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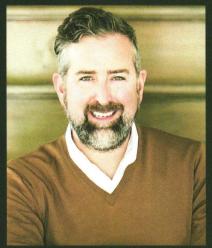


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Letter from the Editor, HC&G



PORTRAIT: ERICA GEORGE DINES

Dear Attendee,

Thank you for joining HC&G and Hamptons 20 Century Modern (H20CM) for this year's modernist house tour. Twentieth-century residential architecture in the Hamptons is significant for its innovative blend of modernism and traditional coastal styles. An array of celebrated architects introduced designs that harmonize with the natural landscape, emphasizing open spaces, natural light, and sustainable materials. These homes often feature expansive glass windows, geometric forms, and integration with the surrounding environment, reflecting a shift towards environmentally conscious and aesthetically pleasing living spaces. The architectural evolution in the Hamptons not only showcases the region's lifestyle but also serves as a pivotal point in the development of American residential architecture, influencing design trends nationwide.

We look forward to having you join us for this year's tour.

Clinton Smith Editor in Chief HC&G

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Letter from the Founder, H20CM



PORTRAIT: CAROLINE TOMPKINS

Dear Fellow Modernist Architecture Fans,

Welcome to our tour showcasing iconic architecture from the 20th century. Defining a "modern" house can be a challenging task, as it often blurs the lines between innovation and design. The Leonard Frisbie house by Andrew Geller, which you are about to explore, may seem more like a charming beach shack than a quintessential modernist structure.

In my view, the essence of modernity lies in defying conventional norms, and Andrew Geller epitomizes this ethos with his unique design approach in the Hamptons. Each of the houses you will encounter today holds a significant position in the rich tapestry of modernist architecture on the East End.

The inspiration behind founding the nonprofit organization, Hamptons 20th Century Modern, stems from a desire to preserve the vanishing of architectural diversity. As endless rows of identical Shingle Style homes dominate the landscape, it becomes crucial to appreciate and celebrate a distinctive style that once defined this region.

While I hold a deep appreciation for traditional homes, I advocate for embracing both traditional and modern architectural styles harmoniously. It's not about choosing a single aesthetic; it's about recognizing the beauty and value in each unique expression of architectural creativity.

I hope you have a great day and thank you for being part of it.

Tim Godbold Founder Hamptons 20 Century Modern





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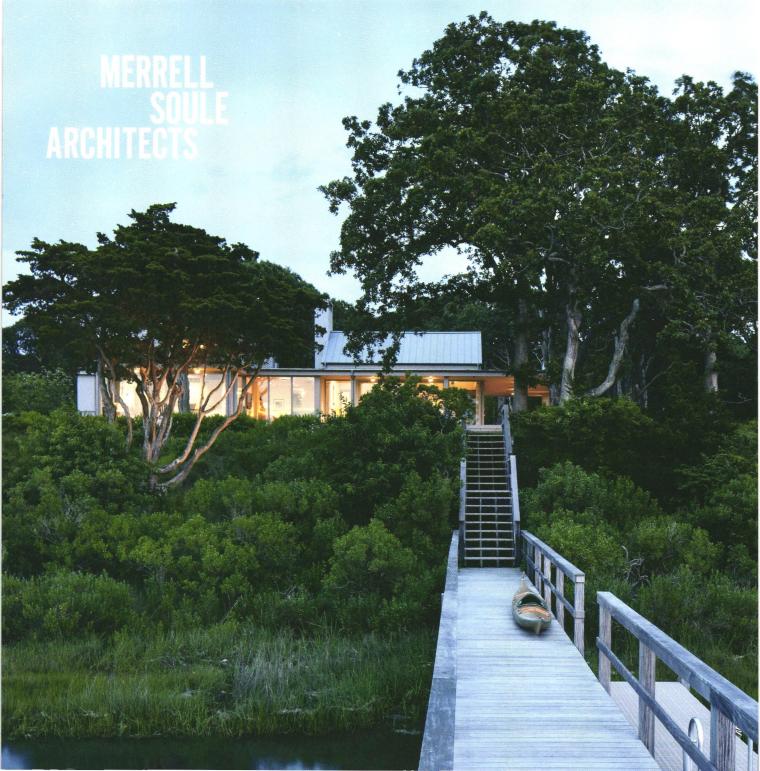
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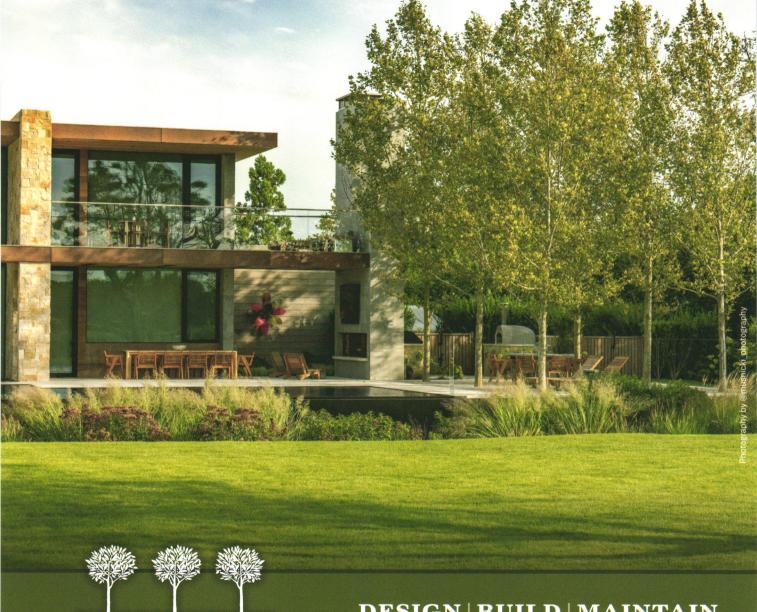


