

ARCHITECTURAL
RECORD
BOOK
OF
VACATION
HOUSES

THE
ARCHITECTURAL RECORD
BOOK OF
VACATION

HOUSES

Selected by the editors of Architectural Record

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FOREWORD

The sixty houses presented in this book represent the work of a galaxy of talented architects, who range from the very well known to those relatively new to the field. Each has created a structure based on the needs and budget of a particular owner and for a particular location. However each of the houses is packed with original planning and design ideas worth full study by anyone considering building a vacation or second home of his own.

The editors of Architectural Record have carefully selected the houses from among those shown within the last five years in the pages of the magazine; the selections were made to show the widest possible variety of type, size, location and use of materials. Some are mere cabins, while some are sizeable homes. The sites range over much of the United States, and a number are in more exotic places abroad. Each house is presented with all the details, including plans with scales marked in feet, with which they were originally shown to the architect readers of Architectural Record. Some of the most creative and current architectural thinking is represented here, and the houses form a round-up of extremely interesting ideas for vacation living.

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INTRODUCTION

Vacation houses, or second homes, have represented an area of remarkable interest, construction activity and design ingenuity during the last few years. Architecturally, some of the most creative and innovative thinking has been applied to a type of house that previously received little, if any, serious attention. And this has been true for tiny, budget cabins as well as luxurious country mansions. Architectural Record, which constantly seeks to selectively document all major contemporary architectural trends, has devoted increasing attention and editorial space to the most noteworthy vacation house designs. This book represents a compilation of the best of those it has published in the last five years, and offers an insight into the ideas and trends achieved by many of the most talented architects of our time. A number of the structures shown here have also won Architectural Record's Award of Excellence for House Design and have been selected for special presentation as a Record House.

The home owner's interest in having a vacation house has proven equally intense, no doubt motivated in large part by the change and release it offers from a year-round home in town. Those with a big house to keep-up often delight in the contrast of a little, easy-to-keep cabin in the woods; those who live in compact apartments find a refreshing change of outlook in a big, soaring room by the seaside. The U.S. Departments of Commerce (Bureau of the Census) and Agriculture (Forest Service) made a survey of second homes in the United States in 1967, which was subsequently published in 1969 as one of the Current Housing Reports (Series H-121, No. 16). They summarize some very interesting findings:

- A total of 1.7 million U.S. households have second homes.
- Two out of three second homes are located in the Northeast and North Central Regions.
- Three out of five second homes are considered "cottages", one in three "houses", only the small remainder cabins.
- Three out of five second homes are located within 100 miles of the owners' primary residence—80 per cent are within 200 miles.
- Nine out of 10 second homes are used at least once during the year—half are used for 30 to 90 days.
- Six out of 10 are used only during certain seasons—the remaining four are used occasionally throughout the year.
- Second home construction increased from an average annual rate of 20 thousand units during the 1940's to 55 thousand units in the 1960's.

The government's conclusion for the future was that the buying or building of second homes would significantly increase—which has certainly proven true, and it continues to augment. Variety of taste, type and size of house, location and cost seems to also increase at the same pace. If you are among those thinking of a vacation house, the following pages offer a broad spectrum of what's happening, as well as a wealth of applicable ideas.

Herbert L. Smith, Jr.

BEACH HOUSES

Sun, sand and blue skies are the sea-embracing elements one thinks of, and plans for in a beach house. An early morning dash for a swim; breakfast with a view; a cool drink or a game of handball on the beach—a house by the sea should provide for all the leisurely, enjoyable activities one might wish. It should also make activities convenient, easy to do, and require a minimum of setting-up, picking up afterwards, or other upkeep. Daily chores should be made as fun as possible to do.

However, all seaside sites don't have that perfect view of the water—only scraggy dunes or the neighbors' windows. If the nearness to the beach outweighs these drawbacks, consider raising the house (or the major rooms) so one looks over the obstacles. Or, plan the house so that it looks inward to its own court or little garden. Careful planning can turn seeming disadvantages into pleasures.

There are also inherent problems which must be coped with: storms, damp, mildew, high water, sand drift, high winds—and security when the house is unoccupied. Too, many areas are insect ridden to the degree that one cannot sit on that beautiful terrace on a balmy summer evening. The use of cool, impervious materials (tile, for example) can solve many of the problems; shutters or sliding wall can offer security; and screened rooms, sometimes called "Florida rooms" can offer outdoor refuge from the bugs.

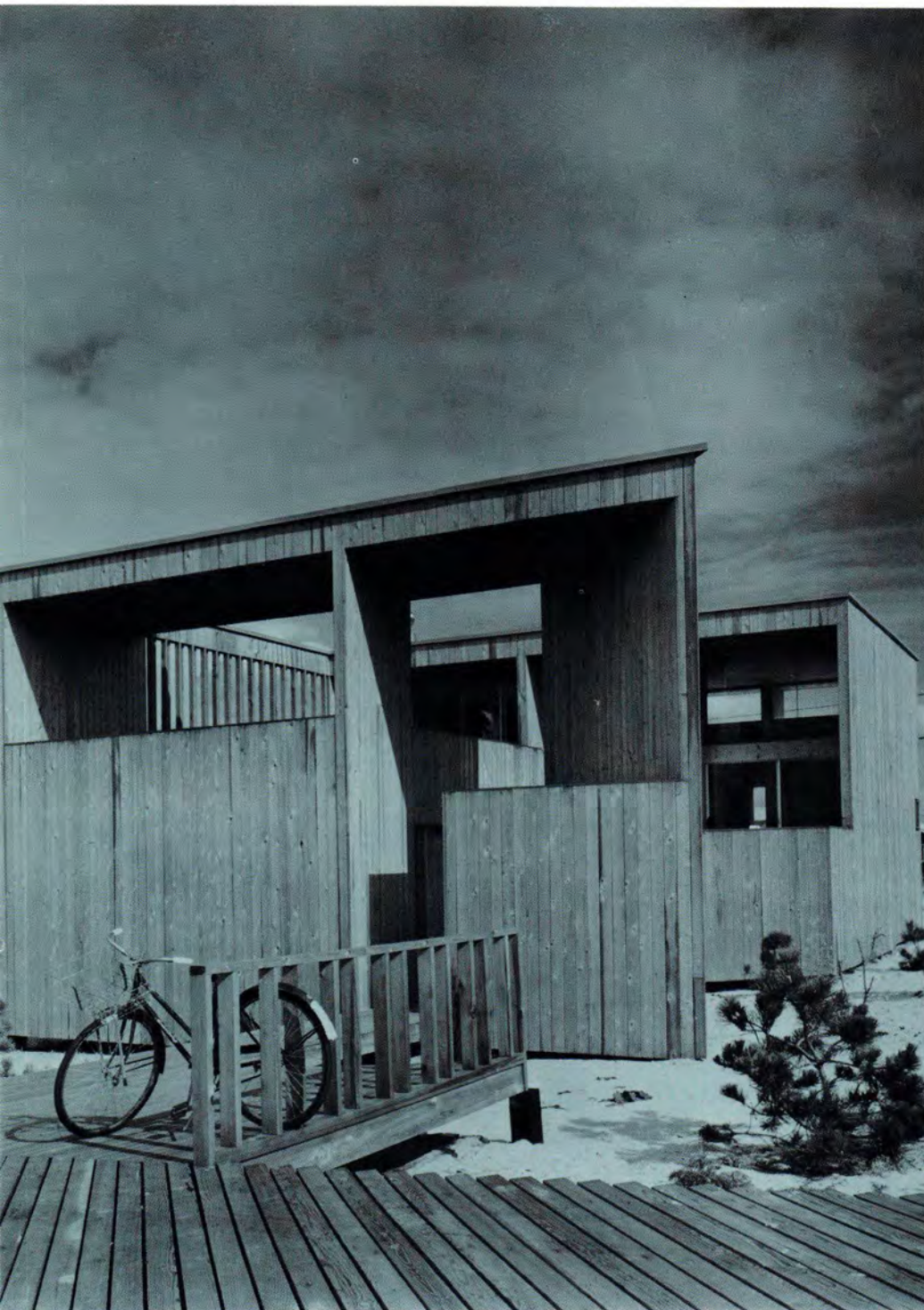
As in planning for any house, one should carefully analyze all one's important needs and decide exactly what kind of environment one wishes to live in. A sympathetic architect can then take these facts as a "program" and translate them into a creative, happy structure that will continue to gain in value and enjoyment. He can also devise numerous simple solutions to such seemingly more difficult problems as noted above.

One of the vital decisions to make from the outset in planning a beach house is whether it will be used at intervals all year round, or only in the summer months; a heating system, adequate insulation, and possible double glazing or storm sash are all involved, and are cheaper to plan for from the outset than to add later. Even if the house is for summer use only, remember that there will be chill, gray days when a snug corner by a fireplace might be more pleasant than a vast view of the water. A variety of outdoor living spaces are also desirable to provide sun or shade when wanted, and protection from an annoying wind.

Careful planning of intended activities will also assure adequate storage for larger sports equipment, rafts, boat motors, outdoor furniture, or whatever. Generally, however, too much precision in fitting a storage space to the item can make it difficult to use the space later for something else—it is best to make storage ample but flexible.

Each of the beach houses shown in the following pages was designed to fit the explicit needs of its owner, but many of the basic needs and problems are common to all. Thus, a study of them can provide many applicable and interesting ideas.



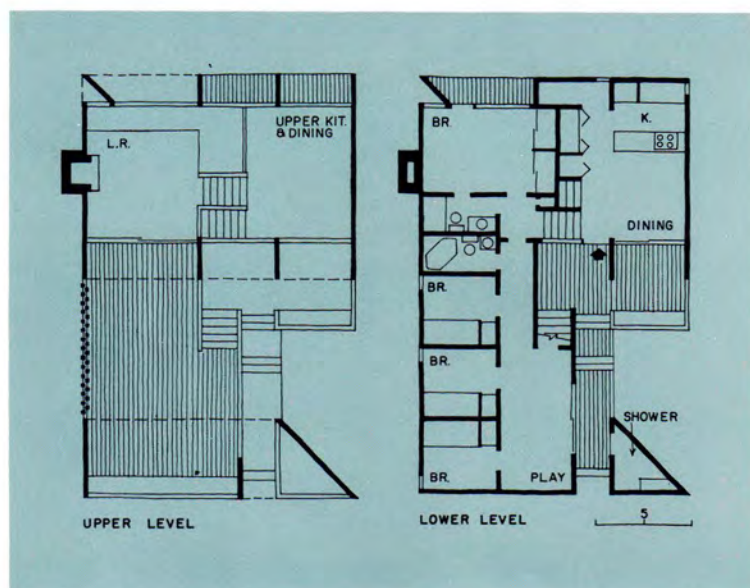


Ben Schnall photos

MULTI-LEVEL HOUSE ADAPTS TO SMALL SITE

This inventive little house for a young family was designed for a 65- by 85-foot, hemmed-in lot. Instead of relying on the site, the house creates its own vacation environment, with many, but controlled, links to the outside. Changes in level, and glimpses which can be had through and beyond them, account in large part for the lively quality of the design. Use is made of a slight natural slope to step rooms up to a deck and living room balcony for a view of the ocean over neighboring roofs. Baffle walls are placed to protect decks and exposed living areas while permitting the view. Exterior and interior are clad in natural cedar. The cost was \$28,000 in 1968, excluding land and fees.

Residence for Mr. and Mrs. M. Chefetz, Fire Island, New York. Architects: Smith & Munter; contractor: Joseph Chasas.









Alexandre Georges photos

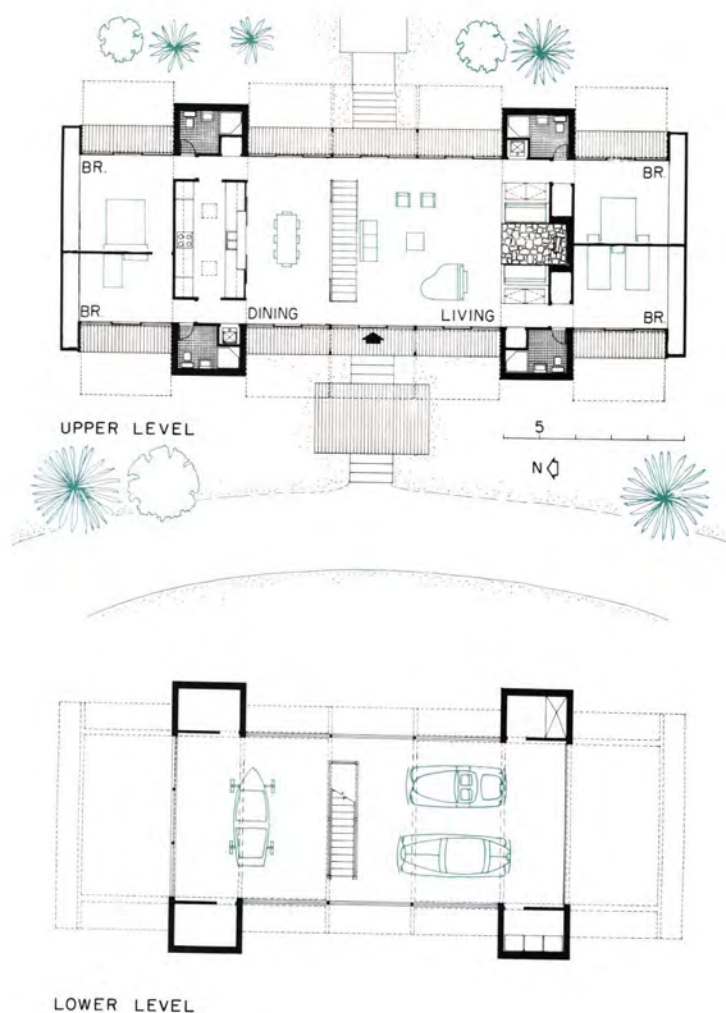


FOUR CONCRETE-BLOCK SERVICE TOWERS RAISE THIS HOUSE ABOVE HIGH WATER LEVEL

Rolling sand dunes, palm trees and the constantly changing mood of the ocean form a dramatic backdrop for this boldly stated house. The powerful architectural forms are somewhat softened by sensitive detailing, and by the juxtaposition of the solid masonry service towers with the light, wooden walls and screens of the cantilevered main floor.

The site is a beautiful one with its view of the ocean and its freely growing palms, oaks, bays and magnolias. But it had its problems for the architect as hurricane and sun protection was required and materials had to be carefully chosen to withstand beach vandalism and the effects of rather violent climate conditions. The house was designed for a family of six, and air conditioning was needed to supplement the sea breezes.

A rectangular plan was adopted to provide maximum view of the beach and forest and to give good through ventilation. The main living areas are raised on a platform above the garage and storage areas. Bedrooms are placed at either end of the main floor in close relation to the service towers, which contain the bathrooms at this level. The towers continue downward to form utility areas off the garage, and upward to shield air conditioning condensers, flues and vents above the roof. Counter-weighted wood shutters protect exterior glazed areas, providing sun protection in the open position, and hurricane and vandal protection when they are closed.



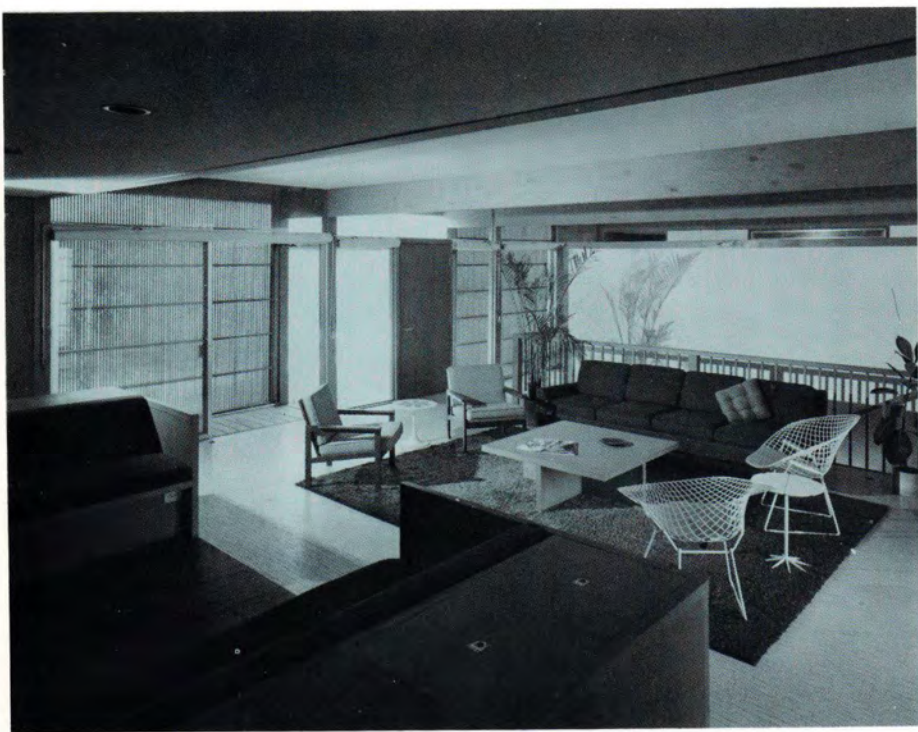
Comfortable, spacious interiors, and ample garage and storage space were provided within the limits of a moderate budget. Pressure-treated pine and cedar, exposed masonry and glass are the principal exterior materials. The steel frame of the second floor is supported by the concrete service towers, which in turn rest on a concrete foundation. Inside, stained wood, painted plasterboard, resilient tile floors and acoustic sprayed ceilings make a congenial background for some fairly standard contemporary furniture. The built-in sofas which flank the raised-hearth fireplace in the living room are described by William Morgan as giving "an intimate scale in contrast to the high ceilings and glass walls of the living-dining areas."

The inside kitchen is lighted by two skylights and has a convenient service counter on the dining room side. A sheltered deck adjoining the dining room has easy access to the kitchen so that meals can be served out of doors without trouble.

The cost of the house, excluding lot, landscaping and furnishings was a very moderate \$40,000 in 1965.

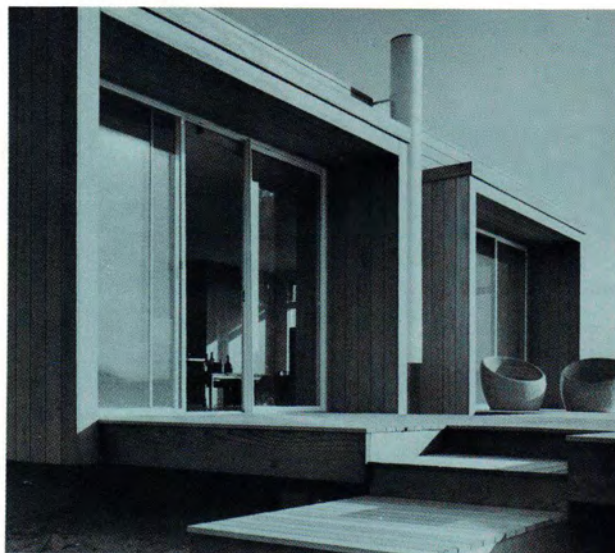


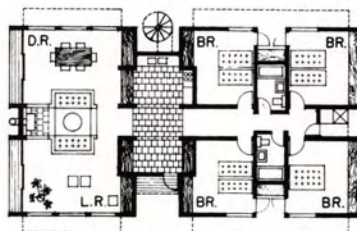
Residence for Colonel and Mrs. Dan H. Williamson, Jr., Ponte Vedra Beach, Florida.
 Architect: William Morgan; contractor: Ross Construction Company.





Larry Mersel photos





H-SHAPED HOUSE IS WELL ZONED, WELL DETAILED

A well-worked-out, compact plan and sensitive detailing make this a comfortable, efficient house for a family of five. Four bedrooms, two baths, a large living-dining room, adequate kitchen, an outdoor shower, extensive decks and an electric heating system are all provided within a \$30,000 budget, as built in 1966. The neat kitchen-entry area provides good zoning separation between the bedroom wing and the living room. The strong articulation of the H-shaped plan—with the extended floor and ceiling joists forming balanced but opposing cantilevers—is described by the architect as “a logical development of the basic function and structure of the house which effectively liberates the design from the standard H-box pattern.” The roof cantilevers give protection to the large glass areas.

Residence for Mr. and Mrs. Alex Herskovitz, Harvey Cedars, New Jersey. Architect: Myron Henry Goldfinger; contractors: Ullman and Silvermaster.







David Hirsch photos



AN IMAGINATIVE BEACH-FRONT HOUSE WITH STRONG SCULPTURAL FORMS

One of the basic problems in planning a house for a site fronting on the ocean is creating openness and big glass areas for all that view, yet leaving a sense of enclosure and intimacy for those times when dreary weather sets in. Jules Gregory has provided for both in his design for this house—in a very simple, direct and highly dramatic manner: the building is divided into four major elements, each with its own shed roof flung upward toward the view of the sea, downward to form more protective, inglenook-like areas on the opposite side. The four elements also zone the house into working units: the living room (the tallest element); kitchen, family and dining rooms, the master and guest bedrooms, and the study.

The abstract, sculptural quality formed by the interplay of these strong shapes is further accented by white stucco exterior walls, roofs of white limestone chips, and contrasting window areas of gray glass (which reduce the glare from the water).

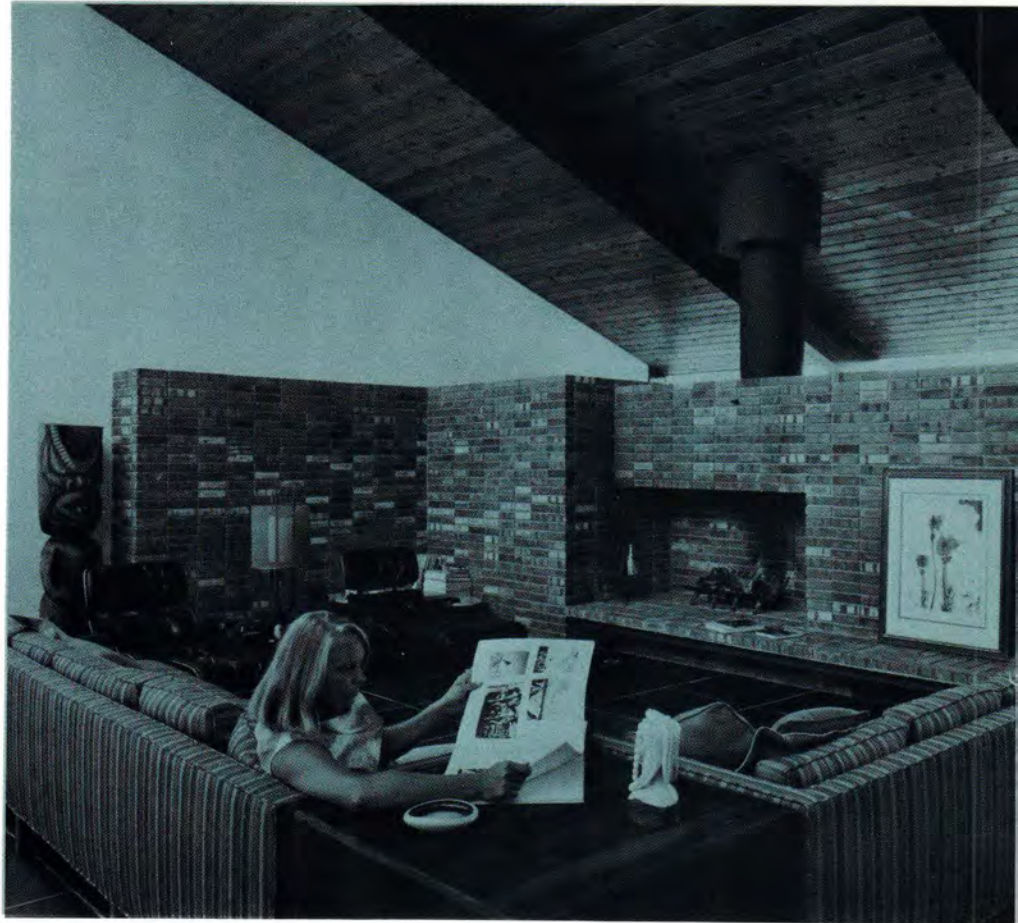
The architect describes the site as “a lovely one. It was formerly occupied by a casino which was owned by the town and which, some years ago, burned to the ground. It faces directly on the Atlantic Ocean with a 20-foot-high and 3-foot-thick seawall dropping down to the beach. Two stone jetties make the beach quite private.”

