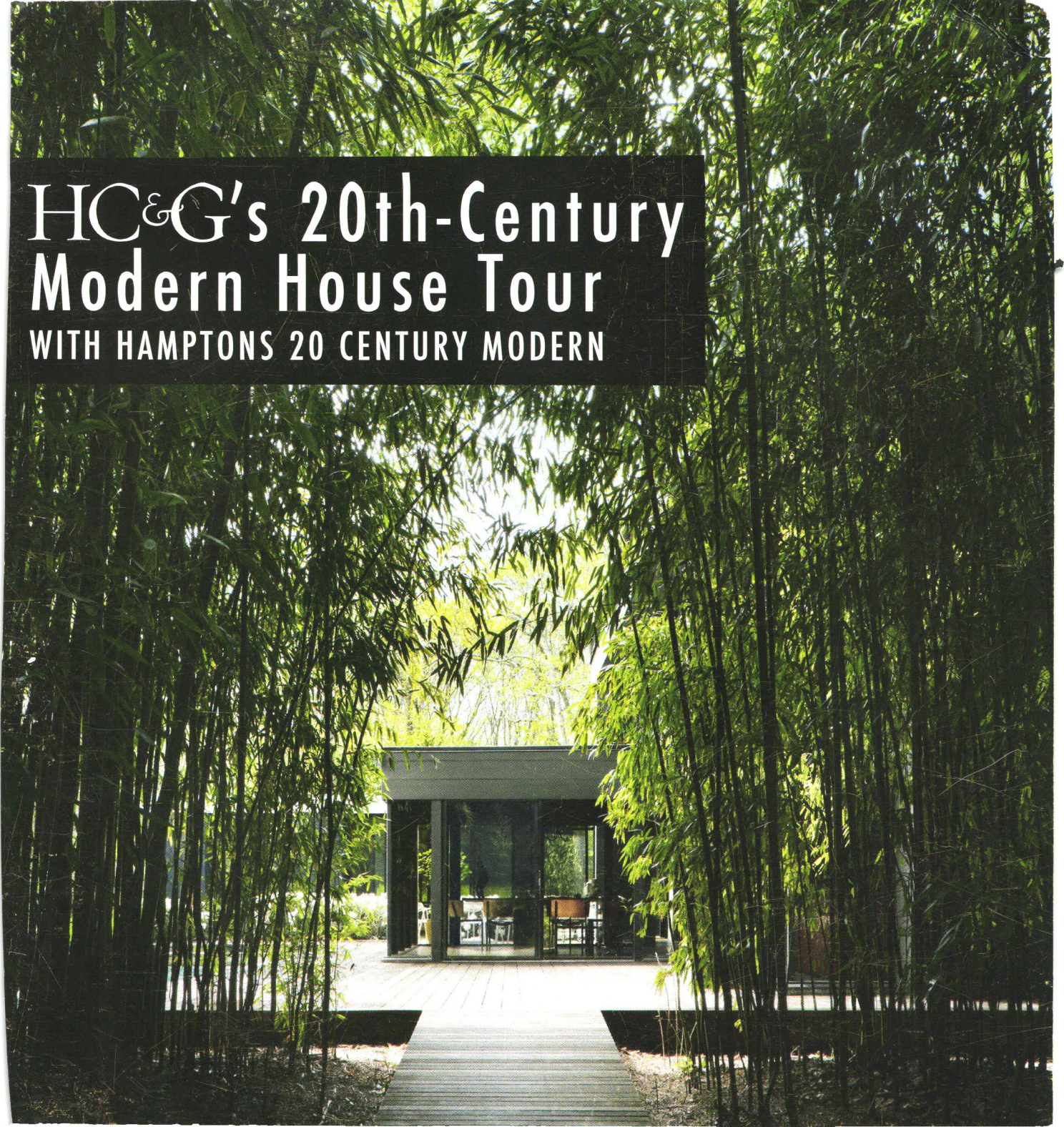
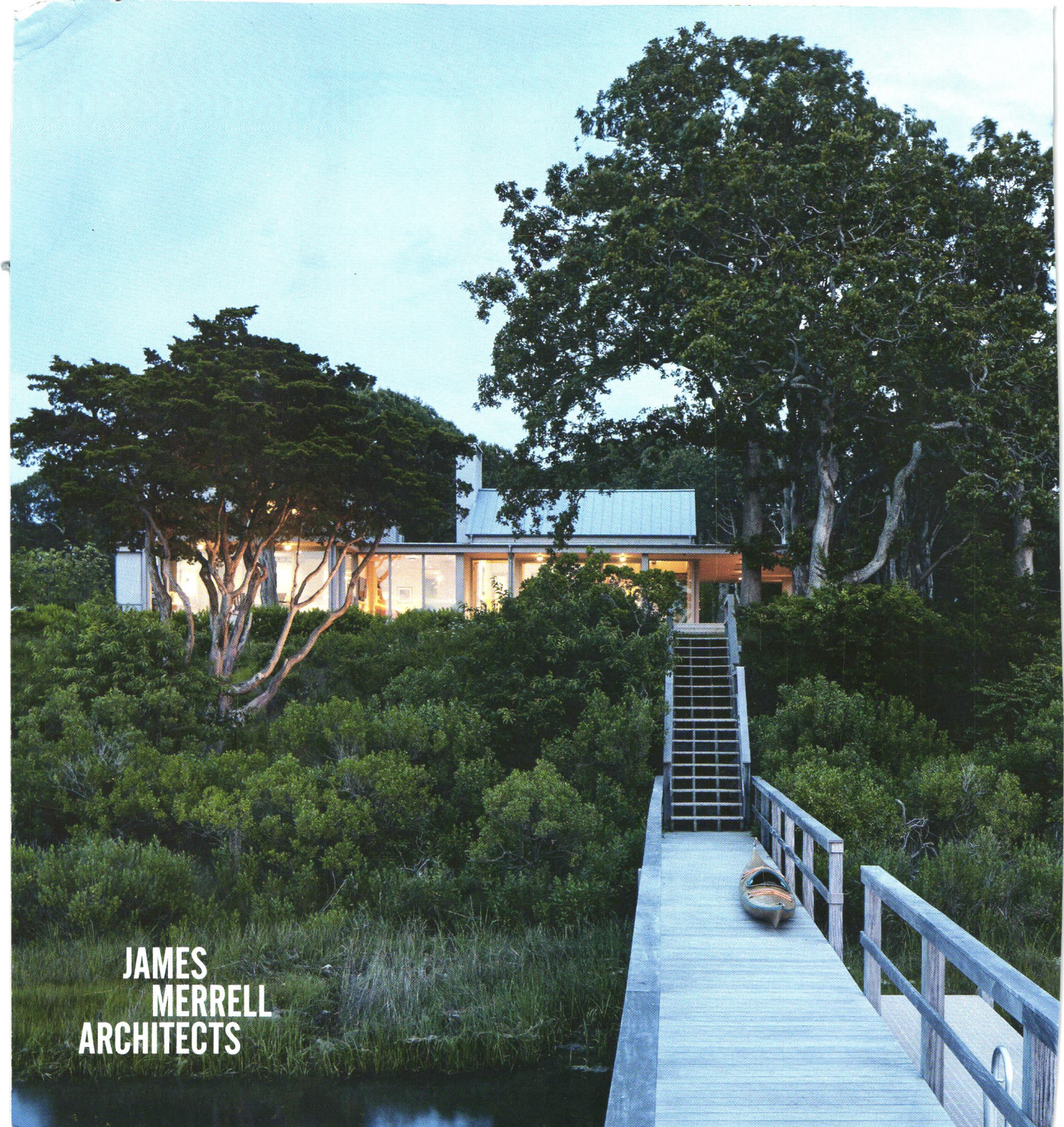