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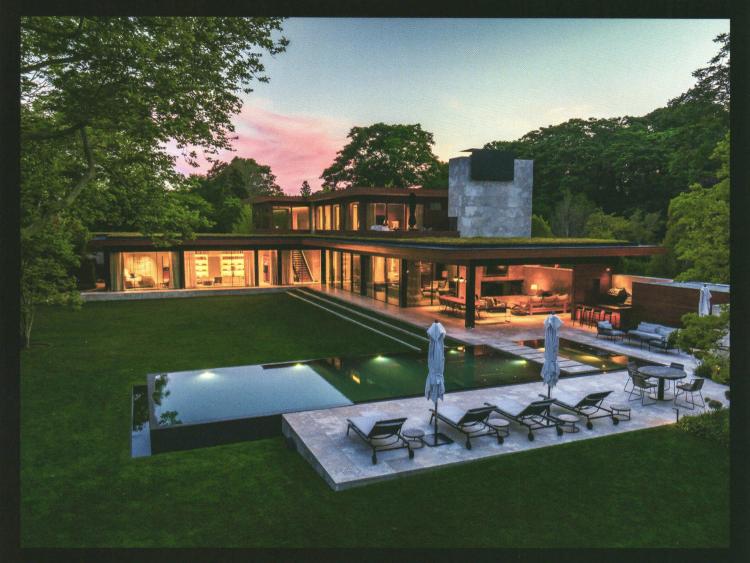
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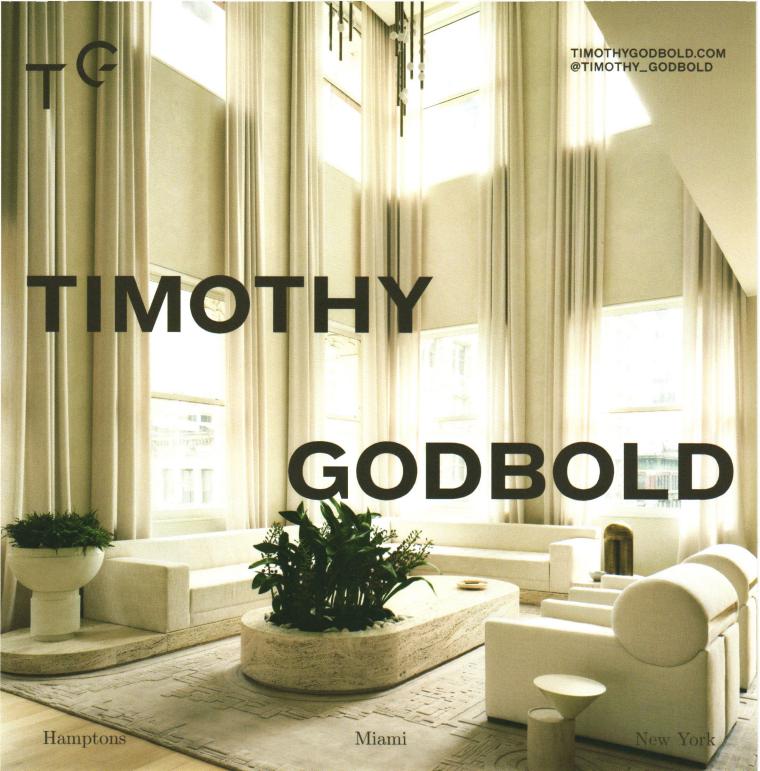
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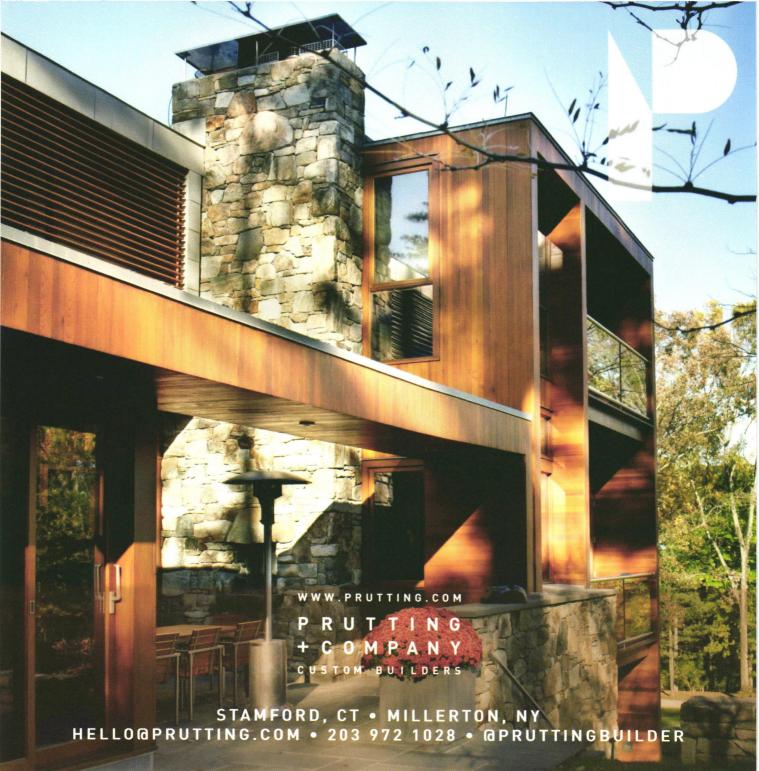




