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Edition

Pure Gill is The singular style of Irving Gill is alive and well in South Pasadena.





























MAKING A MARKET FOR ARCHITECTURE SINCE 1974



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Editor's Note



A *Los Angeles Times* reporter once asked me to name my favorite L.A. house. I chose the Walter L. Dodge House by architect Irving J. Gill—and I am still fascinated by the elegance of the design, the power in its simplicity, the use of materials and finishes, and what, to me, was the ideal plan for living in a California garden. However, I never got to experience the Dodge House personally. It was sold in 1970 by the Los Angeles County Board of Education as "surplus property" and then demolished after the property was rezoned for apartments. The *New York Times* called the destruction "a tragic commentary on how we throw our national heritage away." So you can imagine my excitement when I was called to represent the house on this issue's cover: The Miltimore Residence, built in 1911 and now recognized by academia as Gill's most significant remaining work. This property has been lovingly cared for by the same family since 1952 and is in substantially original condition. Experiencing the magic of the Miltimore Residence has only reconfirmed my feelings about the Dodge House—and the senselessness of its loss.

It is especially fitting to showcase Gill on the cover of this special California Issue since he, along with Frank Lloyd Wright (both of whom worked in Louis Sullivan's Chicago office), significantly influenced our other featured Southern California architects: Lloyd Wright (son of Frank) designed the Bollman House shortly after leaving Gill's office; R. M. Schindler, whose Roth and Goodwin houses also grace these pages, knew and admired Gill. His early work was also influenced by Gill's futurist thinking and early use of the tilt-up concrete structural system. These architects set the trajectory for our modern California lifestyle so celebrated and embraced today.

This issue's Northern California properties are no less inspiring: William Turnbull Jr.'s Hines House in the celebrated coastal community of Sea Ranch and Beverley David Thorne's own never-before-published residence in the Oakland Hills both underscore the architects' unique responses to sensitively connecting structure and occupants with their natural settings. Both are groundbreaking in incorporating environmental awareness into their designs at a time when the importance of environmentalism was just beginning to take hold—and in many quarters, was still considered to be some type of Communist/Socialist plot.

With all the negativism in the news today, I am happy to report that the market for unique living spaces and lifestyles afforded by important architecture appears to be stronger than ever. A number of recent record sale prices have been achieved. All the featured stateside properties in AFSQ's last issue have sold to preservation-minded new owners. We are especially proud that the sellers of Schindler's Roth House, featured in this issue, have purchased Schindler's somewhat larger Kallis/Sharlin Residence—featured in AFSQ Spring 2017 issue—and have undertaken a major restoration in anticipation of moving in at the end of the summer. I hope you enjoy this special California Issue and invite your feedback. We hope that with the next issue we will have received enough comments to permit a new letters-to-the-editor column.

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Contributors

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Kathryn Smith is an author and historic preservation consultant. Her books include *Wright on Exhibit: Frank Lloyd Wright's Architectural Exhibitions (2017), Frank Lloyd Wright: American Master* (2009), *Frank Lloyd Wright's Taliesin and Taliesin West* (1997), and *Frank Lloyd Wright, Hollyhock House and Olive Hill* (1992). She has been a consultant to Graycliff Conservancy, Florida Southern College, Taliesin Preservation Inc., Frank Lloyd Wright Foundation, and Barnsdall Park. She has held NEH, NEA, and Graham Foundation fellowships. In 2003, she was Scholar-in-Residence at the Robie House, Chicago. In 2001, Smith was awarded the Spirit Award in the Professional Category from the Wright Building Conservancy.

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British-born Tim Street-Porter is an award-winning architecture and design photographer and author who lives in Los Angeles with homes also in Connecticut and Sydney. He has worked for most of the design magazines in the U.S., including *Architectural Digest, Elle Décor* and *House Beautiful*, as well as *World of Interiors*. Tim has written and photographed eight books on design and architecture, including *L.A. Modern*, and his latest, *Palm Springs: A Modernist Paradise*, both published by Rizzoli. He has also photographed a series of books with his writer/designer wife Annie Kelly, including a *Rooms To Inspire* series, *Litchfield Style*, and most recently *Casa Mexico: At Home in Merida and the Yucatan*. He also conceived and photographed *Doris Duke's Shangri La*, and was principal photographer for recent books by Robert Couturier and Martyn Lawrence Bullard, and the upcoming *Tony Duquette's Dawnridge* published by Abrams.



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Judith Sheine is a professor of architecture at the University of Oregon and the director of design for the TallWood Design Institute. She has been recognized as the leading authority on the work of R.M. Schindler; her publications include *R.M. Schindler* (Phaidon Press, 2001), *R.M. Schindler: Works and Projects* (Editorial Gustavo Gilli, 1998), *R. M. Schindler: Composition and Construction* (Academy Editions, 1993), coedited with Lionel March, and her most recent book, *Schindler, Kings Road and Southern California Modernism* (University of California Press, 2012), co-authored with Robert Sweeney. Sheine is also an award-winning architect whose projects have been published internationally.



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CLIFF MAY



Cliff May (1909 - 1989), Hauser Residence in Borrego Springs, Rendered by Chris Choate, c. 1946, Watercolor on paper, 41 x 31 inches

EDWARD CELLA ART & ARCHITECTURE DRAWINGS by 20th and 21st C. ARCHITECTS





WRIGHT TIME, WRIGHT PLACE

The Henry O. Bollman House isn't just another nod to Mayan Revival nostalgia. With its use of decorative concrete blocks, Lloyd Wright adapted what he'd learned working with his father Frank and Irving Gill—and made it his own.

> Written by Kathryn Smith Photographs by Tim Street-Porter





Henry O. Bollman Residence



Lloyd Wright

A s the fear and deprivation of World War I gave way to the optimistic building boom of the early 1920s, the modern movement in

American architecture was developing in Los Angeles with its unprecedented experiments in material and form. If the leader was Irving Gill [see pg. 38], he was followed by his former draftsman, Lloyd Wright, and ultimately joined by Rudolph Schindler [see pg. 54] and Frank Lloyd Wright. What united all four of these architects was their passion for transforming concrete from its status as a raw and expedient building material into transcendent architectural form. When they succeeded, modern architecture was born in the United States a full decade before New York's Museum of Modern Art discovered it in Europe.

Of the four modern architects, Lloyd Wright occupied a central position because of his childhood exposure to the work of his father, Frank Lloyd Wright, his training in the Gill office, and his collaboration with Schindler on the construction of his father's residential work for oil heiress Aline Barnsdall in East Hollywood. Lloyd Wright served as his father's first apprentice as a consequence of his birth. The working studio was attached to the family house and the younger Wright observed his father's architectural experiments first hand-including the now-famous Unity Temple (1905-08), a poured-in-place concrete church walking distance from his childhood home in Oak Park, Illinois, and a 1907 article his father wrote for Ladies' Home Journal, "Fireproof House for \$5000," promoting his inventive design for an attainable monolithic concrete dwelling. His exposure to the famous collection of his father's early Chicago work, published as the Wasmuth portfolio in Berlin in 1911, was an education unlike that of any other young architect: He not only studied the drawings (as did Richard Neutra, Walter Gropius and Mies van der Rohe), but he drew most of them by his father's side on a trip to Europe in 1909.

While Frank Lloyd Wright would remain a strong artistic influence, Lloyd's career moved ahead in another important direction when he joined Gill's San Diego office in 1912. Arriving at the height of Gill's powers as an innovator in structure and form, he was exposed to a new rationalist vocabulary. Gill's public and residential concrete buildings were compositions in abstraction, with flat unornamented walls enclosing cubic volumes, declaring themselves as settings for a new way of life for the twentieth century. Thanks to his three years in Gill's office, Wright's experiences were critical to his own work and that influence is recognizable at first sight on approaching a Lloyd Wright building.

After his eventual move to Los Angeles, his life took a fascinating new turn toward the dramatic arts as he began professional set design for the stage and screen, most notably as head of the Design and Drafting Department at Paramount Studios in 1917. He appears to have had personal contact with such influential figures as Norman Bel Geddes, who was in Hollywood at the behest of Barnsdall. These experiences coincided with an ill-advised brief marriage to an ambitious actress, Elaine Hyman, whose stage name was Kyra Markham. Hyman, eager to take her career to new heights in the New York theater world, convinced her husband to leave California and follow her there. The relationship did not survive the move. Lloyd returned to L.A. by 1919 where his father, occupied with the building of the monumental Imperial Hotel in Tokyo, needed a superintendent for the construction and landscaping of Barnsdall's own residence, Hollyhock House, and two smaller guest houses on Olive Hill at Hollywood Boulevard and Vermont Avenue. It was through this commission that the younger Wright met Schindler, who was working in the Chicago office executing working drawings for the Barnsdall houses. Over the next year, Wright and Schindler occupied Wright senior's office at the Homer Laughlin Building, next door to the Grand Central Market in downtown L.A..

But 1920 was a critical year for Lloyd Wright. With his father in Japan and Schindler on the Barnsdall job, he struck out on his own. One of the most important events that year was when he met Otto and Henry O. Bollman, father-and-son businessmen who had relocated in L.A. from St. Louis. One of the main things he had in common with them was a musical background. Henry's grandfather—his namesake—had been a composer of popular romantic polkas and waltzes in the 1870s and 1880s. He sold this sheet music out of his store where he also traded in musical instruments such as pianos.





Otto became a partner in this business. Frank Lloyd Wright, a pianist, was so famously passionate about music that he formed a family orchestra with Lloyd playing cello.