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WITH HAMPTONS 20 CENTURY MODERN





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PHOTOGRAPHS BY DAVID MITCHELL
TEXTS BY DAVID SOKOL
EDITED AND PRODUCED BY KENDELL CRONSTROM
ART DIRECTORS: ALEXIS WALTER, ALANA GLUBO, AND KRISTEN HOGE

The logo consists of the letters 'AIA' in white, bold, sans-serif font, centered within a solid red circle.

AIA

Peconic

A photograph of a modern swimming pool with a dark, geometric deck and a large, minimalist concrete wall in the background, surrounded by lush green trees.

**CELEBRATING
ARCHITECTURE**

A photograph of a modern house with a dark roof and large glass windows, showing the interior of the house.

**EMPOWERING
ARCHITECTS**

A photograph of a two-story house with a large, covered porch and a gabled roof, surrounded by greenery.

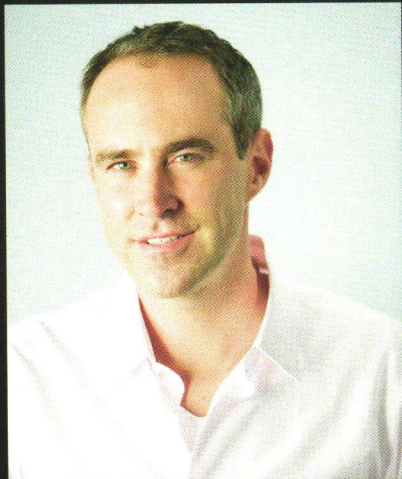
**INSPIRING
LOVERS OF
ARCHITECTURE**

A photograph of a paved walkway lined with young trees and shrubs, leading towards a modern building.

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Letter from the Editor, *HC&G*



PORTRAIT: TOM MCWILLIAM

Dear Tour Attendees,

We're so glad you are joining *HC&G* and Hamptons 20 Century Modern (H20CM) on our inaugural modernist house tour of the Hamptons. It's our deepest hope that we can draw attention to the importance of these historic structures across the East End.

It took a trip to Palm Springs to make me realize that the Hamptons is command central for modernist architecture on the East Coast. But unlike Palm Springs, our rich architectural history from the late 20th century has long gone unnoticed. Thankfully, by founding the nonprofit H20CM, Tim Godbold has called attention to this treasure trove of American architecture and the importance of fighting to save it. Please keep this in mind as you tour these special homes today. The future is ours!

