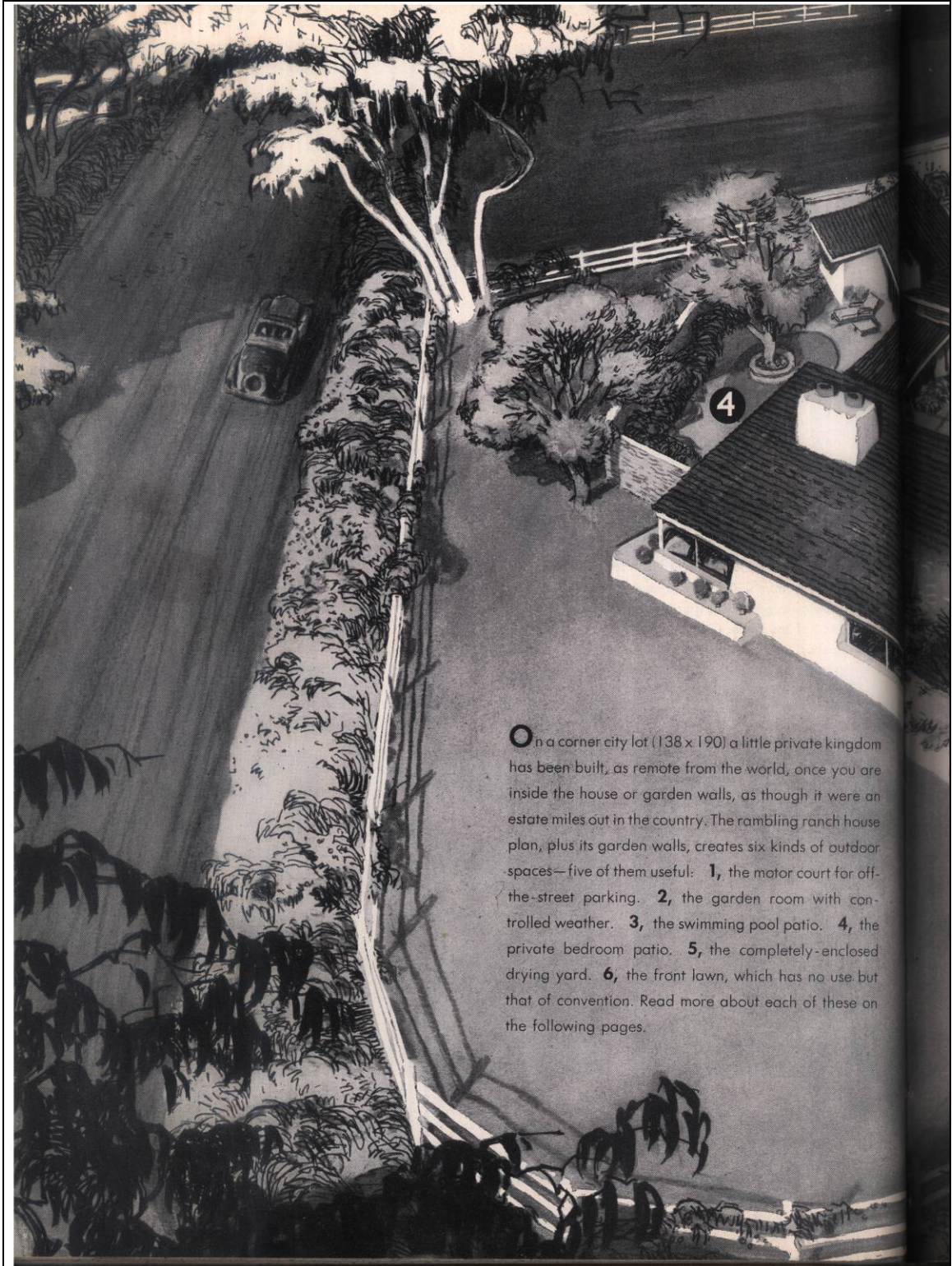


How the living room looks as you enter from the bedroom wing. Rising rafters of the shed roof add extra force to the drama of the huge window wall. Up the far steps is front entry, guest closets for men and women, powder room, lavatory.



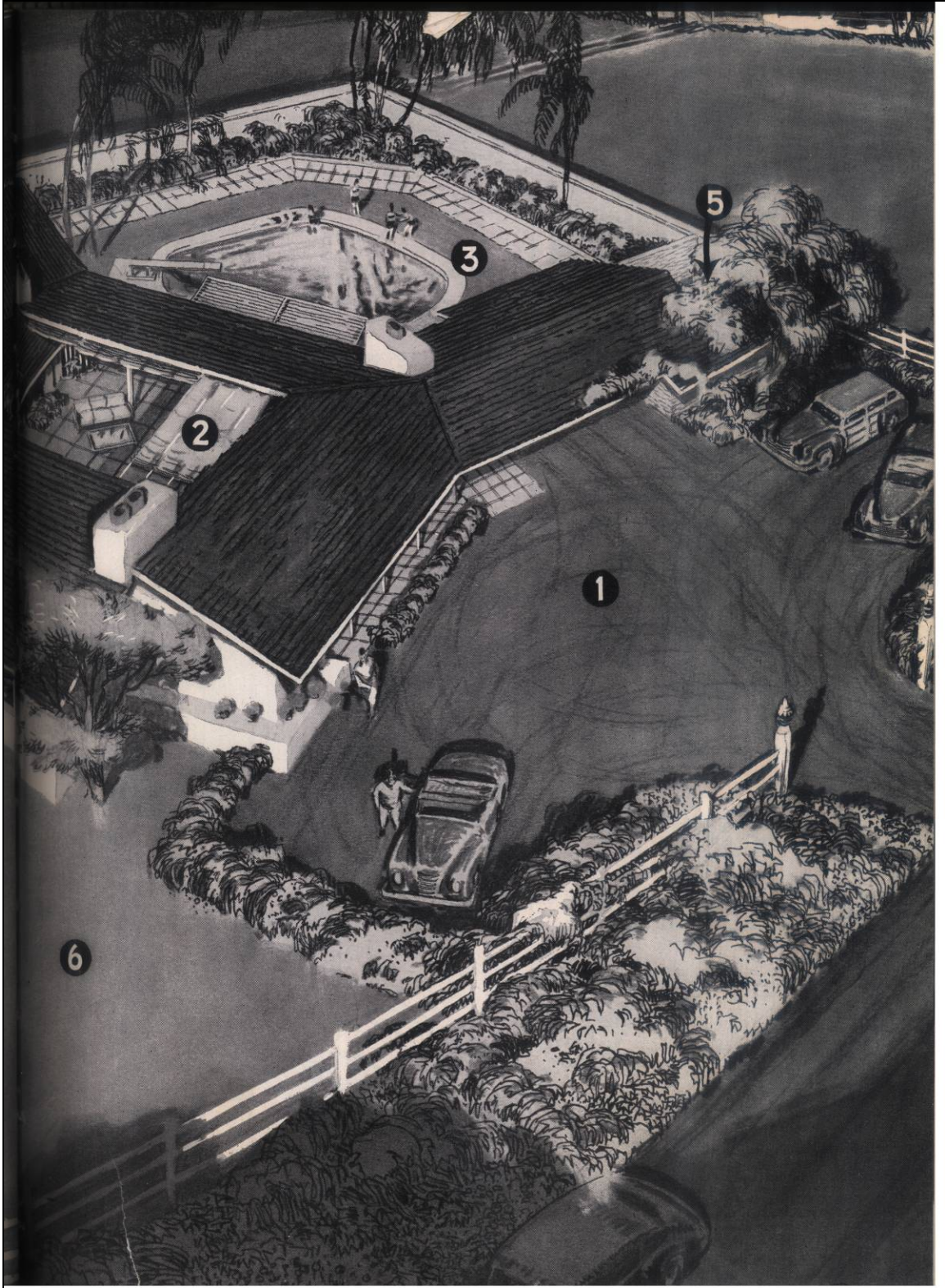
Better your home . . . Better your living

A House to Set the Pace. (1948, February). *House Beautiful Magazine*, v90, 67.