The other interest that young Wright shared with Henry was engineering. According to the 1917-18 *Cornell University Register*, Bollman was a student in the five-year professional program in mechanical engineering. However, World War I intervened at the close of his freshman year. In September 1918, he registered for the draft and by October he was serving in the United States Navy (there is no record that he returned to the university). Meanwhile, Wright had just spent the better part of a year supervising an antagonistic contractor on his father's Hollyhock House. He was so angry due to waste and cost overruns that he learned a valuable lesson the hard way: Choosing the right builder is the most important step in producing the structure an architect designs. While Henry was deprived of a professional degree, Wright would become the beneficiary of his abbreviated engineering knowledge.

In the next five years, Wright would complete buildings that are clearly original visions of form and structure. Bollman was such an important part of this period of experimentation that the architect added his name to the legend on the drawings next to his own: Henry O. Bollman, Builder. This was a highly unusual practice. The historian, Dana Hutt, names Bollman as builder for the Otto Bollman House (1920-21), Henry O. Bollman House (1922-23), the Oasis Hotel (1923-24), the Harry Carr and Herbert How houses (both 1925). All of these buildings are infused with the vigor and optimism of youth.

To understand the innovations of the Henry O. Bollman House, it is necessary to see it in the context of earlier and later buildings by Lloyd Wright

This page, from top: Inving Gill, Kyra Markham, Rudolph Schindler, Otto Bollman House, Los Angeles.

Opposite, clockwise from top: Frank Lloyd Wright's Hollyhock House, Los Angeles. exterior detail of Lloyd Wright's Henry O. Bollman Residence, 1922; Midway Gardens façade, Chicago, 1914 (demolished 1929).

and his father, specifically in terms of cast concrete blocks. Frank Lloyd Wright, following the example of his Chicago mentor, Louis H. Sullivan, consistently used ornament on his buildings. Sometimes, the ornament was carved from stone, but after 1910, it was often cast in concrete. A famous example is the use of a complex geometric 18" x 21" concrete block, applied as a frieze on the exterior walls of the Midway Gardens in Chicago (1913-14). These blocks were decorative and not structural.

The elder Wright continued this use on the Hollyhock House and a small, adjacent guest house, Residence A. It has been speculated that he wanted these buildings to be pouredin-place concrete, but they were built of conventional materials with cast concrete ornament applied to the surface. The most well- known of these was the "hollyhock" motif that trimmed the canted roofline of the Hollyhock House.

Lloyd Wright first used cast concrete ornament on the Otto Bollman House, which was in construction between November 1920 and February 1921. He placed a ribbon of blocks as trim on the top of the flat smooth walls. The decorative program for that house was so extensive that the small blocks were almost lost on the richly expressive surfaces of the structure.

His next independent work was the Henry O. Bollman House in 1922. The first drawings are dated December 1, the deed was conveyed on December 6, and the building permit was issued December 22. At the time of construction in 1923, the architect was thirty-three years old and Bollman was twenty-three.





Though the client was young and unmarried, Wright's program called for a twostory residence with three bedrooms and a maid's room off the kitchen; the surviving drawings indicate the original intention was the use of concrete and wood—standard block walls as a base that would stop short of the first floor ceiling, topped by a superstructure of conventional wood framing ornamented at discrete areas with patterned block.





Above: Photo c. 1925 of Wright's Henry Bollman House. Opposite: Native plants frame the striking front entry of the Bollman House.

Aesthetically, the Henry Bollman House has much in common with the elder Wright's Barnsdall Residence A, which itself is reminiscent of Louis Sullivan's Wainwright Tomb (1892) in St. Louis, a monument that architecturally addressed surface and ornament. The Sullivan ornament formed a continuous line following the upper edges of the tomb and door frame. At Residence A, this method was repeated with concrete ornament framing windows and walls. The same use of ornament can be seen in the main feature of the street elevation of the Bollman House: The balcony and the opening for the French doors of the second-story bedrooms. An archival photograph taken circa 1925 shows two patterns of concrete block, which appear today to have been plastered over at some point in the past.

In a 1966 interview with the historian Esther McCoy, Lloyd Wright stated, "I had done the Bollman House in cast block similar to [Frank Lloyd Wright's] Millard House and in looking for some way to get it to hold together and coordinated, I worked up this core system. Father saw it and saw that this concept could be worked into a total system, so he put me in charge of his first total-system block house, the Dr. Storer house."

This important encounter took place in early 1923 when the elder Wright,

permanently back from Japan, moved to Los Angeles, entered into a partnership with his son, rented a two-story house at 1284 Harper Avenue (in what is now West Hollywood) as a studio, and staffed it with two architects: William E. Smith and Kameki Tsuchuria, who was accompanied by his wife, Nobu. At this time, the Bollman House was in construction. When Atsuko Tanaka, Tsuchuria's biographer, asked him if Wright's use of the concrete "textile-block" was derived from his structural work on the Imperial Hotel, the Japanese architect answered, "No, the direct connection was from the Bollman House to the Millard."

While surely there is a link, the idea as Frank Lloyd Wright perceived it was conceptual, rather than literal, as there are distinct differences between the Bollman and Millard houses. The Bollman block that was used for the first-floor walls—a sample of which was recently inspected on site—is rectangular with a single hollow core, measures eight inches high x 18 inches wide x 12 inches deep with the thickness of the concrete around the single rectangular core at four inches wide. It is similar to a standard block that had been in use for decades.

The ornamental blocks that surrounded the second-floor balcony were different; they were applied at corners and at the bottom edge. According to







Above: Frieze detail of the Bollman House's living-room fireplace. **Opposite, clockwise from top:** The younger Wright contrasted unadorned surfaces with patterned block in his interiors; exterior balconies appear to hover above the ground; bedroom doors open to a private balcony.

A ccording to Edward Losch, an expert on the textile-block system, "Lloyd Wright came up with the idea of casting sleeves along the block edges and 'knitting' grouted reinforcing to hold the blocks together. The intent was decorative, non-structural."

Edward Losch. An expert on the textile-block system, "Lloyd Wright came up with the idea of casting sleeves along the block edges and 'knitting' grouted reinforcing to hold the blocks together. The intent was decorative, nonstructural." It must be assumed that it is this patterned block that Lloyd Wright meant when he explained that he used metal rods vertically and horizontally. The use required an innovative new way of attachment.

Yet the Millard blocks were not the same. According to the historian, Robert Sweeney in his authoritative *Wright in Hollywood* book, the walls of the Millard House consist of two basic blocks, both 15 1/2 inches square, interlocked in pairs, without metal rods for reinforcement, and laid with mortar-like traditional masonry such as brick. As a result, the Millard House is not really a textileblock building. That system was not used in construction until the John Storer House (1923-24)—as Lloyd Wright stated—where the square blocks were designed with semi-circular grooves on all four sides, so that when laid together horizontally and vertically, an open circular channel was created. Within this channel, metal rods were threaded; then liquid concrete was poured from above filling the openings. When the concrete dried, the wall became load-bearing.

The other very distinct difference between the block houses designed by

this father and son is that the elder Wright used square blocks—most molded with complex rectilinear and diagonal patterns—for all interior and exterior walls. His son, on the other hand, expressed the wall as a plain unadorned surface juxtaposed with trim or sections of patterned blocks for contrast. The younger Wright's use was ornamental and not structural. Yet he was more practical in his application, thus avoiding some of the durability problems that cling to the extant textile-block houses.

The importance of the Bollman House rests less on how it influenced Frank Lloyd Wright's later work than in the quality of the architecture itself and as an example of the maturing of Lloyd Wright beyond his formative experiences, as he distinguished himself in his deft handling of scale and proportion. Take, for example, the street elevation where the oversize cubic volume appears to hover over the solid base. He accomplished this with his original manipulation of the materials. The standard concrete-block wall, which stops short of the full height of the first story, seems to recede while the visually lighter enclosure of wood frame, lath and plaster projects outward. The balcony is a tour-deforce due to the offsetting, which produces the visual illusion that the balcony is moving forward in space. The building is solidly grounded; at the same time, the

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Top: Formal chairs flank a modernist Noguchi table in the living room. **Bottom:** Wall molding and paneled windows brighten the formal dining room.



Top: French doors in the expansive living room open to a garden patio. **Bottom:** Contrasting window designs create a sunny nook beneath the front balcony.



Above and opposite page: Horizontal concrete embellishments and decorative columns add drama to the rear of the Bollman House and surround a cozy garden nook.

composition is dynamic.

The architect's skill is evident in both the exterior and interior. Another obvious example is the row of columns on the outside of the kitchen wing. They rise from a narrow base, growing wider as they reach the block wall above. While using a common concrete block, Wright gave the wall a visually rich appearance by manipulating the material in scale and proportion. On the inside, a simple walk through the public rooms—entry, living room, dining room—is another demonstration of how space can be compressed and then released, of how abstract forms can suggest movement and energy.

To fully understand Lloyd Wright's architecture, especially from 1920 to 1930, it is necessary to discuss the assertion that he was creating Mayan Revival buildings. In Los Angeles, from 1900 onward, designers and architects turned to historic styles such as Mission Revival, Spanish Colonial Revival, English Tudor Revival, French Regency and many others to apply architectural elements to their work to satisfy their client's desire for nostalgia. They were engaging in acts of historicism, clothing their buildings in features from the past as ends unto themselves. This was not what Lloyd Wright was doing; and it was not what Gill,

Schindler, or Wright senior were doing either.

All four of these architects can trace their inspiration back to Sullivan in Chicago; Gill and Wright senior because they worked for him in the early 1890s, and Lloyd Wright and Schindler, who came under his influence much later. As a leader in progressive architecture, Sullivan vehemently rejected European Classicism and its derivatives. He sought artistry in non-Western pre-industrial design such as he observed in Islamic, Japanese, and Pre-Columbian cultures. Much like Pablo Picasso and George Braque, who used motifs of African art as a basis for Cubist painting, Sullivan's purpose was to discard the dead weight of the nineteenth century by using primitivism to invigorate the art of architecture.