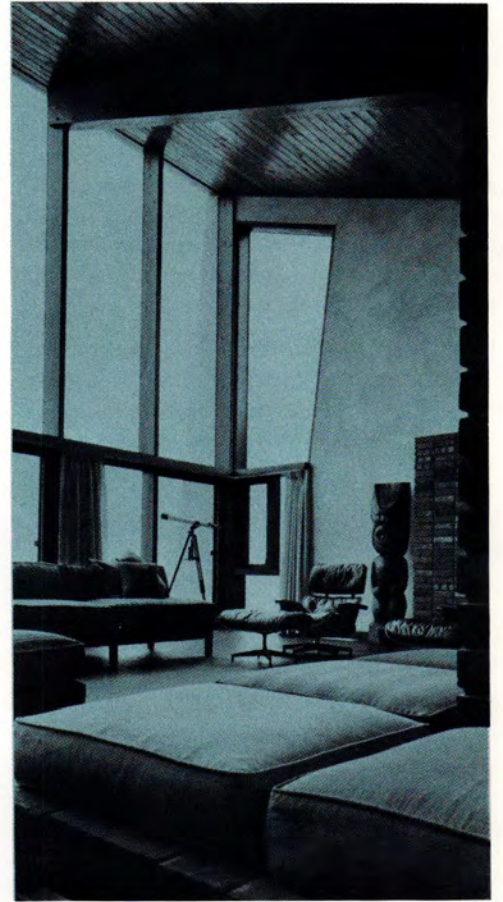
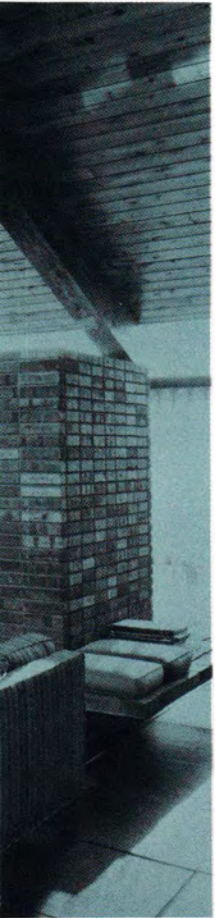
The foundation of the house is concrete slab-on-grade. Walls are block, with dished stucco on the outside, float-finished plaster on the inside. Ceilings are natural-finished cedar decking. Floors in the entry, living and dining rooms are slate; bedrooms are carpeted; vinyl is used for the other floors.

The materials Jules Gregory has selected for this house are very appropriate for the casual living associated with an ocean-front setting. Further, the materials are relatively easy to maintain and durable, yet have sufficient warmth and character for year-round living. Interior furnishings are kept similarly warm and simple, with the major design emphasis placed on the interesting proportions of the rooms and on the views.

The house presents a modest facade to the road and motor court, with the dramatic roofs and big windows facing the relative privacy of the ocean. As can be noted in the plot plan, the landscaping has been planned with much of the same boldness and simplicity of the house itself, and executed in exact accordance with the drawings.

Residence for Dr. and Mrs. Herbert Axelrod, New Jersey. Architect: Jules Gregory; project associate: Mrs. Lois Gregg; engineers: Bliss and Hanle; contractor: John Franz; landscape architect: Ethelbert Furlong.

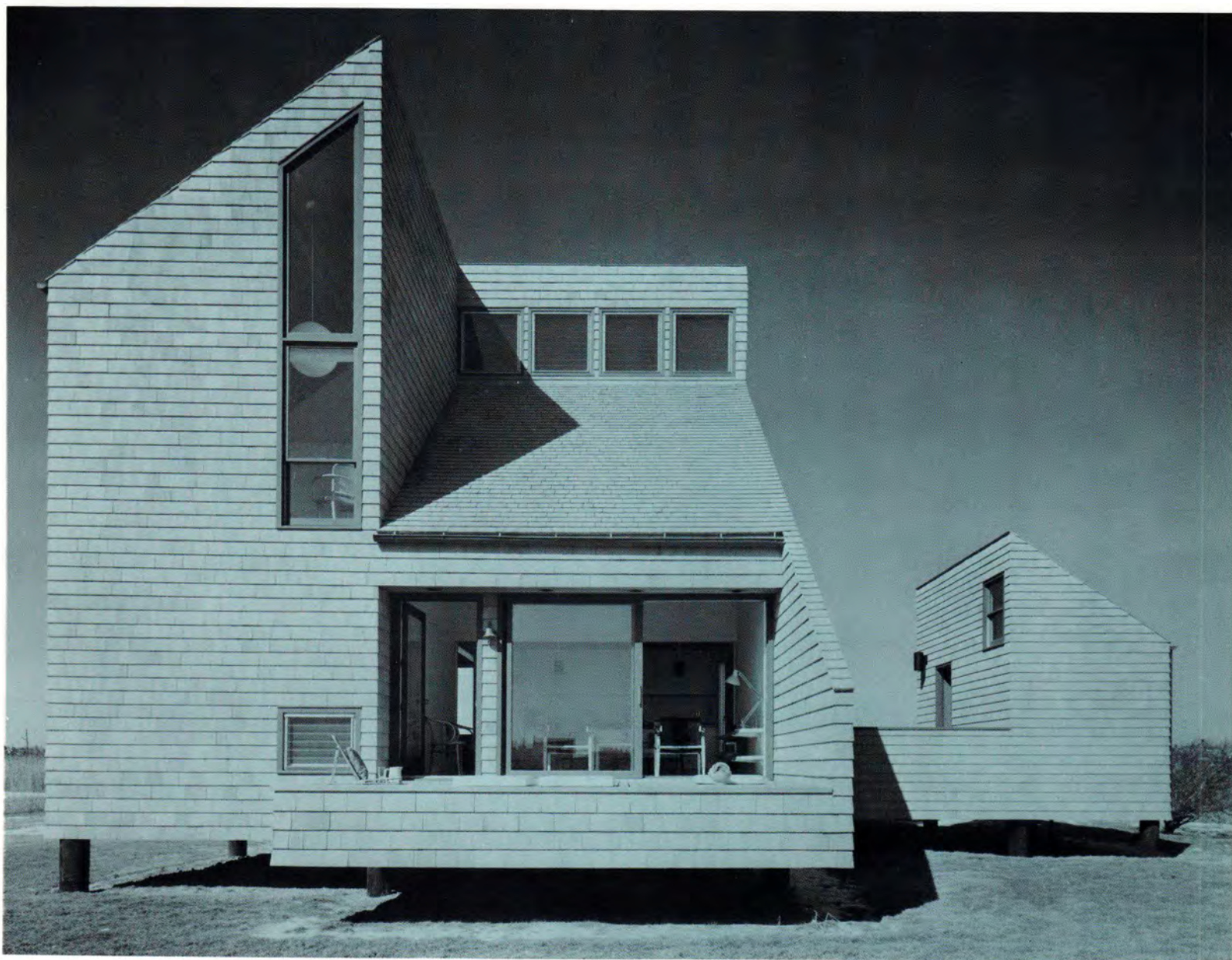




VARIETY AND ECONOMY IN CANAL-SIDE HOUSE

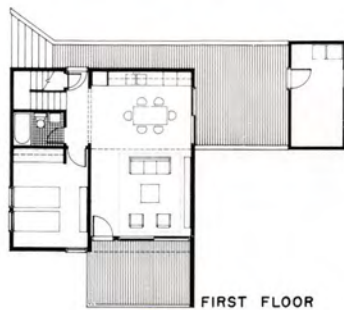
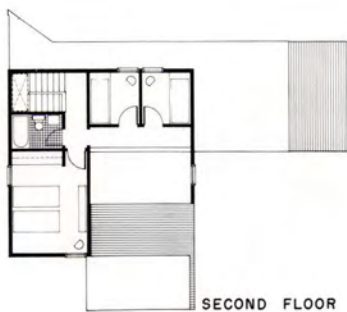
A low-lying site near an elevated drawbridge over the Shinnecock canal was chosen for this attractive cedar-shingle summer house—winner of the 1966 American Institute of Architects, New York Chapter annual house competition. Private sleeping areas were required for a family of five, but the rest of the house is free-flowing, angular and exciting, with strategically placed windows and skylights giving good cross ventilation and unusual extension of visual space. Because of the possibility of flooding, the house is raised on piles, and a two-story solution was adopted to create a “positive visual relationship” with the dominant bridge structure. Decking around the house provides pleasant sunbathing areas and connects the main building with a detached storage house.

Residence for Mr. and Mrs. Hobart D. Betts, Quogue, Long Island, New York. Architect: Hobart D. Betts; structural engineer: Charles L. Sauer; interiors: Glynne R. Betts.

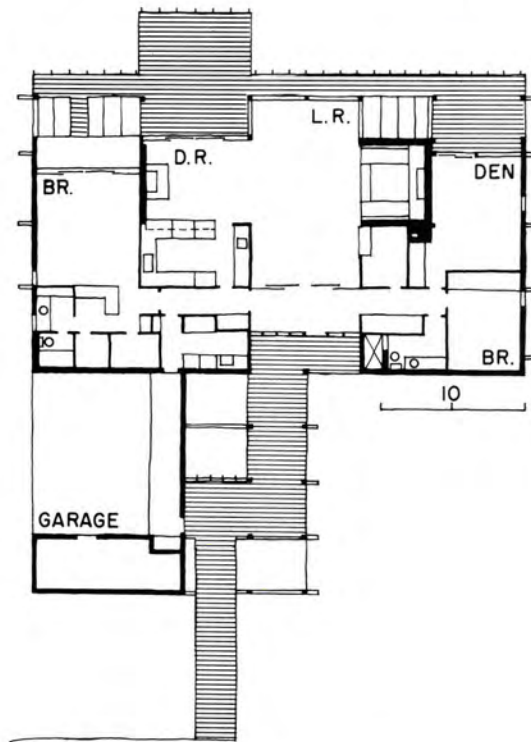




Bill Maris photos (courtesy of Conde Nast)



QUIETLY STATED HOUSE TAKES ADVANTAGE OF A WATERFRONT SITE



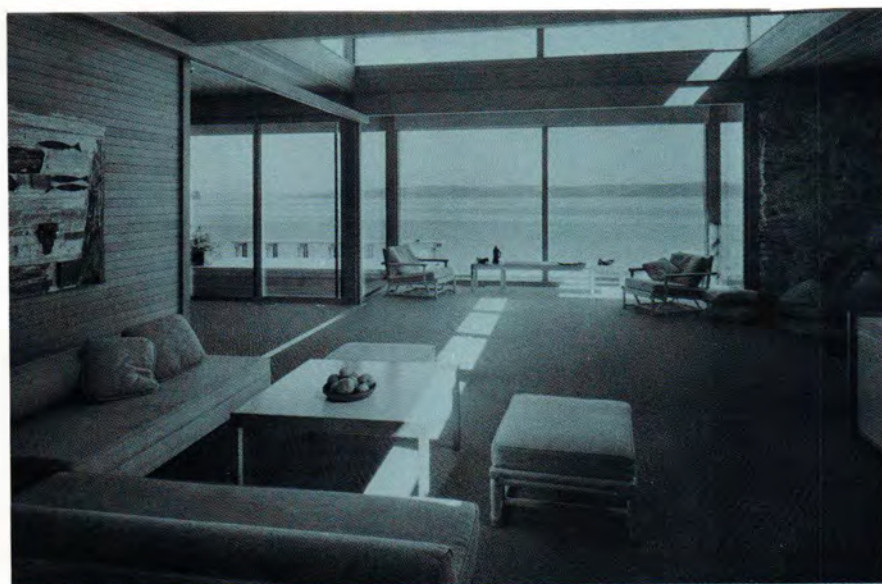
A year-round beach house beautifully situated at the southern end of Puget Sound takes full advantage of an impressive site while avoiding any conflict with the scenery. A broad, sheltered deck extends the house to the water's edge. As soon as you enter the house across the wooden bridge you are aware of the view right through the living room to the water. The restrained, horizontal building form, well-organized rectangular plan and imaginative details—such as the clerestory windows and the stone fireplace alcove—resulted in an Honor Award from the Seattle Chapter of the American Institute of Architects.

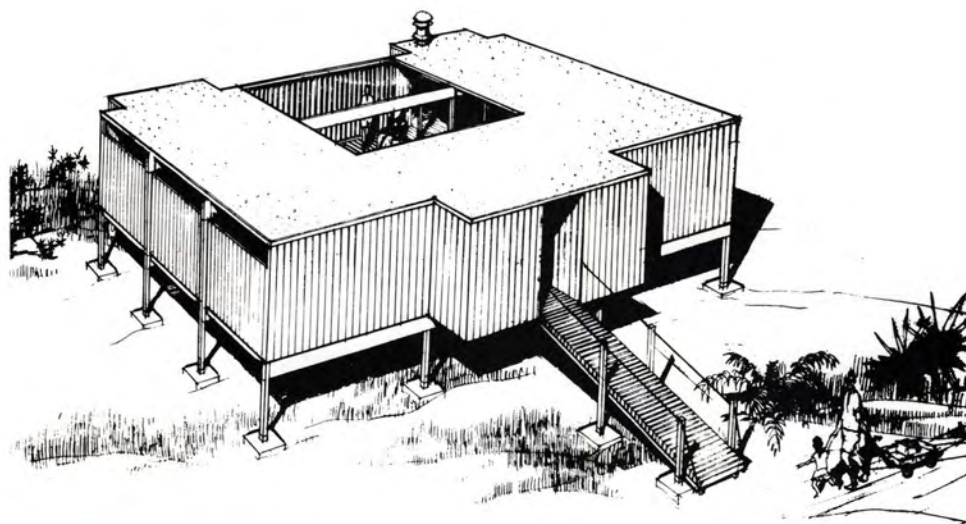
Residence for Mr. and Mrs. William L. Daffoe, Longbranch, Washington. Architects: Kirk, Wallace, McKinley Associates; Structural consultants: Worthington, Skilling, Helle & Jackson; Mechanical consultants: James B. Notkin & Associates; Contractor: Leo Heather; Landscape architect: Richard Yamasaki.





Hugh N. Stratford photos





Louis Reens photos

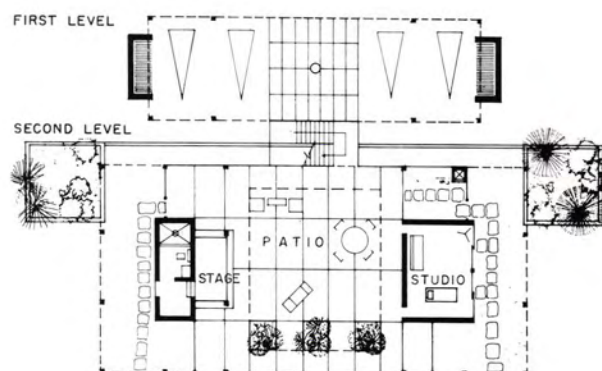
ENCLOSED PATIO COMBINES PRIVACY WITH OUTDOOR LIVING

One of the results of the second-house boom is that desirable beach areas within range of big cities are becoming increasingly crowded, raising the problem of providing for outdoor living and privacy on tiny, hemmed-in lots. Architect Bernard Marson has solved this problem on a restricted Fire Island site by constructing the house around three sides of an enclosed wood patio, with sliding and fixed glass panels connecting the indoor and outdoor spaces. A louvered wall on the fourth side of the patio completes the privacy but allows pleasant breezes to flow through the court. The blank exterior facades are broken only by the front door and by small sliding glass windows introduced beneath the roof line on the two side elevations for cross ventilation. A simple exposed wood-frame structure with tongue-and-groove cedar plank interior and exterior walls facilitated construction and kept the cost—including electric heating—to \$12,500 in 1966.

Residence for Mr. and Mrs. Norman Diamond, Fire Island, New York. Architect: Bernard A. Marson; contractor: John Hill.









G. Wade Swicord photos

RAISED COTTAGE GIVES COVERED DECK BELOW

Exposure onto the Gulf of Mexico has the advantage of a splendid view and the drawback of possible hurricane tides. This delightful Florida beach house is specifically designed for both these conditions and for the owners' somewhat unusual requirements—among them, a den, children's play-stage and an artist's studio. The plan makes use of a natural sand dune and separates children from adult areas. Spaces include two-story patio and surrounding balcony pictured here, each overlooking the beach and gulf. Upper levels are stained cypress; ground levels are concrete block. The house cost \$50,000 in 1968, including zoned air conditioning, and is for year-round use.

Residence for Dr. and Mrs. Richard A. Vinton, Sarasota, Florida. Architect: J. West; contractor: Cosentino Construction Company, Inc.



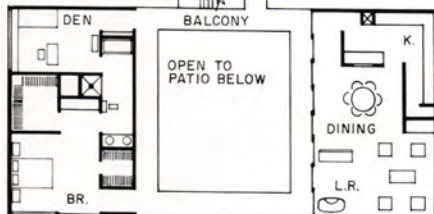




THIRD LEVEL



FOURTH LEVEL



STRONGLY DEFINED COURTYARD HOUSE RESPECTS ITS SETTING

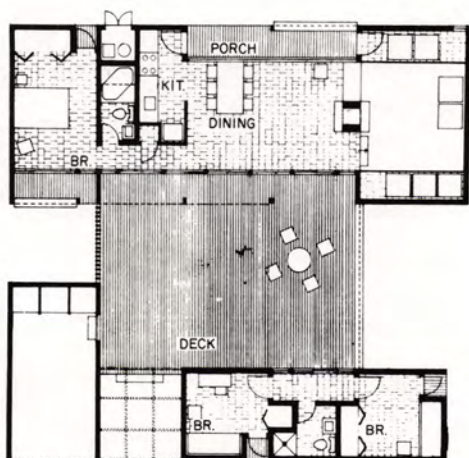
The beautiful, but now heavily developed dune land at the tip of Long Island posed privacy problems for the architects of this handsome house, who thus conceived of the solution in terms of a central court. In this case, however, one side of the deck was left open to take advantage of the only relatively unspoiled view. While making a strong architectural statement, the house is sympathetic to its surroundings and seems to be very much part of the dunes. Since no ocean view was possible, a one-story scheme was adopted—with complete separation of the guest of children's wing from the main pavilion fulfilling an important program requirement. Glass panels on both sides of the main living-dining area include the courtyard in the visual space and take advantage of sun and sky effects on the western exposure. The peaked roof allows double-story height for the sunken living den. Rough-sawn southern yellow pine is used on exterior and interior walls. The \$25,000 cost in 1966 includes gas-fired heating.

Residence for Dr. E. Arnold Jones, Amagansett, Long Island, New York. Architect: Melvin H. Smith—associate Martin Munter; contractor: John Massey.



Martin Munter photos



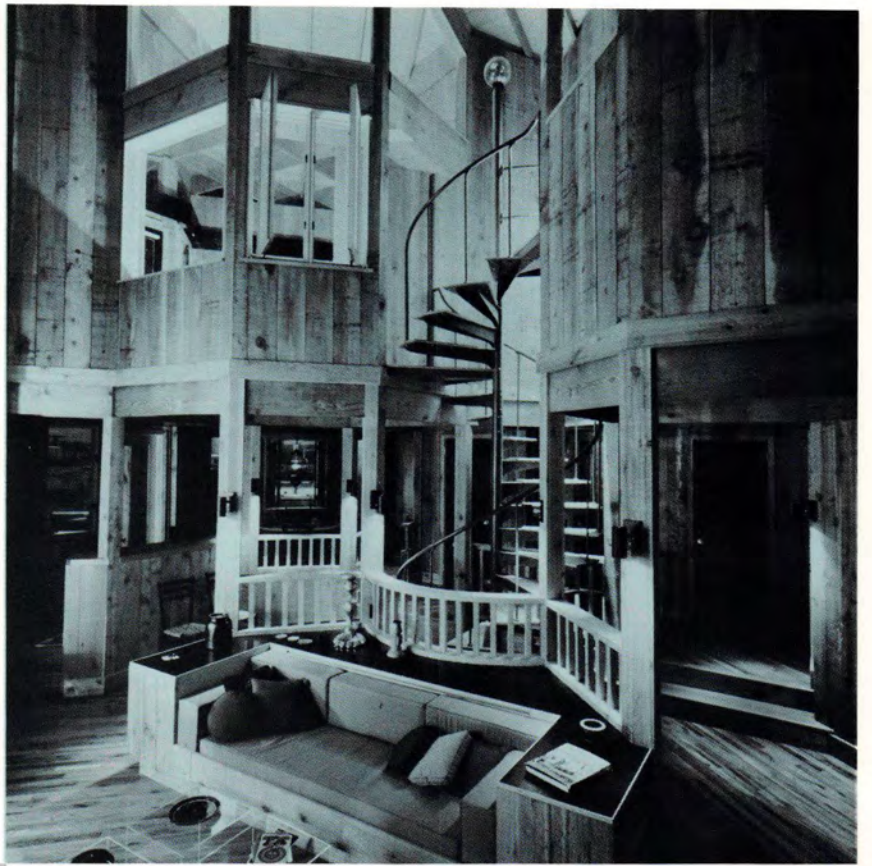


OCTAGONAL TOWERS FORM A FESTIVE HOUSE

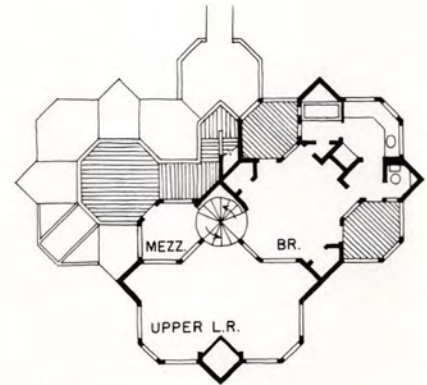
Great spaces and great views have made this beach house on Fire Island a luxurious yet fun place for a summer retreat. Only steps from the ocean, its two-story design of three interlocking octagons provide wide vistas of both bay and ocean. A soaring 24-foot living room is the focal point, with all other rooms tucked neatly around it, including two bedrooms with adjoining baths, kitchen, separate dining room, sauna bath and card playing "aerie." Decks and lookout roof terraces are spacious for sunbathing. For ease of upkeep, natural materials—Douglas fir and cedar siding—were used, painted surfaces were kept to a minimum, and most of the furniture built-in. Cost of construction was about \$42,000 in 1968.