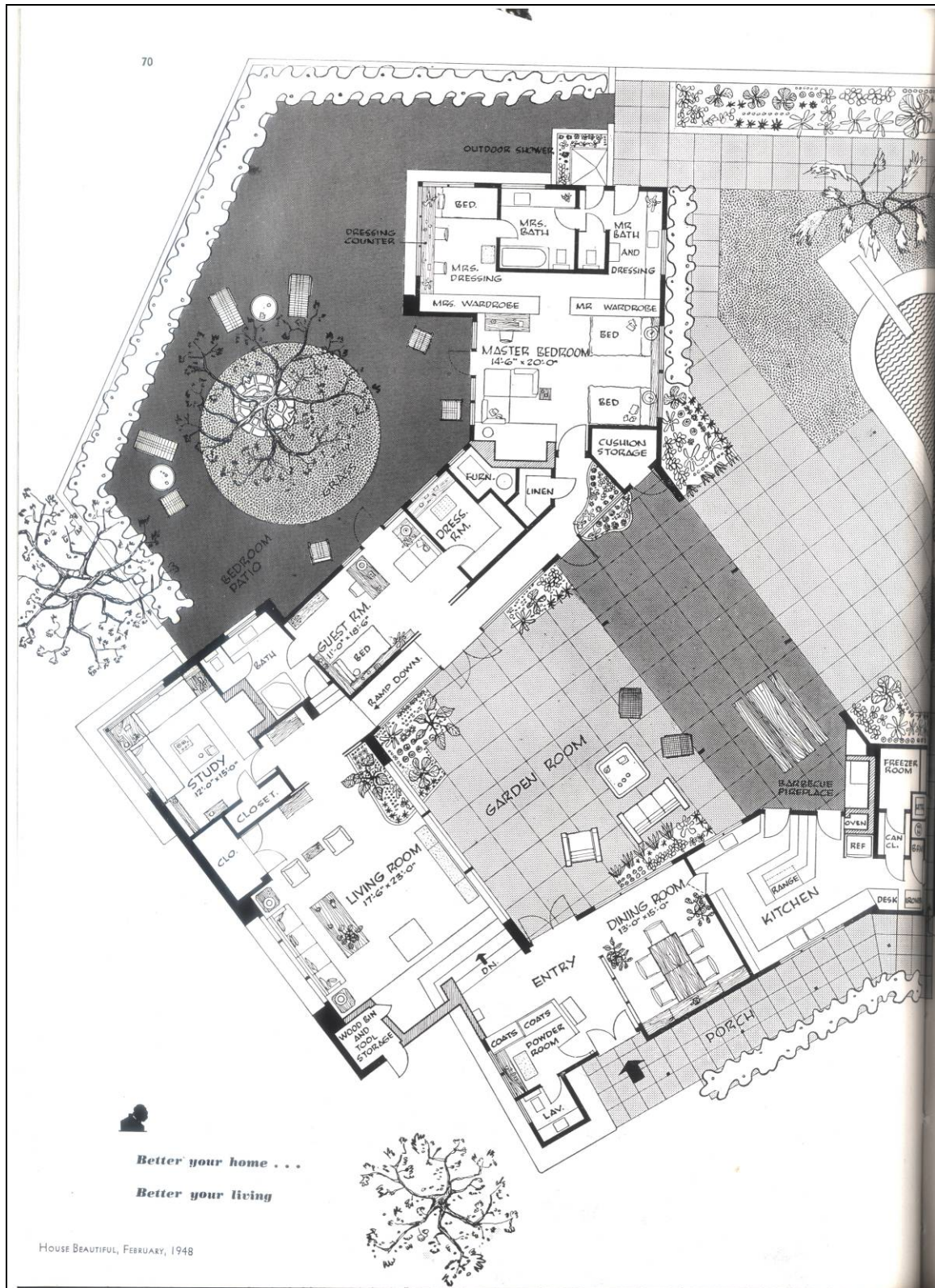


On a corner city lot (138 x 190) a little private kingdom has been built, as remote from the world, once you are inside the house or garden walls, as though it were an estate miles out in the country. The rambling ranch house plan, plus its garden walls, creates six kinds of outdoor spaces—five of them useful: **1**, the motor court for off-the-street parking. **2**, the garden room with controlled weather. **3**, the swimming pool patio. **4**, the private bedroom patio. **5**, the completely-enclosed drying yard. **6**, the front lawn, which has no use but that of convention. Read more about each of these on the following pages.

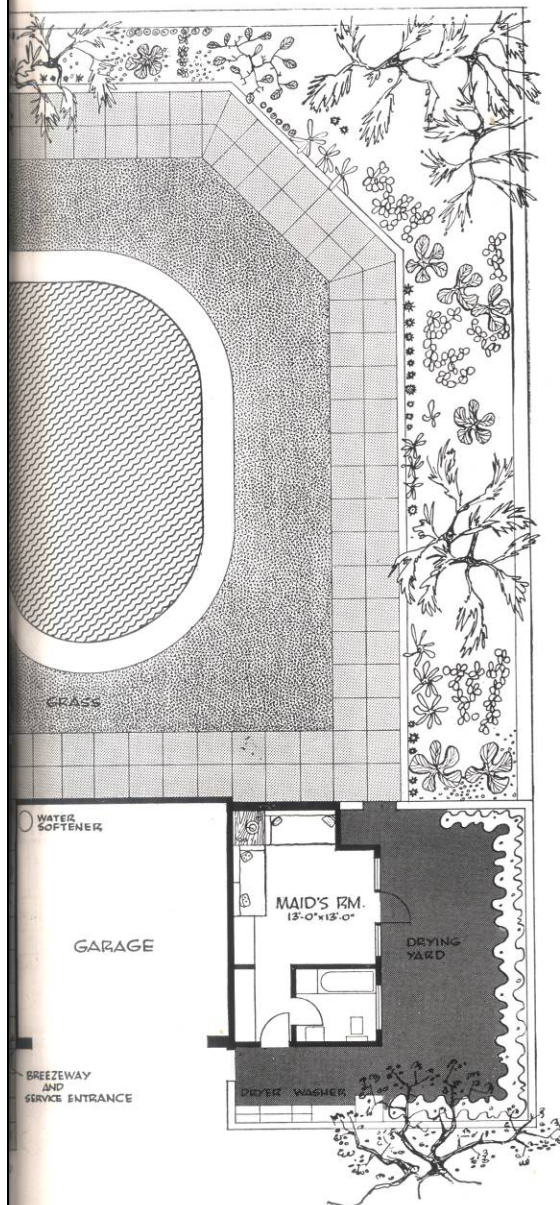
A House to Set the Pace. (1948, February). *House Beautiful Magazine*, v90, 68.



A House to Set the Pace. (1948, February). *House Beautiful Magazine*, v90, 69.



A House to Set the Pace. (1948, February). *House Beautiful Magazine*, v90, 70.



1. Because it presents a new way of life that recognizes the deep changes brought about by the motor age, which has turned our streets into nuisances and robbed our home sites of their privacy. (See page 68.)

2. Because it shows how we may accomplish some very positive, tangible control over the outdoor weather, to permit us to extend our season for outdoor living. (See page 72.)

3. Because it sets two new style patterns, showing how old architectural forms and traditional decorating motifs may be blended with Modern. It shows that we CAN have a contemporary look without throwing away the old, loved things from our past.

4. Because it shows how color may be used to make a house more beautiful, less static, and more a fluid, breathing, many-faceted personality. (See page 74.)

5. Because it shows how landscape plantings, in any climate, can be designed with such taste and beauty that the results can be worthy of being brought, visually, right into our rooms and used as prominently as our furnishings. (See page 86.)

6. Because it provides off-street parking, by a motor court, a definite new trend in property planning. (See page 68.)

7. Because it provides for private outdoor living on a city lot.

8. Because it achieves privacy indoors—even though a great deal of glass is used.

9. Because the site planning has recognized and provided for all the utilitarian functions, such as the drying yard, deliveries, etc., yet has kept them unseen and unheard from the living areas.

10. Because the house has a new kind of outdoor room, usable for outdoor living more times a year than a porch or a terrace, yet visually always a part of the indoors even in winter.

11. Because of its advanced, but definitely not experimental, lighting, no general light fixture can be seen. Rather, the house itself is the fixture, illumination coming from unseen, built-in sources. Types of lighting used are strip, cove, soffit, flood, cold cathode, drapery pocket lighting, indirect garden lighting.

12. Because the principles of this Pace-Setter House apply to houses in all cost brackets, and in all climates. For these ideas are basic to good living in America in this Twentieth Century.

WHY This House Is A Pace-Setter

A House to Set the Pace. (1948, February). *House Beautiful Magazine*, v90, 71.



FOR STORY OF WHY SNOW HAS MELTED SEE PAGE 205

Presenting
*House Beautiful's Pace-Setter House
 for 1949*

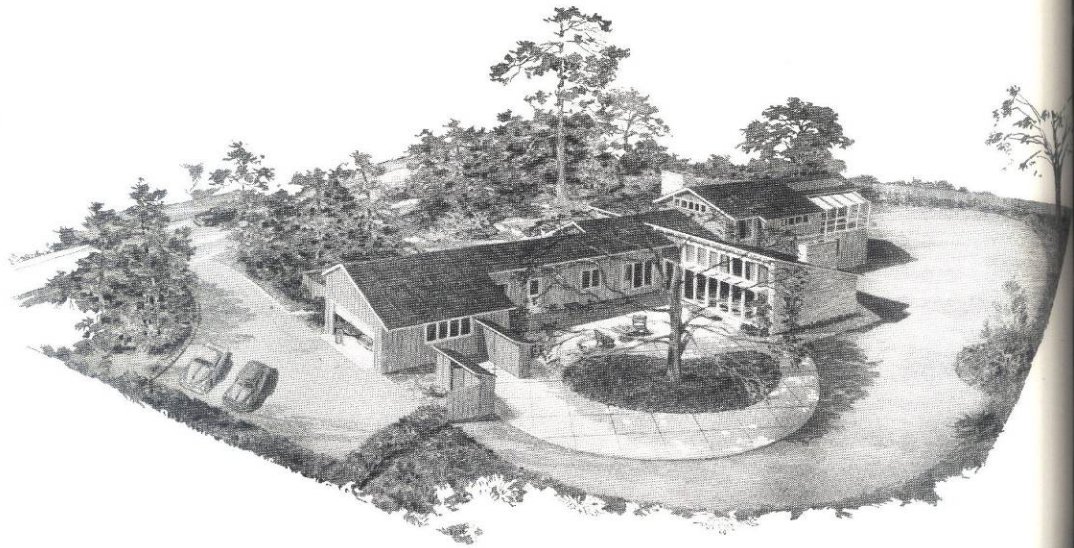
A parade of 167 pace-making ideas to show you how
 you may improve your living on many counts, including the new field of Climate Control.

Many will apply to you now and during the next decade

Architect, Emil A. Schmidlin • Designer, Ellis Leigh • Furnishings, Lord and Taylor

ON EXHIBITION TILL NOVEMBER 15 AT SEVEN OAKS PARK, 205 AUSTEN ROAD, ORANGE, NEW JERSEY

House Beautiful Magazine's Pace-setter House for 1949. (1949, November). *House Beautiful Magazine*, v91, 193.



Here, Climate Control began with a Tree

DRAWINGS BY VINCENT FURRO

This 1949 Pace-Setter House is extra blessed with creature comforts. Why? Because it observes the new laws of Climate Control. The lucky occupants of this house—who are still unknown—will have cooler days and nights in summer. They will enjoy an earlier spring than their neighbors and will be taking sun baths on their private back terrace by the middle of April, when fur coats are still being worn on the street in front of the house. For them, winter will come later than for almost anyone else in Orange, N. J. It is entirely possible they will eat Thanksgiving dinner outdoors, if that festive day is

sunny and windless. For this house truly smooths the edges off undesirable weather.

How does it do it? By being oriented right: to the compass (for the sun), for the winds, and by skillfully using a big, existing, deciduous tree as a weather weapon.