No one has ever claimed that Pablo Picasso was making African Revival paintings. He was taking inspiration from these sources and synthesizing what he saw to create a new art for twentieth-century civilization. While it is true that Lloyd Wright was taking his cue from Louis Sullivan and Frank Lloyd Wright before him, he integrated these with his own ideas to conceive his own unique vision—and it is this cultivated vision that is on display at the Henry O. Bollman House and makes it, arguably, one of his most distinctive masterworks.





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Beverley D. Thorne may have been the lowest-profile Case Study architect, but his own never-before-published Oakland residence shows a surprising flair for grandeur.

> -Written by **Piertuigi Serraino** Photographs by **Jeremy Jachym**



Left: From the street, the appearance of the original house is deceiving, since the expansions Thome started in 1965 are not easily visible. San Francisco Bay looms in the distance.

o visit the personal home of an architect is the ultimate litmus test of the design aesthetic at work. It is a rare opportunity, revealing the creator's internal philosophy and tenets. And so it is with the Oakland residence of Beverley D. Thorne, the last remaining Case Study House architect whose passing on December 6, 2017 represents the end of an era. Never published before, this private home exhibits a singularity of architectural traits that makes public, perhaps for the first real time, the unique personality of its originator.

Though he may not be a household name like Neutra or Lautner, Thorne is a central figure in the ever-growing mythology of California modernism. A media-shy designer, he brought the architecture of the steel frame to such lyrical expression that those who experienced his environments first hand felt those spaces to be emotionally consequential. Adored by his clients, ignored by mainstream architectural criticism and history, and impervious to the lure of interest groups and professional associations, Thorne floated above the winds of change from the heyday of mid-century modernism through postmodernism to the more recent comeback of modernism. He continued to produce dozens of single-family steel-frame homes with the mastery of a structural engineer and the awareness of a gardener when siting his houses in the regional landscape.

Located in the hills of Oakland, the Thorne Residence is a three-dimensional staging of the very life of its remarkable designer, who may have remained low-profile in his public life, but who was heroic in his architectural aspirations. Like the Roman god Janus, who was depicted as having two faces, this structure appears utterly inconspicuous from the street, while privately exhibiting breathtaking grandeur in the back. Positioned on a sloped site in lush surroundings, the original structure was a small thirties residence with a traditional design: Stucco walls with horizontal wood siding, small openings, pitched roofs, and a contained footprint with timid cantilevers. This characteristic ensemble shared a commanding sightline pointing toward the Bay Bridge and the Golden Gate Bridge. Early on Thorne modified the roofing systems, and with the help of the family, shingled the exterior to reference craftsman elements commonly utilized in the popular Bay Area Style.



The legendary grey eminence of American modernism, Philip Johnson, stated that any great architect makes the visitor stop the car 200 feet away from the entrance upon arriving to let you savor the architecture. Thorne followed this belief to the letter, but in a particular way. Once the car has been parked on the downward sloped driveway, a gentle switchback staircase (with the run positioned along the street elevation) establishes the path to the front door. The entry level is on a landing raised mid-air to give access to a conventional domestic space where the sleeping quarters are packaged.

The list of its programmatic content is as expected: Master suite with its own bathroom and dressing areas adjacent to the front door; two bedrooms and a full bathroom on the upper level; and a half bathroom on the lower level. The floor-to-ceiling height is standard, rooms are of functional size, and the decor is within the predictable range for the typical residential inventory of the area.

One exception stands out significantly, however. Upon entering the expanded hall—which can also serve as an office—a narrow cutout view about 20 feet ahead suggests a rather unusual space. Within that short distance, these facing thresholds mark two radically different architectural worlds that catapult the viewer from the familiar realm of the ordinary into the dynamic dimension of the extraordinary. One walks that narrow band of floor as if pulled by an invisible force, and there's a distinct feeling that something meaningful is about to happen to you. The endpoint of this metaphorical bridge is a cantilevered landing of steel staircase occupying a space of Gothic ambition: A giant steel cage, shingled on four sides, and an equally colossal north-facing glazed facade



composed of steel beams, and uninterrupted single-pane glass framing the spectacular view of the Bay Area.

This space is the epicenter of Thorne's symbolic universe. This enormous void is his idea of "The Great Room." From finished floor to finished shingles, the ceiling height is 20 feet. The drama of that soaring verticality is pushed further with the insertion of a sunken living room—a hallmark of the period—adding 18 inches to the already commanding height. A perimeter of Napa fieldstone, that came from another Thorne project in Napa, the Streblow House, adds texture and weight to an architecture of lightness.

Each part of this unique expansion is an essay in design sensibility. The architectural staircase alone—which connects the entry-floor level of the old house with the lower elevation of the new one—is an assertive sculptural piece of circulation; the thinness of the load-bearing elements makes manifest the strength of the steel. There is structural ingenuity in its static scheme. The individual threads are made of a one-by-two steel frame to form a concrete







Opposite page, top: Views of the traditional master bedroom with brick fireplace and decorative vaulted ceiling.

Opposite, bottom: A low wall of Napa fieldstone creates a sunken living room with soaring ceiling in the great room.

Above: Family/media room room offers quiet contrast to the addition.

Left: A cantilevered steel staircase leads from the original house into Thorne's addition.

pan (that Thorne's elder sons, David and Steve, helped pour). Very thin vertical steel rods connect the rail beam—bent to be a post and a railing—with one edge of the concrete threads, whereas the other is welded to a sloped wide flange beam following the staircase's incline. There is more air than matter in it, and yet its presence is dominant in this enormous void. Its architectural authority emerges from the Miesian intelligibility of its load-bearing scheme married to the poetic approach in the use of steel to define the overall architecture.

In the true nature of his independent spirit, Thorne turned the remodeling of his own house into a feat of his making with the involvement of his family. There was no formal general contractor executing the house design. Instead, the architect did all the structural calculations and the welding himself. And its realization was a protracted affair that took years to complete. The supporting skeleton of this one-of-a-kind house expansion is a steel cage made entirely of wide flanges. The construction of the new section of the residence started in 1965 and went on for over a decade. Already when pouring the concrete footing the children and the neighbors got involved in building the design. The steel framing came two years after that. The core of the building was built between the sixties and seventies.

All three sons—David, Steve, and Kevin Thorne—climbed scaffolding to help their father install the shingles, whose size they vividly remember. Those redwood shingles were painstakingly placed in a random pattern, double-nailed with hot-dipped, galvanized nails. This unique texture comprised the background for an indoor garden with planting underneath the stairs and an irrigation system in the house. At the opposite end of the staircase landing is Thorne's custom-designed kitchen, complete with a high counter for informal seating integrated into an island with all other appliances laid against the wall.

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Above: Sunlight streams into the great room's dining and kitchen area.









Above: The addition as seen from the rear patio. Opposite: Site plan showing the Thorne addition to the house at top.





Above and opposite: Original drawings by Beverley David Thorne.




Above and opposite: There was no formal construction team; family and friends climbed scaffolding and pitched in where needed to make Thorne's project a communal affair.

Courtesey Beverley David Thorne





The kitchen-adjacent deck offers an alfresco dining option-and Oakland Hills view.

The Thorne legacy began in 1924. The architect was born in Alameda, California, and his professional career was always based in San Francisco's East Bay area. It was his English-born mother who gave him the name Beverley after a small town in Yorkshire. This was something that the architect struggled with as an adolescent, preferring to be called Bev. In the early part of his career, he signed his projects as David Thorne, which can still be found in publications referencing his work. But eventually, he returned to his original name in the mid-sixties.

In World War II, Thorne served as a pilot officer in the U.S. Air Force for three years, an experience that influenced his understanding of three-dimensional space. Upon his return home, Thorne enrolled in architecture school at UC Berkeley where one of his teachers was expressionist master Erich Mendelsohn. However, a most significant figure in his schooling was a little-known historian named Harold Stump, whose infectious love of architecture galvanized the young Thorne. Shortly after graduating, he and a friend, Lester Werthmeier, embraked on a pilgrimage to visit a number of milestones in architectural history, including the Parthenon and the Great Pyramids. During a visit to the temple

of Karnak, they joined three other fellows, one of whom was an archeologist who made this throw-away statement: "Design your buildings so that they will be beautiful ruins." Thorne found this passing comment so meaningful that it became his guiding architectural principle for life.

From 1950 till 1954, Thorne apprenticed at various firms. He trained under prominent Bay Area architect Roger Lee beside another young talent, Paffard Keatinge-Clay (then married to the daughter of renown architectural historian Sigfried Giedion) who went on to design important civic buildings in San Francisco including a 1963 addition to the landmark San Francisco Art Institute. While training for his architectural license, Thorne also took night classes in welding, with the intent of building as much as possible on his steel frames.

By far the most prominent client/friend he had was jazz great Dave Brubeck for whom he designed his first house in Oakland—known as Brubeck West—in 1954 and, later, a much larger home in Wilton, Connecticut. It was in that first house, that Brubeck composed his classic "Take Five." What's more, the Brubeck archives has among its holdings a sizable cache of photographs of musicians playing within Thorne's steel-frame design.



An outdoor sitting area provides more lounging beyond the great room.

An instant success, Brubeck West gave Thorne ten years of limelight, though the introverted architect felt overwhelmed by it. The daring cantilever of that architectural landmark epitomizes the pioneering spirit of a creative force who, contrary to his social life, never shied away from a design challenge. This is further demonstrated by his Case Study House #26 in San Rafael which was completed in 1962—three years prior to designing his own house in Oakland. One of the last residences created for Art & Architecture's fabled Case Study House program that started in 1945, this steel-frame home is an assemblage of sliding planes resting on a gentle topography with lightness and transparency as its *leitmotiv*.