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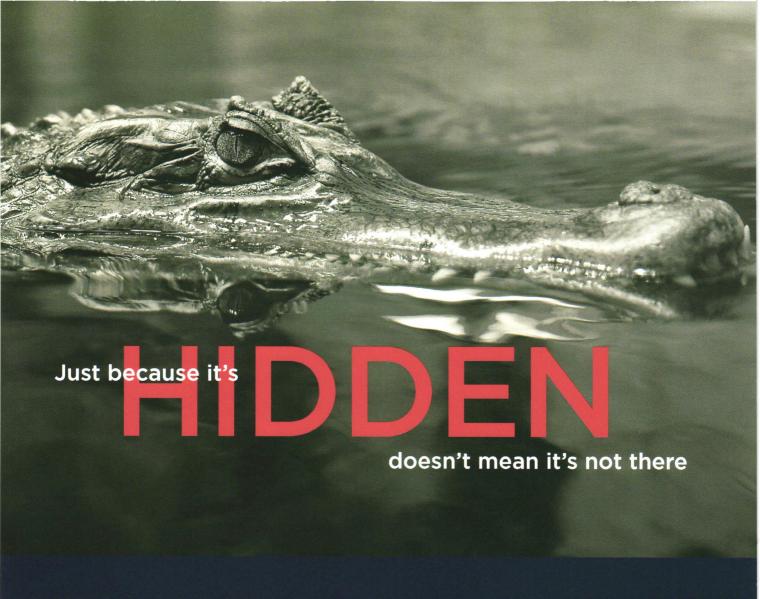
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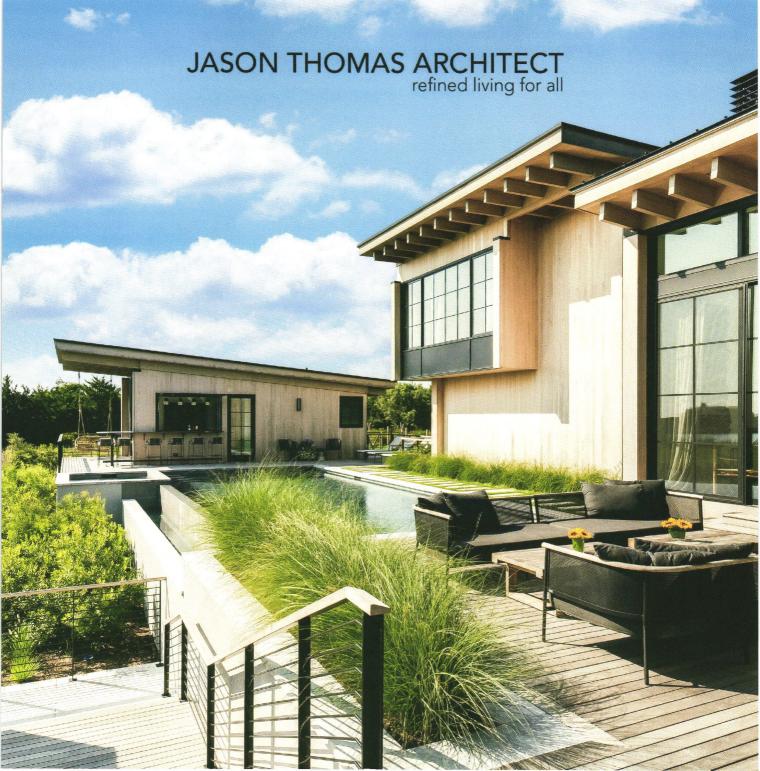