In fact, the tree was the key to both the site plan and the floor plan. It would throw a big 100-foot circle of shade in the summer, into which the house and its terrace could edge for coolth. Yet it would be bare in winter, so it would not interfere with any plans to bring the sun into the main living room, for

HOUSE BEAUTIFUL, NOVEMBER, 1949

House Beautiful Magazine's Pace-setter House for 1949. (1949, November). *House Beautiful Magazine*, v91, 204.

solar heating purposes, in winter. In short, the tree would reverse its comfort work from summer to winter. It would work free, too, since it was already on the lot.

To make the most of this gift of nature meant placing the terrace and the key rooms that were to benefit from it to the north of the beech tree. So it was done. Observe the Great Room!

But that left unsolved the problem of shade protection from the western (and hottest) sun, as well as privacy protection from the street and a windbreak against the cold-weather winds from the west.

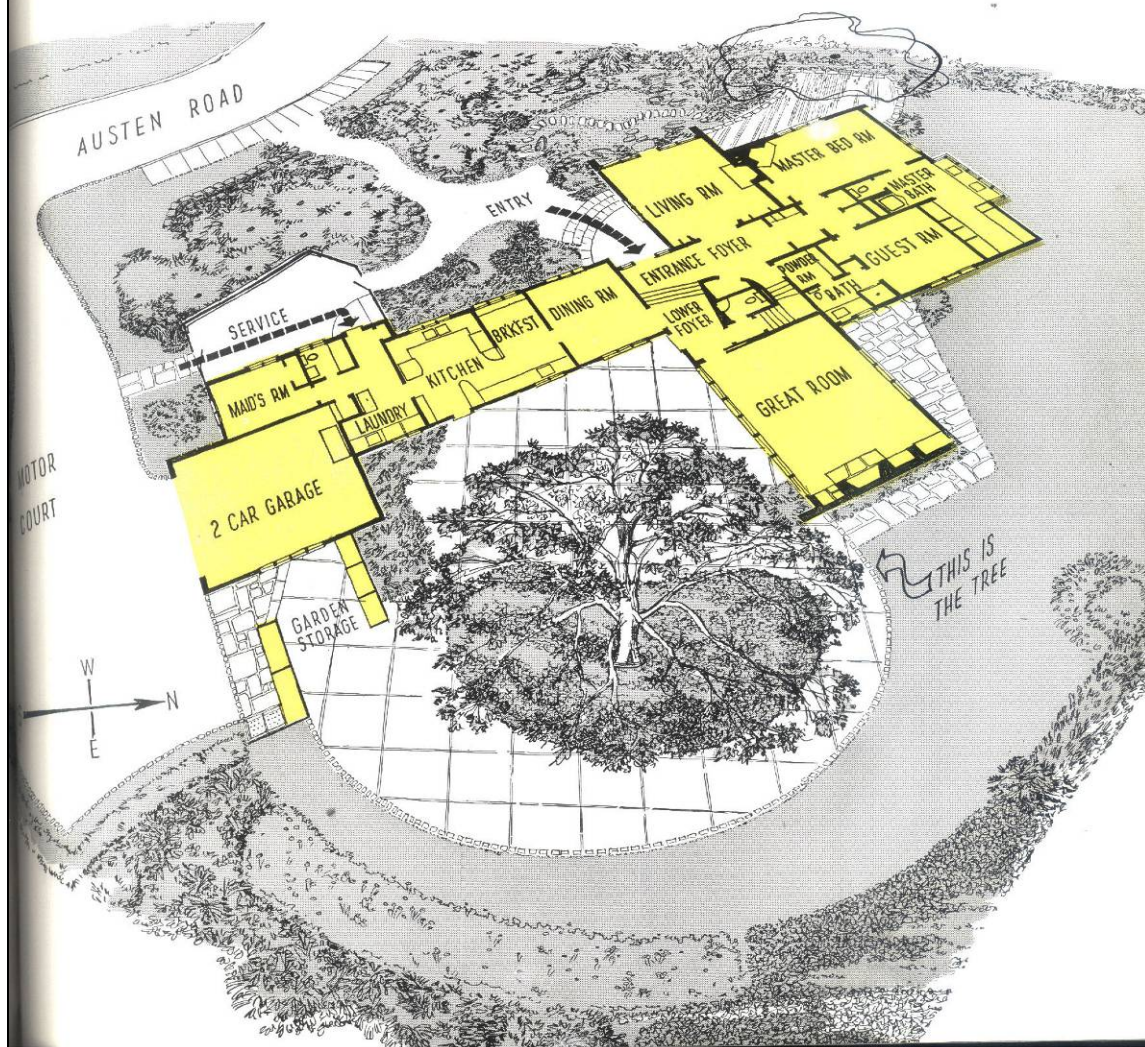
Mr. Schmidlin, the architect, made the right decision. He used the service wing as a windbreak and shade-maker—to the west of the key area. It meant putting the main mass of the house on the west side of the lot, fairly close to the street. Had it not been for the lot's second "natural resource"



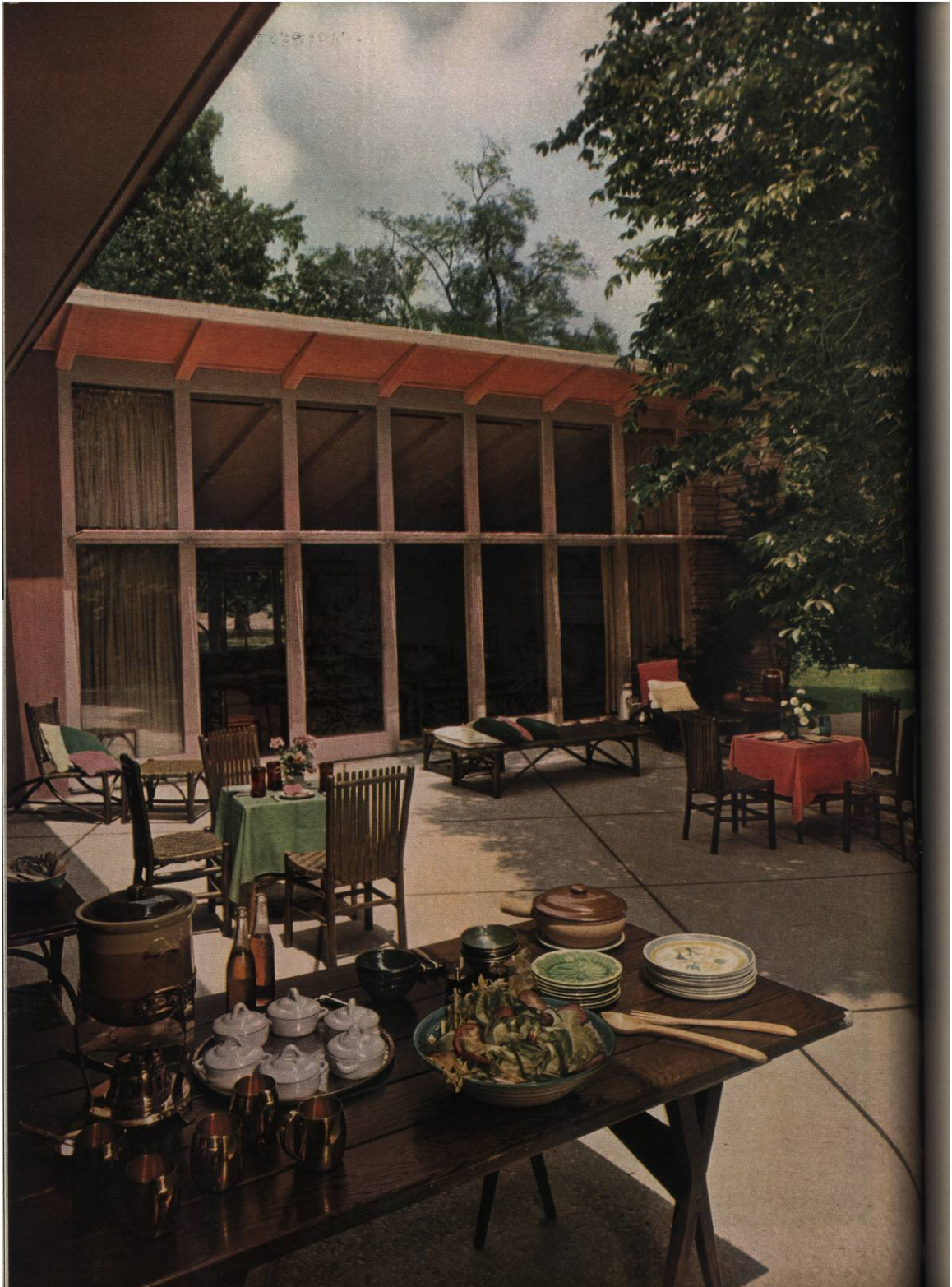
this would not have been wise. But there was a double row of thick conifers along the front property line. They were 30 feet tall, with branches close to the ground, and could be used to screen the house from the street as well as the hot western sun.

You can see from the plot plan below that the house was placed in just this fashion.

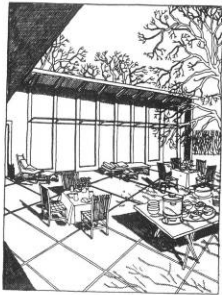
One of the main objectives in Climate Control in areas where winter lasts too long is to extend your outdoor living season. This means you need to create windless sunpockets that will be miserly about storing up the sun's heat, so you can sit out even when there is snow on the ground. This house has four terraces, each with a different exposure. The one shown above (and on page 195) is the winter terrace, which faces south and is open to the west. This is the direction from which the sun is the (Continued on page 300)



House Beautiful Magazine's Pace-setter House for 1949. (1949, November). *House Beautiful Magazine*, v91, 205.



House Beautiful Magazine's Pace-setter House for 1949. (1949, November). *House Beautiful Magazine*, v91, 210.



► **Noon: October or April**

Lunching on the terrace then can often be as pleasant as in June.