Over the years, a number of Thorne houses were featured in the pages of *Arts & Architecture*, adding to the design revolution unfolding on the West Coast during the post-war years. His name appeared routinely next to those of Pierre Koenig and Craig Ellwood, two of the most outstanding California architects adopting the steel frame for their designs. His work was also selected by the U.S. State Department for exhibit at the Brussels World's Fair in 1958 and was published in *Time, Newsweek, The Wall Street Journal, U.S. News & World Report, Sunset*, and many others. Not surprisingly, such prominent mentions made Thorne a darling in the steel industry. Bethlehem Steel capitalized on his galvanizing cliff-hangers to establish a positive association between steel and residential design.

For the steel sector, Thorne was flown to give a speech to an audience of industry leaders and their associates on May 24th, 1961 at the Waldorf Astoria Hotel in New York. On that occasion he stated, "Inexpensive steel tubes will make a lot more architects eager to try your material. The W Flange, which is unquestionably efficient, connotes industrial buildings, consequently a lot of architects won't touch it for homes. They just don't like the industrial application and resort to wood with all of its structural shortcomings."

The desire to turn steel—a material more commonly associated with commercial uses—into a preferred choice for residential construction for both its strength and efficiency, gave the indefatigable Thorne even greater cause to demonstrate his theories through his work. His own residence may well be the building that allowed him to prove his point most convincingly. Regardless, his architecture remains firmly etched in the annals of California modernism as connoisseurs and critics increasingly discover and extoll the epic work of this low-key legend.



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miltimore house (south pasadena, 1911)

models constructed by **cal poly pomona architecture** students for irving j. gill: simplicity and reform, art, design & architecture museum, uc santa barbara



The Miltimore House in South Pasadena is classic Irving Gill-basic in design, grand in thought. No wonder it is on the National Register of Historic Places.

AN REAL BURNESS

Written by Jocelyn Gibbs Photographs by Cameron Carothers



Above: The austere facade of the Miltimore House is graced by a vine-draped pergola. Opposite: Architect Irving John Gill.

America's "few wholly original architects." Though he was nearly forgotten in the decades after his death in 1936, McCoy brought him new attention in her still-important 1960 book, *Five California Architects* (landing him in the esteemed company of Charles and Henry Greene, Rudolph Schindler and Bernard Maybeck). In her Gill essay, she made the case for his originality and portrayed him as a builder whose plain forms grew out of his honest expression of structure. More recently, historian Thomas S. Hines further expanded our understanding of Gill's stature by contextualizing his work within the Arts and Crafts movement, the Progressive era, and the rise of early modernism in his 2010 treatise, *Irving Gill and the Architecture of Reform*.

The Miltimore House in South Pasadena is one of the purest expressions of Gill's intentions. Not as grand as his famous Walter Dodge House in West Hollywood (sadly, a casualty of the wrecking ball in 1970), the Miltimore house is one of the few intact examples of his fervent architectural beliefs. The simple cubic form is

tied to its landscape through garden structures and terraces. The interior embodies the progressive ideas of early twentieth-century reform movements regarding efficiency, health, and "women's work" that were integral to Gill's residential designs (this impulse may be what drew so many strong and independent female clients to his talents).

In this case, Mrs. Paul Miltimore was the client listed on Gill's original drawings for the house. Genealogical records show that she was born Polly Basset Vail in 1857, but, at some point, she began to use Paul as her given name. Curiously, family lore suggests that she changed her name because so many people mispronounced Polly. In 1898, Polly "Paul" Vail married Daniel O'Connor Miltimore (1840-1901) in Decatur, Illinois, where the L.A.-based businessman had interests. Paul had been the Macon County Court stenographer (where her brother was a judge) and was active in social organizations. Meanwhile, Daniel Miltimore was a widower whose first wife, Lucy Louise Becker, had died in 1896, leaving him with two grown daughters, Minnie Catherine and Grace. A son, H. E. had died in 1887.

he Miltimore House is one of the few intact examples of Gill's architectural beliefs.





Miltimore first appears in the Los Angeles City Directory in 1884-85 with the occupation of farmer. The 1887-88 directory lists him as a "capitalist" and director of the University Bank of Los Angeles. Minnie Catherine was one of three students—and the only female—in the University of Southern California's first graduating class in 1884, becoming the school's first valedictorian (before earning a Master's degree and becoming an assistant faculty member). Her sister also attended USC and their father was on the university's board of directors.

Of equal note, Miltimore was the founding president of the Los Angeles Olive Growers Association, formed by a group of midwest businessmen in 1893. The association purchased 2,000 acres in the San Bernardino foothills from the Maclay Ranch in what is now Sylmar. According to the Los Angeles Times, the association planted 200,000 olive trees beginning in 1894, which was to become the largest olive grove in the world by 1906.

In 1901, shortly after his marriage to Paul, Miltimore died of "apoplexy" (probably a stroke) in British Columbia, where he had likely gone to convalesce. As is customary for a widow, Paul was thereafter addressed by her given name, i.e., Mrs. Paul Miltimore, not Mrs. Daniel Miltimore, which further explains her name on Gill's drawings. Not much is known about Paul after his death. But a Miltimore family member reports that she and her stepdaughters were remembered as "accomplished and literary." She also served briefly as vice-president of the Olive Growers Association and Minnie Catherine, three years her junior, was secretary of the association. They remained close friends and continued to live in the same household after Miltimore's death.

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Above: A preservation effort failed to save the 16-room Walter Dodge House, Gill's Early Modern-style masterwork, from demolition. Completed in 1916, it was razed in 1970. **Below and opposite:** Miltimore House original drawings.



It was in 1910 that Mrs. Paul Miltimore purchased a lot in South Pasadena and commissioned Irving Gill to design the house where she and Minnie Catherine lived for the rest of their lives. How Paul chose Gill is a mystery. Some historians believe that Homer Laughlin, Jr. was the link since the architect designed a home for the prominent L.A. businessman in 1907-08 on 28th Street near USC—probably Gill's first solo effort in the city (he and his San Diego partner, William Hubbard, designed an L.A. house for O. J. Barker in 1902).

Perhaps Miltimore's role as a banker and businessman put him in touch with the Laughlin family. Homer Laughlin Sr., a few years younger than Miltimore, came to Los Angeles in 1897. The office for the Los Angeles Association of Olive Growers was across the street from the Laughlin Building in downtown Los Angeles. Or perhaps Paul knew Ada Edwards Laughlin, the younger Laughlin's wife, through social or cultural activities.

A 1910 survey map of Mrs. Paul Miltimore's lot shows that the east end of the lot along Chelton Way was planted with nearly 30 oak trees of varying sizes. Gill carefully positioned the house to preserve the trees. The adjacent lot to the south had a house on it but the lot to the north was empty, which explains the apparent expansiveness



of the grounds in early photographs of the Miltimore House. The dimensions of the front and rear elevations each form a double square. The width and height of the side elevations come close in relationship to the golden rectangle (1:1.618). These careful proportions are characteristic of Gill and carry through to his interiors, even in his smallest cottages.

Also characteristic of Gill is his use of "green rooms," which extend living spaces into the landscape. The two large terraces that extend across the front and rear elevations serve as outdoor living rooms for the Miltimore house. The terrace floors are paved with 12-inch square tile and roofed with trellis supported by simple plastered concrete columns.

The columns at the front and back extend beyond the terraces by three bays to span the driveway, a detail that does not appear on the original plans. The columns on the terraces are without bases; those on the ground sit on plain square bases. Even before wisteria vines covered the trellis, these pergolas were the most prominent feature of the house. They were designed to be covered with vines and to decorate what Esther McCoy called the "chaste simplicity" of the plain, white rectangular mass of the house. In this way, the Miltimore house is a reminder of how powerful Gill's modesty can be, especially when framed by the lushness of nature.







Above: Drawings prepared for the Historic American Buildings Survey, 1969. **Opposite page, top:** Tuscan columns add an Old World touch to Gill's new American design; the alcove off the master, known an an "oratory," housed a small altar supporting a cross and vases. Throughout his career, Gill used a simplified Tuscan column in his garden rooms, terraces, and interior courts. His prominent use of columns is in keeping with his belief that the architect should go back to "the source of all architectural strength—the straight line, the arch, the cube and the circle—and drink from these fountains of Art that gave life to the great men of old." He railed against the "architectural crimes" committed by imitating historical architecture, such as the California missions and Greek temples. But, following Sullivan's teaching, he referenced the past in order to create a "new American architecture" from platonic versions of classic architectural elements. Gill even included a subtle pilaster where the end of the pergola meets the wall.

With the exception of the luxuriously spacious living room and master bedroom, the interior of the Miltimore house is conventional in its layout. The central hall plan, typical of Gill's houses, divides the first floor in two, with the entrance hall connecting the front terrace to the back terrace through the alignment of the front and back doors. The large living room is on the south end and extends the full width of the house. A large dining room overlooks the rear terrace. On the original plans, a pantry, kitchen, and screened utility porch fill the north end of the house. Access to the basement is off the screened porch. A utility porch on the original plans is actually a one-room, single-story extension; a maid's room with bath, not on the original plans, was apparently built at the same time as the rest of the house (it appears in the earliest photographs).

Mirroring this extension is another one-room extension on the west side of the house, off the dining room. This is a small light-filled room which the current owners call the painting studio. Esther McCoy believed that this room was built in 1911. The kitchen was remodeled in 1958; the windows inserted above the sink are in the same style as other windows in the house, but made of steel instead of wood. A comparison of the original plans and elevations with the HABS drawings, drawn in 1988 for the application to the National Register of Historic Places, makes the changes clear.