Enjoy the tour.

Kendell Cronstrom
Editorial Director
HC&G



bates
masi+
ARCHITECTS

Modern Since 1965

Letter from the Founder, H20CM



PORTRAIT: KARL SIMONE

Dear Fellow Modernist Architecture Fans,

Greetings, and welcome to our home tour.

I hope you enjoy the houses you'll be seeing today. Each one has its own unique story to tell, and I think you will find them as interesting as I do.

Our mission at Hamptons 20 Century Modern (H20CM) is to raise awareness about architectural gems on the East End of Long Island. Unfortunately, many of these important houses are being torn down, but it's not too late to call attention to them in the hopes of saving as many as we can.

Please help us spread the word and join us on our mission to shine a light on modernist homes that are both distinctly Hamptons and essential to the architectural history of the East End.

Have a great tour.

Tim Godbold
Founder
Hamptons 20 Century Modern

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P.C. RICHARD & SON



A modern, two-story house with a steep gable roof and large glass windows is illuminated from within, casting a warm glow. The house is situated on a waterfront, with a large swimming pool in the foreground reflecting the interior lights and the sunset sky. The sky transitions from a deep blue at the top to a bright orange and yellow near the horizon. The pool is surrounded by a wooden deck and some outdoor furniture. The overall scene is serene and luxurious.

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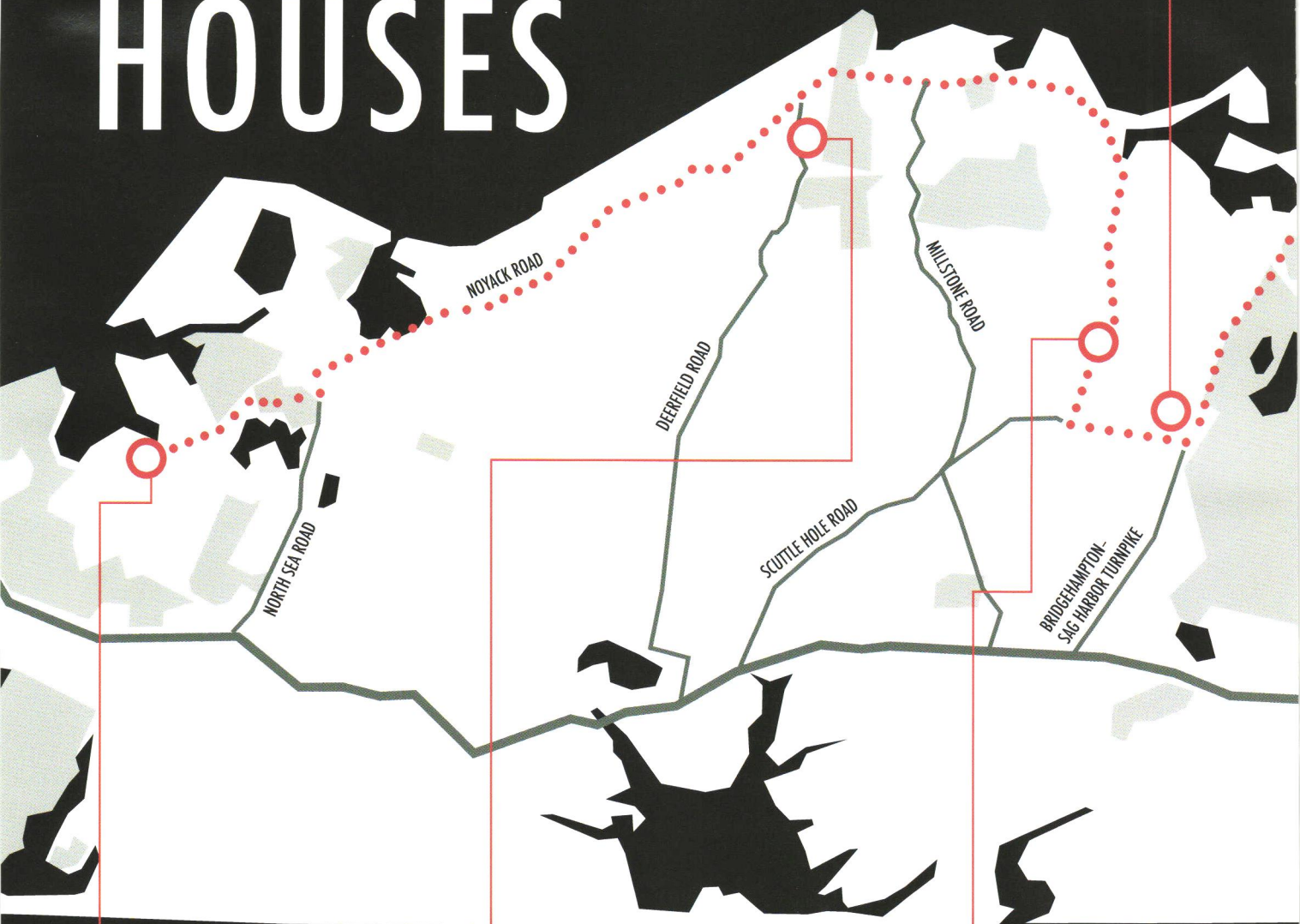


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MAP OF HOUSES



EUGENE FUTTERMAN

Southampton residence
348 Millstone Brook Road

HARRY BATES

Residence for Jay Spectre, Sag Harbor
2699 Deerfield Road

ANDREW GELLER

Bridgehampton residence
375 Brick Kiln Road

VIP TICKET HOLDERS ONLY

**Preston Phillips
residence**

Bridgehampton

* open 11:30 a.m.–1:30 p.m.