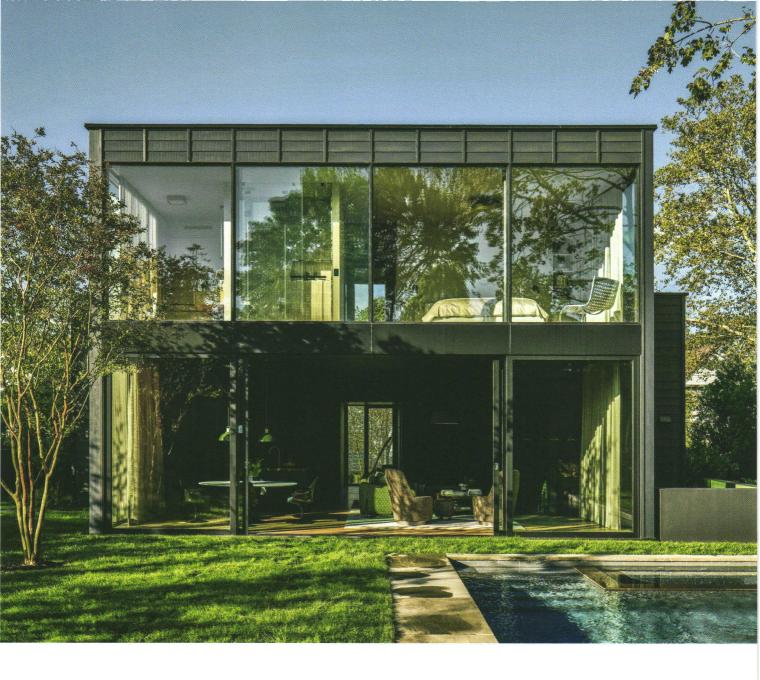
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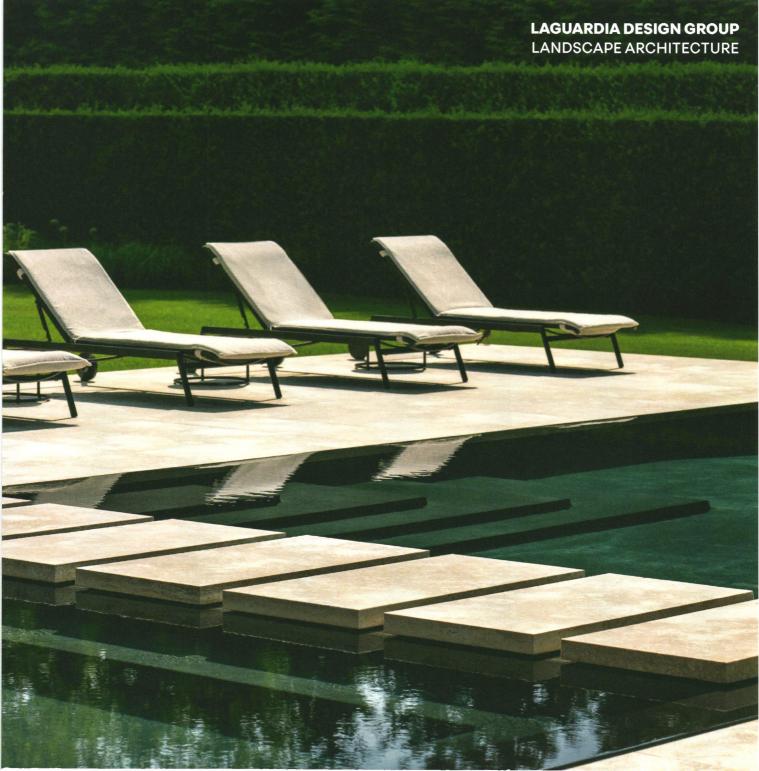
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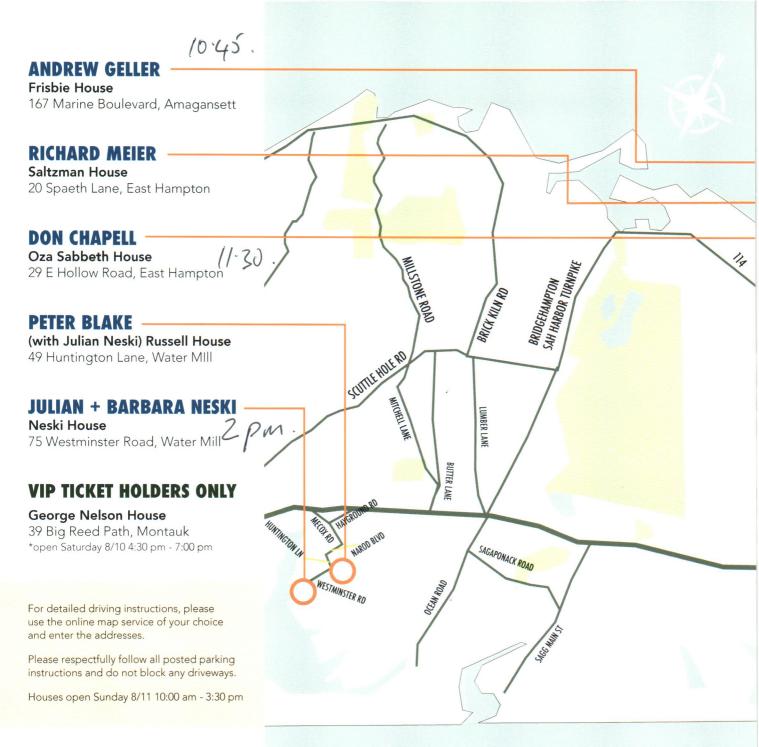
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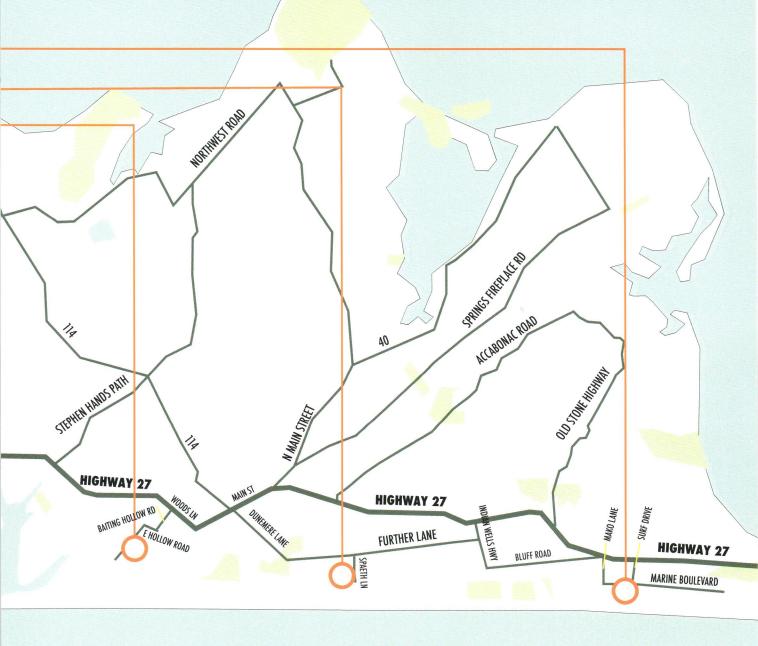


