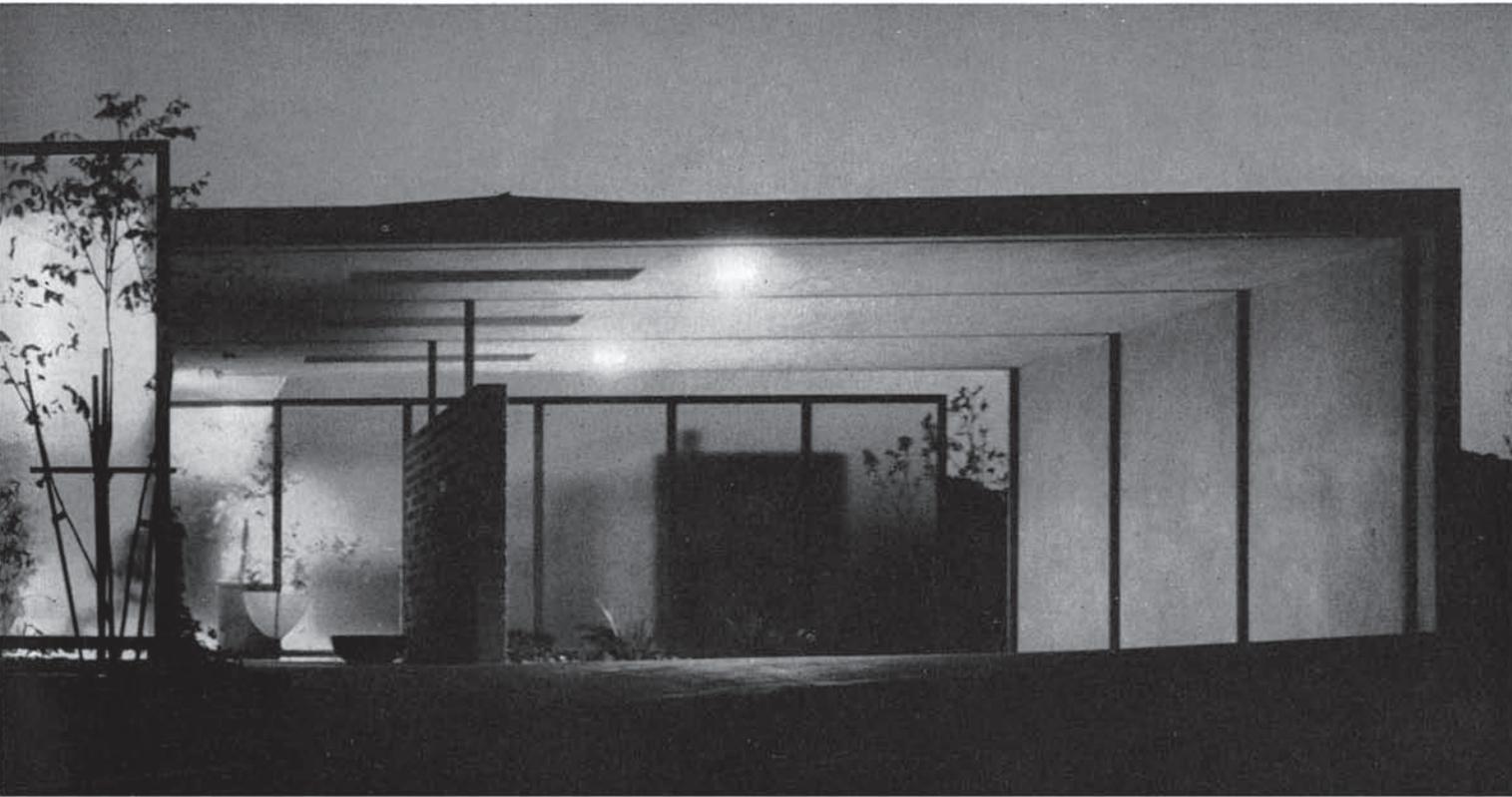


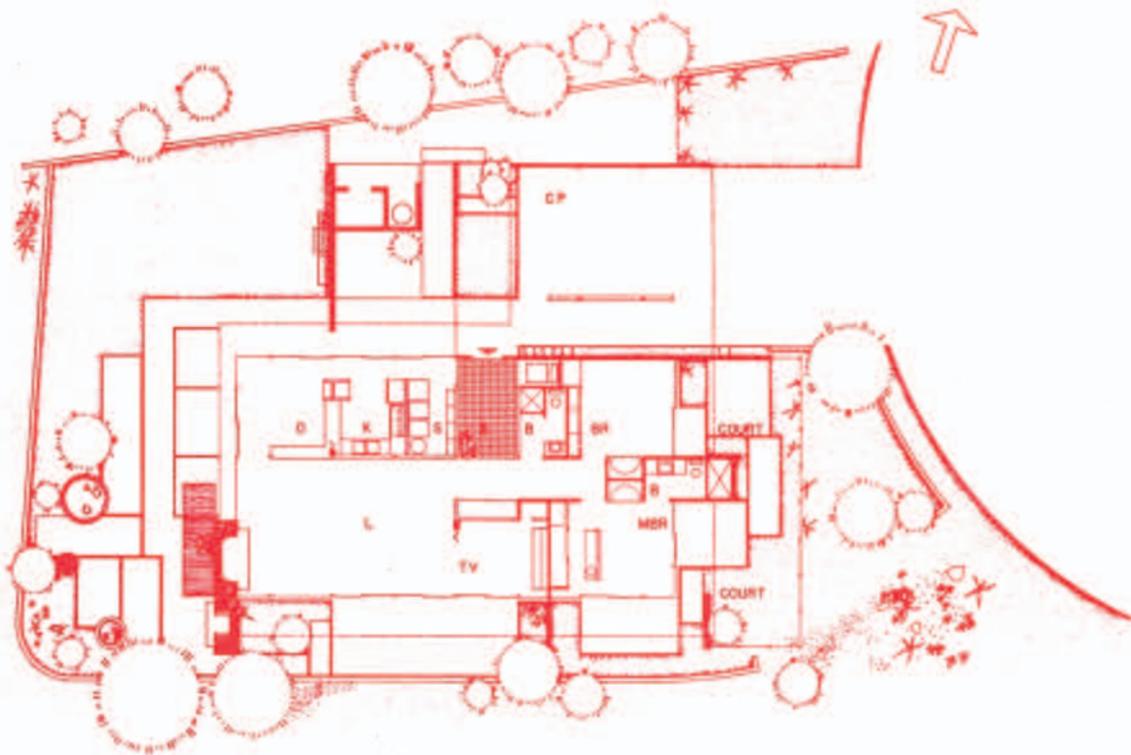


The New Case Study House BY CRAIG ELLWOOD, DESIGNER





Consulting Engineers: Mackintosh & Mackintosh; General Contractor: Henry Salzman; Landscape Architect: Eric Armstrong, Jocelyn Domela collaborating; Furnishings: Stanley Young for Frank Bros.



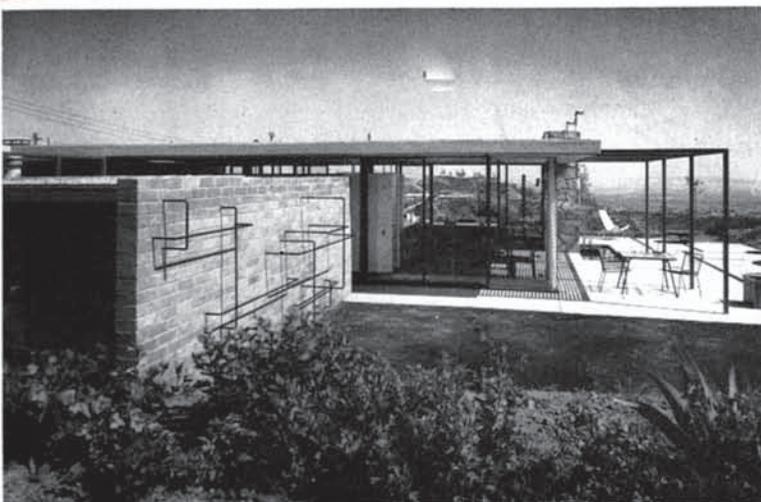
This house is the latest in a series sponsored and built by the magazine, ARTS & ARCHITECTURE, in its continuing Case Study House Program. As in the past, we attempted to use new and quality materials in the making of a small modern house which will equate a reasonable economy, contemporary living patterns and a beautiful environment.