Gill inserted a skylight above the main stairway, details for which appear on the original drawings. On the second floor are four bedrooms and two baths. Directly above the living room, and mirroring it in size, is the master bedroom. It also includes a fireplace. Paul Miltimore clearly envisioned this room as her private living guarters.

In the west end of the master is an alcove that is identified on the plans as an "oratory." An early



photograph shows a small altar in this space, supporting a cross and flower vases, with a painting of a religious subject hung on the wall above. The ceiling of the oratory has a small skylight, which shows on the original plans only as a faint pencil sketch. Commodious closets flank the oratory. The closets and oratory seem to have been built as one unit across the west end of the master bedroom, with a shared floor that is raised four inches above the floor of the room. The floors of all closets in the house and both upstairs bathrooms also have raised floors. This was one of Gill's many innovations to make cleaning easier and to keep out dust. The effect of the raised floors is that the main volumes are clearly delineated from ancillary ones, giving a crisp appearance to the rooms.

The master bedroom has its own bathroom. Outside the master bath and the adjacent bedroom (chamber no. 4 on the plan) is a sleeping balcony, which originally had galvanized pipes to support canvas curtains and an awning. Both bathrooms include a wainscoting of magnasite, a composite material more commonly used in the 1920s for "woodstone" floors and stairs. Gill often used magnasite in kitchens and baths to create a hard, mold-free, easy to clean surface. Three of the bedrooms include electric bells for calling down to the help in the kitchen.



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rote Gill: "In California we have long been experimenting with the idea of producing a perfectly sanitary, laborsaving house, one where the maximum of comfort may be had with the minimum of drudgery."

Gill detailed all the moldings and doors in order to further simplify the house and eliminate surfaces where dust could accumulate. The wooden doors are single panels of Oregon pine. The moldings at the floor and ceiling, and around doors, windows and cupboards, are flush with the plaster walls. All this trim was painted Oregon pine that varied in size, depending on location. Gill designed the built-in cupboards for the dining room, kitchen, and the bathrooms, as well as the bookcases in the living room.

Very early in his career, the architect experimented with wall construction methods in order to eliminate the interior cavities that could act as flues in a fire. The Miltimore interior walls are relatively thin, made up of one-inch board built up with lathe and plaster to no more than four inches in depth. His plans show a solar-heating system on the roof with a 120-gallon storage tank. It is not known if this was ever installed.

During the time Paul Miltimore lived in the house with her stepdaughter, she apparently made no changes to the property. Minnie Catherine died in 1935 and Paul died three years later. The house seems to have satisfied new occupants over time, since it has remained intact with only minor changes. John Shaw purchased the property from the Miltimore estate in 1940. Benjamin and Virginia Holt moved into the house in 1952 and the Holt family continued to live there till recently.





Far and near left: Archival and current photographs illustrate the continuity of the front entry through the years.

This and opposite page, bottom: Miltimore House original drawings showing solar heating (left) and cabinetry details (right).

Id Design Collection.

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PHOTO TOP LEFT: Marvin Rand; DRAWINGS: Irving John Gill papers,





Above: Gill used Tuscan columns to support the pergolas. Opposite: He opted for Tuscan columns without bases on the rear porch.





Above and opposite page: The rear porch and pergolas as they appear today.

Over the years, Gill's own career was bracketed by the nation-wide economic depression of 1893—the year he left the Chicago office of Adler and Sullivan and moved to San Diego—and the Great Depression of 1929. The Panic of 1893 coincided with the opening of the World's Columbian Exposition in Chicago, for which Louis Sullivan designed the transportation building, the only major structure at the Expo that was not in the conservative neoclassical style. Gill worked on this project, and perhaps other commissions in the Adler and Sullivan office between 1891 and 1893, under the supervision of Frank Lloyd Wright. In 1893, Wright left Adler and Sullivan to open his office in Oak Park, III. and Gill moved to San Diego to begin his own architectural career. He was 23 years old.

In San Diego, it took Gill several years to apply all the concepts he had learned in Chicago while working for Sullivan, widely considered the father of modern architecture. His call for a new architecture that turned away from historical precedents and relied upon honesty and individualism was the inspiration that drove Gill's most advanced designs. As he wrote in his 1872 essay, "Ornament in Architecture": "I take it as self-evident that a building, quite devoid of ornament, may convey a noble and dignified sentiment by virtue of mass and proportion."

Between 1907 and 1916, Gill produced buildings rooted in Arts and Crafts ideas about the honest use of materials, yet they also foretell later avant-garde designs that were to appear in Europe and the U.S. His simple, undecorated forms have none of the interior complexity that is found in the works of Richard Neutra and R. M. Schindler. Yet, when those two Austrian emigres first encountered Gill's architectural abstractions in Los Angeles, they saw a

kindred avant-garde spirit. In fact, after he moved to Los Angeles from Chicago, Schindler photographed an early Gill building in San Diego. On the back of the photograph he noted that it was reminiscent of Louis Sullivan. At the same time, Neutra heralded several Gill buildings—Horatio West Court, the Mary Banning House—including photographs of them in his 1930 book, *Amerika*.

It added to Gill's early success in San Diego that many of his clients were the business and cultural leaders of that time. His career grew as the city did: He built the substantial Timkin house; the Bishop School in La Jolla; and he enjoyed a short-lived assignment as chief architect for the 1915 Panama-California Exposition. By the time Gill's nephew, Louis Gill, joined the firm in 1911, the office employed six draftsmen, a supervisor and a secretary.

We have a less cohesive picture of Gill's Los Angeles period because many of his drawings from those years were lost. Yet, the histories of his clients there reveal intimate slices of the city's cultural and economic life and fill in details of Gill's career as he traveled back and forth from San Diego. The Miltimores, for example, not only had ties to the agricultural economy of Southern California and one of the city's major educational institutions, but the family was part of the large migration of midwesterners who flocked to California, lured by the promise of the Golden State. They were to become Gill's clients at the height of his career, along with the Laughlins and L.A. society photographer George Steckel. Although the latter's house was never built, Gill's archive at UC Santa Barbara includes a full set of drawings for the project. So, eventually, in 1912, the architect opened an L.A. office in preparation for his extensive work for the new South Bay city of Torrance.



Overall, Gill's domestic interiors demonstrate his intense focus on efficiency and his concern for reducing the toil of house cleaning, while enhancing the health of a home's occupants. Once he had developed his characteristic style of simplified forms, he decorated the surfaces only with light and shadow, subtle color, and plant material. He refused or quit jobs when he was asked to change his ideas. But when he found the right clients-especially progressive, self-reliant women-the results were highly successful for everyone. He could have been describing the Miltimore House when he wrote in 1916, "In California we have long been experimenting with the idea of producing a perfectly sanitary, laborsaving house, one where the maximum of comfort may be had with the minimum of drudgery."



Decades later, when the architectural photographer Marvin Rand photographed the

Miltimore House during the sixties, it looked as advanced and optimistic as it does today. As Gill wrote in his 1916 manifesto: "If we, the architects of the West, wish to do great and lasting work we must dare to be simple, must have the courage to fling aside every device that distracts the eye from structural beauty, must break through convention and get down to fundamental truths."

This page: Gill's love of simplicity is evident in the living room (above) and master bedroom (below).





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WELCOME to the VALLEY

As the movie and aerospace industries spread to the San Fernando Valley, Rudolph Schindler broke new ground in its ragged hills and lowlands.

> Written by Judith Sheine Photographs by Julius Shulman and Cameron Carothers



Above: Archival image of the Samuel Goodwin House. **Opposite:** Current photograph of the Goodwin House.



Whith its suburban grids and commercial sprawl, Studio City, California may not seem like the most likely place to find innovative modern twentieth-century works of architecture. But after Austrian architect Rudolph Schindler came to America from Vienna in 1914, it was a natural progression for him to wind up building there, as he and compatriot Richard Neutra pioneered modern architecture in Southern California.

Though Schindler had intended to return to his homeland after World War I, opportunities in Europe were scarce. In 1918, he started working for Frank Lloyd Wright in Chicago; two years later, the legendary architect sent him to Southern California when the region was at the beginning of an economicand population-boom stimulated by the oil and film industries. So, in 1921, Schindler decided to stay in Los Angeles and build his own residence. Settling in what is now West Hollywood, he worked out of the house and studio he designed and built for himself on Kings Road. This very original structure, an experiment in communal living with a studio for each adult, a shared kitchen and outdoor sleeping porches, was the first expression of the ideas Schindler had written about in his 1912 manifesto, Modern Architecture: A Program, while he was still a student in Vienna. In it, he declared that "the twentieth century is the first to abandon construction as a source for architectural form." For Schindler, unlike many of his mentors and contemporaries, new materials and methods of construction didn't dictate a new vocabulary. Instead, with the development of reinforced concrete and steel freeing the architect from having to depend on load-bearing walls to dictate form, the architect could now design with "space, climate, light, mood ... "

Influenced by Wright and two seminal Viennese architects under whom he had studied, Otto Wagner and Adolf Loos, Schindler was able to synthesize their ideas and create something new and original in his Kings Road house. Taking advantage of the mild and sunny climate, he integrated the interior spaces directly into external living spaces, with varied ceiling heights allowing clerestory windows to bring light inside at all times of the day, and directly exposed the concrete and redwood construction materials. Although he experimented with many forms of concrete construction in the twenties, during the Great Depression of the following decade, Schindler found that he had to build with the least expensive residential construction system—plaster over wood frame, which he called "plaster-skin" design. However, he realized that he could build his radical "Space Architecture," which focused on the development of complex interior space, out of any material at hand, and that the specific materials and external appearance were not critical.