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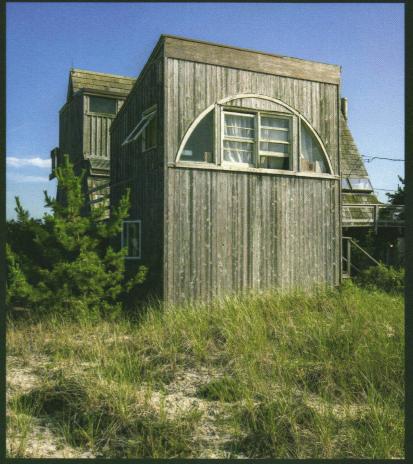
MAP OF HOUSES







ANDREW GELLER Frisbie House 1957

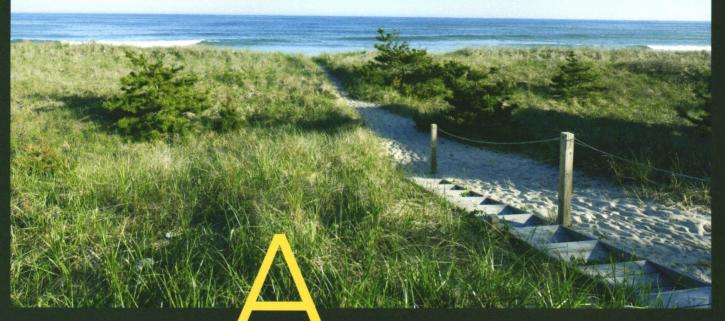


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ndrew Geller was working for Raymond Loewy when, in 1955, the renowned design studio's head of public relations Betty Reese asked the young architect to design a modest beach residence in Sagaponack. Whether thanks to its then-unique A-shaped profile or the mere \$7,000 price tag, the Reese House's 1957 coverage by John Callahan in The New York Times caused a sensation. Among the newspaper readers trekking to Gibson Beach to glimpse the house was stockbroker Leonard Frisbie, who then tapped Geller to create something similar for him on the Amagansett oceanfront. Although Geller preferred to cut each of his freelance commissions out of whole cloth, he largely obliged Frisbie by producing a 1,200-square-foot building for \$10,000 the following year. Geller's exploration of Euclidean geometry serves as the main distinction between the schemes. Whereas the architect embedded a rectilinear volume within Reese's A-frame to accommodate her sleeping loft, for the newer project he also employed an entry tower with a partial chord window to face the street. If the Reese House yielded a rush of notoriety, then the Frisbie House and the many commissions that followed it secured Geller's status as a voice of postwar American culture.