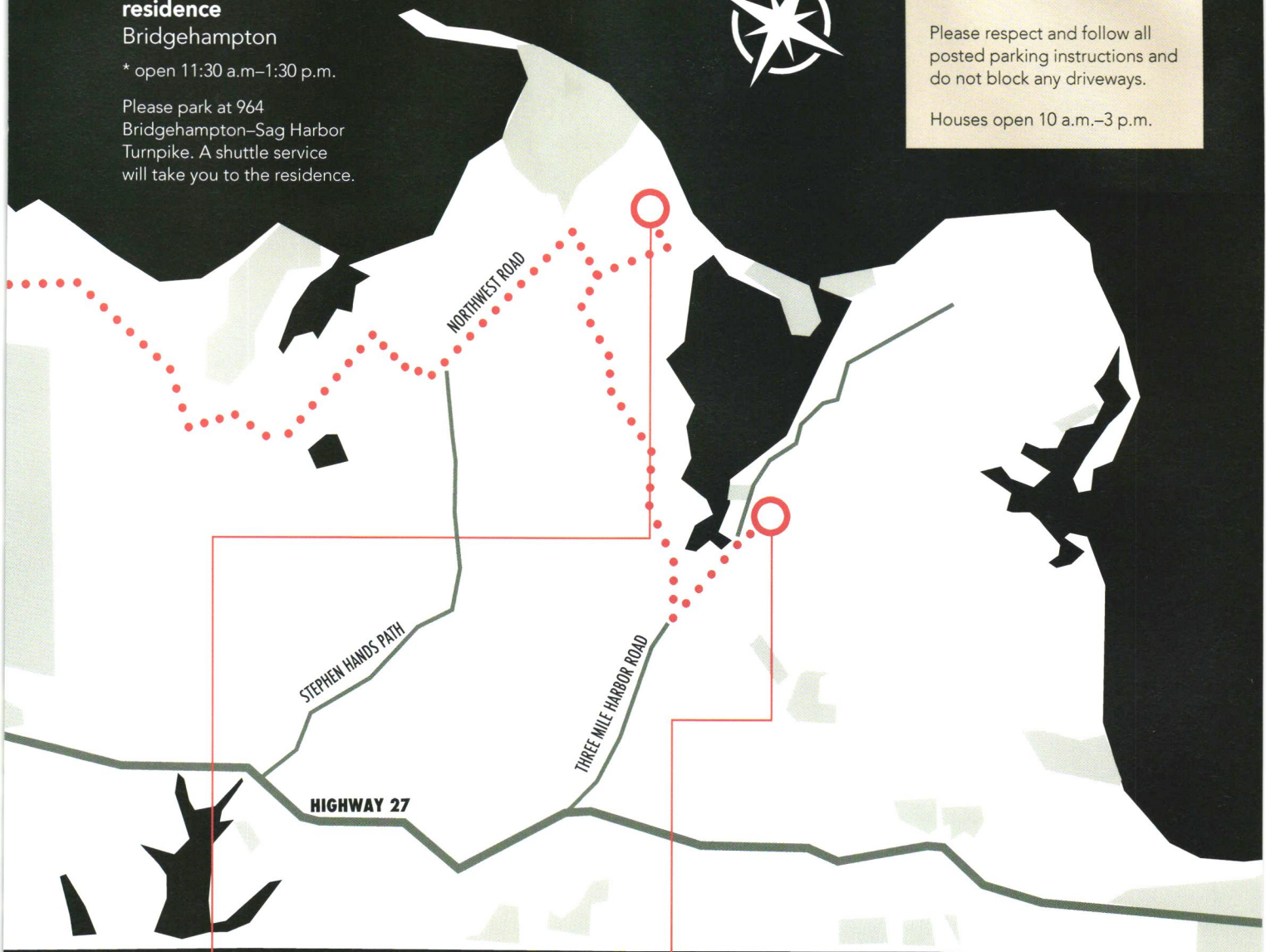
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Bridgehampton–Sag Harbor
Turnpike. A shuttle service
will take you to the residence.



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instructions, please use the
online map service of your
choice and enter the addresses.

Please respect and follow all
posted parking instructions and
do not block any driveways.

Houses open 10 a.m.–3 p.m.