Over the course of his career, Schindler designed over 500 projects, of which more than 150 were built in Southern California. His biggest cluster of commissions was in the Silver Lake neighborhood northwest of downtown Los Angeles, which was home to many progressive artists and professionals. Designed to meet the challenges of their landscapes, these hillside houses were radical departures from the bungalows and Spanish Revival styles prevalent when Schindler arrived in Los Angeles and included the radical How House (1925) and the Sachs apartments (1926), along with seven houses and two apartment complexes in the thirties.

As always in a Schindler house, the interior is the real expression of the Space Architecture.

However, as the city grew and Silver Lake's available land filled, development moved to the San Fernando Valley, with Studio City—just over the hill from Hollywood—becoming a new locus of Schindler's work. The development of Studio City was spurred by the film and aerospace industries. Universal Studios made its home in the Valley in 1912, with First National Studios (later Warner Brothers) establishing roots in nearby Burbank; the Mascot Studios followed in 1926. In the 1930s, they were joined by Columbia Pictures and Disney Studios in Burbank. This Hollywood migration included actors, directors and producers, as well as writers, musicians, art directors and other crafts people associated with the entertainment industry.

In the thirties and forties, the aerospace industry soared in the Valley with Burbank-based Lockheed leading the way. Howard Hughes founded Hughes Aircraft Company in 1932, starting in a rented hangar in Burbank, while nearby Lockheed and its Vega subsidiary produced 19,278 aircraft during World War II and ranked tenth among United States corporations in the value of wartime production contracts.

During this time, Schindler built six houses in Studio City, starting with the Goodwin House in 1941 and the Roth House in 1945, followed by the Gold (1945-46), Presburger (1945-47), Kallis (1946), and Lechner (1946-48) houses. He also built the Laurelwood Apartments (1946-49) and remodeled several stores and medical offices (1939-51) along the town's main commercial corridor, Ventura Boulevard.

Both the Goodwin and Roth houses are prime examples of Schindler's innovative spatial ideas put into practice. While he first conceived these ideas in Vienna and developed them in Chicago, they came to fruition in Southern California where he wrote about his theoretical ideas on architecture while designing and building his remarkably original projects.











Opposite: Views of the Goodwin House's living room, then and now. **Above:** Dining room, living room and bedroom of the recently renovated Goodwin House.

Although Schindler lists his client for the Goodwin House as Sam Goodwin, it's more likely that his connection was with Mrs. Goodwin. Yolanda Beslity Goodwin Schmoll was born in Budapest, Hungary in 1908 and came to America when she was young. She studied cosmetology with Helena Rubinstein and then set up her own successful cosmetology business in Beverly Hills. Schindler designed a beauty salon for Rubinstein in Hollywood in 1922, as well as additions and remodels to her house in Greenwich, Connecticut in 1923, so it seems probable that Yolanda Goodwin met Schindler through that association. Not long into their marriage, the Goodwins divorced and Yolanda Goodwin kept the house. She later married Nikolaus Schmoll, a German immigrant with a colorful background who worked as a photographer in the nearby aerospace industry. She passed away in 2004, though her husband stayed in the house until his death in 2011. Still in near-original condition, it was sold for the first time in 2012 to an owner who oversaw a very sensitive restoration.

The Goodwin House has all the characteristics of Schindler's "plasterskin" designs, deployed to create dramatic, light-filled spaces that seem to be part of the view and landscape. These projects contrasted with the simpler white stucco boxes of the so-called International Stylists. Schindler's buildings displayed a series of interlocking volumes designed to maximize connections to the exterior, bringing daylight into the interiors. Corner windows were ubiquitous to orient spaces towards a view and to let in light from two directions. The interior spaces were articulated with varying ceiling heights, clerestory windows and built-in furniture made of stained Douglas fir plywood, contrasting with the plaster walls; a horizontal datum line at door-height connected the varied spaces.

Like many other Schindler residences, the Goodwin House is built on a steeply sloping site. At the street level, the garage and house frame a patio, privatized with hedges and walls. As he did on other similar lots, Schindler sited the living spaces in the Goodwin House on the upper street level with the bedrooms below, creating views to the exterior and adding balconies on the downhill side of the house.

From the street, the house is closed for privacy and is designed as a series of volumes. The two-car garage steps back in two blocks with the entrance to the house set back between the garage and the walled patio. A trellis projecting from the garage extends over the entrance walk, interconnecting these spaces. Facing downhill towards the view of trees and hills, the house is also articulated



Above: The office of the Goodwin House features a built-in daybed, drawers and desk. **Left:** A built-in dining nook takes advantage of the view from the kitchen.

as a group of interlocked volumes. The main block, which contains the living space on the upper level and the master bedroom below, has a large overhang that embraces the smaller volumes on either side. The volume containing the kitchen and dining room upstairs and the second bedroom downstairs has cutouts for balconies at both levels. Corner glazing was created in the living and dining spaces and both bedrooms, with solid corners at the sides next to the neighbors, maximizing both views and privacy.

This articulation stands in contrast to other L.A. homes built on steeply sloping sites, such as Neutra's Kun (1936) and Koblick (1938) houses. Those dwellings look like they were carved from one solid white block, with similar horizontal bands of windows facing a long balcony at all levels. Along with his volumetric expression, Schindler's color choices were also not conventional. As he described them: "Stucco exterior and interior in a soft graygreen. Woodwork is Douglas fir stained bluegreen. Rug of Livingroom bluegreen frizee. Kitchen white and green."

The interior spaces fully demonstrate Schindler's "Space Architecture" principles. The entrance opens to the dramatic living room and the spectacular view of the Valley. Schindler arranged the built-in furniture so that the living room sofa next to the

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Above A plywood doorway separates the Goodwin House kitchen from the light-filled living room. **Right:** A clerestory window lets light into the updated bathroom.

fireplace blocks a direct path into the room; it allows a pause to admire both the space and the view. Walking around it, one is on a diagonal axis leading to the corner window. Several plywood volumes are inserted into this space. Schindler wrote: "To give the livingroom a more spacious feeling it interlocks with the garage, den and hall." The large corner window brings in light from two directions, while the clerestory windows between the living spaces and the kitchen bring in daylight from a third. The result is a dynamic, light-filled space with clearly defined areas for lounging by the fireplace and dining while enjoying the view.

The den is also articulated with plywood built-in furniture and has a double exposure, with windows overlooking the downhill view and glazed doors opening to the walled patio. The kitchen has a small eating nook with windows facing the view. The entrance to the stair to the lower level is defined by a plywood volume and leads to a vestibule that opens to both bedrooms and is illuminated by a glazed door. Both bedrooms have Schindler's built-in plywood furniture. The smaller bedroom has a corner window and glazed door opening to a balcony. The master bedroom also has a corner window and a door that originally led to a screened porch, another volume with a corner opening. That porch has since been converted to a master bath, and the other bathrooms and the kitchen have been modernized; otherwise, the house is in remarkably original condition.





Above: The original Roxy Roth House, 1945. Opposite, top: Schindler's Kings Road House, 1921-22. Opposite, bottom: F. Presburger House, 1947.

2004.R.10

As the war neared its end, and a building boom arose in the Valley, Schindler designed the Roth house for Roxy Roth, a musician, writer and actor who played in a number of popular Latin and Hawaiian bands and managed his own combo at L.A.'s Clover Club. In the late 1940s, he began writing for radio and worked on several episodes of the early TV show, *Life With Elizabeth*, starring Bette White in her first series; he also appeared briefly in *The Cara Williams Show* in 1964. By the time Roth passed away in 2005, he had sold the house to its second owner, a director, in 1999. At that time, the house was restored by architect Jeff Fink, who had skillfully refurbished several Schindler houses; it was sold again in 2007 to a prominent New York couple who hired architect Barbara Bestor to convert the carport—an original defining feature of the house—into a writer's studio (see sidebar oh pages 76-77).

The Roth House, with its flair for drama inside and out, initiated a new postwar phase in Schindler's work. The architect referred to it as the first of his "Schindler Frame" houses, a construction system that allowed further

development of his Space Architecture. As he wrote in "The Schindler Frame," an article he published in *Architectural Record* in 1947 (illustrated with the Roth house, as well as the Gold and Presburger houses), the Schindler frame made significant changes to the standard system: All wall studs (typically eight feet high) were cut to door height (six feet, eight inches) and the walls were tied together with a structural wood plate at that height, allowing large glazed openings both below and above this datum. Schindler also substituted two-inch wood decking for deep wood joists, allowing thin floors and roofs to be closer to the ground and sky. This system allowed light to come inside from all directions and to further connect the interior spaces to the exterior and to each other.

The Roth House's unusual siting was designed to maximize the connections between the interior spaces, the dramatic views, and the patio and terraces. The lot slopes up steeply from the street and Schindler sited the living space and bedrooms at the upper level. A carport curves around with the street and a stair leads up to the lower level of the house with a den, maid's room and bathroom. In





This page: Rudolph Schindler's original drawings for the Goodwin House. Opposite page: Schindler's original drawings for the Roth House.




Above: The Roxy Roth House today, with its carport-turned-studio supporting a front-lawn "roof."

order for the living room to both face the view and a patio, Schindler covered the carport with a grassy terrace that connects to the living room and to the garden terraces at the back of the site. The master bedroom faces the downhill view and the second bedroom is rotated 45 degrees to face the terrace at the rear, with the octagonal eating nook between the living room and the kitchen, setting up this rotation. While Schindler had used 45- and 60-degree shifts in previous houses to adapt his designs to their sites and to maximize the connection to views and usable outdoor space, the grass patio over the carport was one of the Roth House's many unique features.