The Outdoor Living Room

House and terrace blend into one huge and useful living area which you can use for three seasons out of four

► **Lunch outdoors 6 months a year**

Even in cold-climate New Jersey you can duplicate this midsummer picture early in April or in mid-October. In spring and fall, with leaves gone, right side of terrace will get sun all day until 3 P.M. At noon on July 20, it is partly shaded by tree and house. During warm season, none of it is ever exposed to sun long enough for walls and paving to heat up, then reradiate for hours—thanks to tree and shade which the house makes.

FOR MORE INFORMATION ON THIS TERRACE TURN TO PAGE 279

► **In summer it's useful around the clock**

From May through September, when you need shade much of the time, this terrace has it. Until about noon a deciduous tree (in this case, a magnificent beech) does the whole job. From then on, as the sun moves west, the house also begins to shade the terrace.

In this region it will rain on an average of eleven days a month throughout the summer, and average almost four inches at that. So to be really useful, outdoor living areas must be paved. Here we've used a yellow seashore gravel set in cement. Its texture avoids shine, and its medium color value minimizes reflected heat and glare.

For nighttime entertaining, the terrace is lighted with floods concealed in the tree and on the roof. They're focused so they won't blind the guests and are high enough so that insects, if lured there, won't be a nuisance.

By placing this terrace in the interior of the lot, it achieves an air of spacious privacy which you'd expect of a big estate. Yet the lot is only 175 feet wide and 155 feet deep from front to rear.

► **In spring and fall it's a snug spot for midday idling**

This terrace will be a cozy spot for lunching on sunny days in early spring and late fall (and they average about one out of three). There are three reasons for this: (1) The house itself blocks the prevailing winds of these months, (2) sunshine will heat walls and paving until well after noon, (3) even in the shade, air temperatures will be in the upper fifties in April, and in the mid-sixties in October.

► **In winter it's a pleasure to look at**

All winter long, the terrace will receive enough sun to melt snow and dry pavement. Thus, even in midwinter, it presents a colorful outlook of paving and planting for Great Room, Dining Room, and Kitchen.



House Beautiful Magazine's Pace-setter House for 1949. (1949, November). *House Beautiful Magazine*, v91, 211.



The American Style in a Pace-Setter House

Here is a Pace-Setter House that combines our three BIG ideas for 1950—Climate Control, Privacy, and the American Style. It proves that you can have all these aspects of better living at moderate cost—if you know what to look for and don't give up till you find it

Edwin A. Wadsworth
Architect

Germano A. Milono
Associate architect

Thomas D. Church
Site planning and landscaping

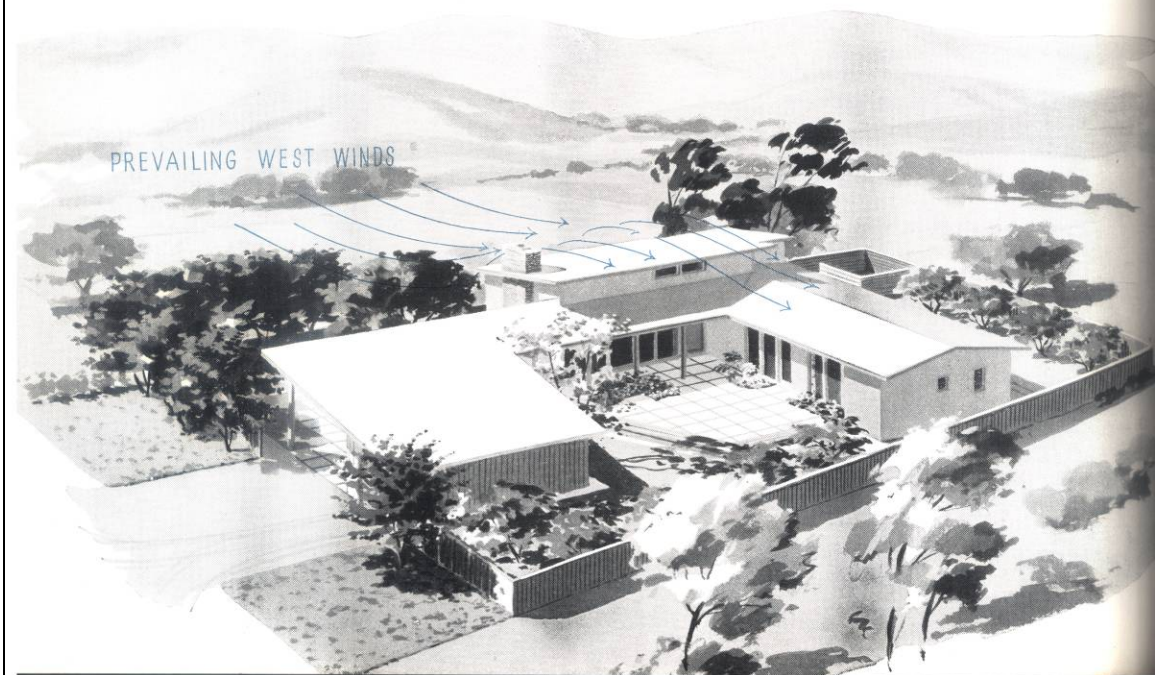
Warde Corley
W. & J. Sloane, San Francisco
Decoration and furnishings

William Manker
Color stylist

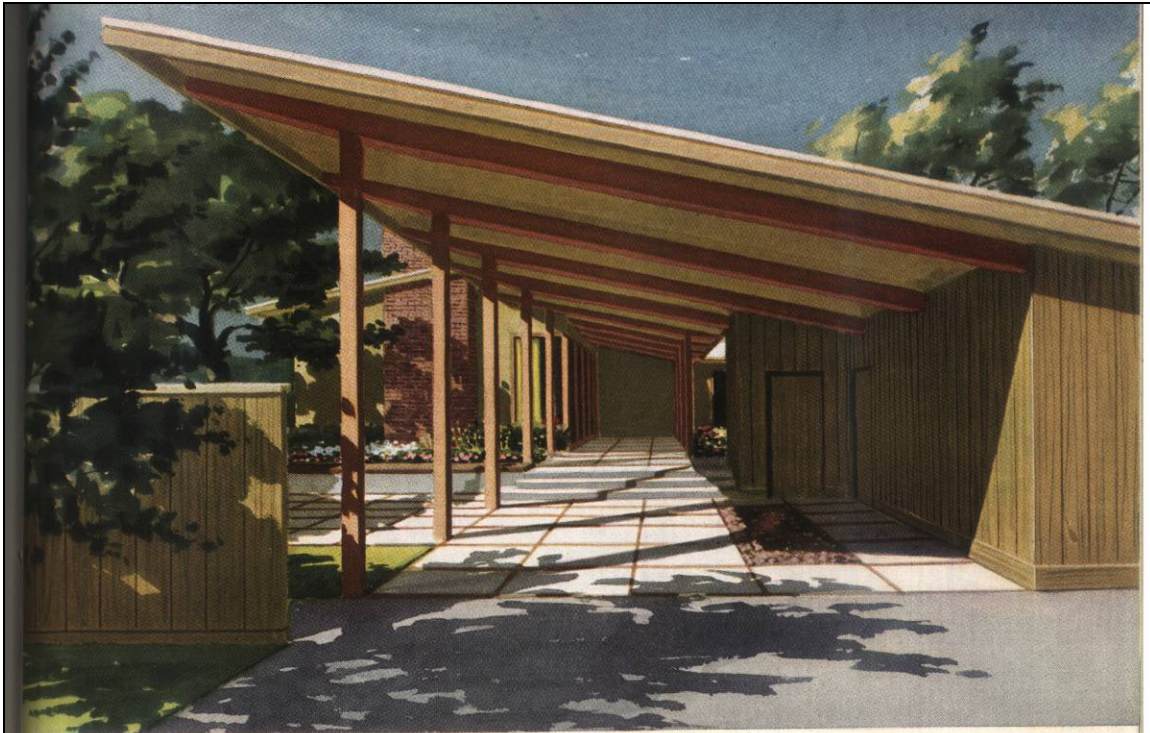
David D. Bohannon Organization
Community developers and builders

Climate Control in this house meant, primarily, wind control. Without it, comfortable outdoor living isn't practical. Here, mass of house itself is designed to act as wind screen deflecting steady winds up over sunny, enclosed patio.

This house is remarkable because it offers better living than many twice as costly. It's remarkable because it was built by a regular merchant builder as one of a whole series that will sell complete, without fuss or feathers, for \$25,000. Study it! It typifies the emerging American Style by its emphasis on comfort and convenience, by its lack of ostentation and insistence on good design. Yet see how economically these qualities are achieved. The house, which stands on a 70-ft. lot, has a floor area of only 1,600 sq. ft. It is built of standard materials, available anywhere in the U. S. The really valuable ingredient is good design which gives the house privacy and a garden that's nice to look at, pleasant to live in, easy to maintain.



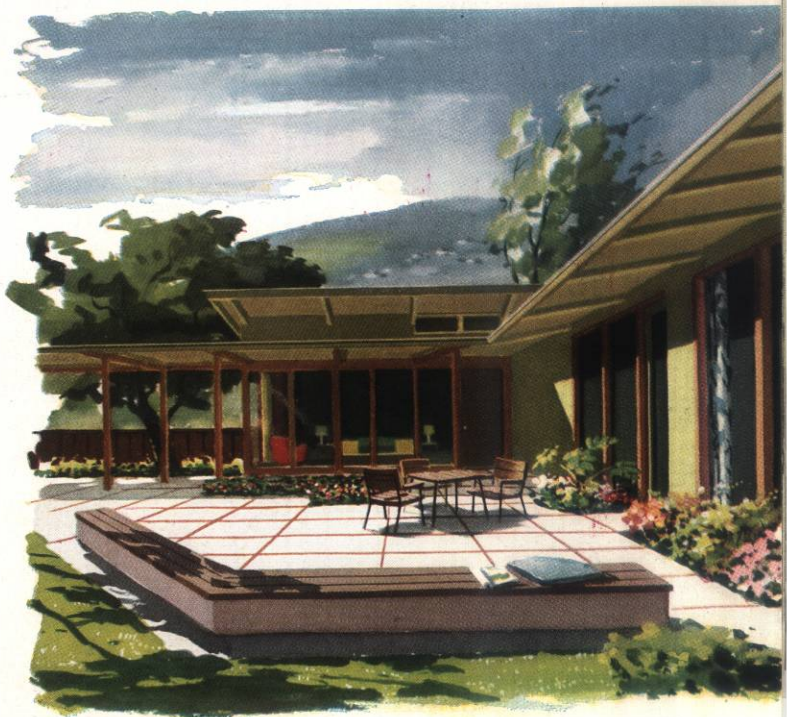
The American Style in a Pace-Setter House. (1950, June). *House Beautiful Magazine*, v92, 92.