HARRY BATES

Northwest Woods residence
27 North Hollow Drive

JOE D'URSO

Springs residence
58 Copeces Lane





EUGENE FUTTERMAN

Southampton residence
1975




E

ugene Futterman's 1975 design for the Southampton weekend residence of IBM manager Nancy Ford and her then-husband, advertising executive Charles Balestrino, was emblematic of how deftly the architect handled that era's prevailing vernacular. Sited on an acre that had been peeled off a larger estate, the three-bedroom house "has really sharp, defined lines, but it's a completely livable home," says interior designer Tim Godbold, who has owned the structure since 2019 and is the founder of Hamptons 20 Century Modern, a nonprofit that aims to preserve important modernist houses and save them from demolition.

The building comprises a dynamic pair of triangular volumes, in which one wedge mimics the hillside that ultimately descends to an arm of Peconic Bay; its mate is narrow and spiky, seemingly breaking through the tree canopy. Inside, the architect achieved yet another balancing act, reconciling an open plan to Ford's desire for vignettes by stacking the space over four levels. "The house," Godbold comments, "is often described as a staircase among the trees."







HARRY BATES

House for Jay Spectre

1972

(later additions by
Bates Masi + Architects
and Stelle Lomont
Rouhani Architects)






Jay Spectre was an interior design superstar during the 1970s and '80s, frequently counted among the creative greats lost too soon to AIDS. His 1972 house, designed by early Hamptons modernist architect Harry Bates, was described in a monograph on Spectre's work as "one of the first indoor-outdoor houses" out East, "a spaceship in the woods compared to its shingled neighbors."

Bates had been practicing architecture for two decades when Spectre commissioned the project in 1972. To meet Spectre's exacting schedule, the architect devised a soaring wood-and-glass volume that drew upon design conceits from his earlier successes on the South Fork and Fire Island. "The house, rather than intruding on the forest, seems an organic and natural part of it," *Architectural Digest* exclaimed in a cover story on the project.

A later addition from 2003, one story and low-slung, complements Bates's original volume, and a freestanding studio/garage from 2013 is differentiated from the heart of the compound while simultaneously becoming integral to the whole. The current owners' art collection neatly ties everything together.