The site is a leveled hillside with a southerly view of city and sea and a westerly view of valleys and mountains; irregular in shape, the property is approximately 70' x 100'. The limited lot size, with certain restricting deed requirements, and the selection of view exposures governed the plan layout and the site orientation. The open plan, the details, and the specifications were developed with reasonable budget considerations, but the best practices by way of quality material and craftsmanship were employed.

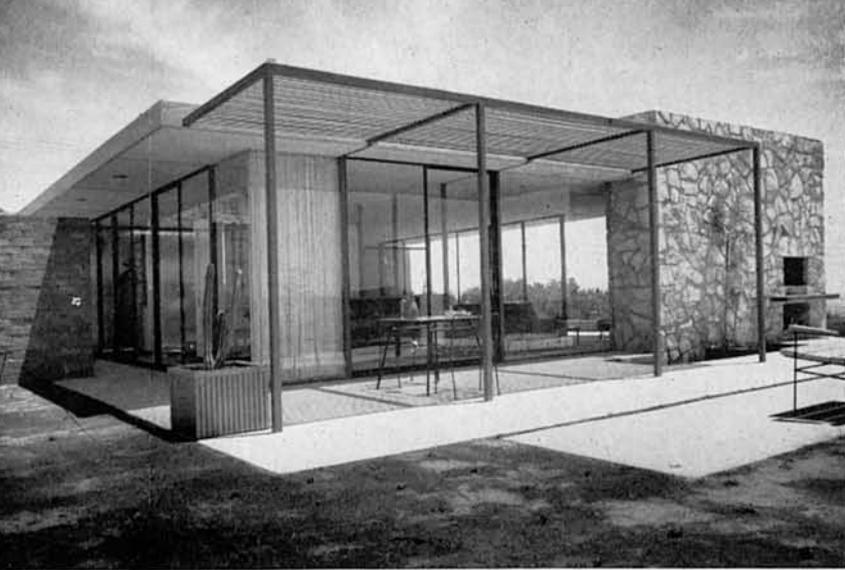
To achieve ease of construction, economy, and design harmony, the basic plan is a four-foot modular rectangle. Interior walls, however, extend through the perimeter walls of glass to provide house-garden interpenetration, thereby not confining space to room boundaries.