DRAWINGS BY GEORGE COOPER RUDOLPH

When you enter this house, you pass through a covered porch that doubles as extra carport for garage at right. Left, behind fence, is a small garden for late, wind-free afternoons. Beyond, right, is main patio. Placed so house shields it from prevailing winds, it yields a sunny, private outlook—easy to look at, easy to maintain.

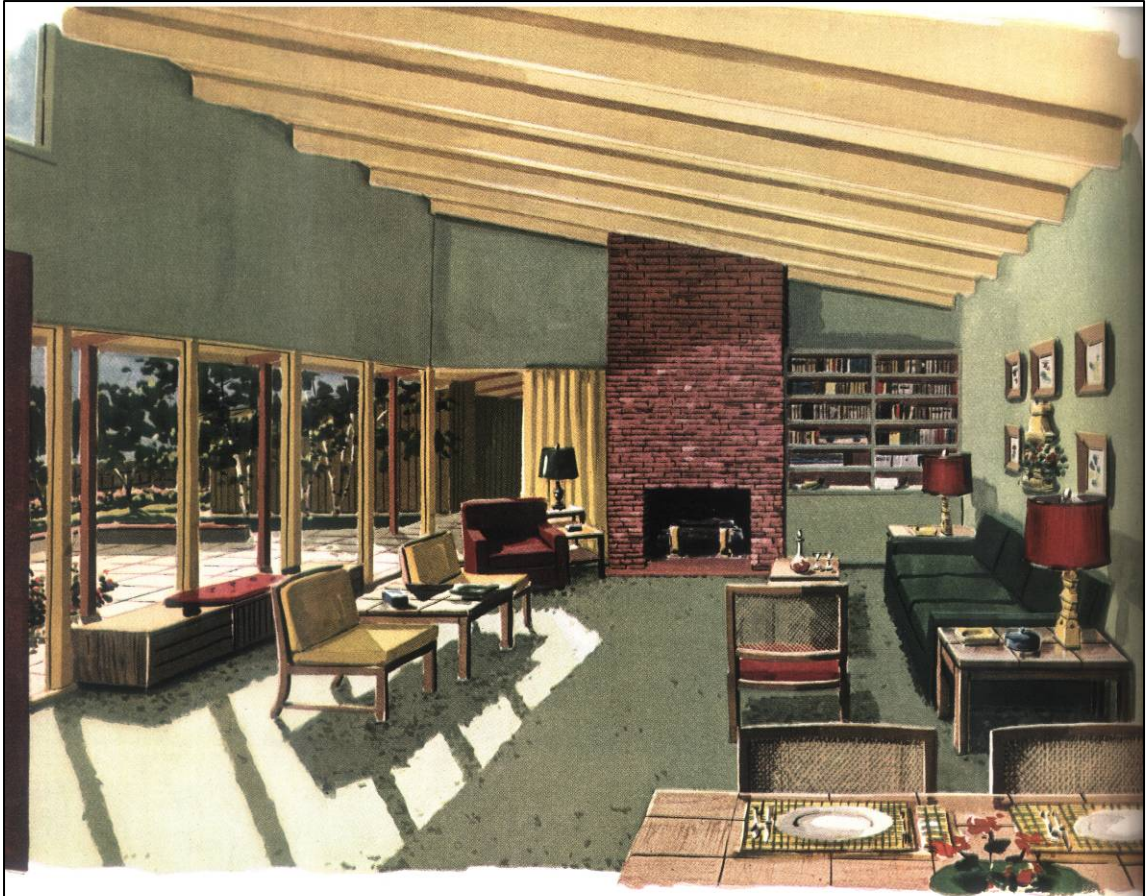
Sunny, wind-free, and enclosed, this patio does two important things. It gives a house a “private climate” which makes outdoor living a comfortable reality in a land of marginal weather. And it offers the whole house a secluded, pleasant focus whose beauty no curious neighbor or thoughtless passer-by can infringe upon.



Visit House Beautiful's Pace-Setter houses—on exhibition May 27-Sept. 27

(Complete details on page 168)

The American Style in a Pace-Setter House. (1950, June). *House Beautiful Magazine*, v92, 93.

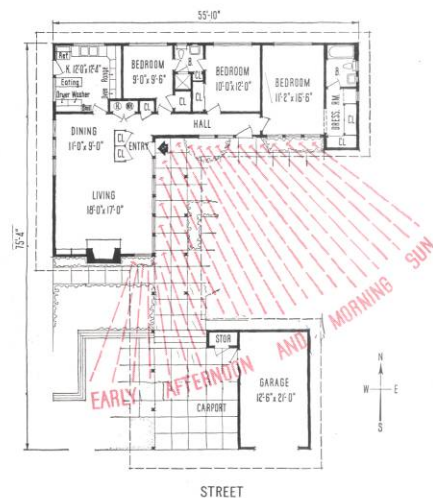


The common sense that marks the American Style provides that a glass wall have a permanent view—one that's not at the mercy of neighbors or passersby. Pleasant outlook of living room is guaranteed by its own patio.

How the American Style looks when it merges with Climate Control



To make the most of a marginal climate takes ingenuity. It's displayed here in the way house and garden are designed to deflect wind from patio (see page 88) and admit sun till 2 or 3 P.M. By placing garage along street, living area has privacy.

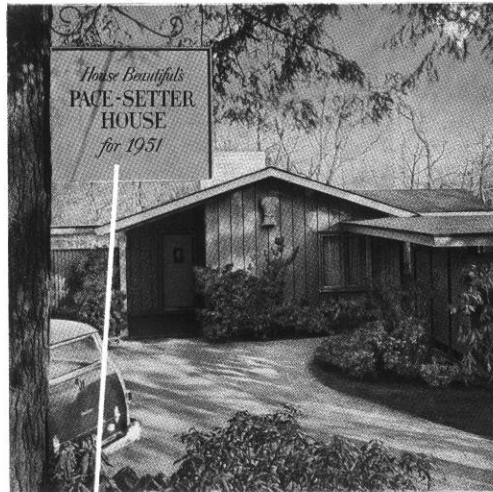


HOUSE BEAUTIFUL, JUNE, 1950

The American Style in a Pace-Setter House. (1950, June). *House Beautiful Magazine*, v92, 94.

House Beautiful

MAY 1951



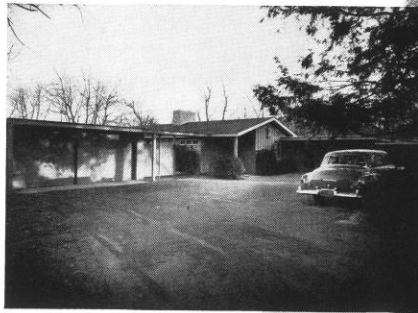
Defining the
AMERICAN WAY OF LIFE
executed in the
NEW AMERICAN STYLE

Once a year *House Beautiful* devotes a whole issue to showing a home which is perfect and complete to the smallest detail, and which represents the best current values. This one symbolizes what the average American now has, or can reasonably expect to achieve by his own endeavors under the American democratic system

Defining the American Way of Life Executed in the New American Style: House Beautiful Magazine's Pace-setter House for 1951. (1951, May). *House Beautiful Magazine*, v93, 135.

This house was planned for Climate Control and Privacy

Big court serves 2-car garage, front door.



We built this Pace-Setter on an average lot, deliberately, to prove that you don't have to be very rich or very lucky to win privacy, outlook, and Climate Control. The lot had a west-facing frontage of about 130 feet, a depth of 225 feet, and a slope to the north. Its only unusual feature was a line of fine old pines and hemlocks, parallel with, and about 50 feet back from, the street. For privacy and summer afternoon shade, we naturally placed the house behind them. To make the most of the southern exposure, we sited the house close to the north property line. To handle motor traffic, especially guest parking, we gave up the northwest corner of the plot to a big, sweeping U-shaped drive. It provides ample space to park 10 to 12 cars off the street and still permit through traffic. Service yard is placed to north, between kitchen and garage. (Continued on page 234)

HOUSE BEAUTIFUL, MAY 1951

Defining the American Way of Life Executed in the New American Style: House Beautiful Magazine's Pace-setter House for 1951. (1951, May). *House Beautiful Magazine*, v93, 136.



Defining the American Way of Life Executed in the New American Style: House Beautiful Magazine's Pace-setter House for 1951. (1951, May). *House Beautiful Magazine*, v93, 137.