The front façade has a stucco-covered form that snakes up from the street to the upper level, recalling the complex stucco shapes of Schindler's "plasterskin" designs. However, here it is layered over a wood-and-glass structure that defines the major volume of the house, with a balcony between these layers. At the rear, facing the patio and terrace, the house is articulated with the stucco volumes of fireplace, nook, kitchen and bedroom and the glazed volume of the living space, tied together with a door height datum. From the back, what is also visible is a large sloped roof with clerestory glazing. While in his plaster-skin designs, Schindler generally did not express sloped roofs on the exteriors, in his later "Schindler Frame" work, these roofs were expressed both inside and out, letting in light in a variety of ways.

As always in a Schindler house, the interior is the real expression of the Space Architecture. From the entrance, a stair leads to the upper level, with its spaces united under the dramatic glazed sloped roof running the length of the house. With views up to the sky, out to the valley over the carport, and to the back terrace, the space feels like it is floating in the landscape. The stair divides the living and sleeping spaces and opens to the living room, bounded only by a low piece of Schindler's built-in furniture. From that space, looking back at the bedroom wing, the master bedroom is open through glazing. While the bedroom



can be closed for privacy with wood shutters, its clerestory glazing still allows it to be part of the main space and provides long views through the entire upper floor.

In his later designs, Schindler included a wider variety of materials and textures, as can be seen in the large living-room fireplace covered in thin, horizontal stone veneer. The ceiling has the exposed decking of the Schindler Frame, which he had custom-milled into a unique pattern for each house. Opposite the fireplace, the space expands outside the sloped roof and is further articulated with built-in storage and a desk.

The bedrooms open at the end of a hall which is under the glazed roof and, unusually, ramps gently up from the living room. The master bedroom opens to the front balcony and has a variety of built-in furniture, including a headboard and a dresser, with each drawer stepping out to create a handhold. The second bedroom, rotated at 45 degrees to the main house, is entered through a small vestibule, off which are a pentagonal bathroom and what was originally a laundry room (now part of the kitchen), reconciling the geometry of the rotated spaces. That bedroom opens to the rear patio, from which steps lead up to a roof-level outdoor space that allows a view of the complex landscape.

Compared to the much simpler designs of the landmark Case Study houses (1945-62), the Roth House seems even more remarkable. Apart from updates to the kitchen and bathrooms, and the addition of the office, the house remains in near-orginal condition. With its glazed, sloped roof, clerestory windows and expansive views, it takes maximum advantage of its Southern California surroundings.

Just as he did with the Goodwin House, Schindler wants inhabitants to feel like they're part of the landscape while enjoying his well-lit interiors. Even as Los Angeles and the San Fernando Valley became increasingly urbanized, his Space Architecture takes advantage of the region's singular environment, blurring the boundaries between interior and exterior spaces with truly ambitious and innovative ease.

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Bestor Meets Schindler

After journalist-author Susan Orlean (The Orchid Thief) and her husband, businessman John William

Gillespie Jr., bought Schindler's Roth House in 2007, they hired architect Barbara Bestor of Silver Lake-based Bestor Architecture to create a home-office space for the acclaimed *New Yorker* writer within the confines of the original design. Bestor, who recently restored the John Lautner masterpiece, Silvertop, spoke to AFSQ about the Roth House project:

"Schindler's my favorite architect. His experimentation and the scale he works on, which is very intimate, is something I'm drawn to and have always loved. I got married the first time in Schindler's [Kings Road] house—I like the scale and the elements that he took from Wright and went on to [use to] create his own geometry.

"The Roth House is remarkable—he gets the most out of every single inch. We didn't want to touch anything in the house. It's a fairly compact house with some great outdoor spaces, and one of the fun things about it is the roof of the carport and lawn—it's a green roof, but an oldschool Schindler version. I was looking at the carport which wasn't very functional for a modern car. It's kind of narrow and pretty tiny. So it wasn't much of a parking place. The previous owner was using it for storage. It was like a leftover space—it was never considered as a primary space but it has its own beauty because of its constructionality as opposed to the main house which is small but very calculation.



opposed to the main house which is small but very calculating, where everything was really thought about.

"The whole house and the landscaping is similar to a boat shape; this [carport] is like the prow of the boat. It's like the first 12 feet of the prow as if the hull were hollow. We decided to capture that space and create a lovely writing room. The level up to the roof lawn is about 13 feet from the ground. There's a wall of about eight feet and there was a big [open-air] gap about four or five feet tall that had structure going through it supporting the roof lawn above. So we did a complex glazing for it and we filled it in with thick glass to enclose it—each is a different shape because they're following the structure that was there. The outside was clad with this really cool oversized horizontal siding, but on the inside it was unfinished. So we stiffened up the roof garden above and then reinforced the walls with plywood around the inside that was done as if it were a finished material, which is a Schindler kind of thing.

"You're in this sort of linear, curving space and you don't see the street, although you're right there on the street. There are walls on the two ends with the door on one end. The floor is the original concrete. We built a little separation to give them storage on the ground level for bikes and stuff, and then you go through this door and enter this writing room. Susan famously wrote an article for *The New Yorker* about how she likes working on her treadmill desk. So there's a treadmill desk and an art space for her son. But it's really full of beautiful light because of the glass enclosure at the top, so it has a warm, wood feeling on the inside, subtly enclosing something that was open air before.

"I like working as a kind of steward [for the house]—all the [changes] are somewhat invisible—it's just a low-key way of making another space usable. I didn't have to change the architecture—the outside doesn't look any different at all. You don't even really see the glass—it's non-glare glass, so [the house is] pretty much intact. And the owner gets 300-400 square feet of extra space. Now, they're moving into a bigger Schindler [the Kallis House, seen in AFSQ Spring 2017], but it's also not big by contemporary house standards. So I guess I'm opportunistic—in a good way—in trying to take this cool space that already existed and use it and not have to build some new space somewhere. It's a nice way to go, because the carport wasn't going to get used for a car."



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LIVING LIGHTLY ON THE LAND

WHEN WILLIAM TURNBULL JR. DESIGNED THE HINES HOUSE EARLY IN SEA RANCH'S HISTORY, HE TOOK HIS CUES FROM THE WEATHERED SLOPES, CRAGGY CLIFFS AND PRISTINE BEACHES.

> Written by Mark Morrison Photographs by Morley Baer and Scott Mayoral

I'll sleep there sometimes," says Shev Rush, referring to the living room window seat of his multi-story Sonoma Coast home. It's a cozy corner set

between soaring glass windows that offers seamless views of Bishop pine trees and the sprawling Pacific beyond. "I've had nights there where I've woken up and thought someone was shining a flashlight in my face. But's it's just the moonlight. You definitely get a major sense of the outdoors while you're inside this house. From that window seat you feel like you're in the forest."

Which is exactly what Bay Area architect William Turnbull Jr.—along with fellow Princeton alum and business partners, Charles Moore, Donlyn Lyndon, and Richard Whitaker—intended when designing most of the early homes at The Sea Ranch, the Utopian community born of sixties idealism along this rugged stretch of northern California coastline. It's a late spring day and Rush is enjoying the view from the book-lined study of Turnbull's Hines House, which sits on a knoll overlooking meadow, forest and ocean. Across the way, a huge rhododendron is in full bloom. Sitting at a built-in desk, the L.A.-based public relations executive tries to focus on his work. But the outdoors, with its alluring sense of a world in balance, beckons.

"The landscape here is so epic, it gives you some perspective that you might not have otherwise," he says. "You're in nature—on any given day, we may have a flock of turkeys come through, a fox, a bobcat, deer everywhere. We care about the environment, but it certainly deepens your commitment to it."

At The Sea Ranch, this commitment is defined by a shared concept—a covenant enforced through an owner's association that promotes the idea that residents here are stewards of the natural landscape. Any structure built on this raw 10-mile stretch of land adjacent to the Pacific Ocean would use building materials that are equally rough and simple, however refined. Homes would respect natural forms and scale of the land and not be designed to make a statement. With these properties, it is the landscape that comes first, not the buildings.

This idea of "living lightly on the land" was inspired by the Pomo Indians, early visitors of The Sea Ranch who made seasonal trips to gather kelp and shell fish. By 1846, the property became the last Mexican land grant, stretching from the Gualala River to Ocean Cove and named Rancho de Hermann. Cattle grazed, fruit trees were planted. The property situated 27 miles north of Jenner and 10 miles south of Gualala—100 miles north of San Francisco—changed hands several times. In the early 1880s, the landmark Sea Ranch barn was built that is now in the National Register of Historical Buildings, and in the early 1900s, the Del Mar School was built along the existing county road, and still stands at the south corner of Leeward and Deer Trail. Ranching continued though cattle were replaced by sheep; the property became known as Del Mar Ranch, and starting in 1916, the hedgerows were planted as windbreaks.

The ranch fell into hard times in the late 1930s and was auctioned off in

Below: Architects MLTW—Richard Whitaker, Donlyn Lyndon, Charles Moore and William Turnbull Jr.—gathered in the courtyard of Condominium 1 in 1991, when the building received the AIA Twenty-Five Year award. **Opposite:** The window seat of the high-ceilinged living room unites the earthy interior









Opposite, top: The nondescript gray front door of the weathered redwood-clad house does little to announce itself, but wonders await inside. **Opposite, bottom:** The house follows the steepness of the hillside; changes of levels coincide with the slope, inside and out. **Above:** Large living room windows offer ocean and forest views.