Residence for James Dines, Fire Island Pines, New York. Architect: Earl Burns Combs; contractor: Joseph Chasas.

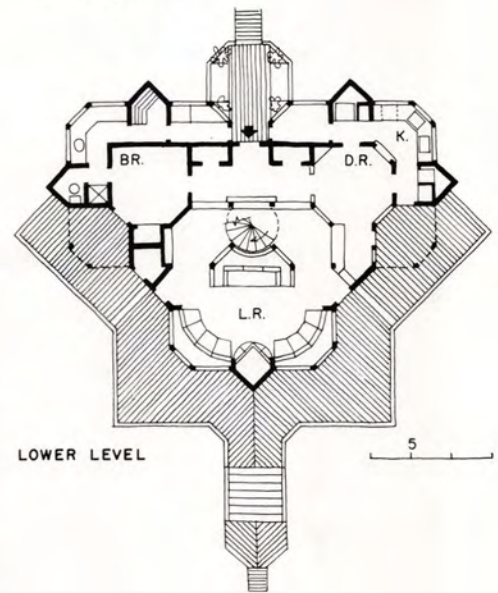




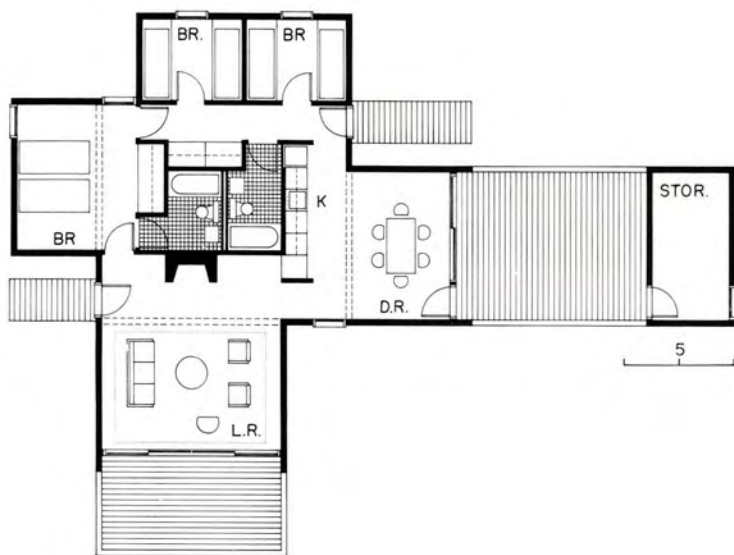




UPPER LEVEL

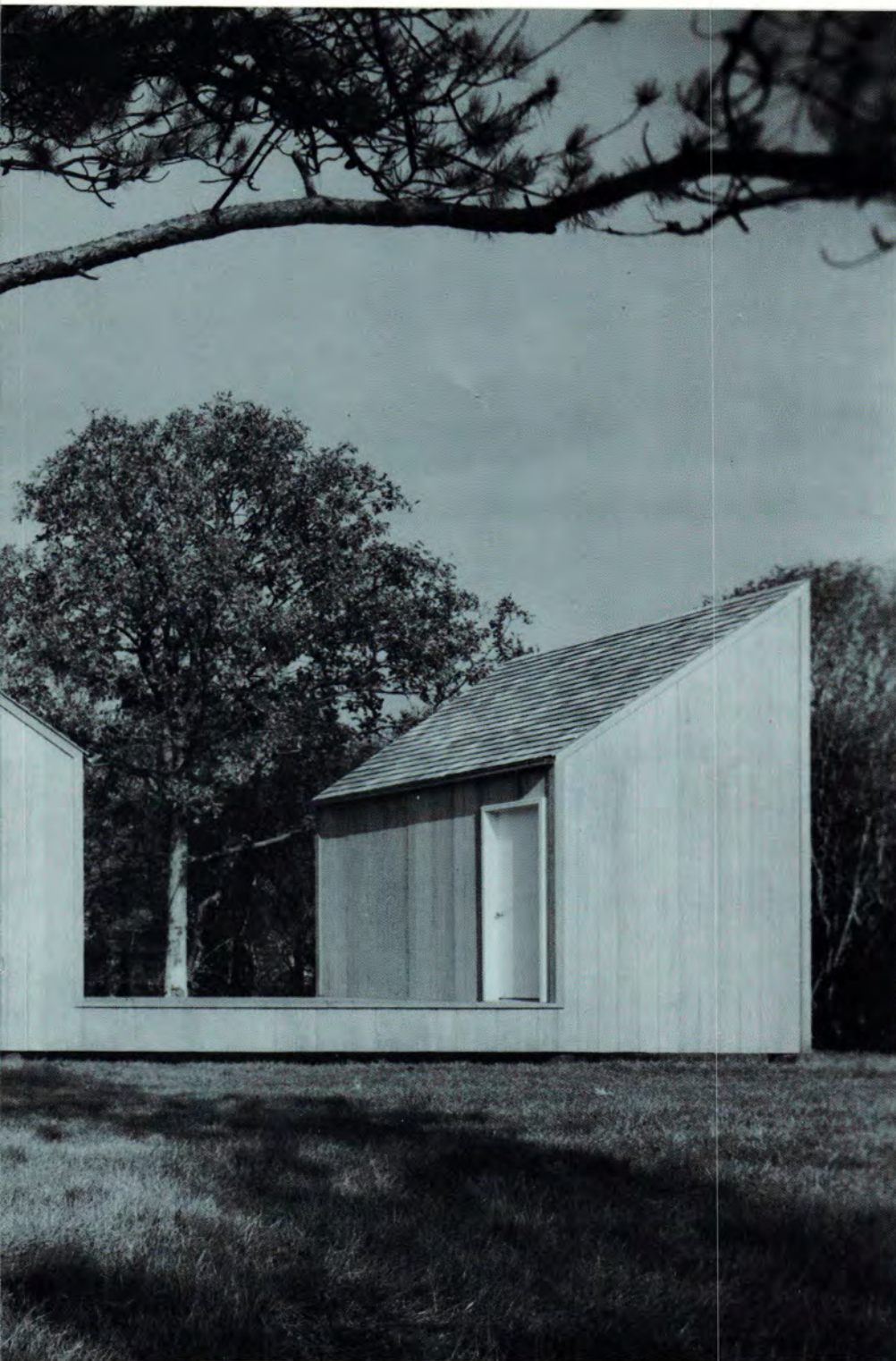


LOWER LEVEL



William Maris photos, by courtesy of House and Garden



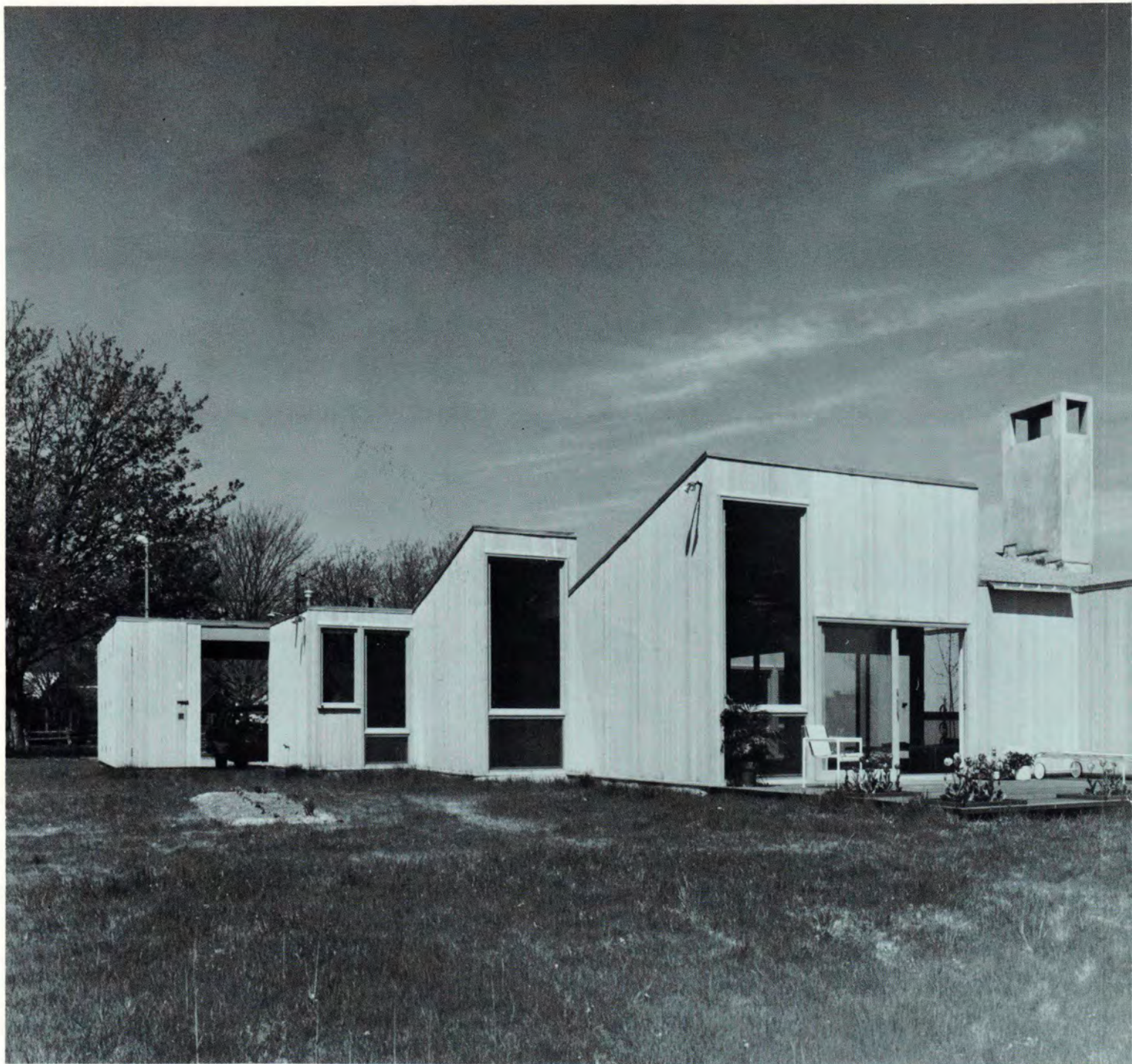


AN INTERPLAY OF SHED ROOFS DISTINGUISHES BEACH HOUSE

A successful combination of shed roofs and a practical, uncluttered plan accounts for the great strength of this Long Island beach house for a family of four. Major rooms are organized around a central utility core and circulation to achieve considerable economy, as well as the separation of children and adult areas which the owners required. Clerestories add light and spaciousness, and hallways are opened up to extend vistas beyond the house. Decks further expand living space, and a detached unit, used for storage, baffles one of these for private outdoor use. Exterior walls are plywood; wallboard is used inside. These practical materials, plus the varied spaces, contribute to make this house a perfect complement to city living.

Vacation house in Quogue, New York. Architect: Hobart D. Betts; Contractor: Rampas-ture Building Company.







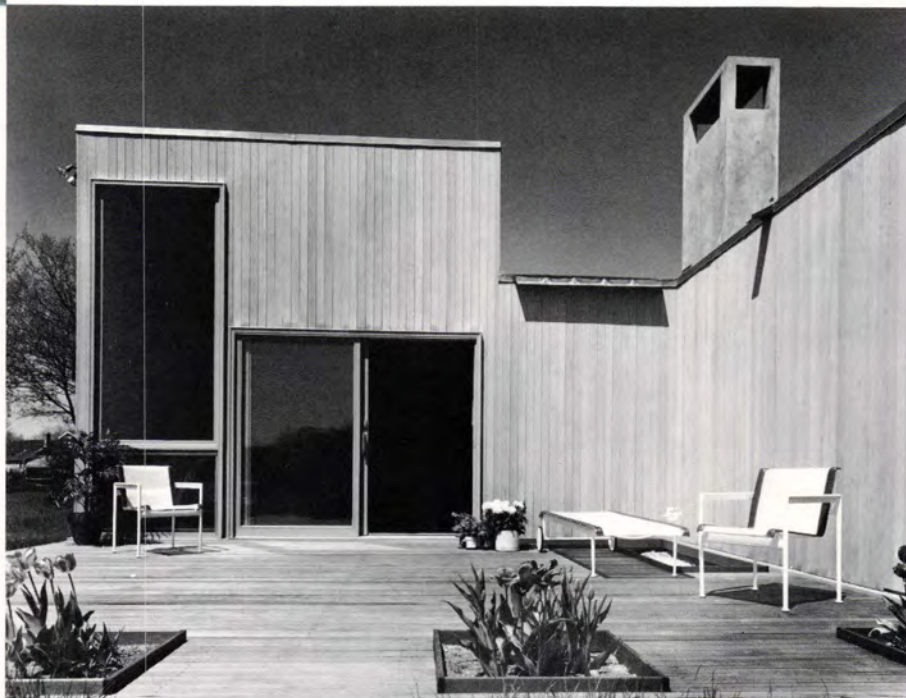
James W. Brett photos

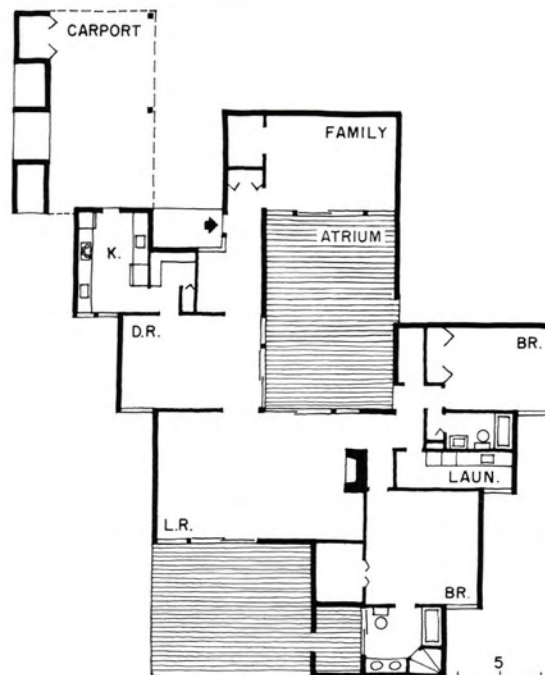
STAGGERED PLAN GIVES VIEW AND PRIVACY

This trim, sophisticated house has an unusual staggered plan to provide both a maximum of privacy and good exposure to the morning sun. The house is not far from a beach, but the site itself is without views and surrounded by other homes. A landscaped area was developed on the plot to give needed vistas for the sun-oriented rooms, and the sides of the house are windowless to assure privacy. An enclosed atrium adjoins all main living spaces.

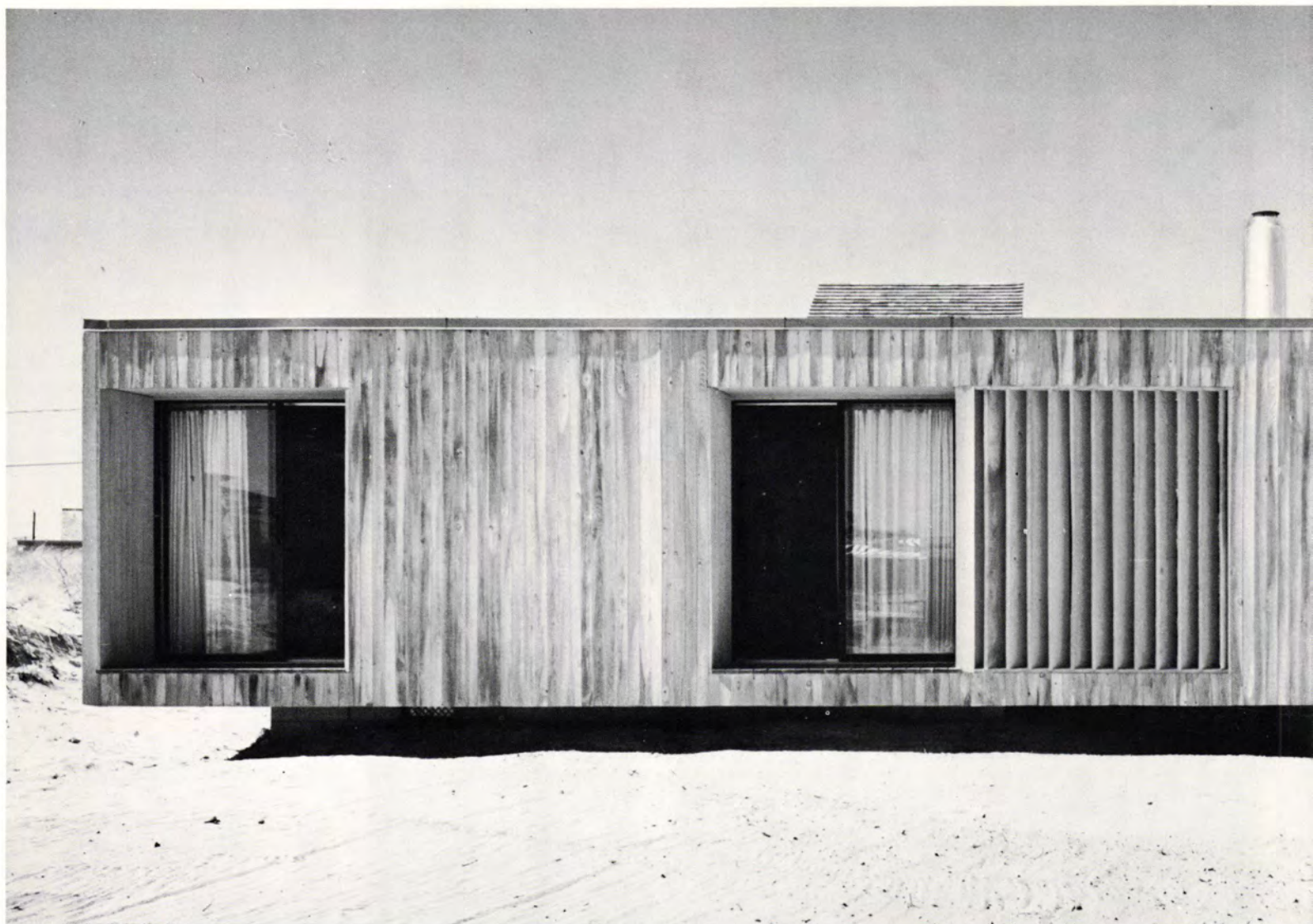
The framing is wood, with the exterior sheathed in vertical cedar tongue-and-groove boards treated with bleaching oil. Built and equipped as a year-round second residence, the house itself cost about \$38,000 in 1968.

Residence for Mr. and Mrs. Maurice Dion, Amagansett, New York. Architect: Peter Hendrickson; contractor: Ole Town Contracting.

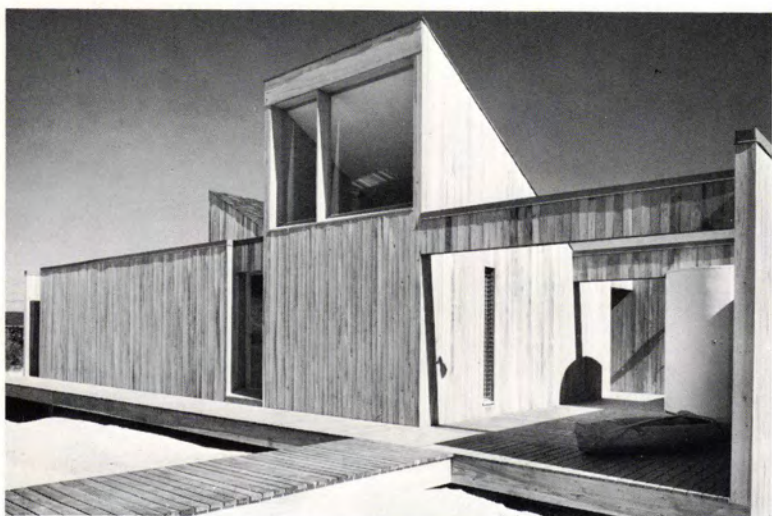








William Maris photos





THREE COURTS GIVE VISTAS FOR INWARD-LOOKING HOUSE

As anyone visiting the more built-up beach resort areas today will undoubtedly be aware, closeness to the ocean is no guarantee of a good view—dunes and near-by houses often intervene. This crisp, sprightly-designed house creates its own completely private vistas by a three-zoned courtyard scheme. Linked pavilions for parents, children, and general living areas are adjoined by walled-in outdoor decks. High, shed-roofed clerestories are used to bring in more light and sun.

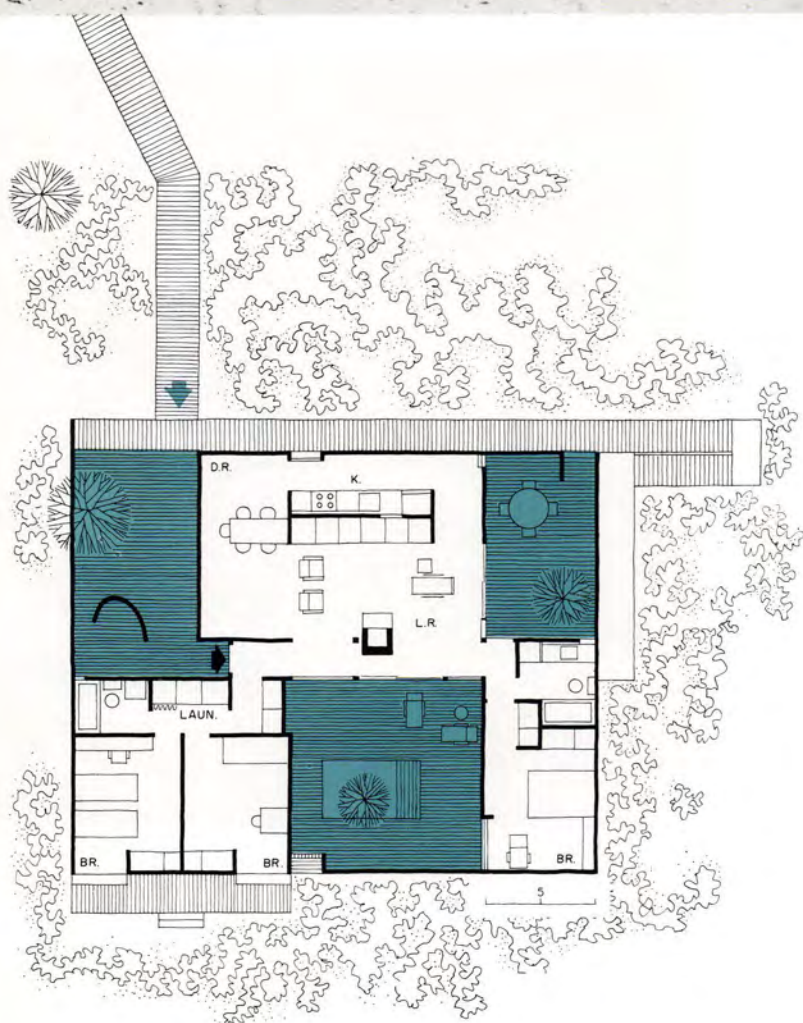
Simple, warm, easy to maintain materials were used throughout the house. Most walls, in and out, are natural cypress treated with bleaching oil; the roof is partly built-up, partly shingled. Small-scaled quarry tiles form floors for all rooms but the bedrooms, which are carpeted.