HOUSE BEAUTIFUL
presents the 1953
PACE SETTER HOUSE

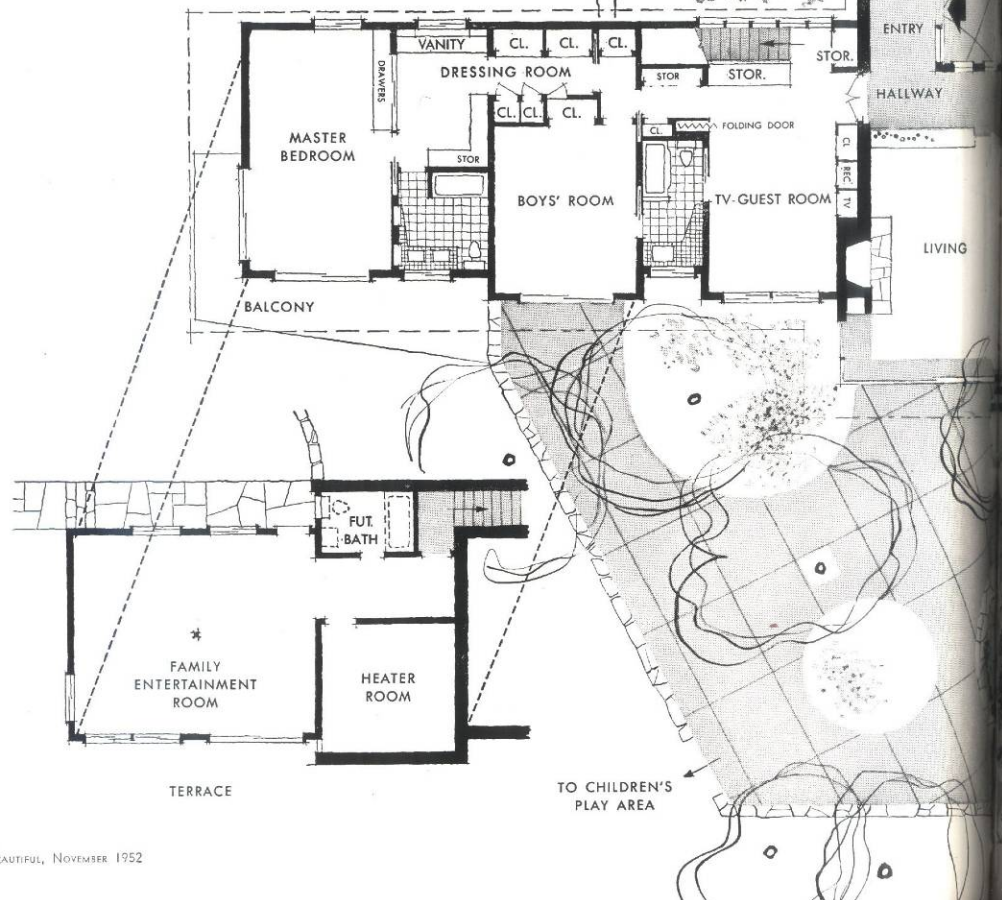
*Here is serene mastery of 20th-century techniques, the maturing of
contemporary design. Here modern living comes of age and settles
without shock into an older community. See how this house
solves human problems while it achieves a quiet beauty*

House Beautiful Magazine Presents the 1953 Pace Setter House. (1952, November).
House Beautiful Magazine, v94, pt. 2, 199.

The key to Pace-Setting living—

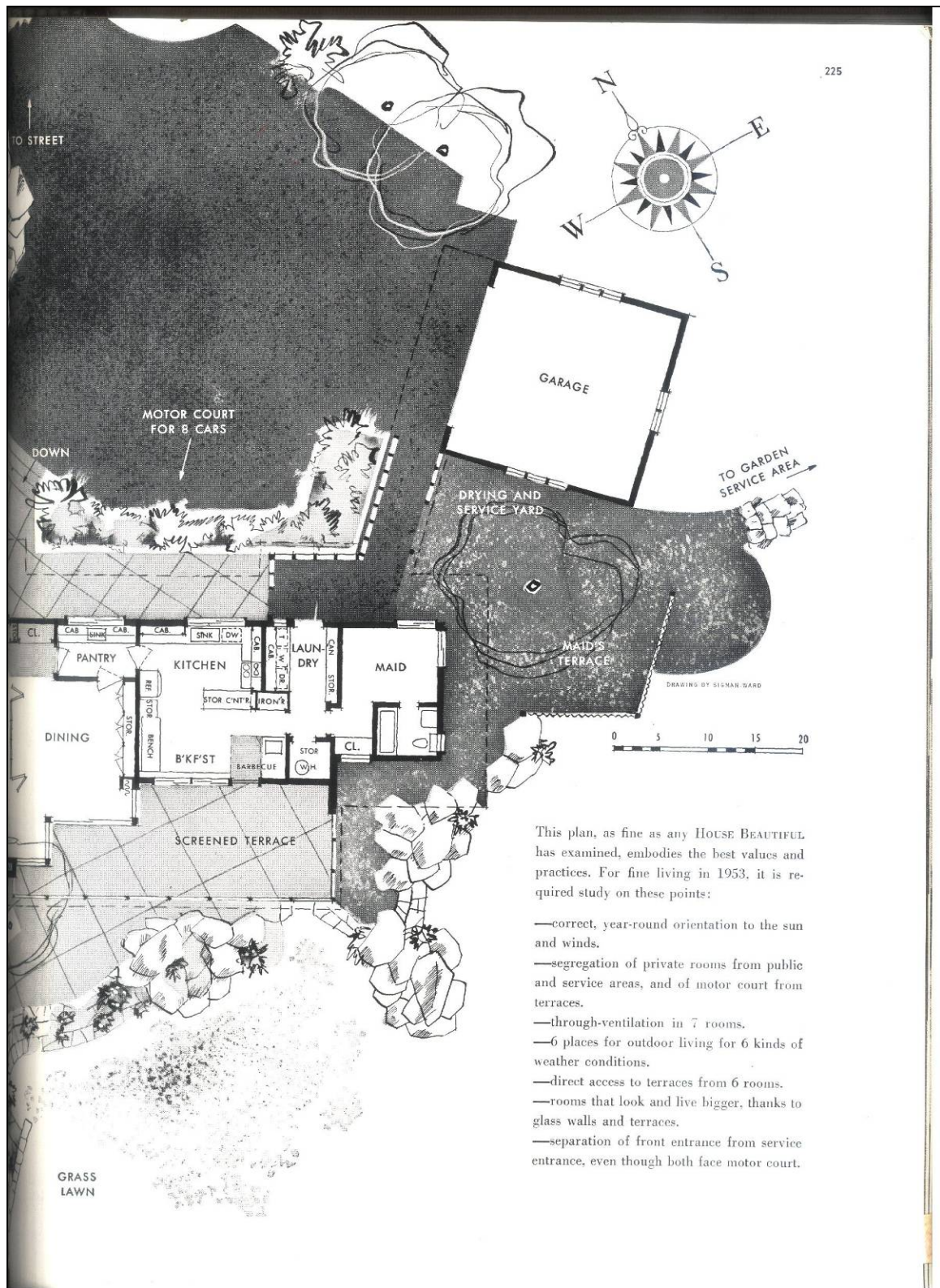
Plan outdoors and indoors as one working whole

*For spacious living, design all areas together—
indoors and out—from the very start*



HOUSE BEAUTIFUL, NOVEMBER 1952

House Beautiful Magazine Presents the 1953 Pace Setter House. (1952, November).
House Beautiful Magazine, v94, pt. 2, 224.



This plan, as fine as any HOUSE BEAUTIFUL has examined, embodies the best values and practices. For fine living in 1953, it is required study on these points:

- correct, year-round orientation to the sun and winds.
- segregation of private rooms from public and service areas, and of motor court from terraces.
- through-ventilation in 7 rooms.
- 6 places for outdoor living for 6 kinds of weather conditions.
- direct access to terraces from 6 rooms.
- rooms that look and live bigger, thanks to glass walls and terraces.
- separation of front entrance from service entrance, even though both face motor court.

House Beautiful Magazine Presents the 1953 Pace Setter House. (1952, November). *House Beautiful Magazine*, v94, pt. 2, 225.

House Beautiful's 1954 PACE SETTER HOUSE

RECEIVED
OCT 17 1953
ARCHITECTURE
ALLIED ARTS



This Florida house aims at the highest goal to which architecture may aspire: organic architecture.

Along this new but ancient way a home where the enlightened mind can flower, where people can develop their fullest potentials, is still a possibility."

Frank Lloyd Wright
FRANK LLOYD WRIGHT

The Anatomy of a Pace Setter. (1953, November). *House Beautiful Magazine*, v95, 217.

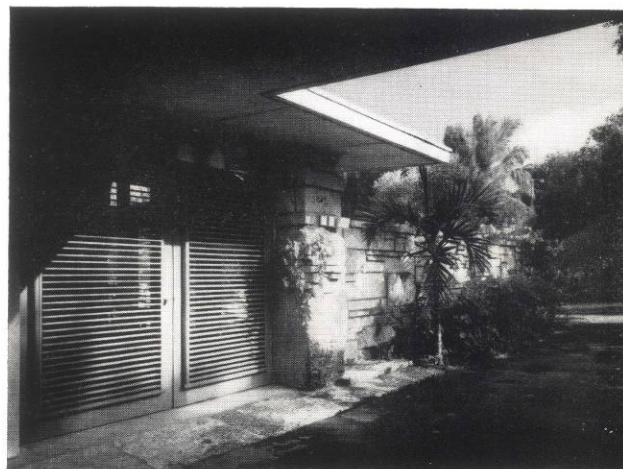
The Arrival Court

The Pace Setter faces up to a salient fact of today: the front door is where you park your car. So the indispensable auto has a court of arrival fit for the great horse carriages of the past

You might recall the sweeping, formal approach to a canopied front door that once characterized the mansions of yesterday. You probably regret its passing, when the front of a house became its back, and the auto replaced the horse-drawn carriage.

But now the Pace Setter has solved that problem and two others with a new high in a new kind of arrival court. First, this court has all the stately grandeur of former courtyards, and yet, second, it offers a quick, covered entrance into the house from where visitors park their cars. Third, it is thoroughly convenient and efficient for making deliveries to the kitchen, which is reached by going through the carport and turning immediately to the right.

With its handsomely designed driveway, its walls of running beauty, and its splendid gardens, the access to the Pace Setter is not an occasional, but rather a daily pleasure that rivals anything the great houses had to show in the not-so-good old days.