The steel structural system is eight-foot modular with 2 1/2" square pipe columns and 6" "I" beams; all connections are job-welded. The square shape of the steel tube provided detail simplification, and its fine structural line is complementary with other detailing throughout the structure. Two and one-half inches of the bottom flange of each beam is left visible through use of metal plaster trim to align with the exposed steel columns throughout the structure. Accented with red lead oxide paint, terra cotta in color, the structural steel frame becomes the basic element of the design expression.

Besides the exposed steel, basic exterior materials are glass, masonry, plaster, and siding. The obscure glass, Luxlite, is used effectively to provide privacy within the courtyards without limiting light. Square tubing is used again here as a framework for the translucent panels. A five-foot wall of Davidson hollow clay block sep-



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arates the carport area from the entryway; three skylights of polished Misco wire glass centered between the exposed structural beams open the plastered roof slab to the sky to provide sunlight and warmth in the entryway. The horizontal roof slab plane is unbroken except for skylights and recessed lighting fixtures. Ceilings and fascia of the roof slab, and plaster walls are of Crownite lightweight pumice aggregate. The modular panels of 1" x 6" specially detailed Douglas fir siding are repeated between the exposed column verticals, and in consideration of harmony, the vertical siding is extended across the 4' x 8' entry door.

The entry garden is planted with acanthus, bronze New England flax, evergreen grape ivy, and ornamental strawberry. The potted plant is rare asparagus retrofactus and the trees are strawberry guava.

It was the desire to keep the landscape as simple, as useful, and as easily maintained as possible, and yet have the luxury of rich forms and textures—all within a nominal budget. To complement the architecture, interesting forms of plant material, rapid in growth, and unique to Southern California, were specified.

A perimeter hollow clay block curb and wall define the physical limits of the site and control water runoff. Play, service, and garden storage areas are provided, and a hollow clay block wall separates these areas from the living garden. A jungle gym, designed by Eric Armstrong, makes further use of this wall, and becomes a sculptural element in the landscape—changing its shadow pattern throughout the day. Nearby is an open space of lawn for more active play. A low bench for sunning and for the display of tubbed plant material leads into the view section of the garden, with its garden furniture, pools, and plant materials. A mound here weds the site to the surrounding landscape and offers a feeling of protection from the wide canyon below. Eucalyptus Pulverulenta trees will grow to give filtered shade and wind protection without restricting the view. Three steel bowls serve diverse uses—firstly, as sculpture—but more specifically, as a rock garden, a cactus-succulent garden, and a bird bath. At night their sculptural quality is emphasized by being lit from beneath, becoming huge reflectors of soft light.

RIGHT: ALL ROOMS ARE DIRECTLY ACCESSIBLE FROM THE CENTRALIZED ENTRY. THE CABINET IN THE RIGHT FOREGROUND IS THE GUEST WARDROBE. MATERIALS—ENTRY FLOOR: TERRA COTTA MOSAIC TILE PAVERS BY THE MOSAIC TILE CO.; CARPETING: KLEARFLAX'S "MESABI LINEN"; WALLS: DOUGLAS FIR SIDING AND WHITE, SMOOTH-FINISH PLASTER; CEILING: INSULATING/SOUNDPROOFING, TEXTURED PUMICE PLASTER. FIXTURES AND ACCESSORIES—LIGHT FIXTURE: "LYTECASTER" BY LIGHTOLIER; INDIRECT TUBE LIGHTING: GLOBE LIGHTING PRODUCTS, INC.; THE LIGHT SCULPTURE IS DESIGNED BY SAM ELTON.

The strong rectangular mass of the chimney and the rough textured Palos Verdes stone contrasts sharply with the fineness of detailing and the openness of plan. The contrast is complementary, the random pattern of the earth-gray rock provides a surprise divergence from the regulated patterns of the other elements, and the concentrated strength of the mass secures the structure to the site at a position where it is needed—next to the embankment which slopes off to the canyon below.

A reflecting pool alongside the chimney mirrors sky and structure to add a dimension of depth; the pool illuminates at night, radiating a soft glow of refracted light. The four jets are at varying heights and are painted black.

The barbecue hearth and firebox is of ceramic Mosaic tile and the motor-driven Rotir unit turns seven skewers simultaneously; grill height is crank-adjustable. The sun shield is of inverted steel angles welded to 2 1/2" square tubing. Garden furniture is from Van Keppel-Green's.



Approximately 3200 square feet are under roof; the house proper is 1750 square feet. The footage made necessary the partitioning and apportioning of space for maximum utility. Bedrooms and baths are minimized; to set the theme, the entry size is a generous 8' x 12'; an accordion wall opens the TV room to the 16' x 28' living area to increase the length to 40'; the 12' x 12' dining area opens to both the living and work (kitchen-service) areas. Steelbilt steel-framed sliding glass door units open all rooms to terraces and courtyards.