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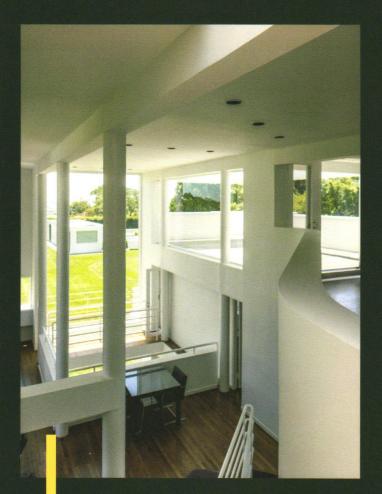




RICHARD MEIER Renny + Ellin Saltzman House 1969



PHOTOGRAPHS BY JOHN MUSNICKI





n 1969 and again in 1971, Museum of Modern Art legend Arthur Drexler invited several New York architects to present recently completed projects to a panel of critics. These convenings led to Drexler featuring Peter Eisenman, Michael Graves, Charles Gwathmey, John Hejduk, and Richard Meier in *Five Architects*. The book in turn launched the careers of these men so vigorously that the group became known as the New York Five and that, individually, all but Hejduk's arguably became household names. Meier earned the imprimatur of Drexler thanks in large part to a 3,200-square-foot East Hampton residence for Ellin and Renny Saltzman that he completed in 1969. Comprising a main residence and guest house connected by a bridge, the design appears almost simplistically two-dimensional from a distance. In fact, it explores and destabilizes the boundaries between public and private spaces, transforming the Saltzman House into a theater of activity. While the project may not be emblematic of the New York Five—the architects ultimately had less in common than Drexler initially sensed—the design presaged Meier's long career, in which his interpretations of early 20th-century form were meant as rejoinders to the corporate modernism of previous decades.







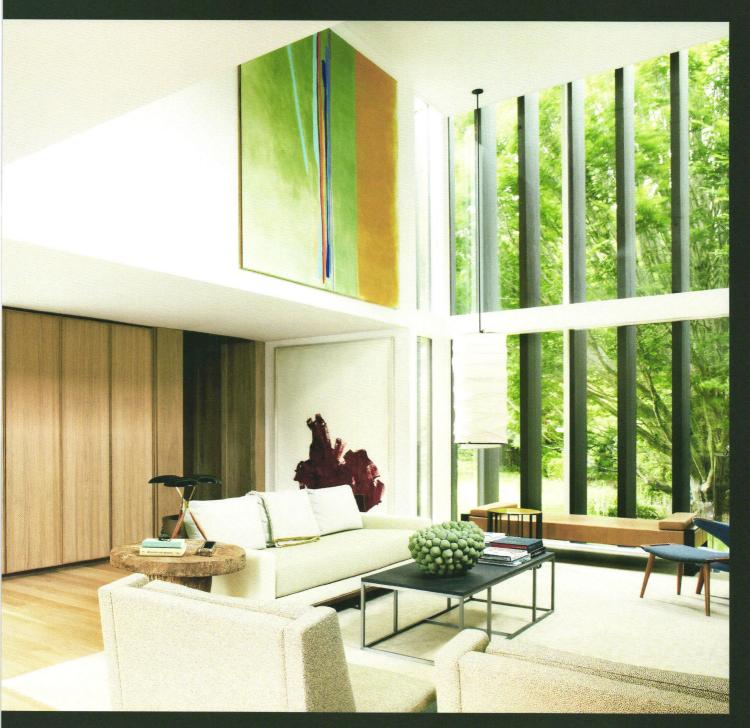
on Chapell is arguably synonymous with the cultural legacy of Sarasota, Florida, where he settled in 1991. Yet the architect worked prolifically across the Hamptons in the 1970s and '80s, where his designs embodied the deep influences of his mentor Paul Rudoph—a visionary of the Sarasota School—and of the Mexican architect and engineer Luis Barragán. Chapell's output here also reflected the classical tenets that were then circulating among champions of contemporary expression, in response to the burgeoning of postmodernist and revival styles in the area. Oza Sabbeth Architects' recent renovation of one such Chapell-designed residence, now known as East Hollow, amplifies the building's modernist bona fides. Consider the front elevation, which Chapell had configured along a stepped footprint: it now manifests as a series of carefully textured planes that slide past