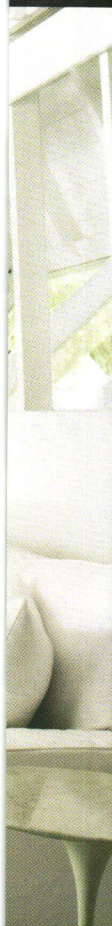
ANDREW GELLER

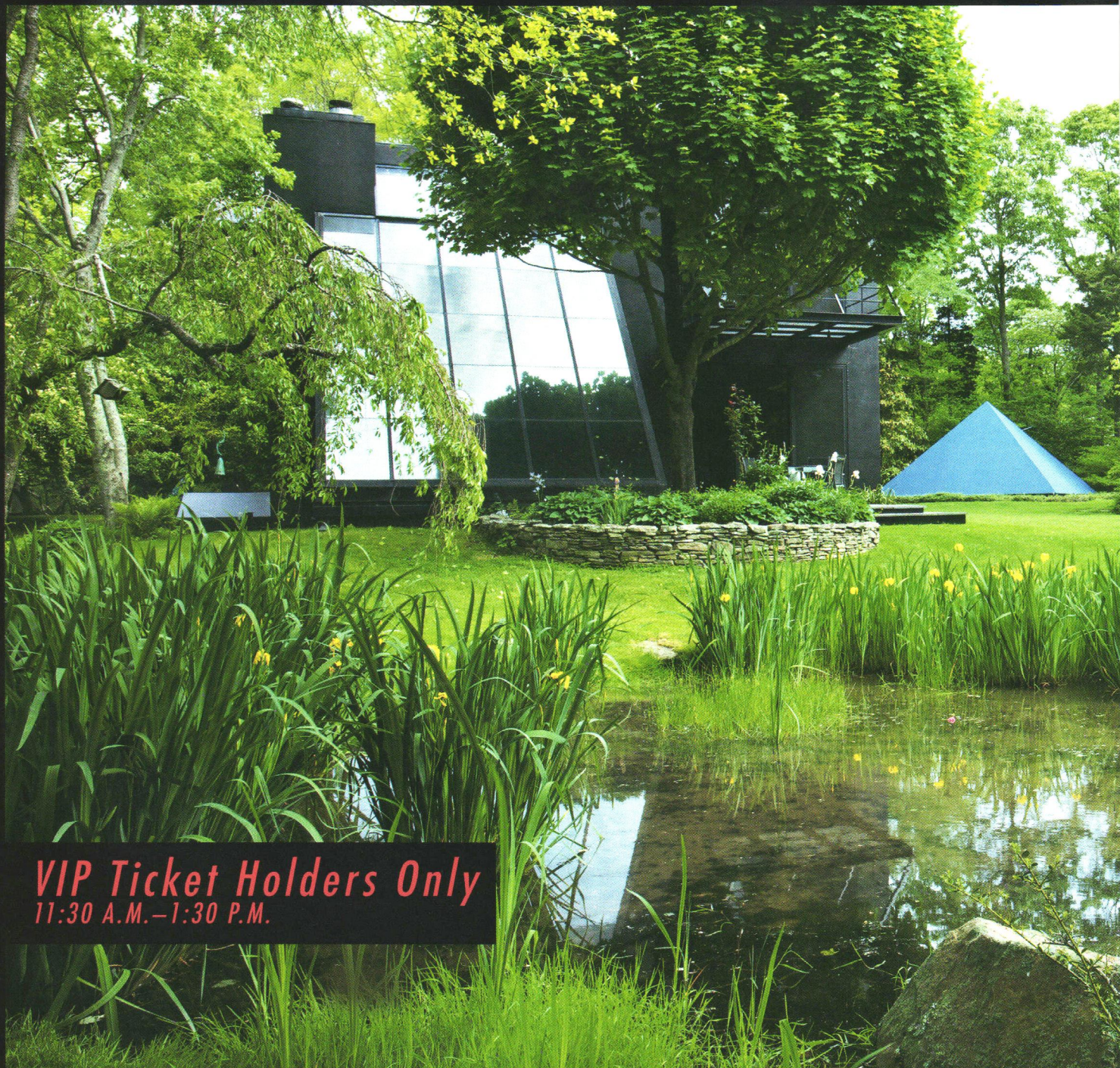
Residence for
Betty Reese
1963



In 1955, after finding out that her office colleague Andrew Geller had begun moonlighting as an architect for residential clients, public relations executive Betty Reese asked him to create a budget-friendly beach house for herself in Sagaponack. The whimsical A-frame—it cost \$7,000—was wiped out by a storm in 1962, and the following year Geller designed a new cottage for Reese, this time sited on five rolling acres much higher up, on the Bridgehampton moraine. For this new commission, Geller truncated and creased the familiar A silhouette, studding its walls with triangular windows whose shading devices are folded out from the cedar-shingled skin. The lofty interior is a stark counterpoint to the exterior's self-reflective appearance, anchored by a central stone fireplace that channels the wooded site's camp spirit. After being revitalized a little more than a decade ago, the house now serves as a guesthouse to a much larger property up the hill.





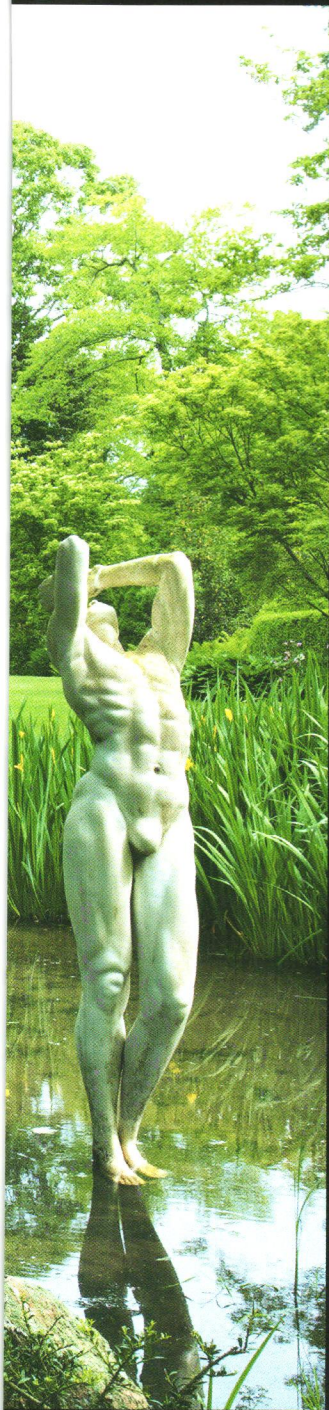


VIP Ticket Holders Only
11:30 A.M.—1:30 P.M.

PRESTON PHILLIPS

Bridgehampton residence

1988



In 1984, architect Preston Phillips attended the landmark De Stijl exhibition at the Walker Art Center in Minneapolis, which had a profound impact on him and the house he built in Bridgehampton in 1988. "The more I studied De Stijl," he says, "the more infatuated I became with it." Visitors to his home today can see the influences of the early-20th-century Dutch art and architecture movement, principally the brilliant red cube and yellow rectangle that make up the main living space and a separate blue pyramidal structure that houses his architecture studio and, from a distance, more closely resembles a solid mass or modern garden folly. It is in perfect alignment with the two-story-tall bay window that graces the front of the house, which Phillips sited on a true north-south axis so that the sun arcs directly above it all year long. The property is "designed so that the eye never rests—there's always a view through," explains the architect, who later added a perfectly round punctuation mark: a circular swimming pool enclosed by a boxwood hedge. "Geometry has always been the underlying thread in my work."