Though definitely planned as an informal "second house," the design is a skilled combination of comfortable practicality and sophistication. Bright colored fabrics, carpets and plants are used in all rooms to add a note of freshness to the neutral tones of the basic structure.

With all of the house's carefully planned privacy, one is never conscious of being cut off from the outdoors when inside: sufficient windows are used to augment the big clerestories and the glass walls opening on the decks. Each area of the house has a direct outside entrance for convenience in returning from the beach, and an outdoor shower is provided at the main entrance behind a curved screen-wall.

The entire house compound—three pavilions and three courts—is raised above the sands on a simple, rectangular wooden podium set on a concrete block foundation. Effectively placed windows, entrances and shed roofs provide a strong design interest against the flat site. Electric radiant heat panels in all the ceilings, as well as a fireplace in the living area, make the house usable as a vacation center for most of the year.

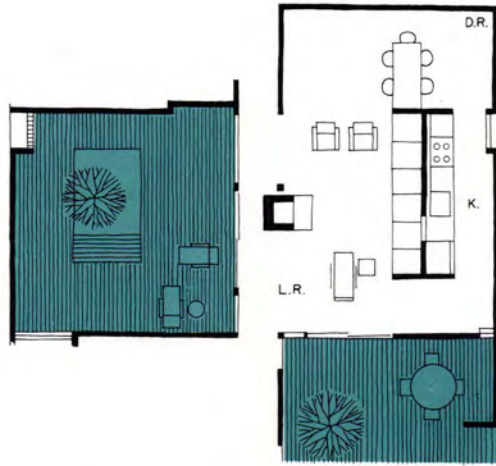
Architects: Julian and Barbara Neski; Owners: Mr. and Mrs. Edward Gorman; Location: Amagansett, New York; Contractor: John Weiss.





Much of the furniture in the house, including the long sofa, dining tables, cabinets and the like, are built-in to give an added sense of order and space to the rooms. The few movable pieces, mainly chairs and small tables, were chosen for lightness of scale and design as well as for simple durability.





The visual interest created in the Gorman house by closely linking indoor and outdoor spaces, and by the bold changes in ceiling levels, can be readily seen in these details of the main living spaces. Though all the areas are open to each other for good circulation when entertaining large groups of people, each room has its own distinction and individuality. Sliding glass walls permit the living room to be opened wide to the two adjoining outdoor decks.



SKI AND HILLSIDE HOUSES

Warm snugness, a seating group around a roaring fire, and imperviousness against the elements are musts for a winter vacation house, whether it is a cabin or a commodious lodge. The charms of deep snows and irregular, picturesque terrain also pose some planning and building problems, however. The obvious problem of heavy snow loads on the roof is easily solved by sturdier construction and a steep slope to the roof; but a snow problem often overlooked by many city dwellers in planning a ski lodge is that of access to and into the house as the snow levels mount. The many little balconies and wide roof overhangs that give a quaint charm to Swiss and Bavarian chalets, for example, are not primarily decorative, but functional. As the snow rises, one has a protected front door at each higher level. If efficient snow clearing services are readily available, the need for such emergency exits can be negligible.

Practical, easily cleaned entrance areas are a necessity at any level, though. A mudroom, with adjoining storage for outer clothing, boots, skis, sleds and the like—and also convenient facilities for washing up—will keep the interior living spaces free from the inevitable slush. The inside spaces should be planned to have ample activity areas for games, music, conversation, or whatever, to enjoyably while-away the long winter evenings. Children should have their own play space if possible.

Steep, hillside slopes, which can sometimes require a little structural ingenuity to build upon, also offer a design challenge which a skillful architect can meet with great inventiveness. As far as architectural “style” goes for a hillside house, it is usually far more effective today to let the architect use the interplay of forms and surfaces inherent in the structural system employed, and in the materials used, to achieve a distinctive look. This is exactly the way the historical, or “traditional” styles were evolved to suit the way they were built; adding some of their “quaint” touches to a contemporary structure is usually pointless, doesn’t quite look right in the end, and can add considerable and unnecessary expense. Whatever quality or look is desired—woodsy, sleek and sophisticated, elegant, modest, impressive—can easily be achieved in a contemporary idiom, and will have the added qualities of freshness and suitability.

Hillside houses usually offer the added advantages of being cooler, enjoyable retreats for the summer months. If this is planned, provision should be made for converting snug winter spaces into more open and expansive facilities connecting to outdoor terraces or decks; if different views are more attractive during this season, windows and outlooks should take advantage of them.

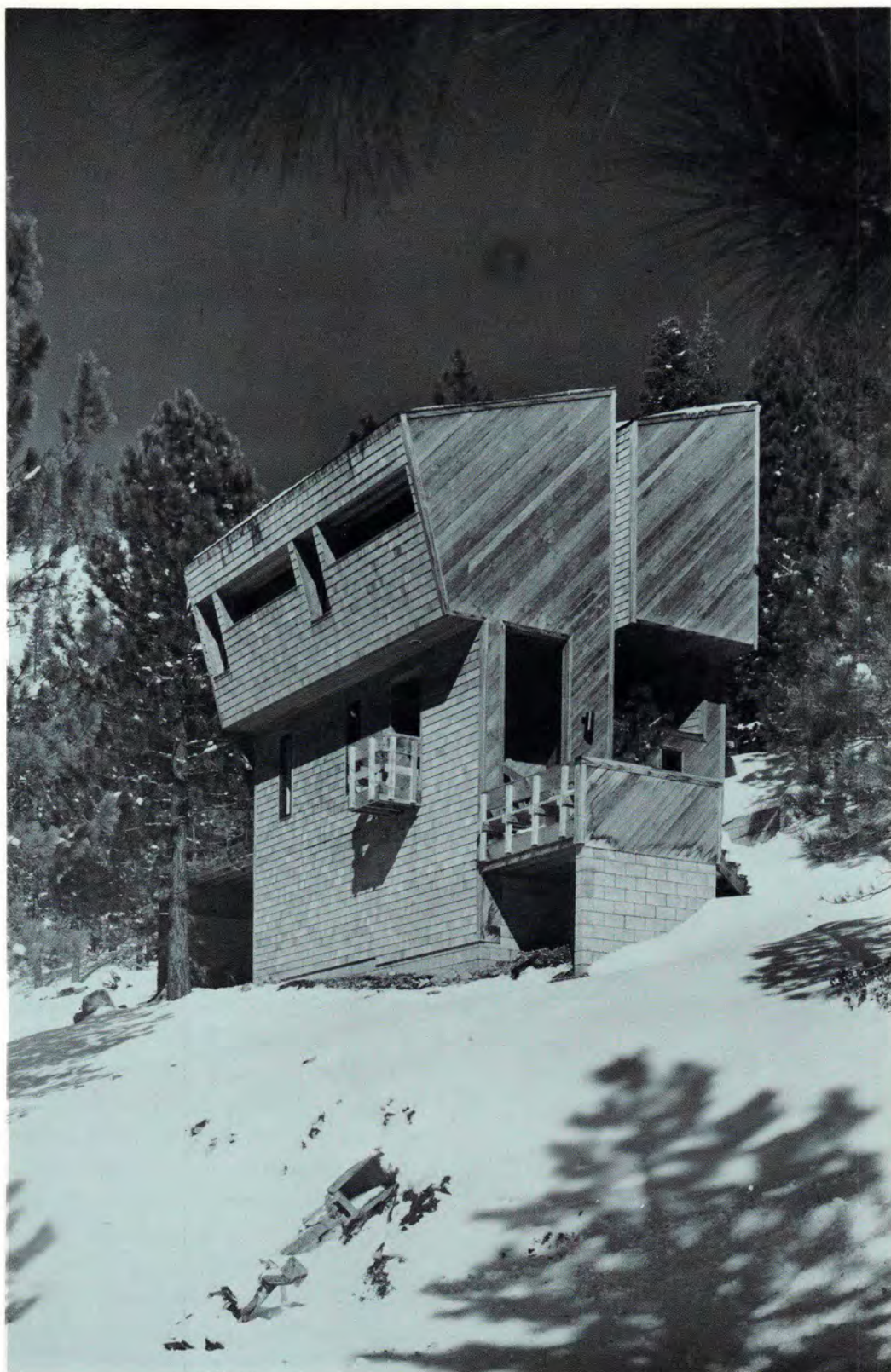
The fifteen houses on the next pages include countless examples of some of the most inventive new ideas in planning and design.

BATTERED WALLS GIVE SNOW PROTECTION

Designed expressly for the snow conditions of ski country, this family lodge derives its strong shape from an outward slope of the upper walls, which is planned to prevent ice dams and allow run-off from melting snows to fall clear of the house. View decks are provided at various levels and double as entrances in exceptionally deep snows.

The plan is a multi-level scheme, with a variety of inter-related spaces: some are low-ceilinged, snug areas; others are two stories in height and overlooked by balcony rooms. All the interiors are comfortable, bright and easy to maintain. Much of the furniture is built in. The cost of the house was about \$41,000 in 1969.

Residence for Dr. and Mrs. Sanford H. Lazar, Squaw Valley, California. Building Systems Development: Gerald Gamliel Weisbach, Architect. Earl Kelley, contractor.





Douglas Simmonds photos





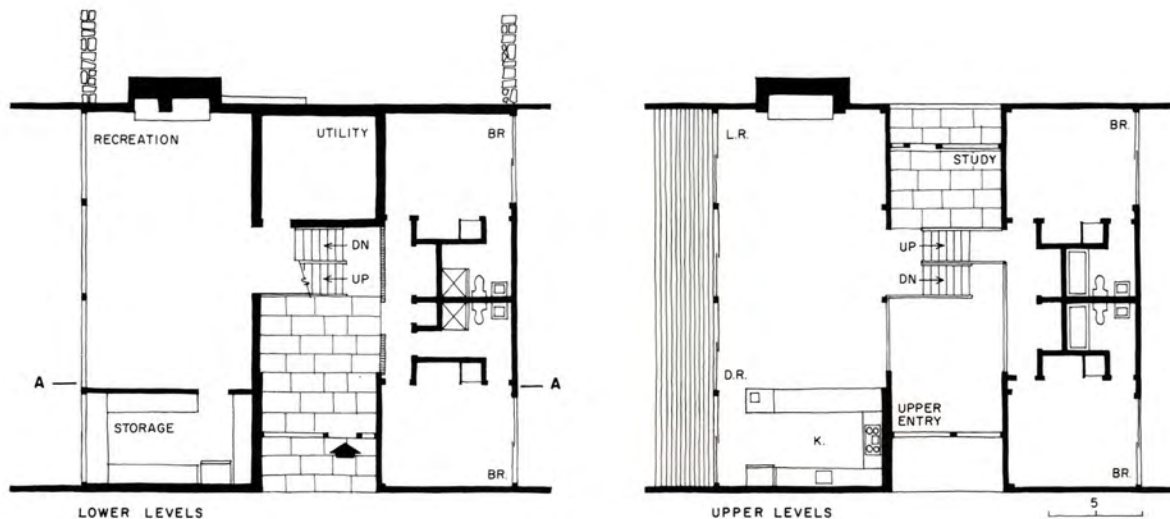
A VERMONT SKI HOUSE UNITES LARGE SPACES IN A SIMPLE FORM

Located on a hillside in the snow country of Vermont, this large vacation house was designed to accommodate with equal ease both large-scale parties and quiet family living—and to function as well as a summer retreat as for ski weekends. The solution could have been a rambling, overwhelming affair; instead, the seemingly conflicting requirements have been unified under an elegantly simple and beautifully crafted shed roof form. The house seems relatively small, until one enters to see the great spaciousness which makes it work—and which compounds the pleasure of the hillside site.

The architect's solution for the large house divides space while interlocking it, and the structure is rugged and secure against the elements but lets summer breezes penetrate throughout. Four levels are staggered off a central stair, and open into each other at the two-story entry hall to provide efficient zoning—and a dramatic spatial interest.

The skillfully executed scheme unifies interiors and structure in the over-all, plastic flow of space: warm textures and colors enhance the natural wood structural members; sleek built-ins and relaxed furniture groupings define uncluttered space usage within the open living scheme. Deeply recessed floor-to-ceiling glass lets most areas share light from different sources, and visually extends rooms onto the slopes.

Hans Namuth photos

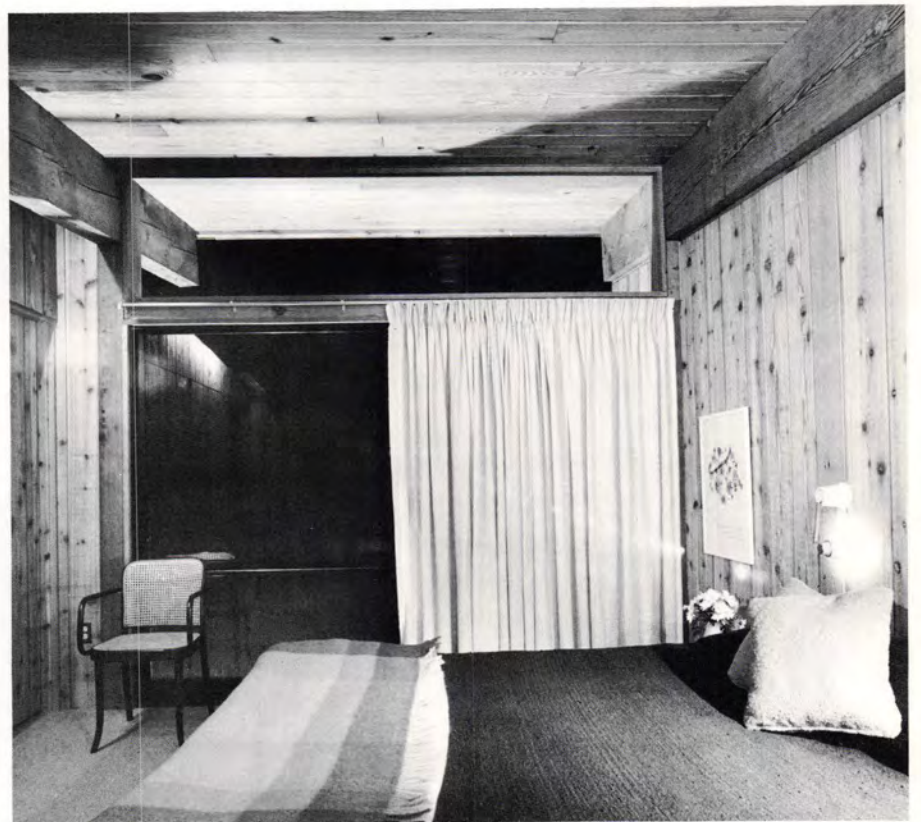


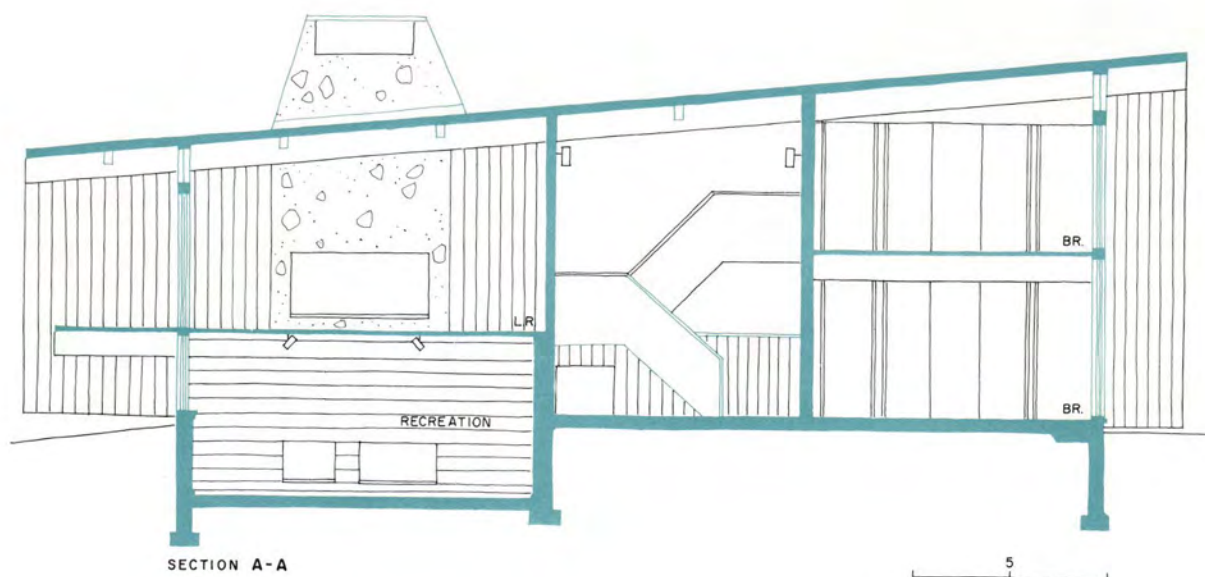
All levels of the house open into the entry hall. Living areas are on levels to the left, with bedrooms to the right. A small study can be glimpsed behind the stairs. In the master bedroom, white curtains, a dark brown spread and orange and yellow pillows complement the natural wood and complete the uncluttered scheme. The glass wall incorporates sliding doors, and is neatly framed between the joists for a dramatic indoor-outdoor sense of space. The structure of the house is wood frame with rough-sawn cedar siding and built-up roof. Floors are yellow pine except for vinyl asbestos in the game room and the flagstone entry hall. Deep overhangs provide weather protection. Sliding glass doors are recessed 7 feet 8 inches on the south to give a deck on the third level for added summer living space.

A third-level living-dining space includes the fireplace grouping at one end and the kitchen in a clearly defined but open plan. Comfortable furnishings include black leather upholstery, a Moroccan rug and natural woods. Kitchen activities are only partially screened, in keeping with an all-pervading air of informality. The stair landing opening onto the second-level entry can be seen in the photo, with the fourth level visible beyond. Living areas open onto a full-width deck for southern exposure and a hillside view.

Vacation House, Stratton, Vermont. Architect: Eliot Noyes & Associates; mechanical engineers: Dimartino Associates; interiors: Eliot Noyes & Associates; contractor: R. T. Arnold Lumber Company.









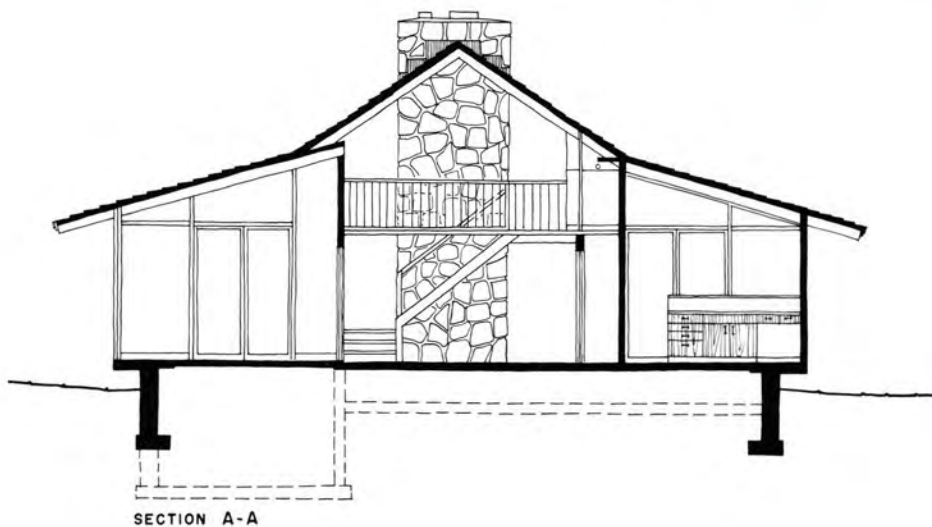
A SMALL WOOD-AND-STONE HOUSE RELATES WELL TO A MOUNTAIN SITE

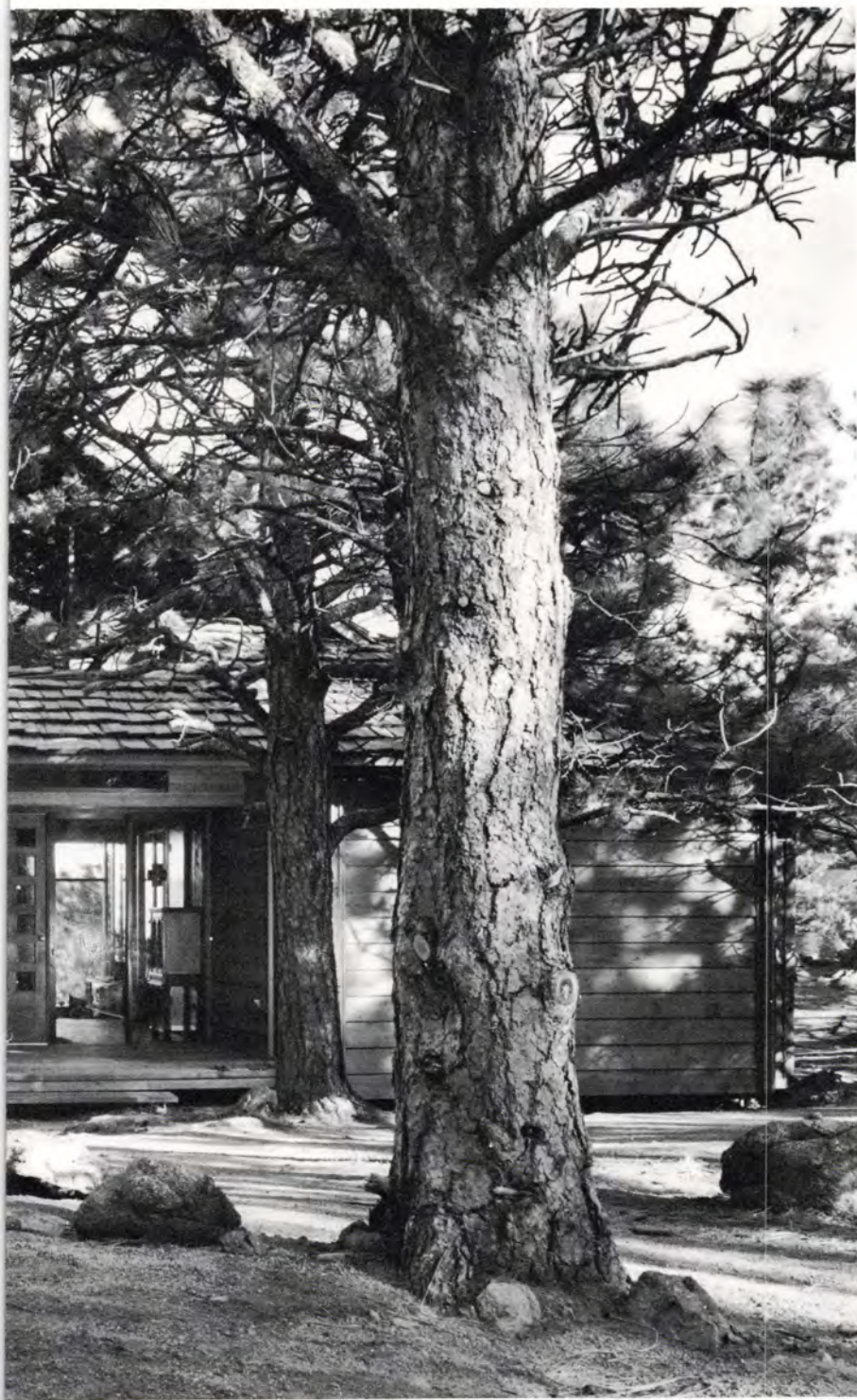
Wood, stone and the outdoors were the most powerful factors in determining the design of this house, which started with the tremendous advantage of a magnificent site on the front range of the Rockies near Boulder. Since the clients had deliberately moved out of the city to find seclusion in the mountains, they were naturally anxious to retain all the original features of the land, particularly the pine trees. Openings in several parts of the roof overhang allow the trees near the house to grow undisturbed, and are a very direct expression of the close relationship between house and site.