The Payne perimeter forced-air heating system warms the exterior walls and eliminates the cool downdrafts caused by heat loss through the glass; a Thermodulor furnace control modulates flame and fan operation to provide maximum efficiency of performance.

The built-in cabinet of Nevamar plastic laminate in the TV room houses television, radio, phonograph, speaker, and record album storage. Television may be remotely controlled through use of in-the-slab conduit provisions. This room can also serve as a guest bedroom.

To provide visual freedom and to maintain definition of the architectural elements, the roof slab is floated over the vertical wall planes and the walls are lifted from the floor slab with a black recessed base; the birch slab doors are ceiling-height and walls are not pierced with windows and doors, but rather each element is articulated as a separate unit, governed by its function and the integrity of the material.



For further information on Merit Specified products see page 46





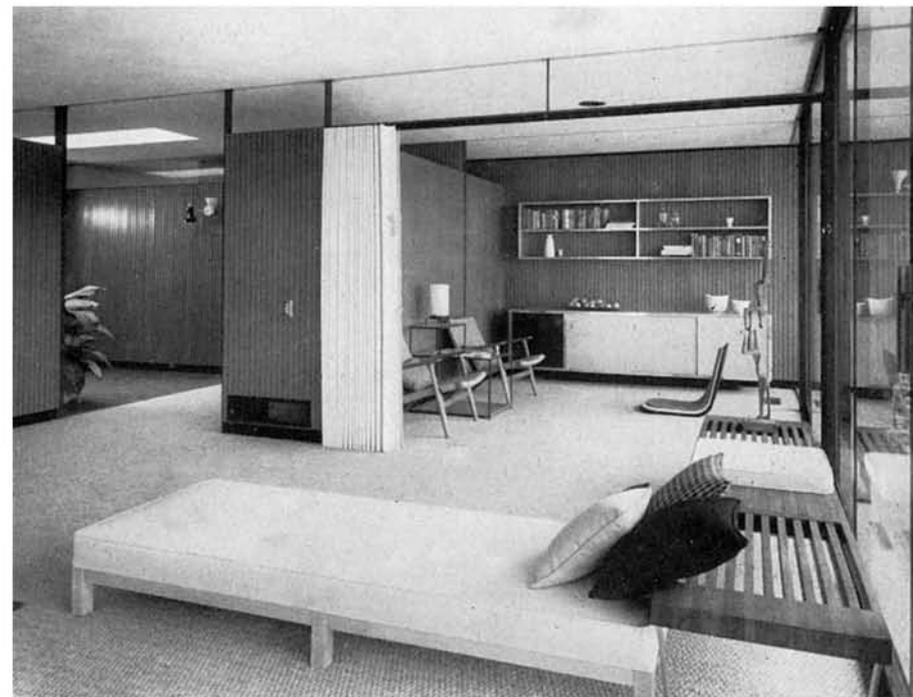
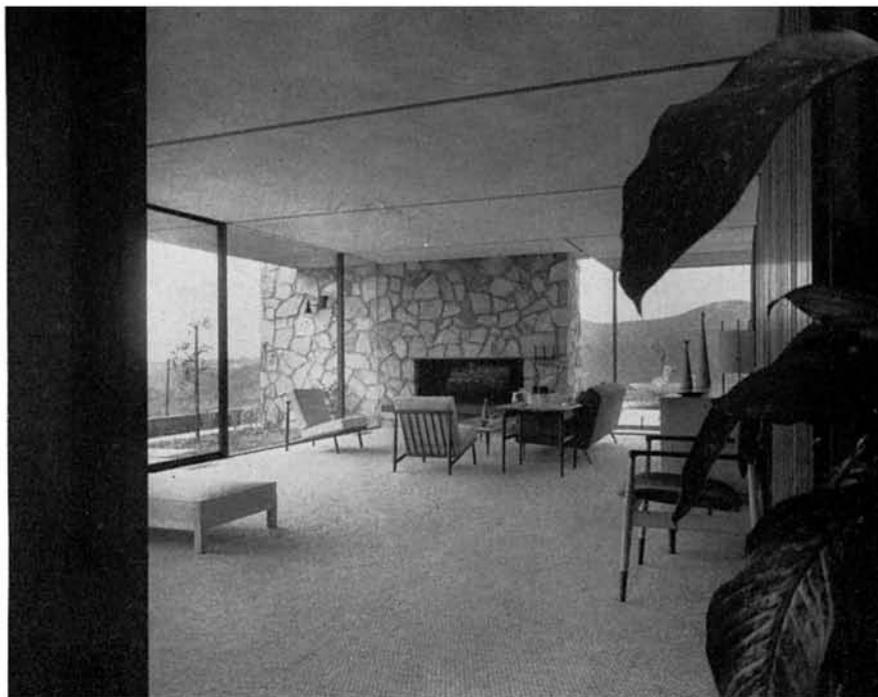
OPPOSITE PAGE ABOVE: LIVING ROOM SEEN FROM THE DEN. THE HIKIE, COVERED IN BEIGE PERUVIAN LINEN IS BY FRANK BROS. THE EXPANDABLE TEAK AND STEEL BENCH WAS DESIGNED BY HOLLIS CHRISTENSEN FOR DAKNEY. ON THE RIGHT, A FINN JUHL WALNUT AND SYCAMORE DOUBLE CHEST AND LAMP TABLE FROM BAKER FURNITURE, INC. CERAMIC TILE HEARTH BY THE MOSAIC TILE COMPANY; FIREPLACE ACCESSORIES DESIGNED BY MEL BOGART FOR FELMORE ASSOCIATES.