PHOTOGRAPHS BY MATT KISIDAY

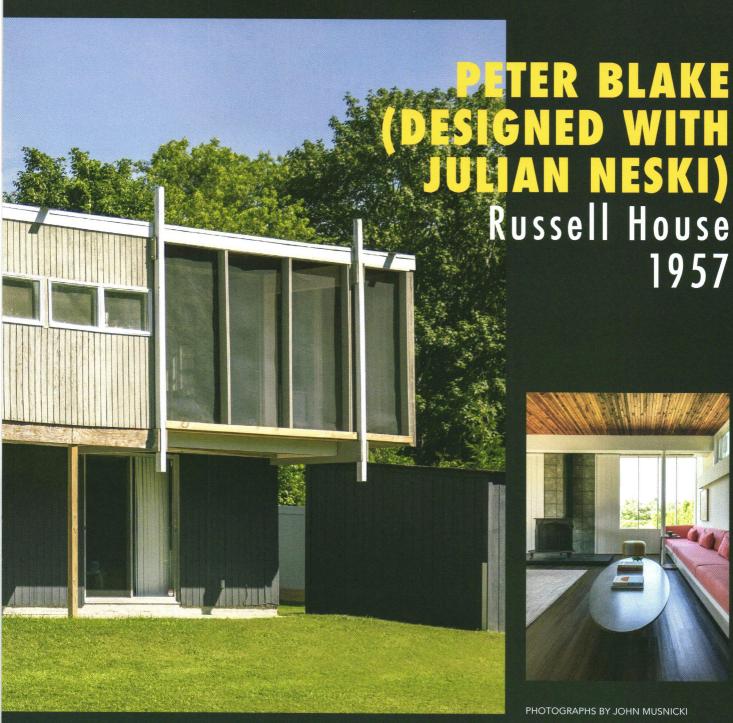




one another, and from which a curving entry path appears to unfurl. This reimagining of the public face reflects Oza Sabbeth's reorganization of the interior, which entailed moving the circulation so that spaces would flow into one another more seamlessly. In tandem, the two transformations orient domestic life towards the rear of the house, which looks southward to an expansive pool area.







LIAN NESKI) Russell House 1957



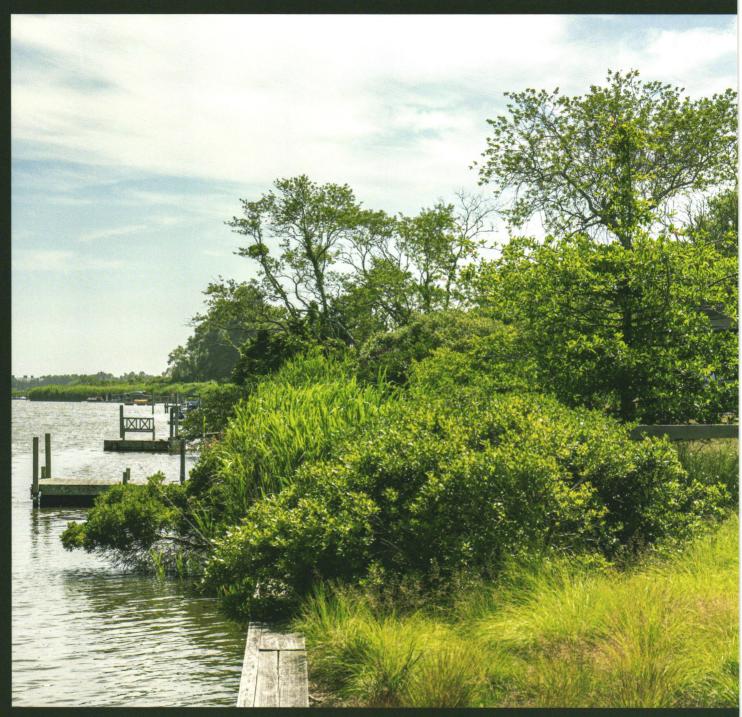
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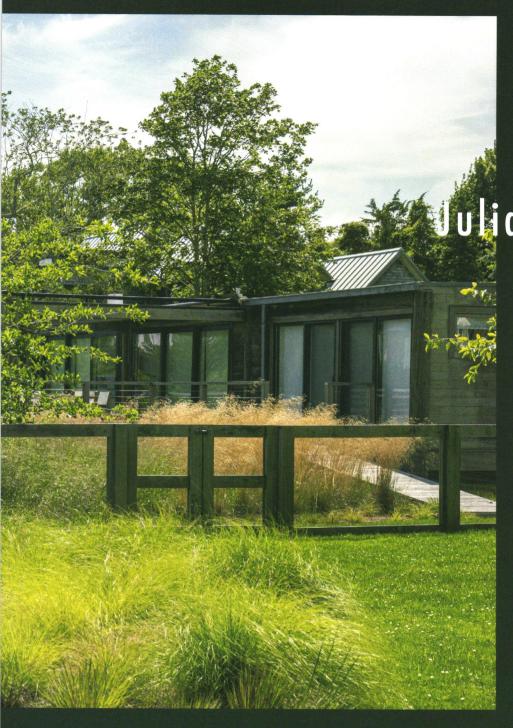






t the age of 28, and just four years after becoming an American citizen, Peter Blake was named curator of architecture and design at the Museum of Modern Art. Starting in 1950, he climbed the ladder at the magazine Architectural Forum to become its editor in chief between 1965 and 1972. The architect simultaneously observed architects and worked among them, designing an unrealized Ideal Museum for Jackson Pollock as well as the masterpiece Pinwheel House in Water Mill. These were followed by the Russell House, which Blake created with Julian Neski in 1956. Featuring a stacked pair of volumes whose bold cantilevers belie the humble scale. the Russell House vividly depicts an upside-down floor plan that places living spaces in bird's-eye view of the landscape, and which has become commonplace along the South Fork and in beach communities generally. As part of Blake's body of work overall, the Russell House expresses the architect's own critique of the glass corporate towers then sprouting across the nation: it is a reminder that modernism was conceived as a social reform movement. Over time, the house would also come to represent Blake's distaste for overdevelopment in the East End.