Architect Hobart Wagener rejected any temptation to compete with the surroundings and concentrated—most successfully—on designing a simple, logical structure “which would try to become an integral part of the site.” For this purpose, cedar beveled siding and cedar shake roof were a good choice because of their attractive weathering quality. A bleaching oil finish was used on the walls to accelerate the natural process.

The sense of shelter and security needed in a fairly rugged setting is provided by placing the main seating area in a “well” between a raised terrace on one side and a raised dining area on the other, by the use of warm-colored brick for the floors, segmentation of the large glass areas, and the protective roof overhang all around the house.

Residence for Mr. and Mrs. A. J. Bartkus, Boulder, Colorado. Architects: Hobart D. Wagener Associates—Associate on job: Robert E. Carlson; Contractor: Warren R. Slatendale.

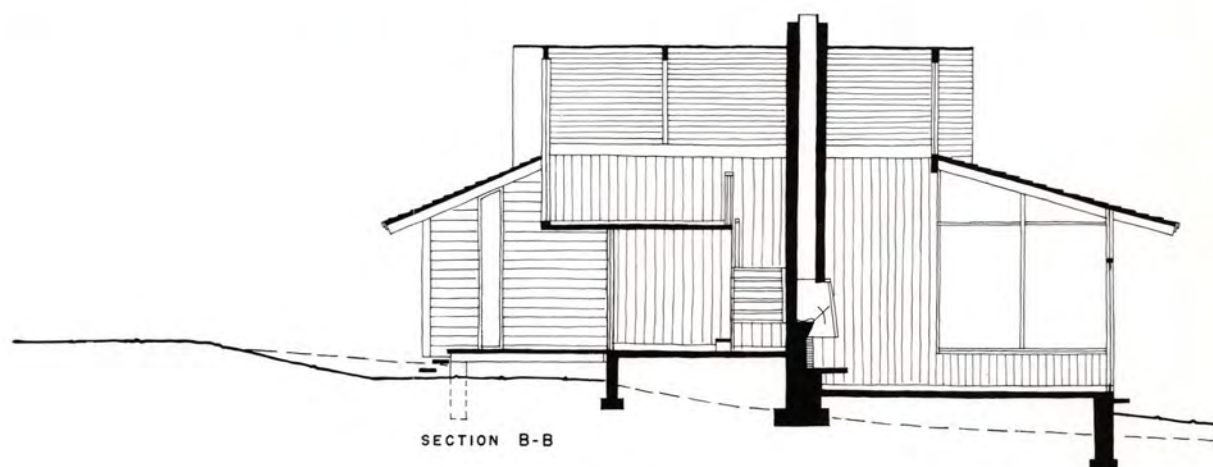




Cedar is the dominant material—in the form of siding and roof shingles on the exterior, and tongue-and-groove boards and decking on the interior walls and ceilings. A baseboard hot water heating system is included in the \$30,000 construction cost. Good through ventilation takes advantage of summer mountain breezes.



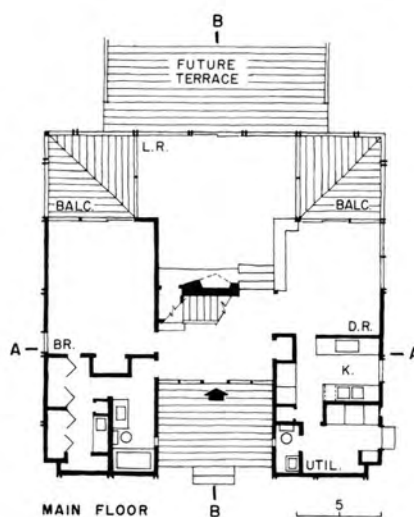
James H. Roberts photos



The interior is dominated by an enormous stone fireplace, an exposed ceiling structure and a dramatic view of the valley. Strategically placed clerestory windows highlight the effect of the ceiling formation and also point up the detailing of the fireplace stonework.

The house is small—with only one full bedroom on the first floor and a guest balcony behind the fireplace—but outdoor decks, the added height in the center of the house, and of course the view, extend the experience of space beyond its walls.

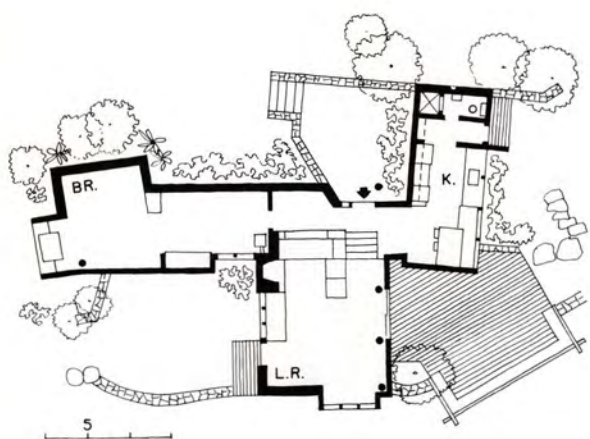
In addition to space and freedom, an exposed site of this kind demands warmth, shelter and a sense of permanence. This was fully recognized by the architect in the careful balance of openness and enclosure and in his sensitive exploitation of the strong, textural quality of natural materials.







Charles R. Pearson photos





AN ARCHITECT'S DESIGN FOR HIS OWN CABIN

This rustic yet sophisticated mountain cabin near Mt. Rainier skillfully uses Douglas fir and stone available from the 40-acre tract. Architect Alan Liddle designed, constructed, and built the cabin over a period of years for his own use. The materials blend well with the environment, making it an ideal weekend and vacation retreat.

Designed for a ledge halfway up a cliff, the cabin's scheme evolved from the terrain itself, with the living room the first stage, and two wings with kitchen and bedroom added later. Finished cedar and hemlock paneling were used in the interiors. The entire cost was about \$5,000 (1,000 square feet at \$5 per square foot) with all construction done by the architect himself, including most built-in furnishings.

*Mountain Cabin, Mt. Rainier, Washington.
Architect and owner: Alan Liddle.*

David Hirsch photos





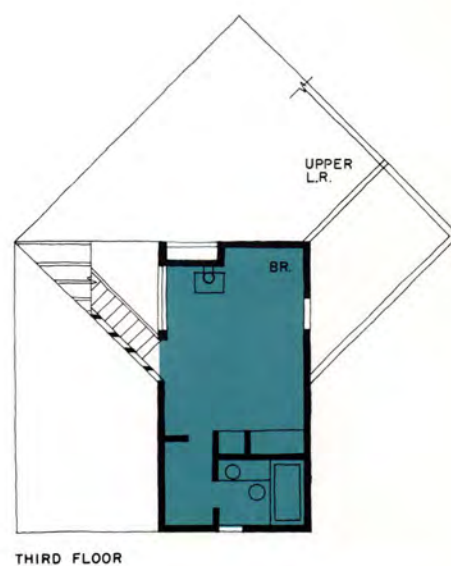
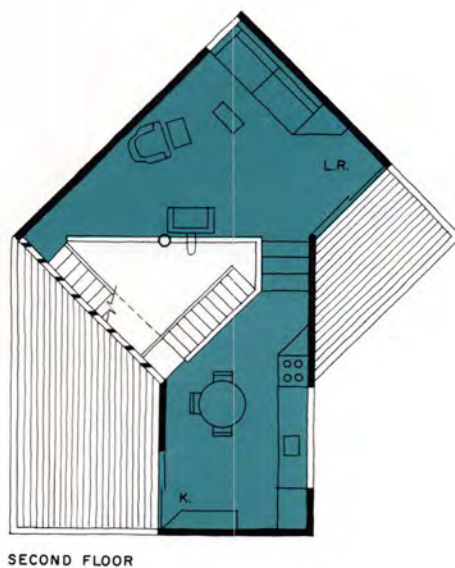
OPEN INTERIOR BALCONIES EXTEND LIVING AREAS IN SKI HOUSE

Within this neat and fairly unassuming ski house is a truly spectacular space. All major living areas extend, balcony-like, off a three-story-high, glassed-in stair well to form an exceptionally dramatic and spacious interior.

The owners, Mr. and Mrs. Dunbar, have three married daughters, and wanted a house that would be comfortable for them alone, or for any combination of visiting children, grandchildren or friends. While the prime function of the house was to serve as a base for days of active skiing, the Dunbars wanted a lively and commodious interior for evenings and days of bad weather, and a design equally suitable for a summer vacation retreat.

The site is on a mountain slope, across a valley from Stratton Mountain and its ski facilities. A three-story scheme with varied angles of orientation was developed to give the best possible views across the countryside.

In developing the design, architect Pasanella says he wished "to create a house in which all rooms but bedrooms would share a volume of space, yet retain some physical and visual separation." He accomplished this by devising a plan of two diagonally



inter-locking squares: a three-story void occurs at the triangular intersection, enclosed from the outside by a glass screen. Pasanella adds, "the living spaces revolve and climb about this open well, each borrowing the well's space, and making each room larger than its actual floor area. The two staircases climbing the well are made of the lightest possible steel elements to interfere minimally with the space." The resulting house is very comfortable, practical, and provides interesting spaces for activities of all age groups.

The approximate cost, excluding lot, landscaping and furnishings, was \$31,000 in 1968.

The basically wood-framed house is supported by exposed, round concrete columns which diminish in diameter by three inches at each floor level, forming ledges for the framing members. The exterior and the continuous space inside are sheathed in red cedar clapboards.

On the lower level of the Dunbar house, a multi-purpose room serves as a sitting room or as bunkroom and playroom for children; three steps lower are two private bedrooms. The middle level includes a space for cooking and eating, and a living room and adjoining outdoor deck. On the highest level is the master bedroom.

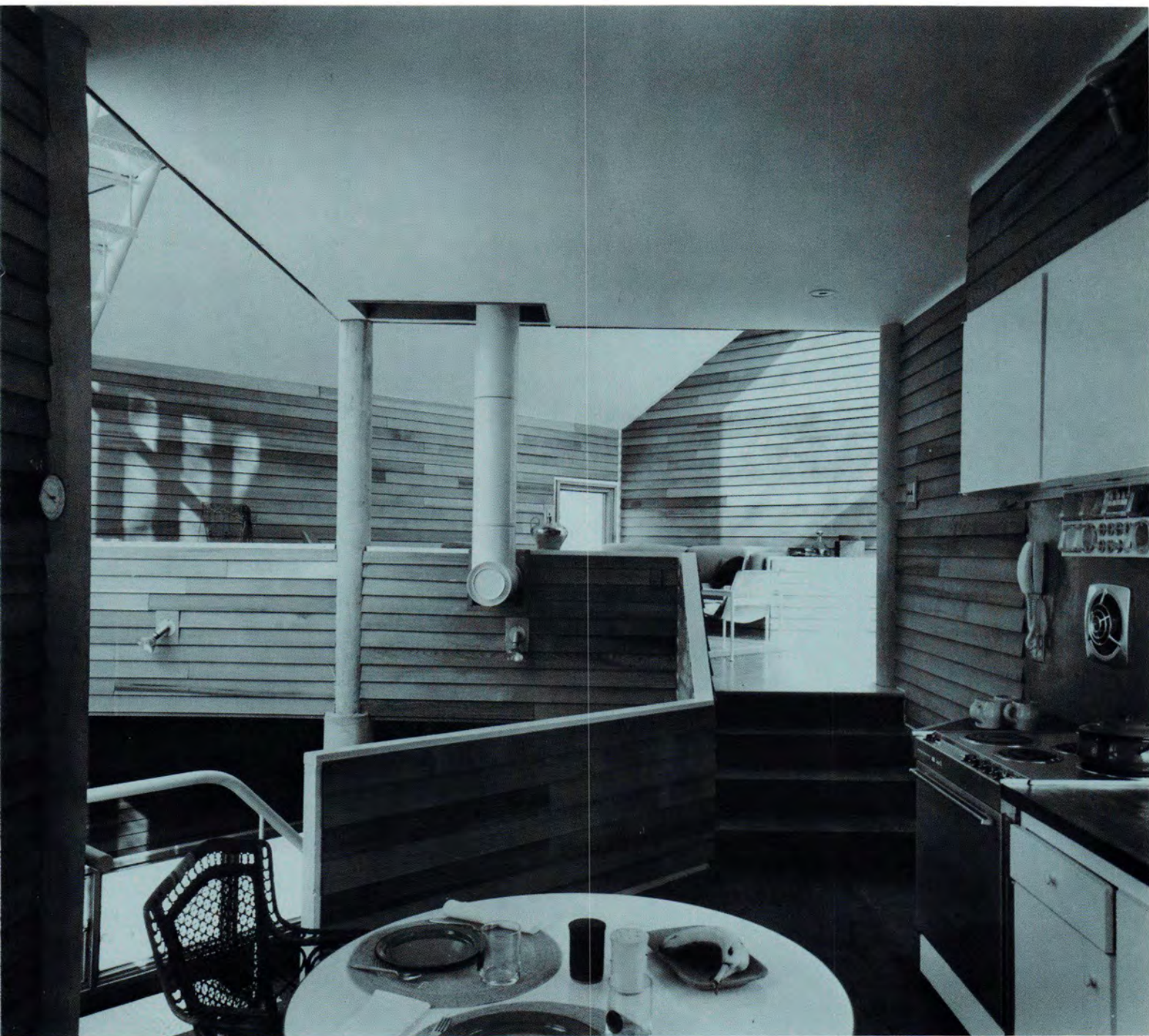
On the interior, the clapboard sheathing does not meet at the corners, to leave the structural members exposed at corners, base and ceiling; the exposed framing is enameled white and forms rail tops, door frames and edges of built-in clapboard benches and cabinets. All ceilings are gypsum board and incorporate electric radiant-heating panels. Windows and skylights are insulating glass, except for a plastic dome skylight in the master dressing room, which doubles as a hatchway to the roof. Floors are slate in heavy-duty areas (entry, ski room, bunkroom, kitchen and baths); others are red fir, with red cedar for the decks.

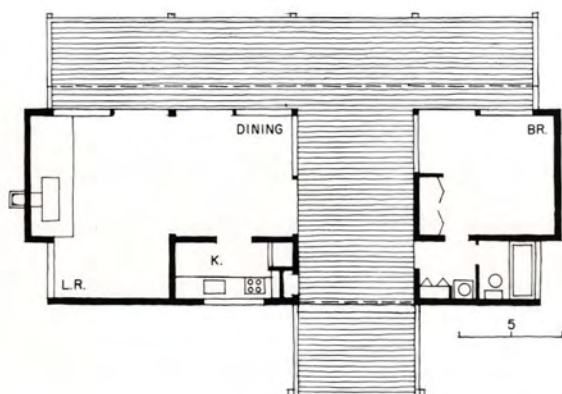
Residence for Mr. and Mrs. Charles Dunbar, Winhall, Vermont. Architect: Giovanni Pasanella. Associate: Etel Thea Kramer. Structural engineer: Stanley Gleit. Contractor: Cyril Hoyt, Jr.



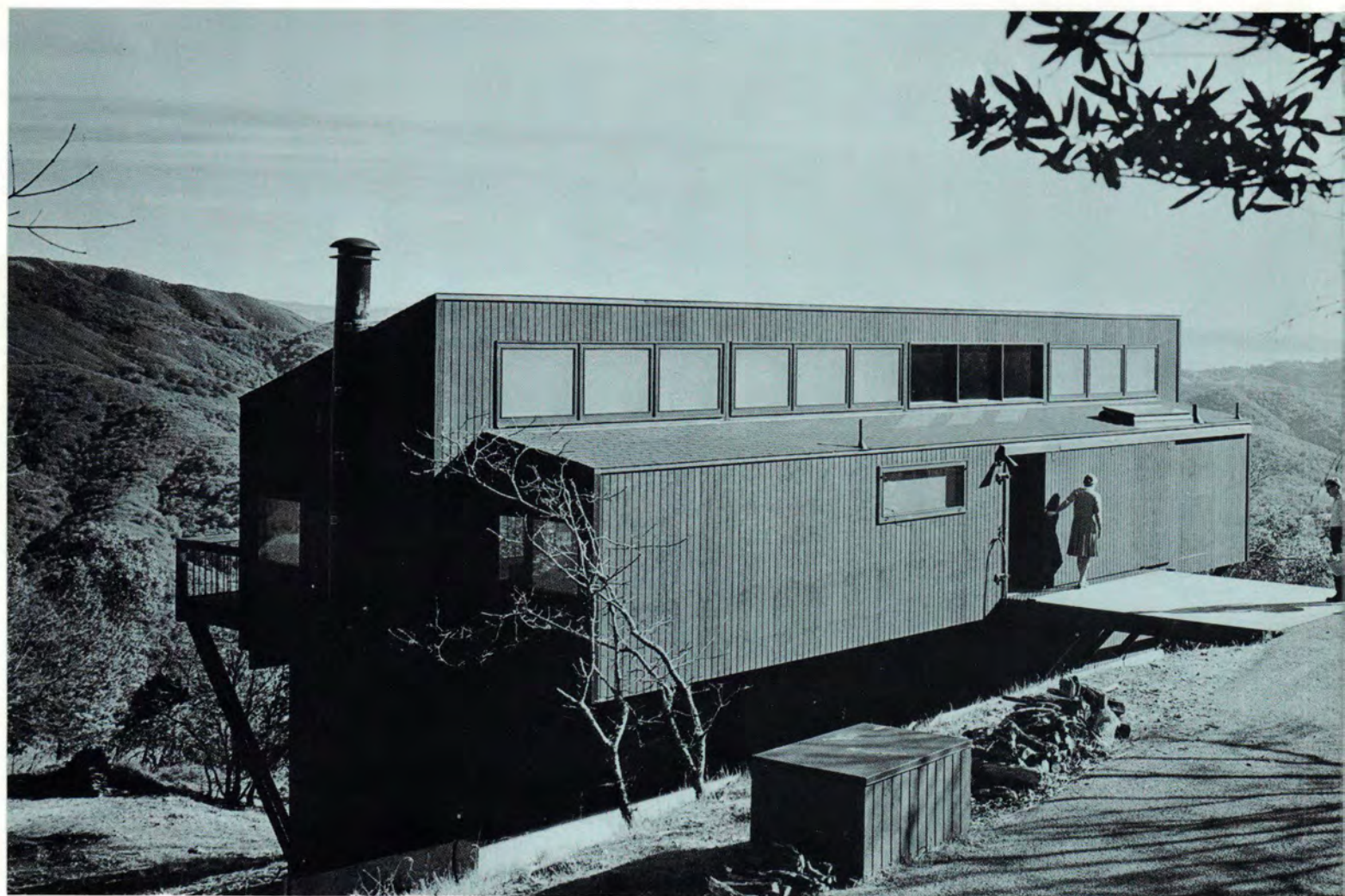


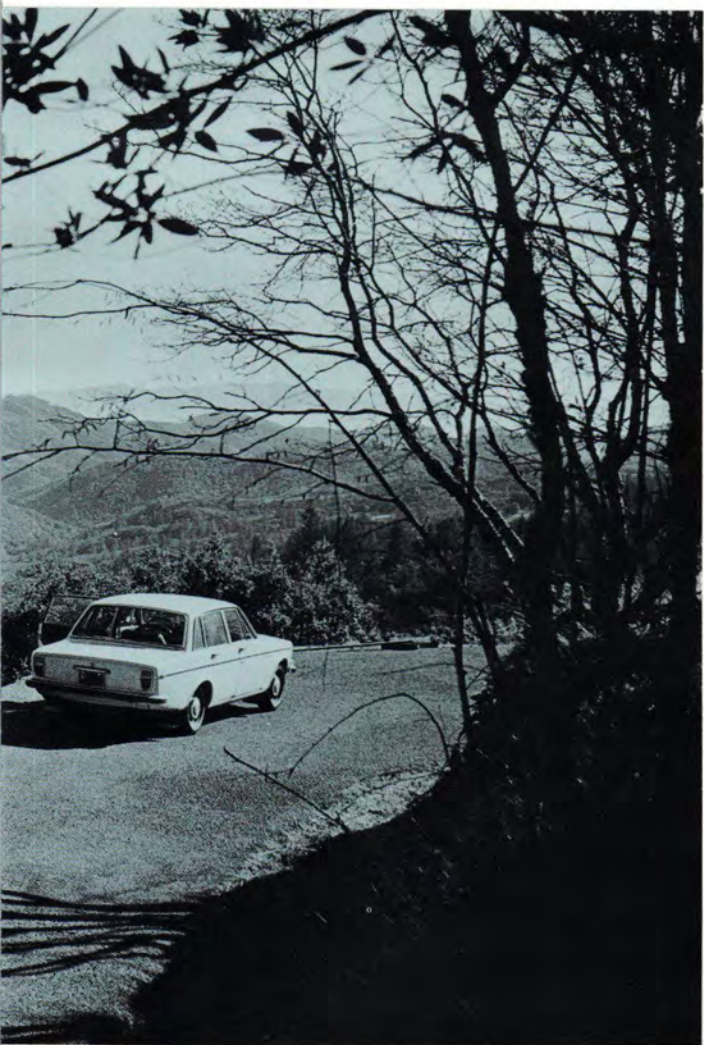






Joshua Freiwald photos

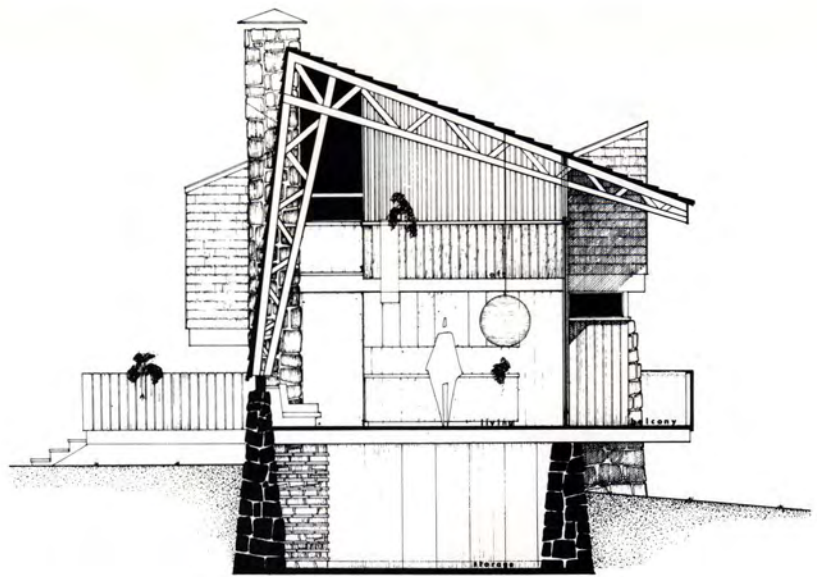




A TRIM HOUSE UTILIZES A VERY STEEP SITE

This unusual house was built for a college professor and his wife as a weekend retreat for study and the quiet enjoyment of natural surroundings in California's Napa Hills. The architects' solution largely blanks the front to provide the seclusion wanted, and opens the back with glass and a full-length deck to exploit the potential of the site and view. The structure, simply shaped as it is, can be totally closed by a sliding door in front, and by panels sliding up from under the deck in back, making the house worry-free when the owners are away. The use of shed roofs and cantilevering, and exposed beams and plank ceilings, contributed to its reasonable \$20,000 cost in 1969.