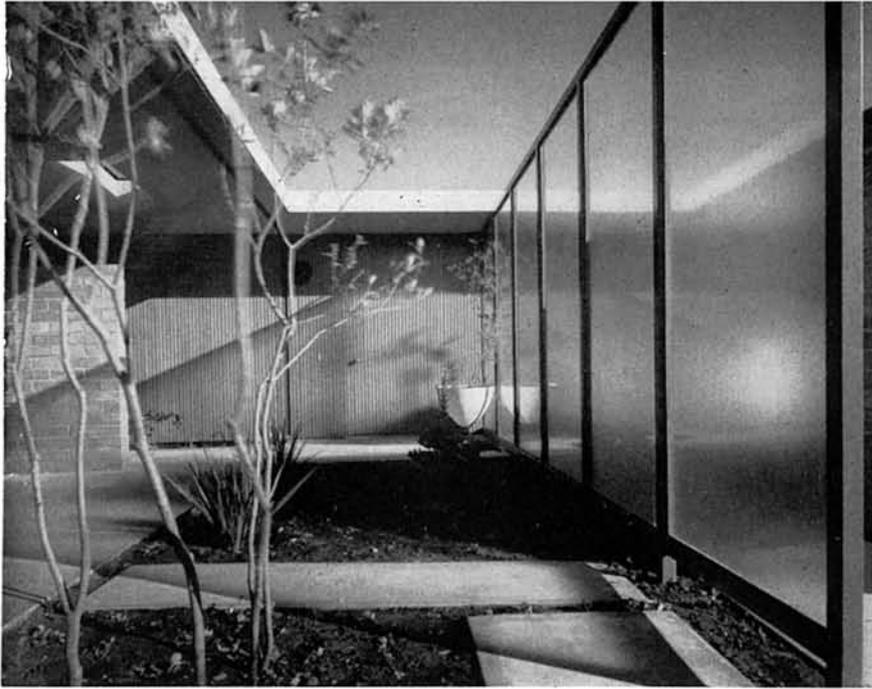
ABOVE: SOFA DESIGNED BY EDWARD FRANK, COVERED IN BEIGE AND BLACK JUTE FABRIC BY ALEXANDER GIRARD FOR THE HERMAN MILLER FURNITURE COMPANY.

BELOW RIGHT: A WHITE MODERNFOLD ACCORDION DOOR DIVIDES THE DEN AND LIVING ROOM. FOLKE OHLSSON DESIGNED THE TWO LOUNGE CHAIRS OF SMOKED OAK FOR DUX FURNITURE. LAMP BY PAUL MCCOBB. CANVAS FLOOR CHAIRS, "TILTS" BY MODERN COLOR.

BELOW LEFT: LOUNGE CHAIRS BY HANS WEGNER; INTERIOR PLANTS BY POTS AND PLANS; THE OCCASIONAL CHAIR OF MAPLE AND WALNUT DESIGNED BY FINN JUHL FOR BAKER FURNITURE, INC.

OPPOSITE PAGE BELOW: ON THE FINN JUHL CHEST A LAMP BY ISAMU NOGUCHI AND TWO PYRAMID VASES BY MALCOLM LELAND FROM CALIFORNIA CLAYWARE. THE OTHER LAMP SHOWN IS AN ITALIAN IMPORT FROM LIGHTREND COMPANY.





THIS HOUSE IS NOW OPEN FOR PUBLIC INSPECTION AT 1811 BEL AIR ROAD,

The floating roof slab and freestanding wall partitions combine with the perimeter walls of plate glass to create the impression of unrestricted space.

Each bedroom has its own private courtyard; a baffle of obscure glass, integrated with the architecture, protects these courts and assures privacy from the street. The Glide-All steel-framed sliding wardrobe panels are vertical grain Douglas fir. The 4 1/2' x 8' mirror in each bedroom is mounted on a Revolvodor panel; this unit revolves to provide additional closet space.

Fluorescent tubes over the wardrobes light the cabinet interior, as well as provide general room illumination. Throughout the house lighting is designed to eliminate the glare of the source without restricting efficiency. General interior illumination is by recessed tubes (Globe Lighting Products, Inc.); general exterior illumination is by ceiling-mounted recessed, louvred Marco fixtures. The wall brackets for direct lighting and dramatic spots are Lightolier's "Lytecasters," and the perforated black metal dome entry fixtures are by Gruen Lighting Company.