JULIAN + BARBARA NESKI Julian + Barbara Neski House 1965



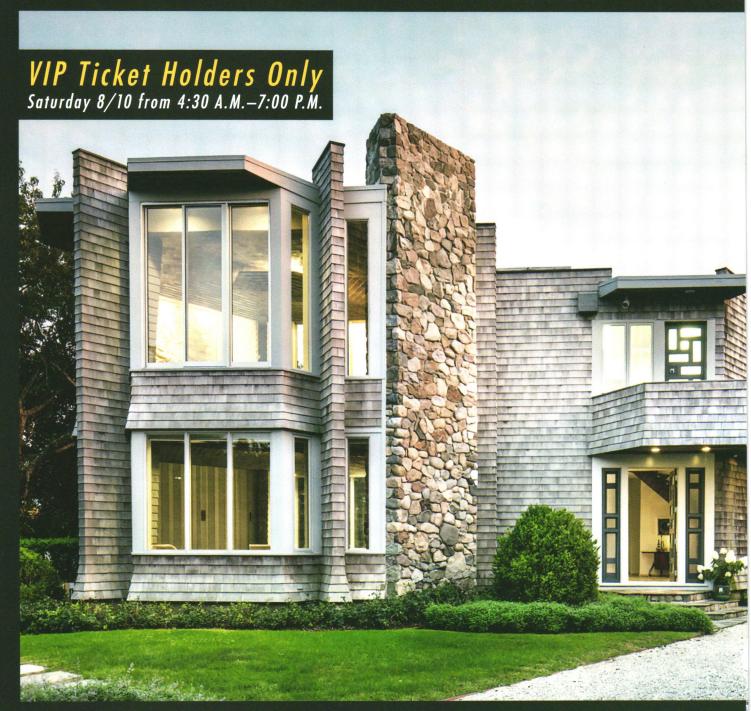
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arbara and Julian Neski's partnership in life and business began in the office of architect José Luis Sert, where the young talents were both employed after graduating respectively from Harvard Graduate School of Design and Rensselaer Polytechnic Institute. The couple proceeded to work for Marcel Breuer, married in 1954, and struck out on their own around 1957. A survey of the approximately 25 East End residences that the Neskis designed together reveal beliefs held in common with Peter Blake, Andrew Geller, and other peers, such as a refusal to repeat themselves and an insistence on lightly touching the land. The 1,350-square-foot personal residence that the architects realized in Water Mill in 1965, which appeared on a cover of The New York Times Magazine the following year, captures the Neskis' ability to create architectural drama using simple forms and construction techniques, as well as the casualness and experimentation that pervaded the Hamptons at midcentury. By 1999, when the Neski House had become ringed by larger, neotraditional getaways, Barbara Neski said of these neighbors to the Times, "That style makes them look aristocratic," as if the homeowners were "going to come out in their hoop skirts and do their Jane Austen thing."









GEORGE NELSON George Nelson House 1962

ike Raymond Loewy, the equally famous designer George Nelson worked in multiple disciplines. And whereas Loewy leaned on Andrew Geller for building commissions, Nelson's architectural right hand was Gordon Chadwick, with whom he designed a home for Rudolph and Ethel Johnson in Montauk in 1961. Twenty-eight years later, when that composition of intersecting hexagonal volumes was sold to unsympathetic owners, the Johnsons' son Richard hired Frank Hollenbeck and Plum Builders—the design's original architect of record and contractor, respectively—to construct a near-exact reproduction on an acre perched above Lake Montauk. The younger Johnson sold the replica to artists

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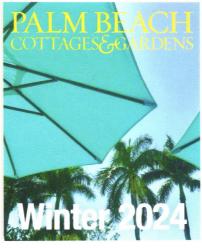




Jonathan Horowitz and Rob Pruitt, and architect Lauren Rottet acquired the 3,200-square-foot residence in 2012. Since then she has stewarded and improved upon the residence with a preservationist's care. Cedar shingles and oak flooring have been replaced and air-conditioning was inserted in the building, all imperceptibly. The reconfiguration of a mechanical room and workshop into a quest suite, insertion of sliding doors on the southwest elevation, and addition of a saltwater pool, meanwhile, are more visible yet sympathetic to the original design. These interventions exemplify one thread among current Hamptons modernizations, which imagine how projects' original designers would respond to technology and materials available today.

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