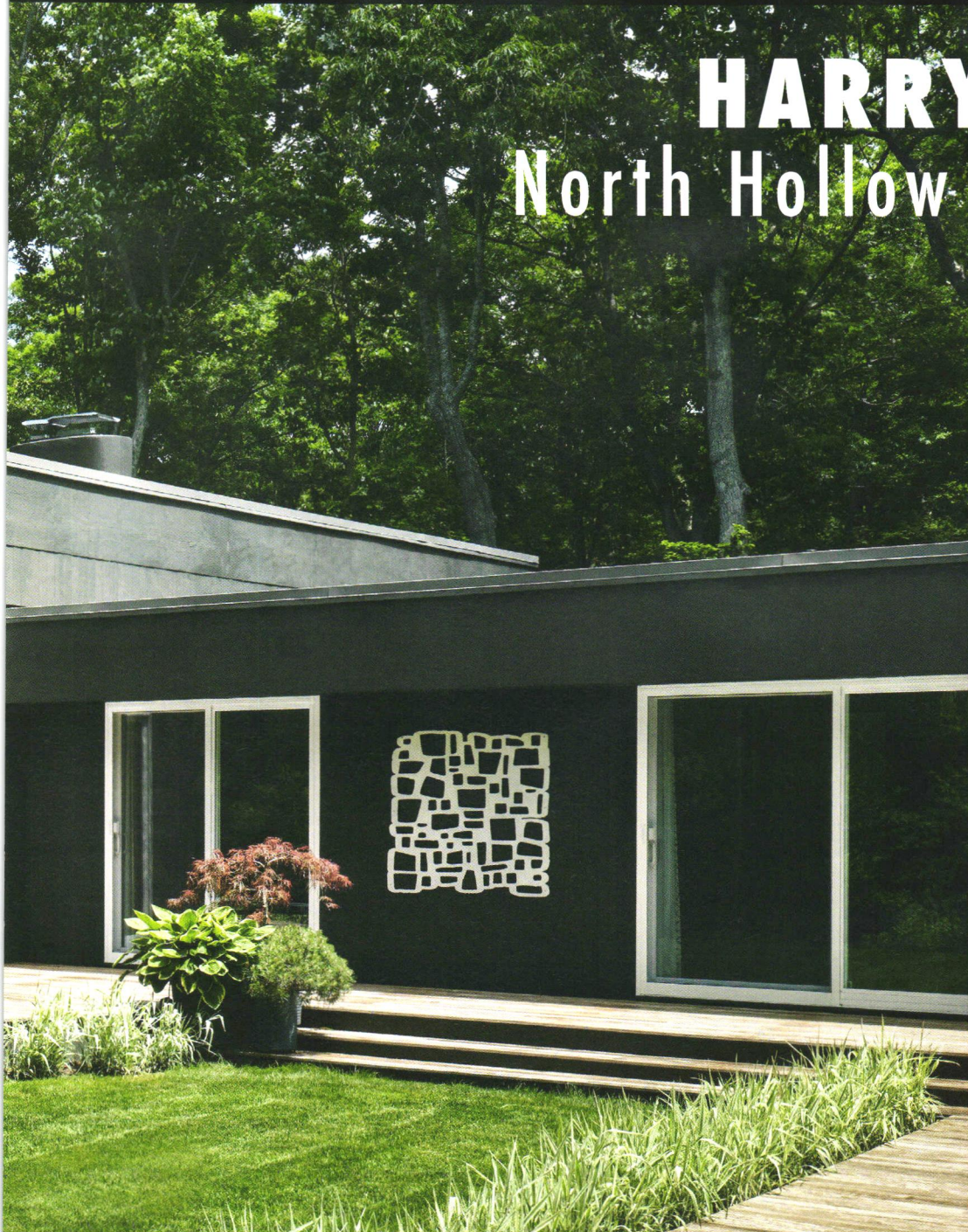
PHOTOGRAPHS: MICK HALES; TEXT: ADAPTED FROM "EVERY SIZE AND SHAPE," WRITTEN BY ALEJANDRO SARALEGUI FOR THE AUGUST 15, 2014, ISSUE OF HC&G