1941 for back taxes. Margaret Ohlson and her four sons purchased it (and the sheep) for \$125,000 and kept it in the family for 23 years. The Ed Ohlson House, now part of the Del Mar Community Center, and the still-standing home of his brother, Elmer, were built during the 1950s.

Then in 1963, architect and land planner Al Boeke of Oceanic California, Inc., a division of Castle & Cooke, saw the barren ranch and was so struck by its unembellished grandeur that he recommended the real-estate company buy the whole spread. The setting was austere but inspiring, and he hoped its natural beauty would attract conservation-savvy residents who would help to restore its mangled forests, grass-stripped terraces, wind-burned cypress hedgerow and crumbling cliffs.

OCI purchased the 10-mile stretch of Sonoma Coast—all 5,200 acres of Del Mar Ranch—from the Ohlson family for \$2.3 million and translated the name to The Sea Ranch. To offer some idea of its promise and his new vision of residential/recreational land development, Boeke rounded up a talented circle of architects and designers, including landscape architect Lawrence Halprin, known for the way he meshed ecological understanding with aesthetics, as seen in projects like Ghirardelli Square in San Francisco.

The architectural firm of Moore, Lyndon, Turbull and Whitaker (MLTW) was hired to create a master plan for this dramatic site that would retain the beauty of the landscape. For the first building, they designed Condominium 1, a cluster of 10 units with wind-deflecting shed roofs, skylights, enclosed private gardens or greenhouses, all facing the ocean panorama or bay. Architect Joseph Sherick was also hired to design a cluster of houses nestled in the hedgerow.

The idea was that The Sea Ranch should have a sense of place and a feeling of a community where the whole was more important than its parts. It would not be a collection of showy houses as much as a series of structures linked by the land into an organized whole. An early brochure describes the commitment to the community this way: "Your ownership of property at The Sea Ranch indicates a strong awareness of the special qualities of the place. After all, you didn't have to come; you chose to come. For each owner this is a challenge and an opportunity."

The Hines House was one of the first houses built by MLTW/Moore-Turnbull at Sea Ranch. It was designed in 1968 for Ann and Don Carlos Hines, Bay Area residents who wanted a rural getaway for family and friends. Set at the end of a cul du sac, it is composed of a "big house" containing the living room, kitchen (and pantry), dining room, master bedroom and guest room. And there is a separate kid-friendly "bunk house" with built-in day beds, a sleeping loft (reached by a ladder), and a bunk room. Combined, there is 2,382 square feet of living space.

The Hines family sold the house in 1972 to another Bay Area resident who already owned a unit in Condominium 1. In 1983, this owner brought Turnbull in to make a few additions—he pushed out an exterior wall to expand the kitchen, and he added a study and view deck off the master bedroom. Again, the study follows the level of the land, so a short flight of steps connects it to the master. And Turnbull placed a window among its tall bookshelves specifically to frame

an old-growth Madrone tree outside the room and create a sight line from the study.

This constant interaction with nature appealed to Rush, who moved to San Francisco from South Carolina when he was 23. He'd never heard of Sea Ranch when a friend brought him there the first time, but he felt instantly at home. "I grew up along the Atlantic and had a real connection to the ocean, the woods, trails, fresh air. I love being in the city, but I love getting away from the city. And in the summer, it's often much warmer here than in the city."

Rush brought his partner, advertising executive Kevin Lane, to The Sea Ranch for the first trip they took together, nearly 20 years ago. And in 2010, they bought a house there-a 1,300-square-foot home designed by architect Obie G. Bowman, a Healdsburg-based architect who was part of the second wave to build there. But over the years, they were so inundated with visiting family and friends that that house started feeling too small. "The majority of beds were built-in bunk beds. It was kind of like camp. We realized that with the amount of people we were entertaining and the amount of time we were spending up here, we should get a bigger place."

In 2014, they heard the Hines House was for sale and arranged to see it before it ever hit the market. "Kevin, in particular, had always loved that house,

Below, left: Following the sloping land, the study was added steps below the master. Below, right: The terrace steps separate the living spaces of "the big house" from "the bunk house.

Opposite: During the eighties, Turnbull added cathedral-like skylights that created new drama and replaced flat skylights that gathered moisture when it rained.

so we came to look at it and we couldn't say no," says Rush.

The previous owner also had Turnbull design a new driveway that meanders through trees to the top of the hill where a garage is built into the big house. Though this means approaching the property from the rear, it's the best way to appreciate how the Hines House sits upon the hillside, as it slopes down to terraced front steps which connect the two structures. It also creates horizontal lines which balance the two vertical columns and offers an expansive courtyard, or terrace as Rush and Lane call it, with built-in benches that face strong coastal vistas.

In keeping with the covenant of The Sea Ranch, Trumbull took great care not to interfere with the site. No mounds were leveled or slopes excavated. His design was dictated by the land, not the land by the house. "Everything is situated based on what the hill is doing," says Rush. Changes of level inside the house follow the natural slope of the property. Rooms step up or down accordingly. And windows of varying size-both exterior and interior-not only catch the light, but unite the the Escher-like flow of spaces.

For instance, from the guest room in the big house, you can see through an interior opening above the master bedroom door to an exterior window and the trees beyond. You can also stand at the lowest point of the house by the





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"Charles Moore talked about these houses being like geodes—weathered and gray on the outside and then you come inside and they're filled with light."

Left: From the guest room, a high-ceilinged corridor offers glimpses of the master or views of the woods through a parallel window. Opposite page: Three square windows bring light into the living room from an upstairs terrace (as seen on the following page).

living room fireplace and see through the house, through the master bedroom, through the garage, to the woods behind the garage. Or you can exit the guest room to an exterior deck that offers a built-in seat at one end and a wall of square windows that bring light into the high-ceilinged side of the living room below. Meanwhile, the floor of the deck also provides a lower, flat ceiling for the one-story portion of the living room beneath it.

"I think we lived here for three months before I realized that the beamed ceiling between the light wells in the living room was the underside of the deck upstairs," says Rush. "All the cut-outs throughout the house are in different places for different reasons. I thought of them as decorative for a long time, not realizing they were really serving a purpose. In the living room, there's a time of day when the sun comes directly through those big openings on the deck above, then through those smaller windows and down to the floor at a 45-degree angle which is really spectacular. But it only does that for 30 minutes."

With its walls of old-growth Douglas fir, red oak floors and pine ceilings, the Hines House—like all the buildings at The Sea Ranch—blends with the simplicity of its setting. The gray front door to the big house is so nondescript that sometimes visitors pass it by, thinking the adjacent sliding glass doors are the main entrance. But the inconspicuous door makes sense in the context of the community. It doesn't advertise its presence and, yet, when you pass through it you find yourself in a voluminous entry of warm wood tones with a faceted pitched skylight above. (This was another change that Turnbull made in the eighties when the previous owner complained that moisture formed on the formerly flat, original skylights and dripped below. The architect repeated this design in later houses in the eighties and nineties.)

Of this cathedral-like effect, Rush says, "Charles Moore talked about these houses being like geodes—weathered and gray on the outside and then you come inside and they're filled with light."

In 2015, Rush and Lane, who had been living in a Los Angeles apartment while routinely escaping to The Sea Ranch, wound up buying the Kelsey Residence in Pasadena—the sleek, modern 1962 home of architect John Kelsey of Ladd & Kelsey (covered in *AFSQ*, Spring 2015). Set on a big, woodsy lot, their new home provided a serene, restful getaway within the city, so they no longer felt as much need to get away. As a result, they decided to sell the Hines House and an adjacent lot, keeping a third lot for themselves.

"It's going to really be jarring to leave here," says Rush. And he's not just referring to the house or the land, but to the diversity of activities that life in The Sea Ranch encourages. "We try not to get too focused on work when we're









here and try and spend parts of every day outside. The biggest gift of this place is that you can have that experience every day."

For one thing, there is access to a variety of beaches—from white sand to pebbles. "It's about a 15-minute walk or a three-minute drive from the house," says Rush. "And it's not unusual to have a beach to yourself here, which is an amazing experience." There are also three recreation centers which offer a choice of swimming pools, sauna, golf, tennis, basketball, volleyball, bocce ball, horseshoes, yoga classes, library, music room, meeting rooms for clubs, playgrounds. Access to the Gualala River offers the opportunity for swimming, fishing, picnicking, grilling, and scenic spots for potluck suppers.

Harbor seals make their homes on Tidepool Beach and Green Cove and can be sighted year-round. And there are Sea Ranch docents on hand to provide information about the seals and make sure these fin-footed marine animals are not disturbed, especially during late March and June when young seal pups are born and nursed. Another Sea Ranch ritual is the sighting of migrating whales twice a year. That, and 50 miles of trails for hiking, biking and horseback riding (there are stables at The Sea Ranch), provide residents with plenty to do. There is also the 19-room Sea Ranch Lodge with its popular Black Point Grill; for added diversion, the popular artist colony of Mendocino is 55 miles to the north on Coast Highway 1, and there's plenty of wine tasting in the nearby Anderson Valley.

And while life at The Sea Ranch may slow during the winter, when the rains hit and temperatures plummet, Rush says, "It's kind of amazing to be here too when the weather is stormy. Because you can build a fire, curl up with a book and watch the storms roll in." It also gives you a sense of what Turnbull must have wanted residents to experience when he designed the Hines House for this site in the first place. "I love to be here during the storms," the homeowner adds. "The trees get moving to the point you imagine they're all going to snap, and they don't. It's amazing to be in the kitchen watching the whole forest just moving. There are nights when you're woken up by some of the waves crashing—if you're going to be woken up in the middle of the night, that's the way I want to be woken up."



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Marmol Radziner, Architect — James Turrell, Artist Las Vegas, Nevada

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View the video at ArrowheadLasVegas.com

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