Residence for Dr. and Mrs. Herwin Schaefer, Napa Hills, California. Architects: Marquis and Stoller—Pete Kampf, associate; contractor: Vienop Builders.





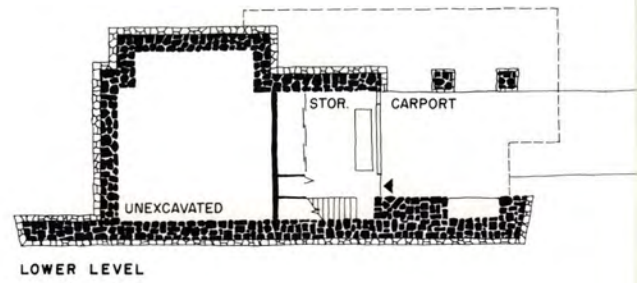
SCISSOR TRUSSES CREATE DISTINCTIVE FORM

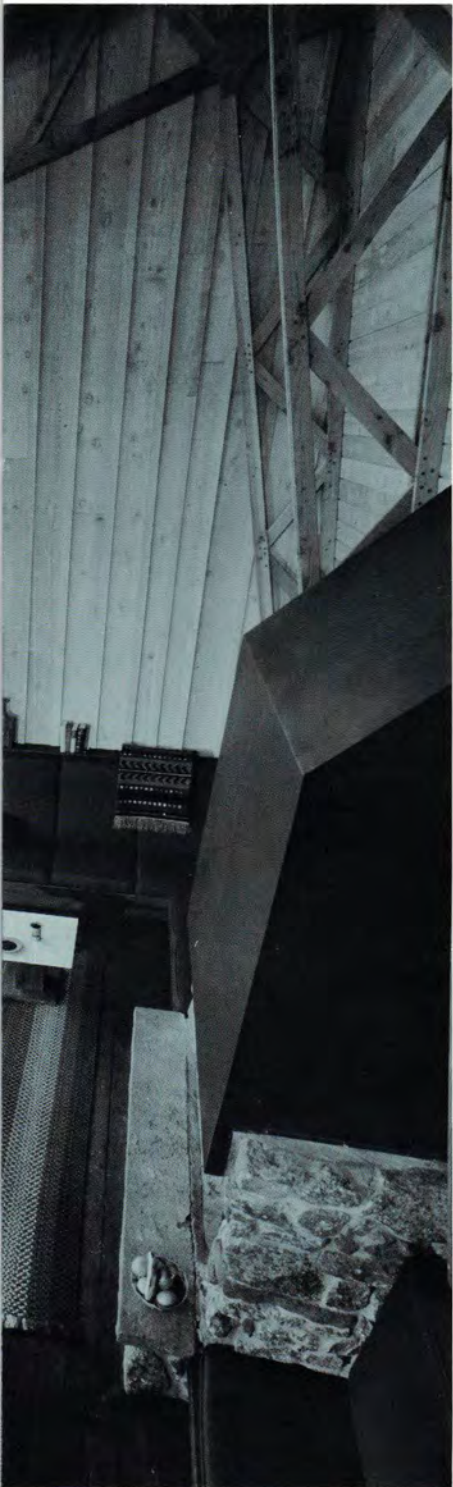
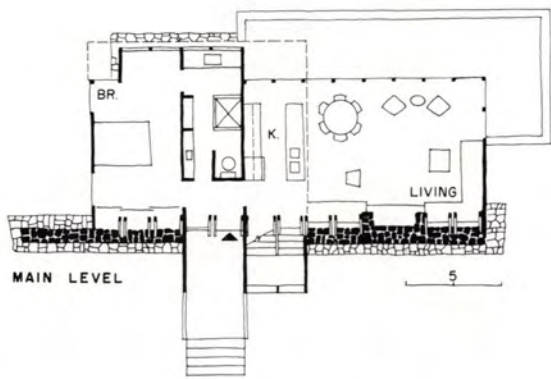
The use of wood scissor trusses, 7-feet on center fabricated from standard 2-by-4 studs with nailed joints, gives this \$21,500 (in 1967) ski lodge its distinctive form. A two-story, multi-activity living area for the owners and their four young children is located on a large deck riding above native stone walls. Large glazed doors along the southerly wall permit a panoramic view and open onto a porch which becomes an extension of the living room. Also located on deck level are the master bedroom, bathroom and cooking area, above which is an open loft for dormitory-style sleeping quarters for the children. Exterior and interior walls are either of native stone, which was available on the site, or board and batten, with exterior roof of handsplit cedar shakes. "The spatial development, structural system and general material usage," says architect Gerard Cugini, "are a conscious effort to reflect in scale and construction techniques the simplicity and directness of barn enclosures."

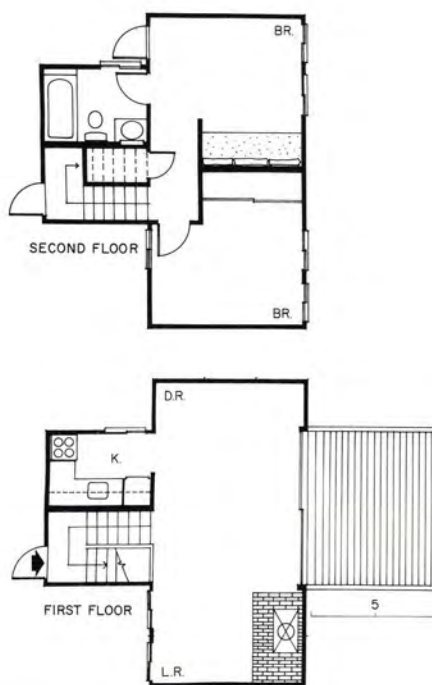
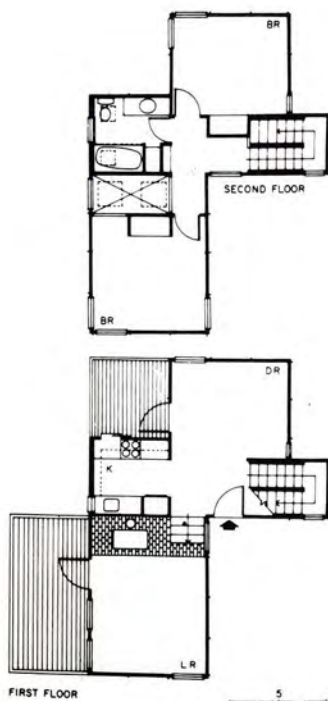
The ski lodge is oriented to a southerly view and the large porch extends a multi-purpose living area for summer use.

Wood scissor trusses define the two-level living room at one end of the building with sleeping areas, kitchen and bath stacked at the other end.

Residence for Mr. and Mrs. Douglas P. Webb, Newbury, New Hampshire. Architect and interior designer: Gerard R. Cugini; structural engineer: Arthur Choo Associates, Inc.; contractor: Vahan Sarkisian.







PLYWOOD PANELS CREATE ECONOMICAL HOUSES

This rugged and very original little house grew out of an attempt to provide a specially-designed low-cost vacation home in a beautiful but remote area where building costs are high. It uses prefabricated stressed-skin panels for walls and floors, for an estimated 15 per cent saving over conventional wood frame. In addition to the house featured here in detail, which was built for sale, two even lower-priced versions have been built, shown in photos and plans on next page.

The patented structural panels consist of a plywood skin and a rigid, fire-resistant foam plastic core. The core insulates, and the plywood—redwood on the exterior and cedar or fir inside—also forms the finish.

The panels are four feet wide, and the real key to success came in using this module as the basis for efficient plans. The large house has a 932-square-foot living area. It cost \$15,000 in 1968, including a fully-equipped kitchen and bathroom, wall-to-wall indoor-outdoor carpets and electric floor and baseboard unit heating. The second, smaller house top center cost \$12,000; the third costing \$10,000, was achieved with sleeping alcoves and the use of outdoor decks. Details for all three were designed to scuttle complicated on-site construction steps, and use simple joints and simple finishes from stock materials to help keep costs in line. Typical details are shown:





Joshua Freiwald photos



a wall section at the roof and through the second floor; a wall-panel joint; a cross-section at a corner; and (bottom) a wall section at the foundation. The battens and fascia double for trim and weather-tight joints. Electricity was incorporated in the panels by running a heated rod through the plastic core for wiring chases. The large house took just three days to build, using a four-man crew.

A number of playful "extras" are built into the two-story, split-level design: The living room with its Franklin stove has a sky-lit, two-story "well." An overlook from the kitchen can be seen in the photos. Wherever possible, outdoor decks are enlisted to increase living space without adding to foundation costs.

Residence for Sim Van der Ryn, Point Reyes, California. Architects: Hirshen & Van der Ryn; contractor: W. D. McAlvain.



Medium-sized variation



Smallest variation







Morley Baer photos

VERTICAL HOUSE FOR A TINY LOT

All kinds of varied and festive spaces—big and small, secluded and open—have been packed into this little redwood-clad house. Because the lot was very small, the house goes up instead of out, and makes use of its height for the added impact of changing outlooks over a canyon of eucalyptus trees and oaks, and the Bay of Monterey beyond. Many kinds of windows—including a big picture window in the master bedroom tower, a slit window, and sliding doors to the deck—exploit these long-range vistas and close-up views of plants and branches. Other visual surprises, from a balcony and a bridge across the stair, concentrate on the indoor spaces of the house, and seem to expand its actual size.

The site, favored with privacy to the south, is described by the architect as "a triangular handkerchief of hillside, encumbered for most of its area by setbacks. . . . The general environs contain residual agricultural uses and encroaching subdivision housing; the access road being a disorganized collision of the two." This situation ordained that the approach side be relatively closed, with the result that entry is an added discovery and surprise.

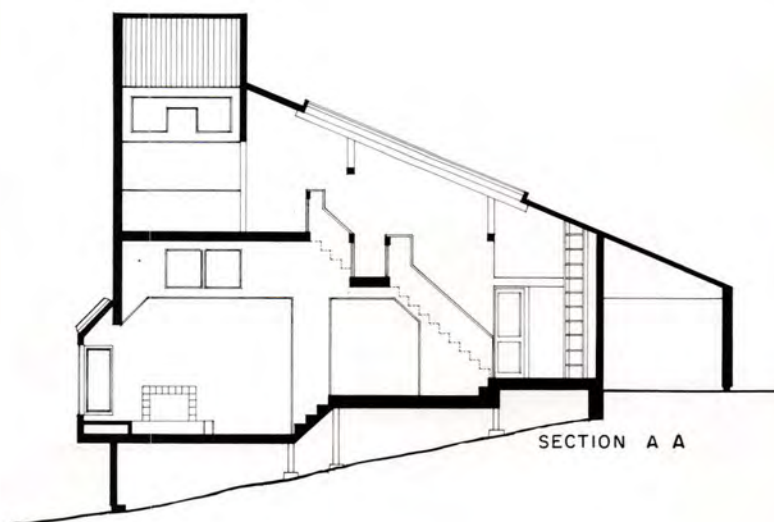
The owners—a professor and his artist wife—wanted a bright, cheery, sunny house, and everything has been done to obtain it. Walls are painted white to push them out. Colors come from paintings and the many objects that populate the rooms. "A mirrored wall at the entry," continues the architect, "captures and doubles the space of the house and playfully relocates the sun throughout."

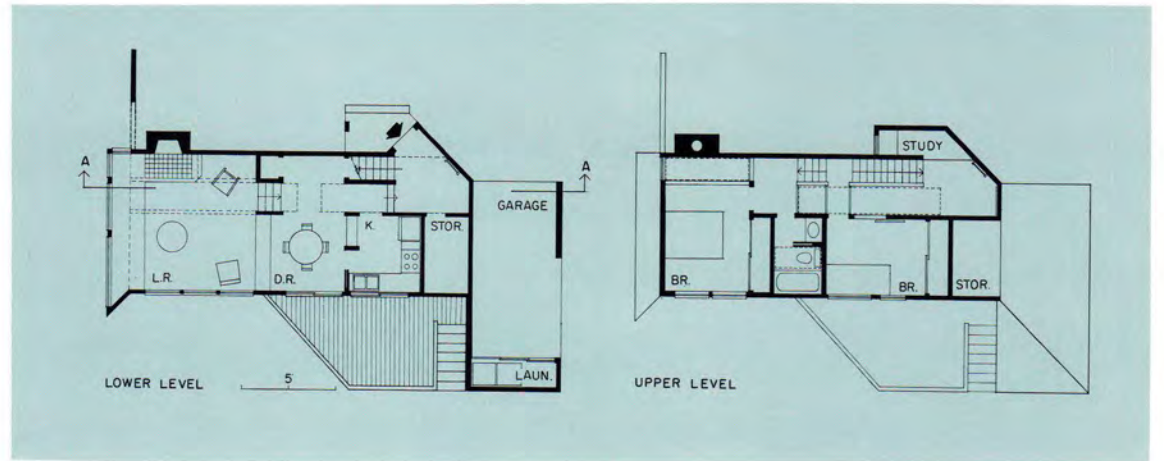
For all its "playful illusion," the house is planned with a realistic eye. Carefree materials include redwood siding and a cedar-shingle roof; exposed fir decking; white-painted gypsum board and oak flooring inside. The cost was \$27,000 in 1968.

From the entry, circulation steps both down the slope to the living areas, and up, with the daughter's bedroom branching off along the way. Master bedroom is at the top.

The great strength of this little house derives from its firm anchorage to the hillside, and from the dominance of its shed-roofed tower.

Residence for Mr. and Mrs. Dennis McElrath, Santa Cruz, California. Architects: MLTW/Moore Turnbull. Engineers: Davis & Moreau. Contractor: Charles Davis.







A STRONG MODERN HOUSE WITH A TRADITIONAL FORM

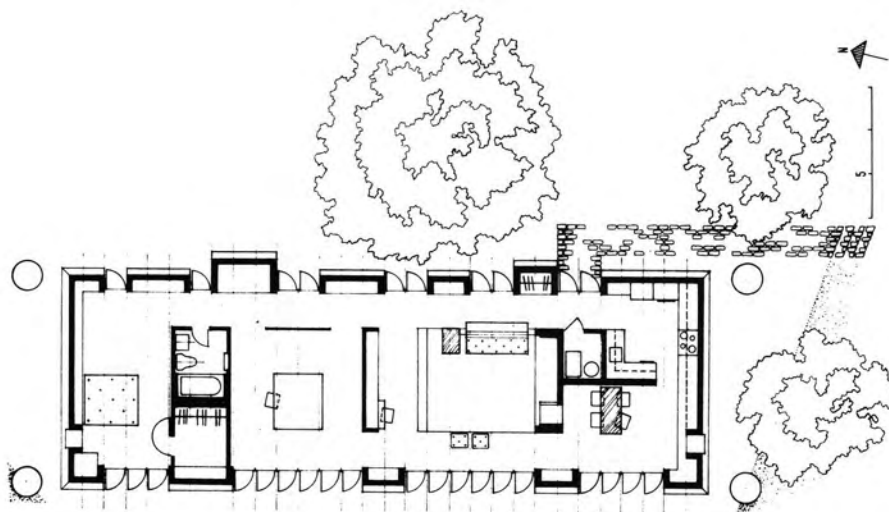
When deed restrictions require the design of a new house to "relate to its historic neighbor," a contemporary-minded architect building for himself has to exert even more ingenuity than usual to reconcile the two points of view. Remmert Huygens has achieved this in a straightforward manner by exploiting "rustic" qualities of contemporary materials.

The new house is located on a wooded, hillside site in Wayland, Massachusetts, and looks over the Sudbury River valley and towards the hills of New Hampshire. Across the street is the historic neighbor to which the house had to be related: a large white frame residence and red barn, built in the 18th century as an inn on the post route to New York.

Huygens' own program required virtually a one-room house, with a studio which could later be converted into two children's bedrooms, and a dressing room which could become a second bathroom. An in-line floor plan was desired to give all rooms morning sun, as well as some share of the view to the west.

The concept of the house was determined by simple and clearly defined elements: a number of separate, battered concrete wall masses, and a tent-like, cedar-shingled roof. Huygens has commented that, "the advantage of being one's own architect is that it is possible to take one single, simple idea, build it, and carry it through without being forced into any compromise or elaboration." Here, to accentuate the voids between the unrelated wall masses, all openings have French doors made of thin rolled-steel sections. The battered walls give horizontal bracing for the roof.

Residence for Remmert W. Huygens, Wayland, Massachusetts. Architects: Huygens and Tappe; structural engineers: Souza and True; contractors: Osmond Brothers.





Phokion Karas photos



HOUSE OBTAINS LOW COST BY UNCONVENTIONAL PLAN

Some fairly unorthodox techniques, both in planning and over-all design, were used by James Alcorn of Skidmore, Owings & Merrill in this house for his family in Berkeley, California. As he describes it, the house is "situated on a 45-foot-wide lot which slopes up from the street at the rate of 2:1, and commands a cloistered view of the Berkeley campus, the Bay Bridge, and San Francisco beyond. Due to the steepness of the site and a desire for a usable outdoor area, it was deemed feasible to locate the living room and adult area on a lower level, thereby placing the kitchen, dining room, laundry and children's area above and adjacent to a sheltered outdoor deck.

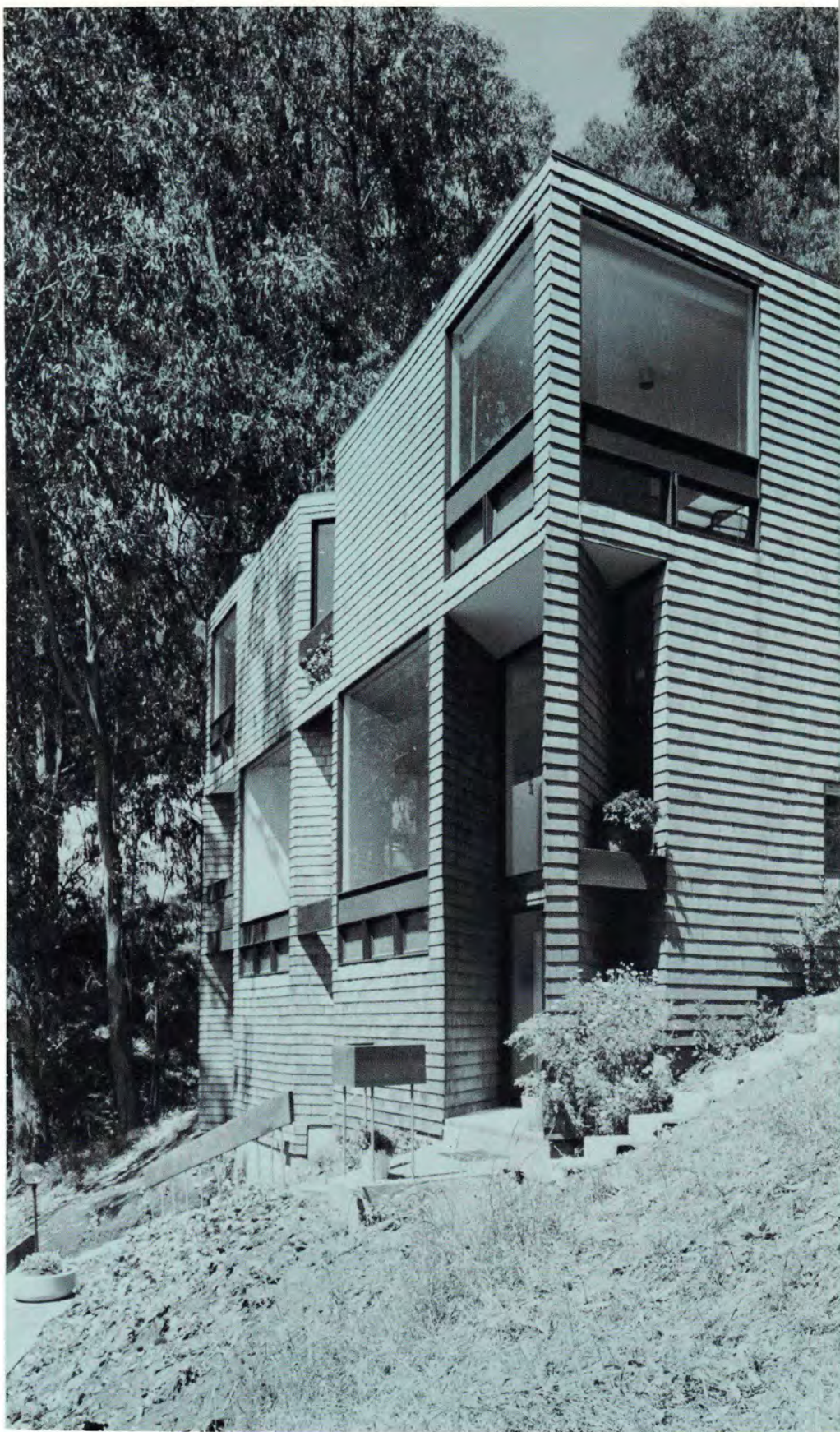
"The main views from the house are located in a diagonal relation to the front face of the house, and by canting the supporting walls in the line of view a larger viewing area was obtained.