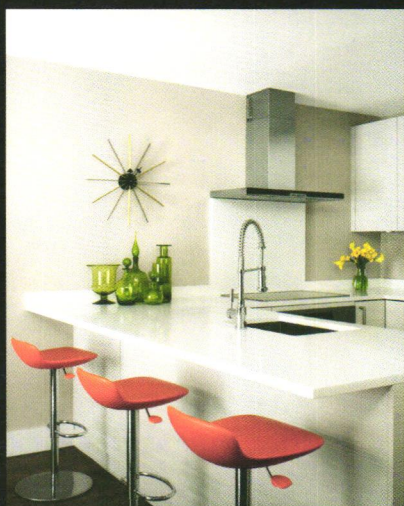
HARRY BATES

North Hollow residence

1981



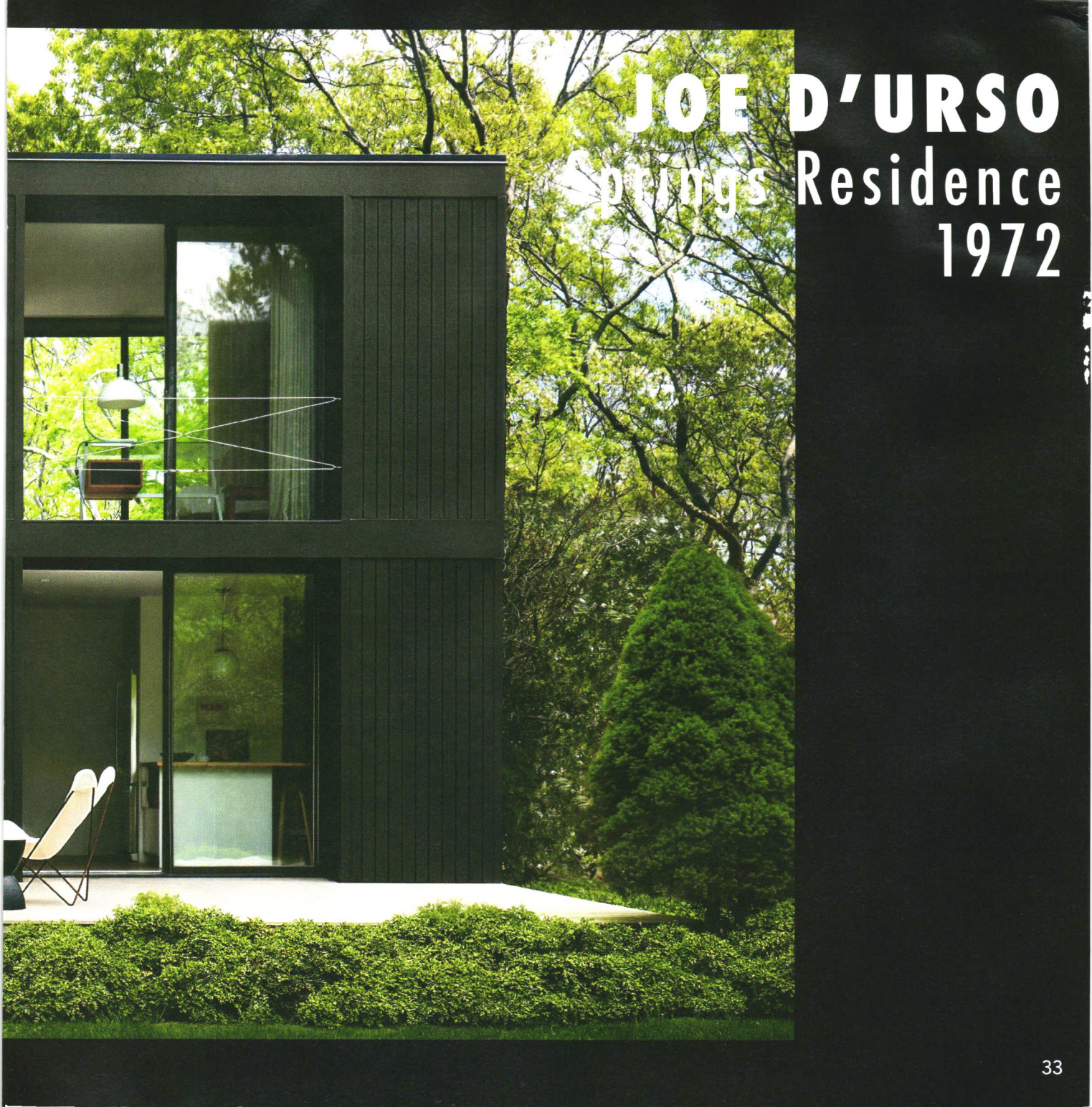




In 1980, shortly after finishing a pyramidal house for himself in the North Hollow subdivision in Northwest Woods, architect Harry Bates permanently moved his studio from New York to Southampton. The following year, he built this three-bedroom residence on North Hollow's namesake drive. Almost classical in its bearing, the home comprises a double-height central volume flanked symmetrically by two shorter wings. Bates Masi + Architects' Paul Masi says he "wouldn't be surprised" that his mentor and business partner had veered a bit from boisterous modernism. "Harry was sort of dogmatic about working with a simple palette of materials and focusing on experience."

In addition to expressing Bates's approach to his craft, the house appealed for its ranch-style living and eventually became a regal backdrop for specimen plants, thanks to its original owners, both avid gardeners. Current owners George Doomany and Norman Goldblatt have completed some interior and exterior updates and also invested sweat equity in the arboretum-like acre. "I'm so gratified that we have been able to restore the landscape like we've restored the house," Doomany says. "We feel like we inherited a legacy."



A photograph of a modern, two-story house with dark vertical siding and large glass windows. The house is surrounded by lush green trees and a manicured hedge. The title text is overlaid on the right side of the image.

JOE D'URSO

Spring's Residence

1972





Joe D'Urso became an overnight sensation when Calvin Klein tapped him to create his bachelor pad and menswear offices in the mid-1970s, but his name was not on everyone's lips when he designed this three-bedroom house in Springs for psychiatric social workers Harry Blumenfeld and Martin Falzack in 1972. Owned since 2014 by decorator Jayne Michaels and lawyer Todd Pickard, the residence demonstrates a preternaturally mature philosophy of home design that prioritized discipline and unorthodox material sources.

Aiming for uniqueness on a \$30,000 budget, D'Urso composed a stepped rectilinear volume using off-the-shelf grooved plywood siding and sliding doors, which surround a spiral staircase topped by an eight-foot-square skylight. He further demarcated the atrium-like center with crisscrossing cable draped between lally columns. "This is a rigorous home, but it possesses a soul and is wonderful to be in," says Michaels, who notes how the sun flows through the domed skylight and infuses the interior with spirit, proving that "a house could recede into nature."



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