Bedroom chairs are designed by Eames for the Herman Miller Company; the walnut plywood slab beds with attached tables are designed by Craig Ellwood for Modern Color, Inc.; mattresses are 4 1/2" airfoam by American Latex, Inc. Outdoor furniture is by Van Keppel-Green.

IN THE ENTRY HALL A GLASS TOP TABLE DESIGNED BY EDWARD WORMLEY FOR DUNBAR.



ALL PHOTOGRAPHS BY MARVIN RAND



LOS ANGELES. IT WILL BE SHOWN ON SATURDAY AND SUNDAY FROM 12 TO 5 P.M.



STEEL FRAMES FOR SLIDING GLASS DOORWALL UNITS BY STEELBILT ARE USED THROUGHOUT THE HOUSE.





The interiors of the Case Study House for 1953 evolved from a basic consideration of the architectural design, with reference to the liveability of the furnishings together with their aesthetic contribution to the whole; the whole being the house, the location, the time, and the occupants.

The furniture selected is primarily a reflection of a trend toward refinement. The Finn Juhl and Hans Wegner chairs provide not only comfortable but handsome seating; their sculptured arm rests are pleasant to the touch and their use of natural woods joined with unselfconscious directness has resulted in furniture of simple elegance with integrity of design.

The light airy feeling of the house is restated in the furnishings, and the versatility of the plan for either formal or informal entertaining is logically utilized by the selection of flexible pieces. Chairs and tables may be easily regrouped to suit the occasion for which they may be required to serve.

Since the outdoor areas are an integral part of the architecture, the garden furniture reflects the same spirit as the interior furnishings, which minimizes the glass barriers and contributes to the general feeling of uninterrupted space.

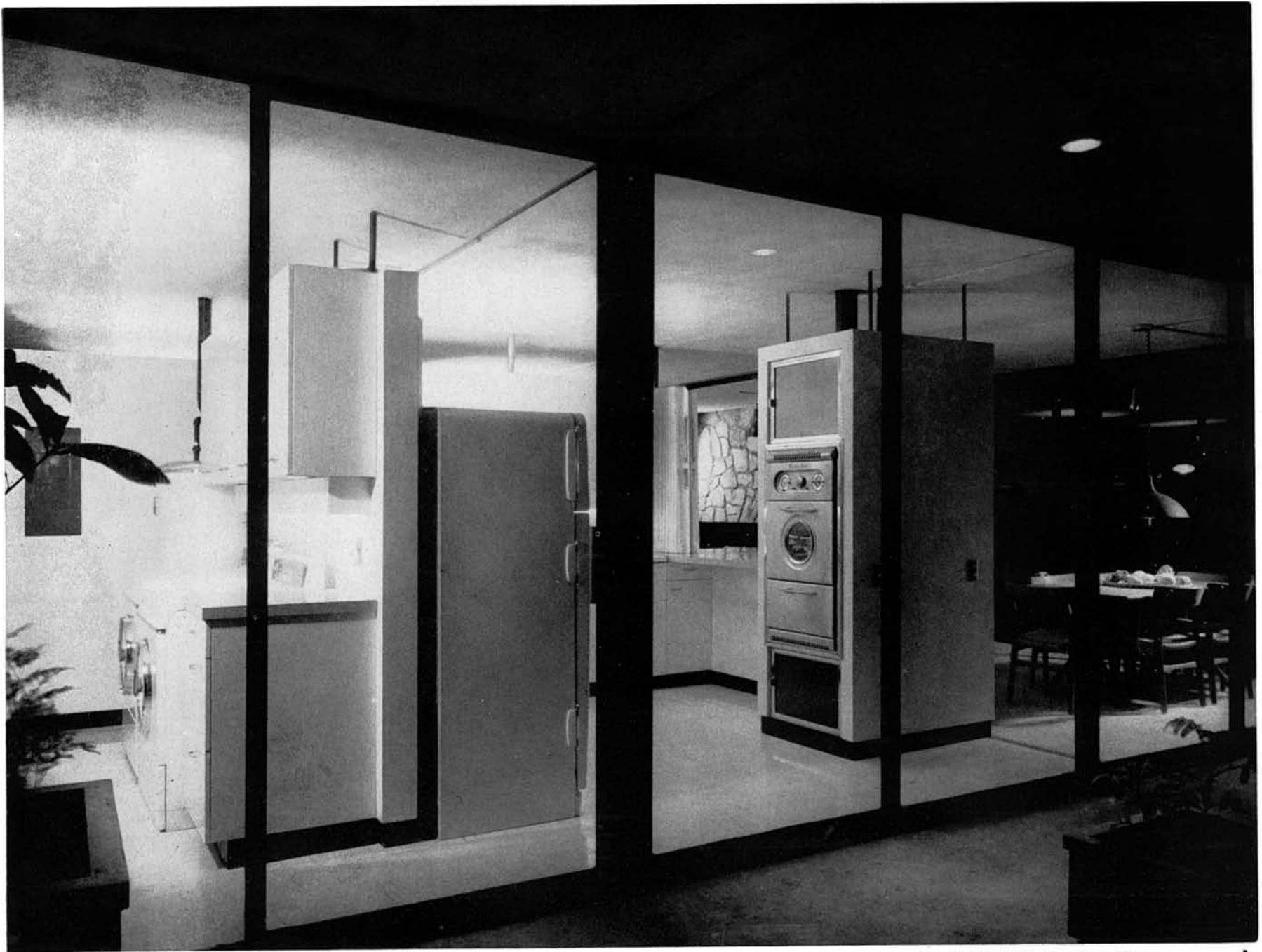
All materials are of natural or neutral colors, selected for their quality of texture, and blended together for the achievement of a serene background for living and to offer no conflict with the grandeur of the natural view.