"The design of the house grew, as it were, by a study of subtraction. From a cube, notches and openings were carved to provide the desired views and penetrations. A vertical penetration of the second floor and roof culminates in an 8- by 8-foot skylight, which has fixtures for night lighting from above. This central space and the adjacent gallery is the hub of daily activity."

The house has a balloon frame, on concrete piers, grade beams and retaining walls. The exterior is surfaced with natural cedar shingles, and has aluminum window frames and black trim. The roof is tar and gravel. Interiors are finished with white-painted gypsum board. Ceilings in the living areas are Douglas fir.

Some extremely interesting interior spaces have been created in this modest-sized house by using platforms, balconies and a central light well. Outdoor play and living space has been provided on the steep site by a deck-terrace opening off the top floor of the house. The kitchen is also on this level for easy outdoor service.

Residence for Mr. and Mrs. James Leigh Alcorn, Berkeley, California. Architect: James Leigh Alcorn; contractor: Kenneth Feenstra.





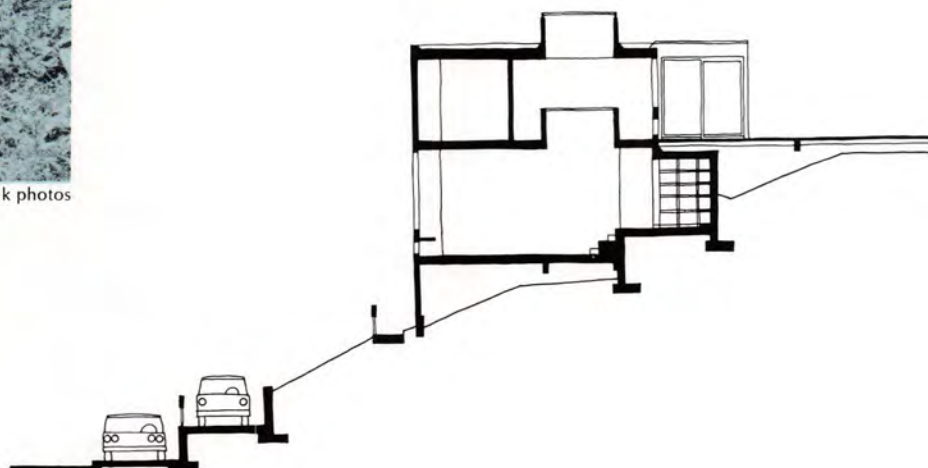
Karl H. Reik photos

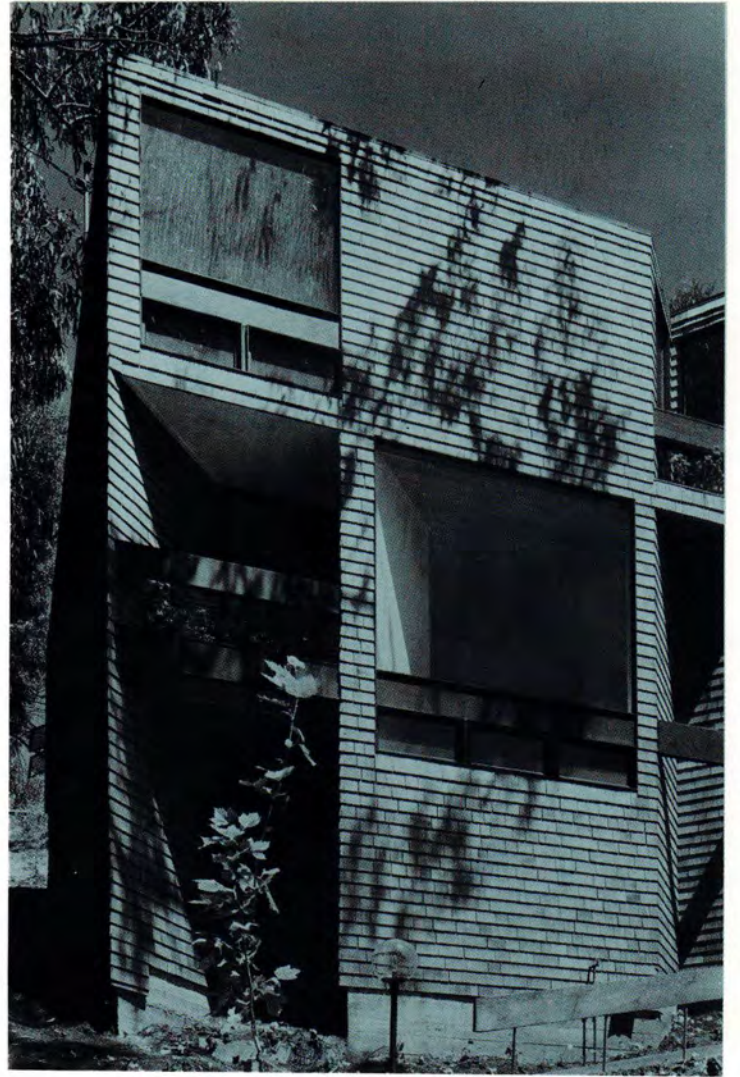


UPPER LEVEL

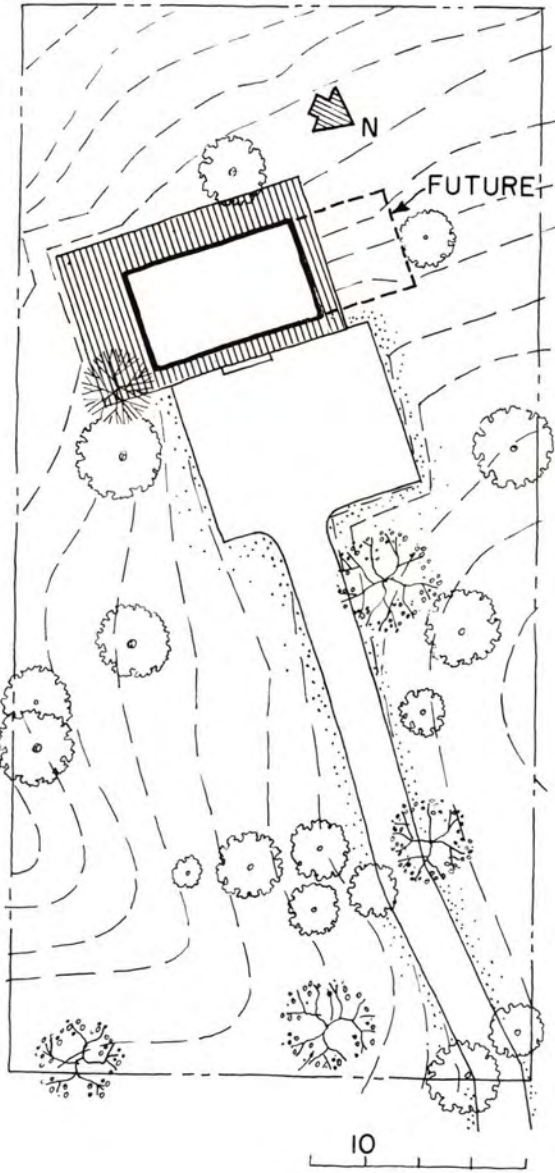


LOWER LEVEL









Photos by Robert C. Lautman



HOUSE IN WOODS MAKES DRAMATIC USE OF AVAILABLE SUNLIGHT

By strategic placement of three skylights in this house in the woods, architect Hugh Jacobsen has created—within a simple and disciplined exterior—an interior space in which the play of light flows naturally from vibrant to soporific. Two of the skylights are in the kitchen area where their light reflects off the wall, over and around the free-standing cabinets, into the living room. The other skylight caps a cylindrical staircase and lets light enter both levels of the house from above.

Additional visual excitement is evoked by the interplay of two primary forms—the cylinder and the rectangle—which stand as dramatic foils to the looser forms of the surrounding trees. Yet the vertical red-cypress siding identifies well with the site and adds a feeling of warmth to the exterior.

Under a program calling for a room for each of the Gainer's two children, a master bedroom and playroom, along with living room, dining room and kitchen, the architect produced a plan that allows the house to grow as does the family. Eventually, a master bedroom will be added on to the living room level (to the right of the entrance) along with a master bath. Then by removing the duct- and conduit-free partition, which now separates the playroom and the master bedroom, a much larger playroom will be obtained. An illusion of spaces greater than the actual dimensions of the house is achieved by using floor-to-ceiling glass, the open plan and overhead down-lighting.

On the exterior, the siding of 1-by 4-inch tongue and groove, butt-joint red cypress, is separated from the roof fascia by a 1-inch black slot. The fascia itself, in the same plane as the siding, is, in the architect's words, "the design's deliberate attempt to express a taut skin holding rather large spaces within". The roof is 5-ply built-up, and all sash is anodized black aluminum, sliding glass doors. The deck and rail are cypress, supported by black-painted, 1-inch-square steel posts. These posts and the mounted down-lights, whose shape echoes the stairwell cylinder, are the only surfaces requiring paint on the outside—the cypress siding was treated only with a clear wood-sealer to preserve its natural color.

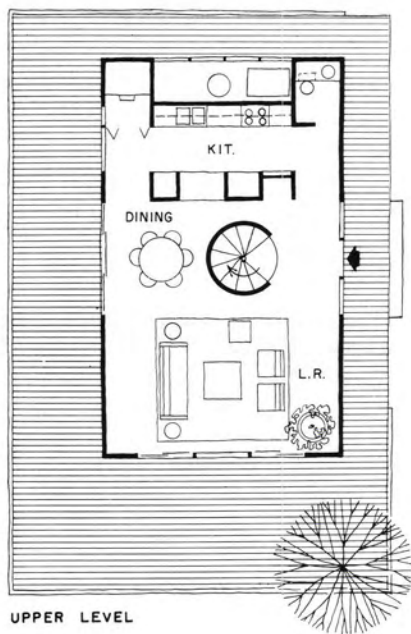
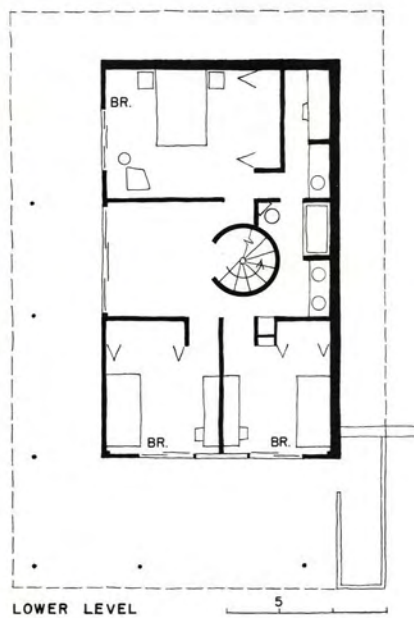
The architect used the natural slope to its best advantage by providing direct access to both levels. Inside, the two-story cylinder housing the pre-fabricated steel spiral stair is surfaced in white oak flooring, and forms a strong focal point on both levels. The small room behind the kitchen (see plan) con-



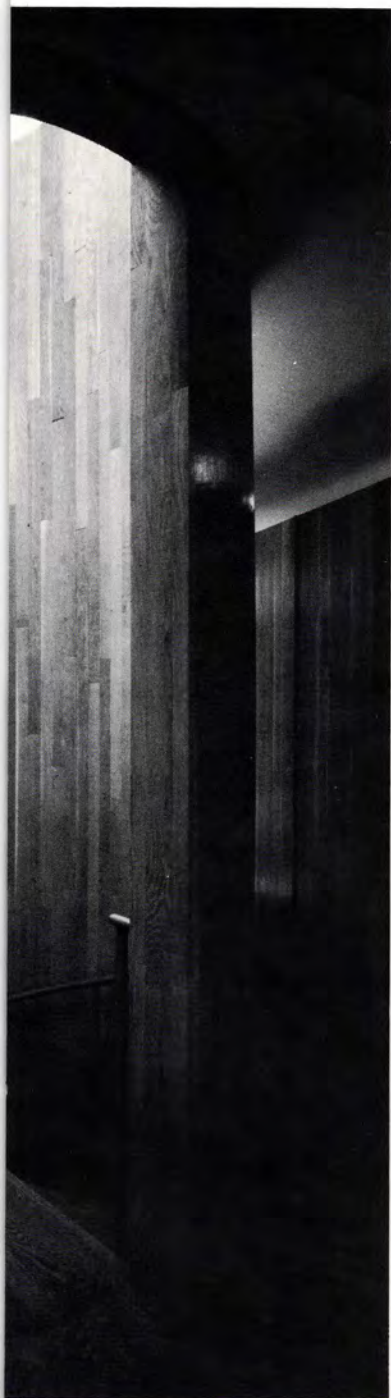
tains the mechanical equipment and is entered from the outside.

Two plastic skylights in the kitchen ceiling bring a great deal of light to this area. The kitchen is separated from the dining area by an oak-finished cabinet which clears the ceiling by 18 inches, visually extending the space in the tradition of the open plan. All of the light fixtures inside are recessed or semi-recessed and are controlled by dimmers to aid in the manipulation of visual space. Flooring on the first floor is oak stained a darker shade than the oak walls, which are sanded and waxed. The lower floors are white vinyl. All other interior surfaces are painted dry-wall. Cost, excluding lot, landscaping and furnishings was \$35,000 in 1967.

Gainer residence, Arlington, Virginia. Architect: Hugh Newell Jacobsen; mechanical engineer: Carl Hansen; contractor: John Clayborne.









Morley Baer photos

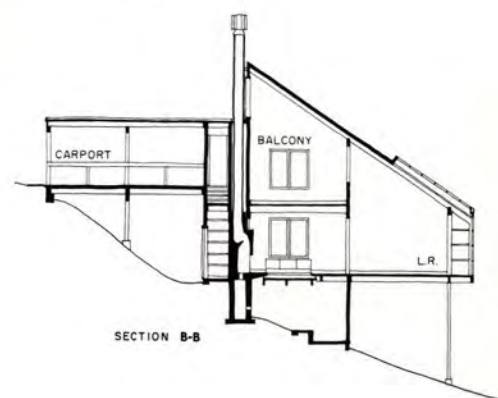
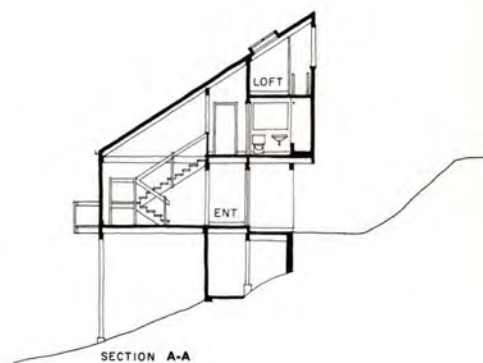
HOUSE ON STILTS FOR A STEEP SITE

Small in area, but surprising in its varied spaces, this delightful little house was designed by its architect-owner to make the most of a 90- by 100-foot, extremely steep, eucalyptus-strewn lot.

As can be noted in the illustrations, rooms and levels are disposed in an unorthodox manner to provide all sorts of contrasting big and little rooms, views and shelter—all in 1,500 square feet, and on a very limited budget.

But each nook and window was carefully studied to give the owners the environment they wanted. Malcolm George comments that "it was our intention to set the house among the trees in such a way that it would alter the site as little as possible. By placing the house on the extreme north side of the property, we were able to save all but three of the trees and preserve enough land on the south side for future expansion. As this put our house very close to a house on the north, that wall has been made almost solid for privacy. Another house, to the south, seemed to be a comfortable distance away, and we have provided a deck on that side to catch the afternoon sun. The upper road, and a house across it, are screened by dropping the main level of our house below the road; it became clear that if we were to become really involved with all those trees, the roof had to be opened up—and so the bay window which climbs the roof became our central theme. But well back in the recesses of the house are more protected spaces where we can sit and talk by the fire or sleep tucked under the roof. At the very top is a room in the trees which my wife, who is a teacher, uses for her work." All this adds up to a very successful, "fun" and "big" little house!

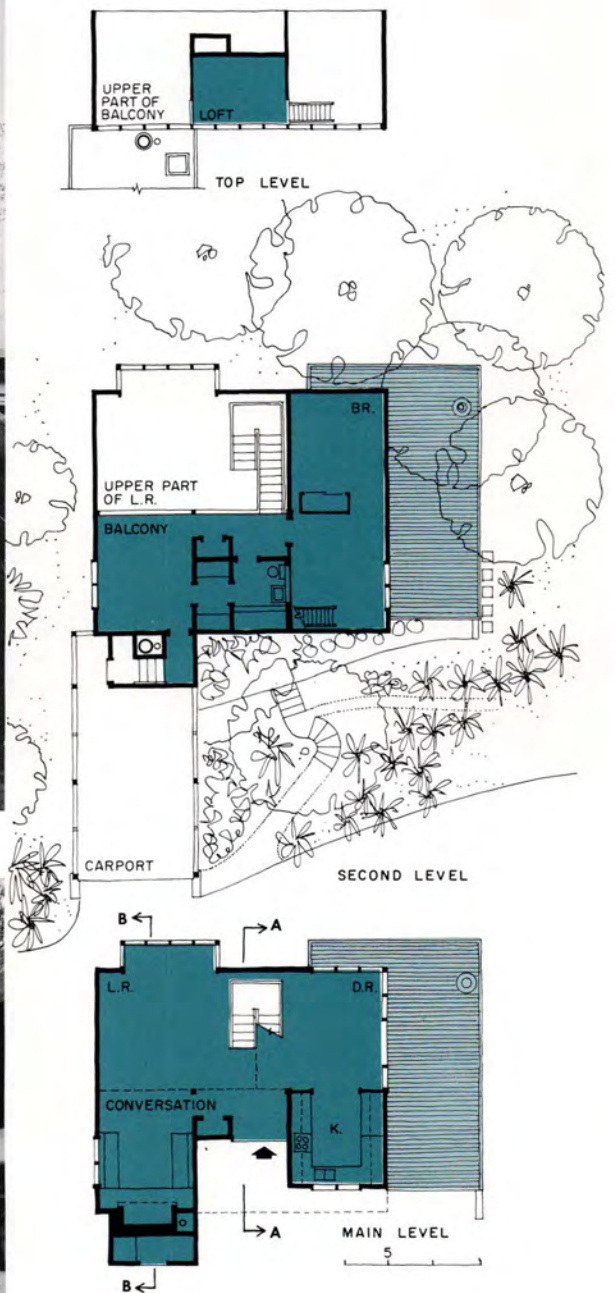


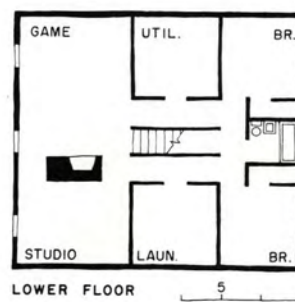


Warm, natural wood and textured plaster define the interior spaces in a simple but crisply effective manner. The exposed post and beam structure is of rough-sawn fir, with welded steel plate connectors. All ceilings are rough-sawn hemlock, floors are random oak. Cedar shingles are used on both exterior walls and roof, with trim stained a darker color. The underside of the house was left unfilled to "show that it was on a hill," and to minimize foundations.

Residence for Mr. and Mrs. F. Malcolm George, Berkely, California. Architect: F. Malcolm George; engineers: Forell & Associates; contractor: Eugene W. Monroe.









Phokion Karas photos



SIMPLE HOUSE FOR THE SNOW COUNTRY

Located on a rugged mountain site and oriented to take advantage of an impressive view to the west, this simple and compact weekend house was designed for both summer and winter use. All openings are deeply carved to form roof overhangs for protection from heavy snow. Steps to elevated decks provide easy access at any snow depth in winter. During the summer, the doors and windows open to the decks and the breeze. To create a structure compatible with its rugged site, the architect utilized straight-forward form with strong detailing—shed roof, reverse board and batten siding, and cantilevered decks with heavy railing seats. The house has a compact plan basically divided into a sleeping zone and a living zone, separated by the service core. Two other considerations affected the design: a tight budget (\$16,000 in 1967 with unfinished full basement and exclusive of furnishings); and minimum maintenance as reflected in the materials used—interior wood ceilings, exterior redwood siding, and use of stains for trim.

Deeply set-back porch with cantilevered deck provides additional summer living space, cross-ventilation and an impressive view to the west.

Residence for Andrew Daland, West Bethel, Maine. Architect: Andrew Daland; contractor: Grover & Jordan, Inc.

MOUNTAIN PAVILION MAKES USE OF LOCAL MATERIALS

To build a house on a site of such magnificence can be both easy and difficult: easy if you adopt the attitude that in such a setting "who cares about the house"; difficult if you try to create a structure which is a positive but harmonious element in the natural scene.

When the Wyle family bought this mountain ranch, they were anxious to build a "mountain cabin," but were extremely concerned about the siting and the design of the building—indeed, they spent a year just to decide on the exact site. They wanted a house which would be comfortable and open to the view, but with enough solidarity and permanence to blend with the surrounding forest.

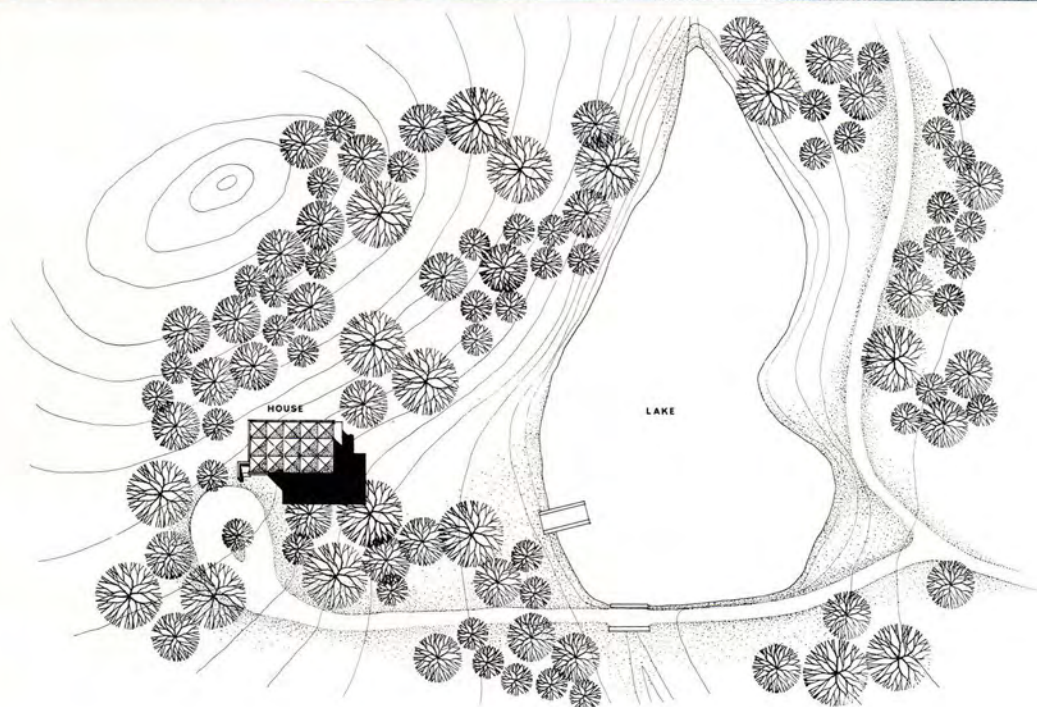
The solution by architects Douglas Honnold and John Rex seems to fulfill these requirements very well. The use of locally quarried granite, and natural-finish cedar, oak and redwood—also from the area—effectively highlights regional characteristics; the umbrella roof treatment and large areas of glass create an open, floating quality to the house while the solid stone buttress walls provide the sense of strength and permanence.