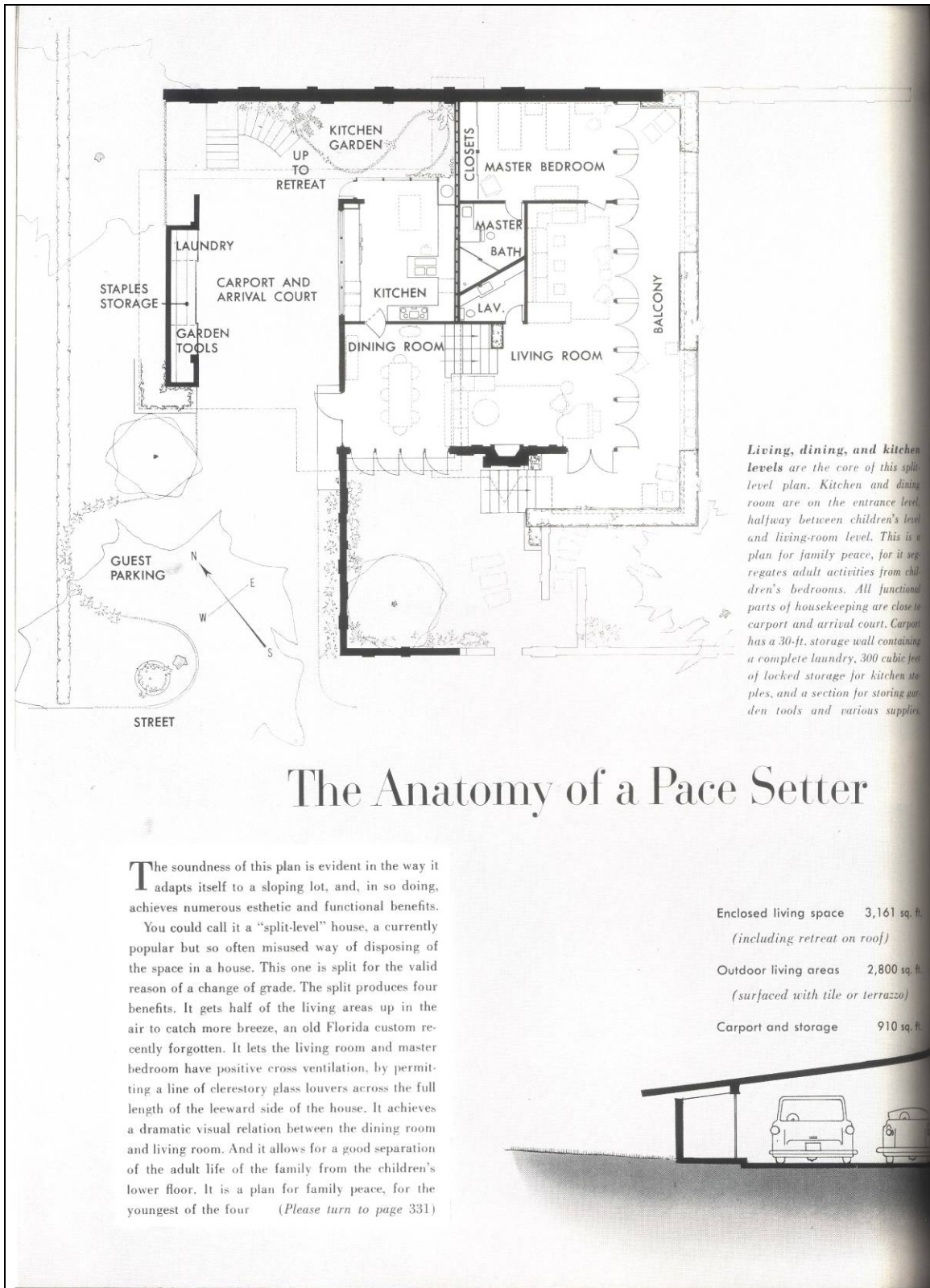


Dining room doors (above) are usually used as the "front doors." Deliveries are made through the kitchen door, reached by going through the carport, and the kitchen garden (shown opposite).

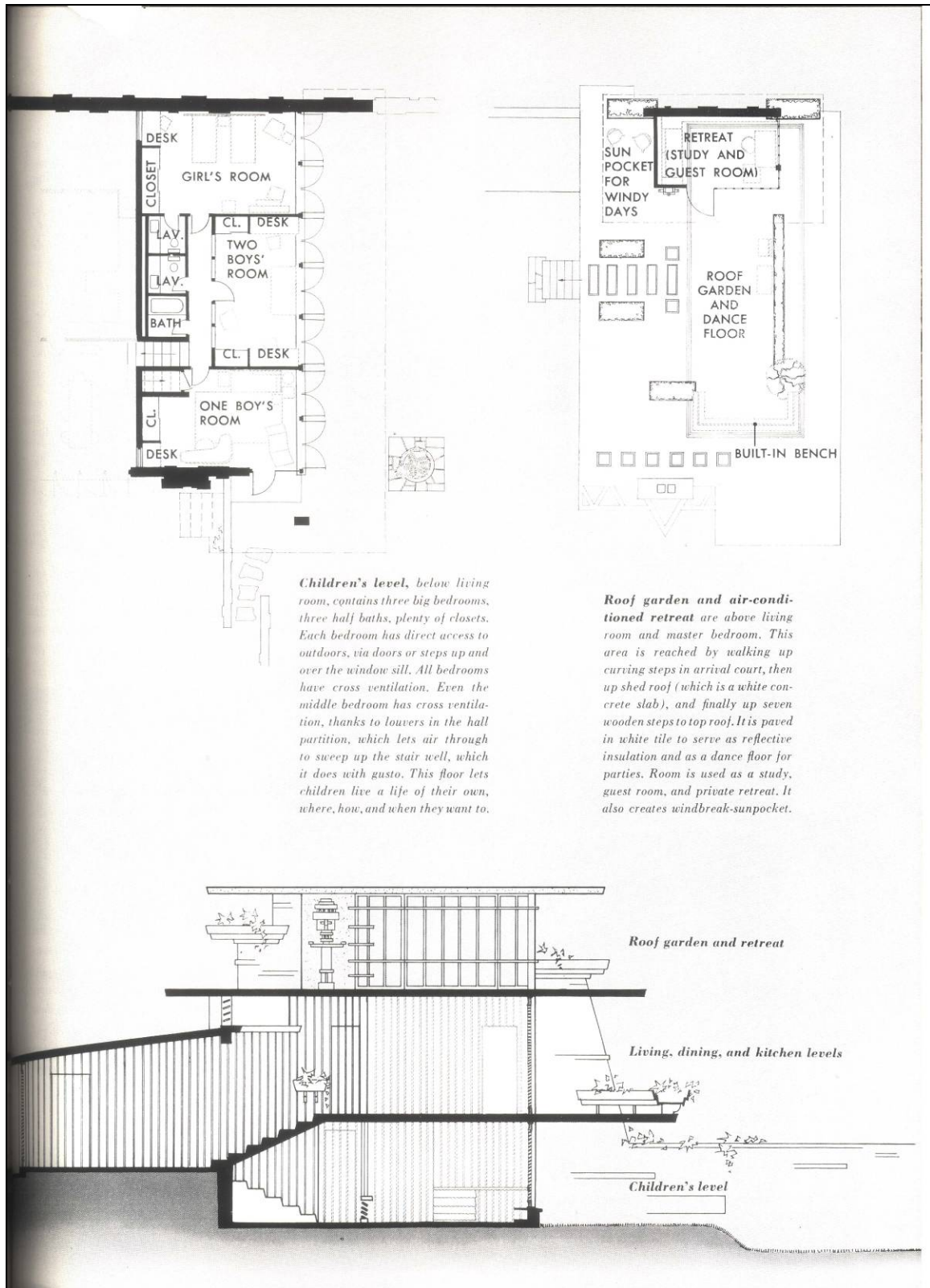


How the arrival court looks from the street. There is off-the-street parking for five cars. Additional cars can park on grassy strips alongside street. Note how stairs lead to roof (opposite page).

For the garden story of this house turn to page 290.



The Anatomy of a Pace Setter. (1953, November). *House Beautiful Magazine*, v95, 236.



Children's level, below living room, contains three big bedrooms, three half baths, plenty of closets. Each bedroom has direct access to outdoors, via doors or steps up and over the window sill. All bedrooms have cross ventilation. Even the middle bedroom has cross ventilation, thanks to louvers in the hall partition, which lets air through to sweep up the stair well, which it does with gusto. This floor lets children live a life of their own, where, how, and when they want to.

Roof garden and air-conditioned retreat are above living room and master bedroom. This area is reached by walking up curving steps in arrival court, then up shed roof (which is a white concrete slab), and finally up seven wooden steps to top roof. It is paved in white tile to serve as reflective insulation and as a dance floor for parties. Room is used as a study, guest room, and private retreat. It also creates windbreak-sunpocket.

The Anatomy of a Pace Setter. (1953, November). *House Beautiful Magazine*, v95, 237.