Color emphasis is singularly stated in the casual pillows which are used in the living area. These may be easily changed to add a new freshness or to accent the transitory moods of the occupants.

While interiors were designed to become an integrated part of the architecture, in the final analysis, they must be appraised on how well they will serve the daily requirements of the occupants and to what degree they will contribute to a constructive and enjoyable experience in everyday living.

—Stanley Young for Frank Bros.

From the master bedroom, the lights from Westwood and Beverly Hills to the coastline and the Palos Verdes Hills can be seen. The ocean and the channel islands are visible during the day. A bath adjoins this room and behind the bed island wall is a make-up cabinet of Nevamar plastic laminate. This cabinet includes a small lavatory and a counter-mounted Moen single-lever-control fitting; the wall over the counter is completely mirrored, and mirror lighting is recessed fluorescent tubing.



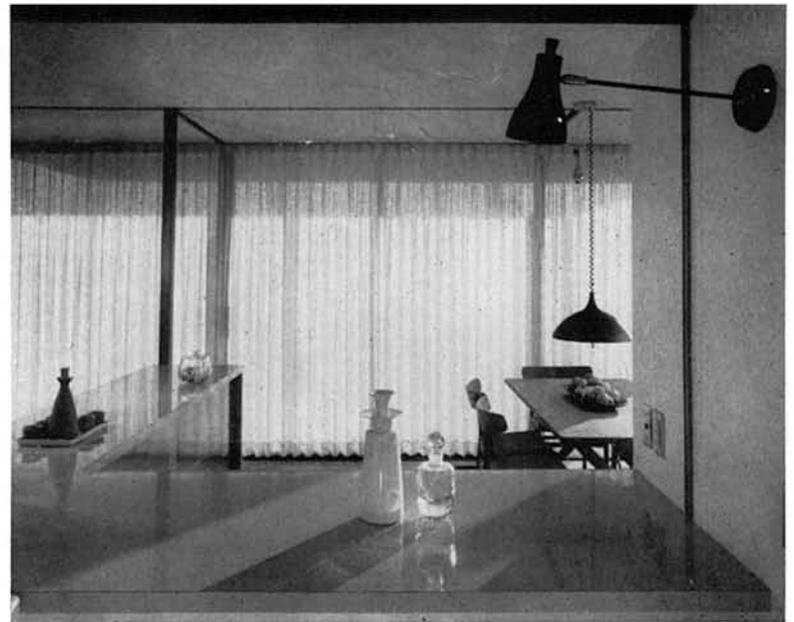
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The entry opens to the service room, and both service and kitchen open to the child play yard with its gravel ground covering and wall-mounted blackboard. Beyond the child play yard is the garden furniture and tool storage closet, the gas-fired incinerator unit, and the service yard; yard separations are effected with walls of hollow clay block.

The kitchen is all-gas with a Western-Holly built-in range and oven; all cabinets are Shirley white-enameled steel; strip tube lighting is over and under the wall cabinets, and continuous Plugmold strip convenience outlets extend the full length of the counter. An accordion panel over the counter opens the kitchen to the dining area, and Steelbilt sliding door units open to the terrace for outdoor dining.

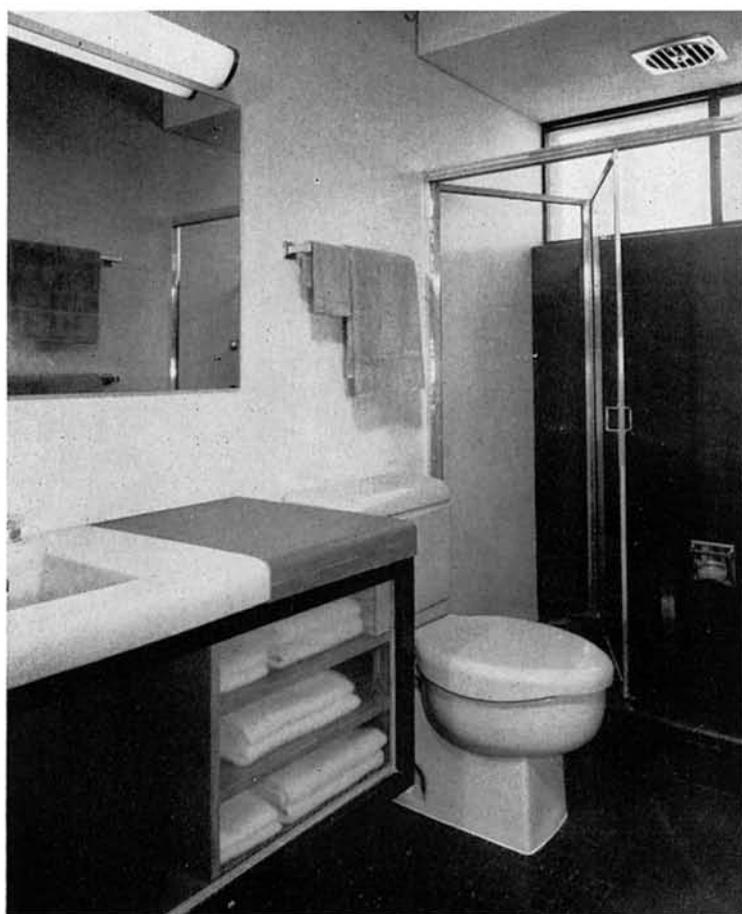
1. BENDIX WASHING MACHINE AND DRYER; GENERAL WATER HEATER; SHIRLEY WALL CABINETS AND WESTERN-HOLLY BUILT-IN GAS OVEN.
2. ALL COUNTER TOPS AND SPLASH ARE LAMINATED PLASTIC "NEVAMAR" BY NATIONAL PLASTICS. VENT FAN IN THE KITCHEN FROM NUTONE; MODERNFOLD ACCORDION WALL PANEL BETWEEN KITCHEN AND DINING ROOM; SERVEL REFRIGERATOR; WESTERN-HOLLY BUILT-IN COOKING TOP.
3. LIGHT FIXTURE IN THE DINING AREA IS "FINLANDIA" REEL LIGHT FROM GRUEN LIGHTING.
4. FLOOR, WALLS, AND RECESSED SHOWER TUB ARE BLACK, WHITE, AND TERRA COTTA TILE BY THE MOSAIC TILE COMPANY; ACCORDION GLASS PARTITION FROM AMERICAN SHOWER DOOR COMPANY; BATHROOM FIXTURES BY CRANE COMPANY; BATHROOM ACCESSORIES BY FARRIES MANUFACTURING COMPANY. VENT FAN AND CEILING HEATER BY NUTONE.
5. DINING ROOM SET DESIGNED BY HANS WEGNER; GLASS PANEL DOOR FROM AMERICAN SHOWER DOOR COMPANY ON GLASSWARE STORAGE CABINET.



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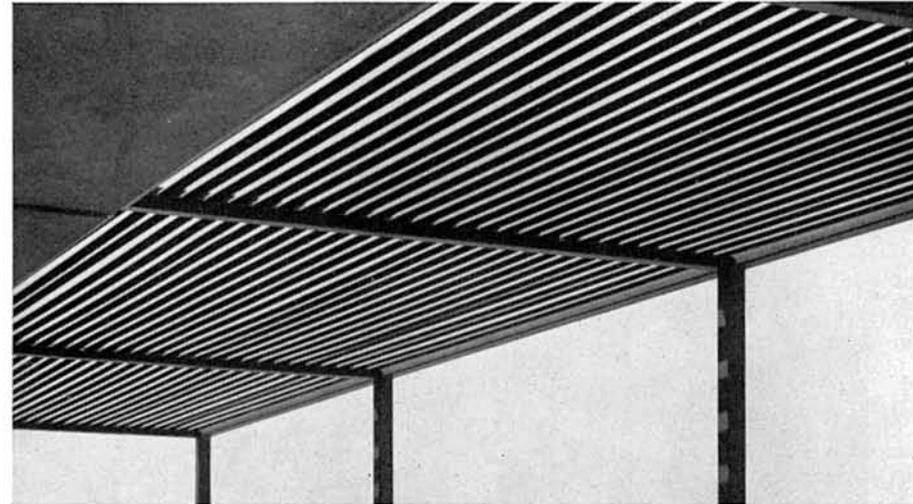
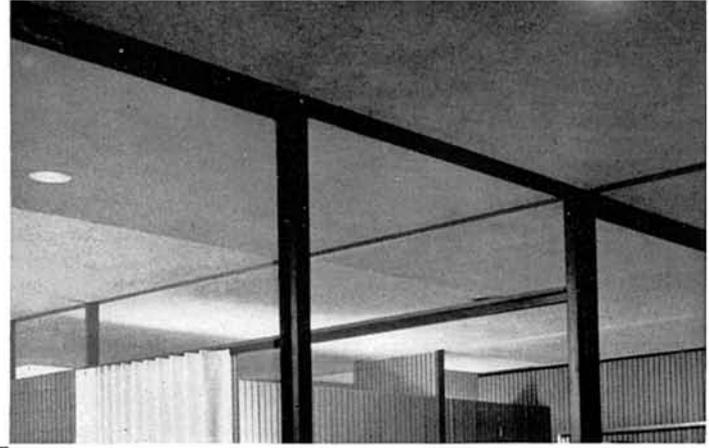
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DETAILS from the Case Study House

The use of form, line, color and texture and the consideration and application of detailing are usually the measures of quality of a structure.

Here, the colors black, white and terra cotta and natural surfaces of wood and masonry have been composed to form strong contrasts and subtle harmonies.

Articulation of each element, however minor, has played an important part in achieving the overall crispness and completeness of detailing.



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