A walk through a Good House *continued*



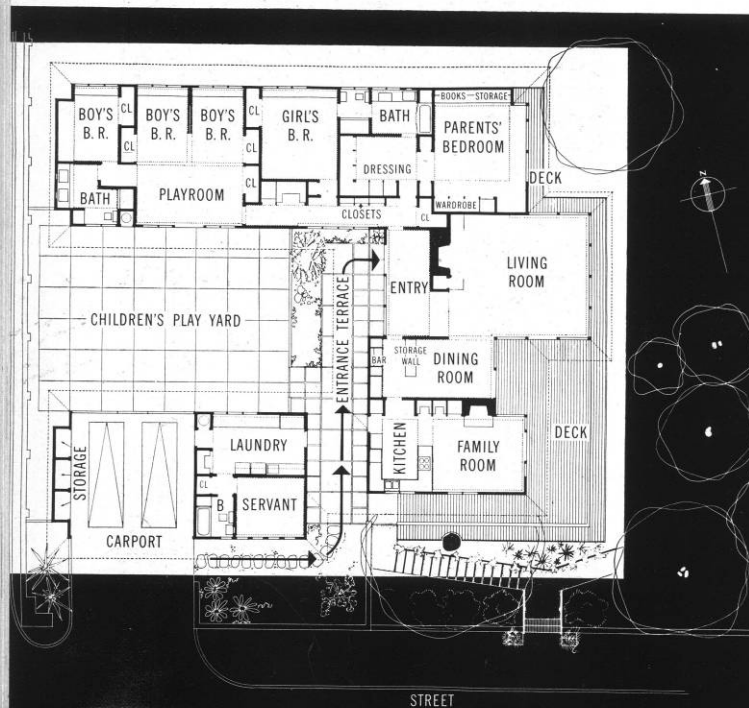
↑ Bedroom wing

↑ Living-kitchen-dining

↑ Carport-service wing

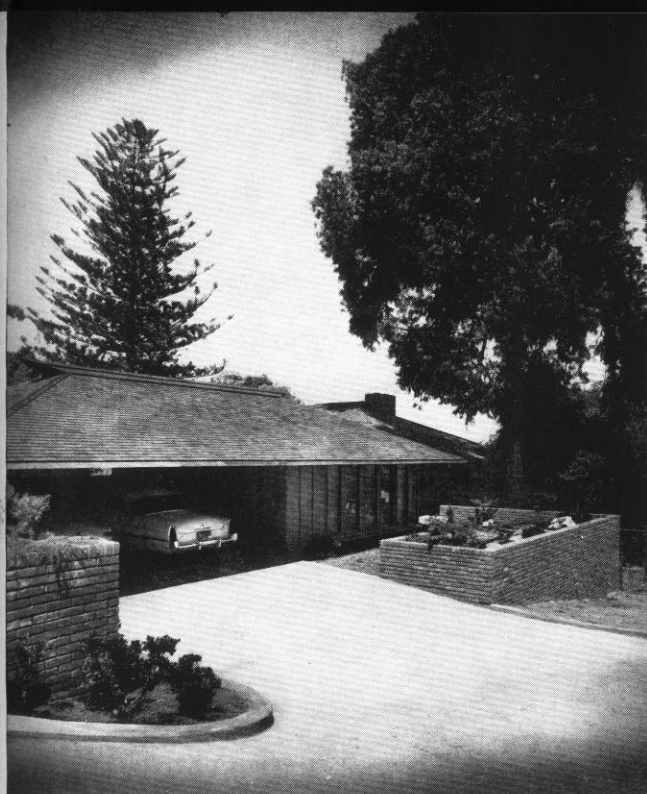
*Your first view
from
street level*

You look down on a pattern of sheltering roofs and feel immediately the sense of protection which is strong throughout this house. A glimpse of the children's play yard shows you how far from the roadway and how safe it is.



The floor plan shows you why this is a happy house for the whole family. The children's needs for fun, noise and freedom are provided for in their own bedroom-playroom area from which they can run out to a fine open play yard. A fence and plants screen the sunny yard from the entrance terrace. Adult rooms are placed where they can enjoy seclusion and serenity, but are close enough so that children still feel very much a part of things. Note that kitchen is a family room.

A walk through a good house. (1954, November). *House Beautiful Magazine*, v96 pt2, 208.



*You park
your car*

From the car shelter you turn right, passing the little house that accommodates the maid, walking along a lovely path that will lead you to the entrance terrace. House was planned around the giant old eucalyptus and its protecting shade.

Maid's room ↑

Mugho pine ↓

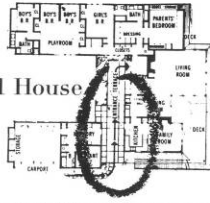
*Entrance walk starts
with dramatic planting*

There's no clutter of plants anywhere, as this first look at the planting shows so well. Each plant has been chosen and placed because it adds its bit to the beauty of its neighbors and the house. Nor are the stones and pebbles just any old collection. They were selected at the beach as a family project.



A walk through a Good House

continued



Under cover from carport to kitchen ↑

*Entrance terrace
is an open roof foyer*

*First glimpse
of entrance terrace*

At the end of the pebble path, you reach the eucalyptus tree. Looking under the roof which joins the maid's house and carport to the kitchen of the main house (right), you see the shaded terrace.

Terrace is designed to draw you to the entrance door. The lines of the eave soffits and redwood dividers in the pebbled concrete subtly direct you. Redwood fence and planting at left screen children's play yard.

Gate to children's
play yard
→



HOUSE BEAUTIFUL, NOVEMBER 1954

A walk through a good house. (1954, November). *House Beautiful Magazine*, v96 pt2, 210.

Japanese
paper lantern



Bedroom wing
hallway



*The entrance,
sheltered,
attractive,
inviting...*



The seclusion of the house, its sense of sheltered privacy, unfolds step by step as you walk down its sunny garden path and through the light-dappled terrace until you reach the calm climax of its shaded entrance door. At night it is suffused with the soft, welcoming glow of lantern light.

A walk through a good house. (1954, November). *House Beautiful Magazine*, v96 pt2, 211.



The Editors of House Beautiful invite you to visit the

PACE SETTER HOUSE for 1955

which will be open for inspection January 22 through February 6 in Fair Park,

Dallas, Texas. Hours: 3 to 9 P.M. week days; 1 to 9 P.M. week ends

Once a year HOUSE BEAUTIFUL Magazine brings into being a house that dramatizes *the very best* in home-building and homemaking for that moment in time. A Pace Setter House is meant to be a standard against

which you may measure your own homes, your own ways of living, your dreams for the future. Not until you know the best that is possible can you tell whether you are aiming as high as you might.

So come see it in person, if you can. If not, let us guide you through the Pace Setter. . . .

Pace Setter House for 1955. (1955, February). *House Beautiful Magazine*, v97 pt1, 63.

You and your guests walk through this room-like courtyard on the way to front door from motor hall (garage). Guests arriving in their own cars park in the three parking spaces shown on opposite page, then pass through this same courtyard, having entered the gates shown on pages 63 and 64. Thus all arrivals (except deliveries) are channeled through this lovely courtyard, always under cover and nearly always in the shade. (More about courtyard on page 88.)



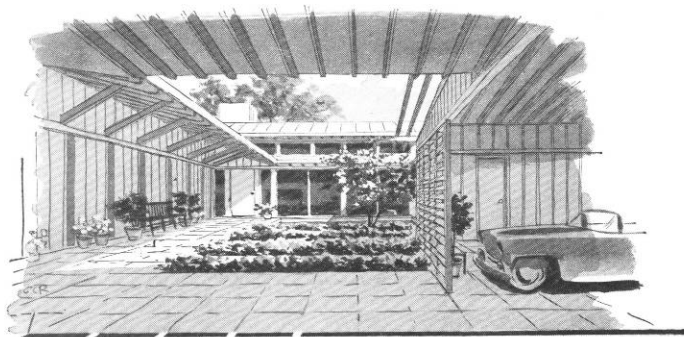
A new thing in 1955: The Drive-in House *with a formal motor reception hall*

It had to come! It was inevitable that one day we would drive through the "front door" of our houses, instead of through the back door into that jumble we call the garage. Since we are so completely motorized, why not be more realistic about it in our house designs? Since we lavish such pride and affection on our luxurious automobiles, why not be more elegant in our use of them?

Here is the first reception room for formal

car arrival, where you can drive within the walls of the house, yet enter the front door ceremoniously. The door of this motor hall opens at the command of a radio button in the family cars, and you drive into a foyer-like space, opening on an inner courtyard. You walk through this courtyard, under a roof, to the front door. But if you are carrying packages for the kitchen you can go directly through the kitchen door. (See plan on page 74.)

(Please turn the page)

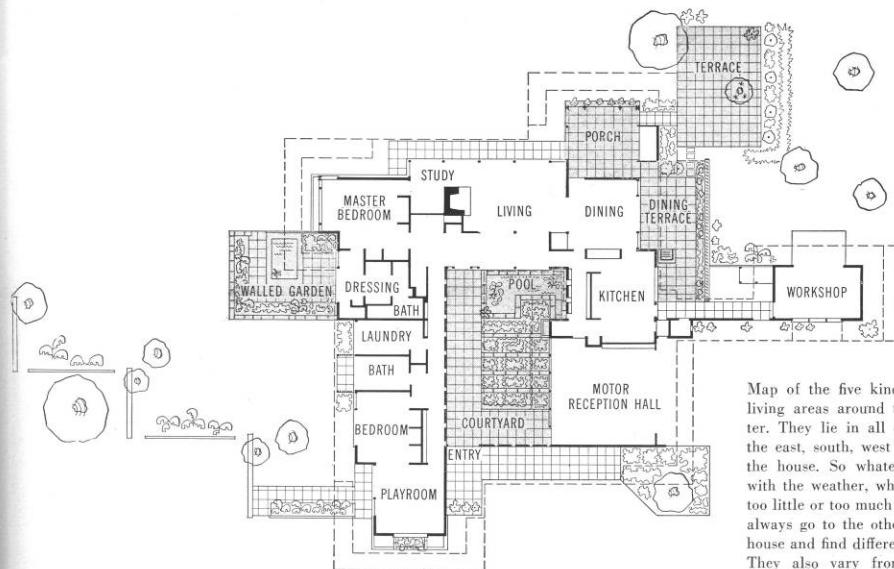


Same stone floor of motor hall continues as the paving of courtyard garden and as floor of gallery leading to living room and bedrooms. Motor hall is neither air-conditioned nor heated.

Pace Setter House for 1955. (1955, February). *House Beautiful Magazine*, v97 pt1, 71.

**A Pace Setter has several kinds of
outdoor living places for different weather**

Even though this house has many new kinds of outdoor living spaces, it does not neglect the old-fashioned, time-tested one—a place under some trees out on the lawn, away from the house, to catch every bit of breeze. Even in “heat-stroke weather,” when you are content to stay in the air-conditioned indoors most of the day, there are times when you are glad to sit outdoors in the cool of the evening and smell the new mown hay in the warm breeze and the fragrance rising from newly sprinkled lawn. (Paving is same Tennessee quartzite used in interiors and exteriors of the house.) Furnishings information, page 127.



Map of the five kinds of outdoor living areas around the Pace Setter. They lie in all directions—to the east, south, west and north of the house. So whatever is wrong with the weather, whether there is too little or too much of it, you can always go to the other side of the house and find different conditions. They also vary from completely enclosed to completely exposed.

Pace Setter House for 1955. (1955, February). *House Beautiful Magazine*, v97 pt1, 83.