Structurally and visually, the roof is the most interesting element of the design and is esthetically satisfying from inside and out. The dark-stained exposed Douglas fir structure contrasts dramatically with the redwood ceiling deck; while the depth and openness of the roof-ceiling formation gives added height and spaciousness to the rooms. Outside, the peaks of the individual modules lighten and relieve the conventional built-up gravel surface.



Leland Lee Photos







Inside, the house has a large two-story living room, master suite and kitchen on the first floor, overlooked by a gallery leading to the two second-floor bedrooms. The basement space is occupied by a studio-utility room.

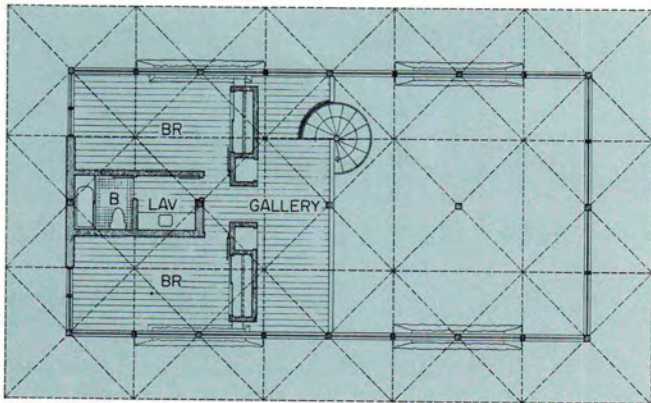
Generous decks around the building substantially increase the living areas and seem to extend the house right into the surrounding woodlands, giving views of a canyon and a large artificial lake which was created by damming a small stream. The roof overhang provides much needed shelter from a heavy annual rainfall. Subtle or dramatic lighting effects can be created with the rheostat-controlled pendant light globes. At night, views of the lighted house from the woods and reflected in the lake are particularly exciting.

Furniture is kept simple and functional so as not to detract from the effect of the strong use of natural materials. The huge stone fireplace is flanked by a seating well with U-shaped leather couches. The black iron used for stairway and fireplace hood is almost the only non-local material in the living room.

A high standard of workmanship and finish was demanded by owner and architects, and local craftsmen working with local materials were responsible for the meticulously executed detailing. The result is a highly sophisticated structure with none of the rough, woodsy effect one might expect in such a setting. Structure of the house is essentially Douglas fir frame on a concrete foundation. The fir is stained a deep brown-black shade to blend with the bark of the surrounding trees. Exterior and interior walls are western cedar, and redwood plywood is used for the roof decking.

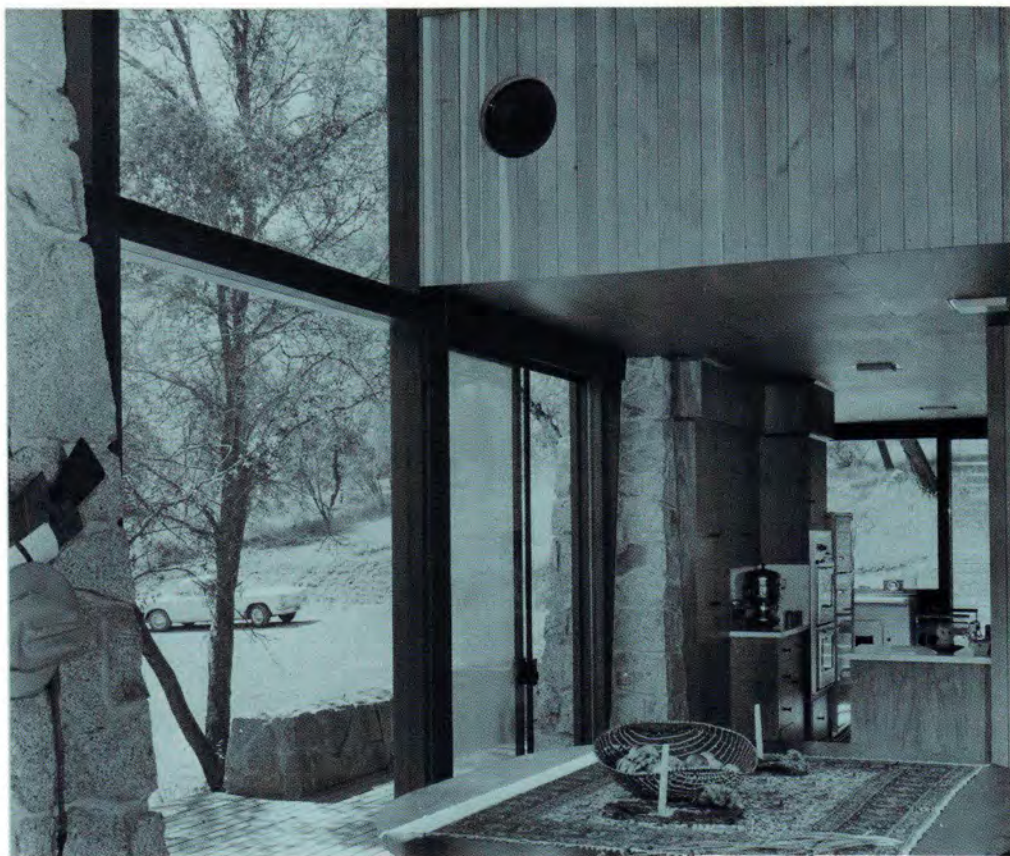
Residence for Mr. and Mrs. John Wyle, North Fork, California. Architects: Douglas Honnold and John Rex; engineers: Greve-O'Rourke; contractor: Dean Farrar.





MEZZANINE PLAN







LAKESIDE HOUSES

In contrast to the general concept of a beach house, a house bordering on a lake conjures up a more serene image, with broad terraces, green vistas, al fresco meals, lawn tennis or badminton and some kind of boat by the dock. General living and entertaining at all levels of formality is more probable.

In fact, lakeside houses range, as can other types, from a rustic cabin (with bunk, a can opener and fishing tackle) to a permanent and sizeable second home for the entire family. Many of the problems of weather, security and insects that beset beach houses are also present—but usually to a less intense degree. And this more placid environment is often reflected in less dramatic, more relaxed design. The probability that such a location will prompt at least partial use during the various seasons of the year, with summer topping the list of course, should also prompt one to consider the inclusion of some sort of heating, a good year-round access route, and storage space for all kinds of sports and outdoor equipment.

Depending on soil conditions, better and more varied landscaping is possible on a lakeside than on a sandy beach, with a resulting increase of choice of views from living spaces inside and outside the house—the lake itself, a natural field or glen, a planted garden or nearby woods. Windows and vistas should be planned to take full advantage of any such features that exist or may be created.

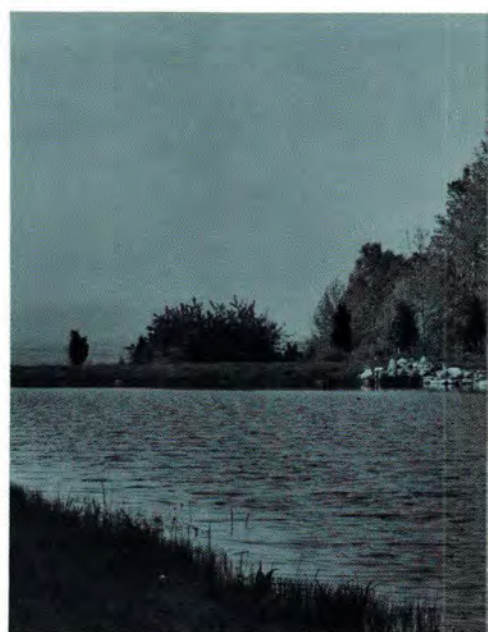
Interior planning and furnishing of a lakeside house vary as much as there are people of differing tastes, budgets and ways of life. Some are utterly simple and casual, some are quite elegant; the main ingredient for success in such a house is capitalizing on some type of agreeable change from the home one lives in most of the year. Usually this would mean planning for an atmosphere that is lighter, brighter and that incorporates a good dash of pure fun.

Rude cabins aside for the moment, equipment for a lakeside house (kitchen, bath, laundry and the like) need vary little from that typical for a suburban house. However, when budget is a consideration, perhaps some of the costs of mechanical efficiency might (at the outset anyway) be put to better use in a second house: a really big living room, or a kitchen with a wonderful view might be worth more than saving a couple of steps or a little elbow grease. But above all, the house should be adaptable and enjoyable to its occupants.

If one has selected an ideal site, it is a must to check over the possibilities of there being local or regional building codes or restrictions as to what can be built on the land. It is also wise to consider the general design “feeling”, forms and materials of any neighboring houses—a new house that has an appreciation of these can be a good neighbor, no matter what its “style”.



Joseph Molitor photos





LAKESIDE HOUSE OPENS TO THE VIEW

With its almost solid rear wall and open front, this house focuses the inhabitant's view onto the lake it sits aside. The near-solid side, punctured by the front door (see photo, lower right), faces the road, so windows were kept to a minimum.

With simple materials and easily built devices—concrete-block bearing walls; flat, wood-framed built-up roof—the architects have kept costs down, in this case to \$24,000. Much was saved by leaving the block exposed on both sides and coating it with a moisture sealant. Many fine details (framing the windows with block projections, the porches, and the slit windows surrounding the fireplace to create a free-standing effect) coalesce to form a very livable sculpture in exposed block.

Capitalizing on the rectilinear confines of the material, the house presents many hard-edge faces to catch sun and shadow. Because it is situated in a remote area surrounded by trees and is only used on weekends, the house was constructed mostly of fireproof materials.

When the sliding glass doors are opened, the floor-level porches become extensions of the interior and relate it to the beautiful site.

*Porter Residence, Sharon, Connecticut.
Architects: Oppenheimer, Brady & Associates;
Structural engineers: Goldreich, Page & Thropp;
Mechanical engineers: D. W. Brown, Contractor: Oscar Schreiber & Sons.*





Each of the two bedrooms has large expanses of window, a feature which is in tune with the openness of the rest of the house. The kitchen will eventually be closed off from the living and dining rooms by folding wooden doors. Floors are oak; ceilings and some interior walls are gypsum board. Two exposed and stained wood beams in the living room are a good contrast to the concrete block.





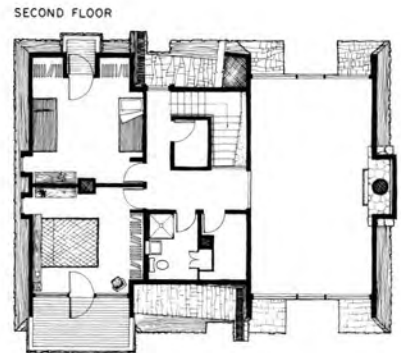
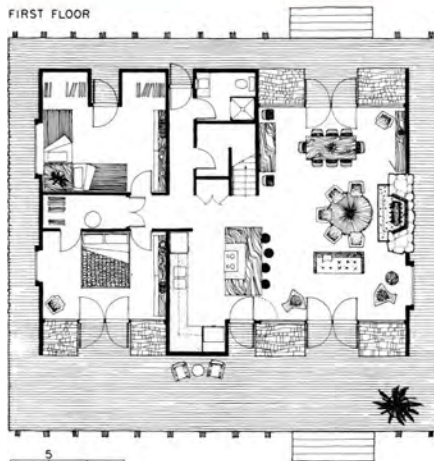
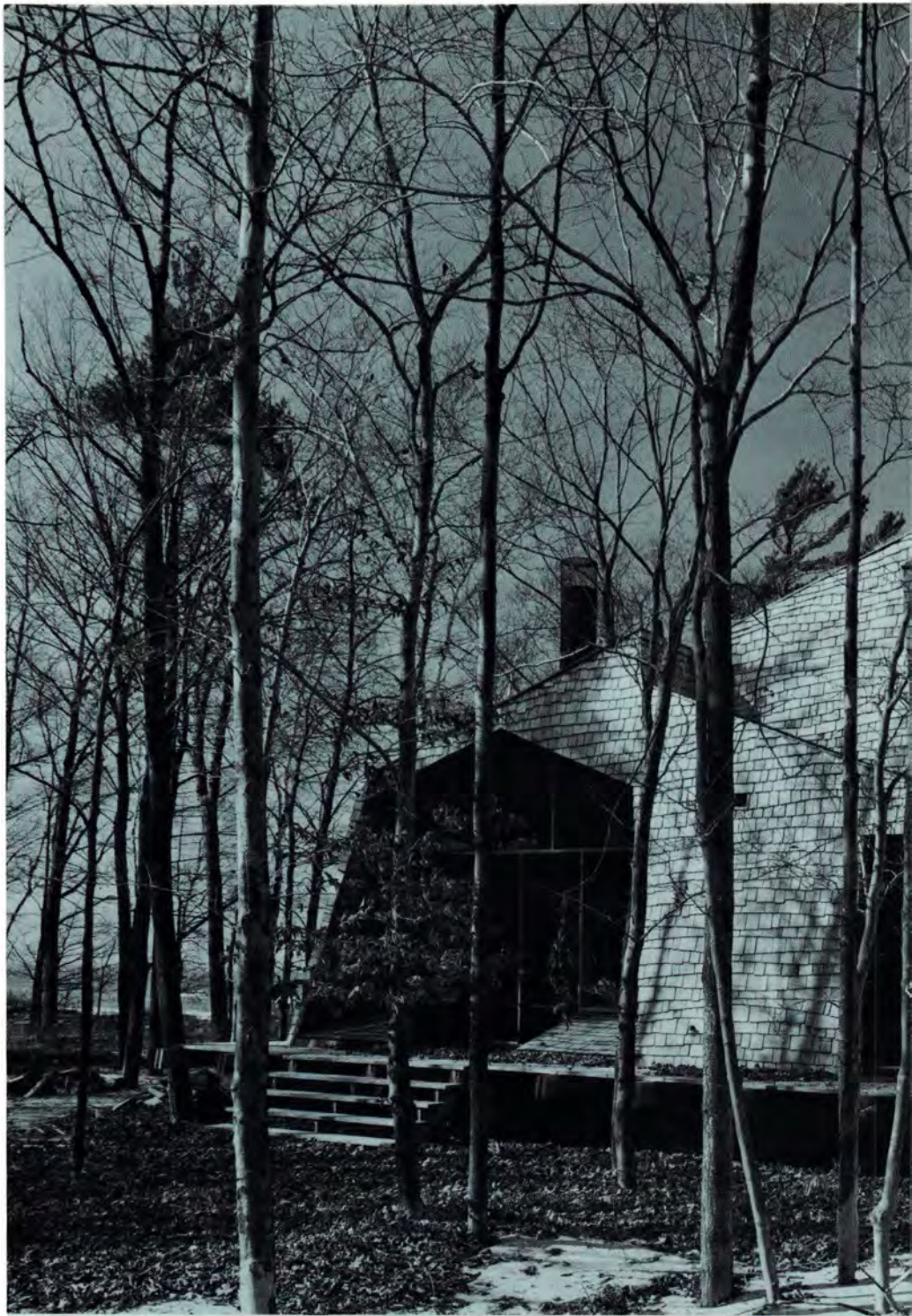
SHINGLES, FANCIFUL SHAPES FOR A CAREFREE COTTAGE

What sort of feeling should a vacation house have? "It should set up a certain spirit and fantasy—of relaxation, fun, escapism—that would be inappropriate in a normal, year-around residence," says Philip Meathe. "At its most exciting, its design should be a complete departure from the usual, so it can contribute to the relaxed, holiday mood of its users. Our approach was strongly conditioned by these considerations—within the owners' requirements, of course. Hence, the fanciful shapes and use of natural shingles in random pattern, in combination with rough-sawn boards. Since we were not searching for a wild contrast with nature, but rather for materials and forms harmonious with the wooded setting—which would age with the area, serving human comfort in the process—we chose wood."

Lying on the eastern shore of Lake Michigan, the appealing site is heavily wooded by a large variety of mature trees. The cottage is planned for two families, and its four bedrooms can accommodate 12. The large living-dining area and alcove-kitchen reflect the informal mode of living specified by the owners. Interior finishes—constructed by the owners over a wood frame provided by the contractor—consist of wood flooring, and of rough-cut, tongue-and-groove boards for walls and ceilings. Exterior and interior wood is left natural.

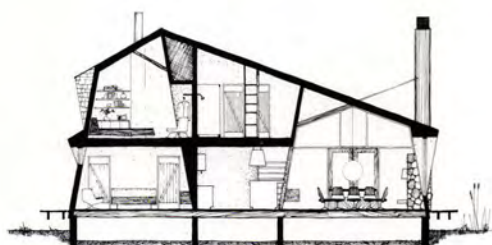
Footings are of concrete, foundation walls of concrete block; the frame is of wood, the exterior of random natural cedar shingles, the interior walls and ceilings of rough-cut pine boards, the floors of oak; the wood sashes are glazed with 1/4-inch plate glass; the flashing is copper; the cottage is insulated by 3-inch glass fiber blankets and heated by forced warm air.

Swainson-Whitehead vacation cottage, Manistee, Michigan. Architects, structural, mechanical, and electrical engineering: Meathe, Kessler and Associates; general contractor: W. H. Schuelke.





Bill Engdahl, Hedrich-Blessing photos

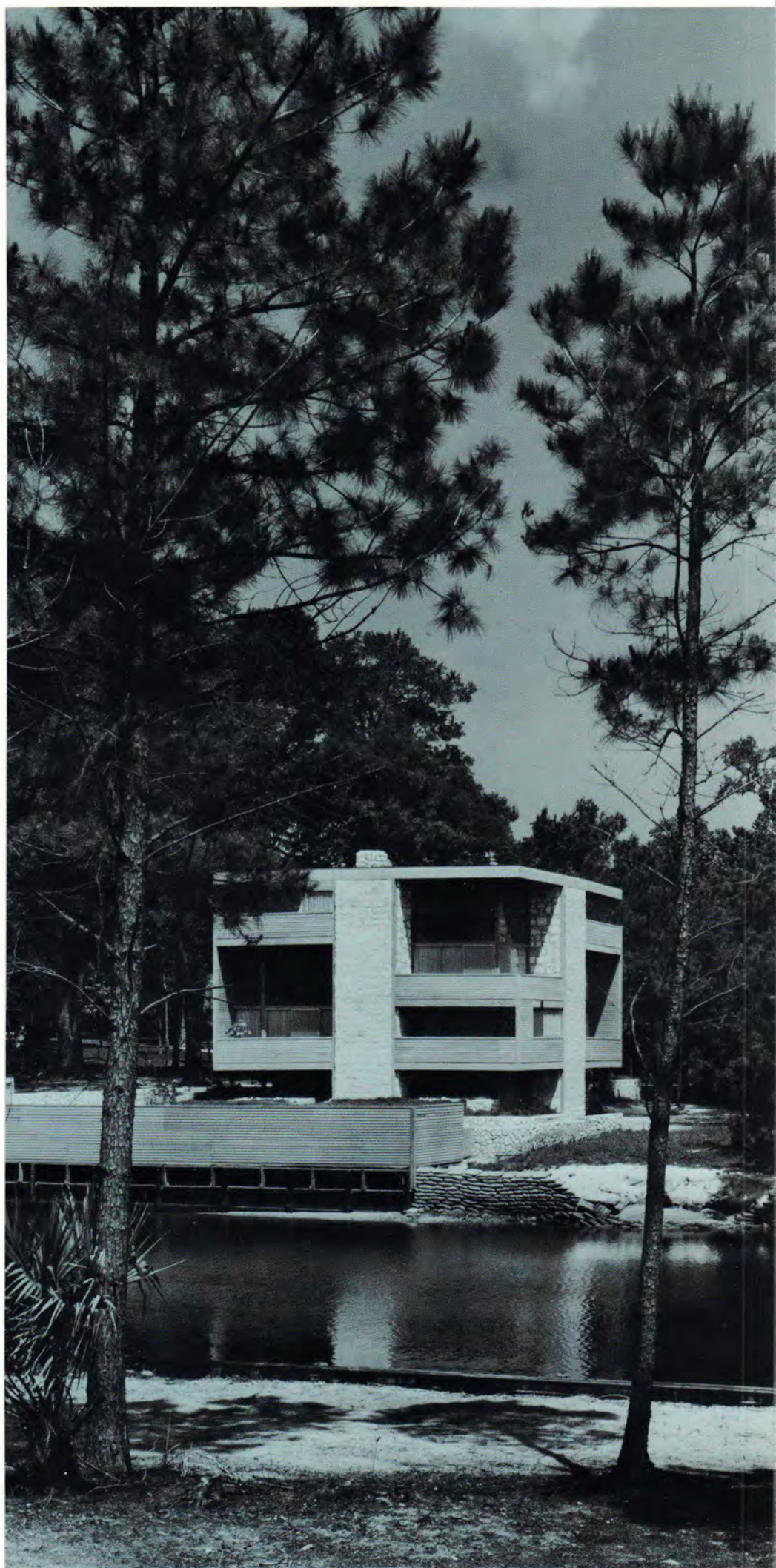


A CUBE-SHAPED HOUSE WITH EXPANDED SPACES

For a woodland site on a small Florida peninsula, William Morgan designed a cube-shaped house whose height permits a sweeping river view through the surrounding trees, and whose small ground area preserves the existing live-oak woods intact. On closer inspection, and in the following pages, this familiar shape, solidly anchored to its site, opens up into new spaces, expanded and unexpected.

William Morgan has treated this house in Jacksonville, Florida in a delightfully unorthodox manner. Two-story spaces are spiralled within the cube. The result is an exciting interplay to be discovered behind a placid, compact exterior.

The key to this house's intriguing contrast of open, varied space and defining shape—and to its structure—are the four stone-faced columns. Already familiar elements in Morgan's work, they are used with great sophistication. As structural supports they not only permit variations in ceiling height (from 6 feet, 8 inches to 14 feet 7 inches) and much open living area (4,060 square feet in four levels); but, doubling as service towers, they concentrate fireplace, stairs, air conditioning and plumbing into neat vertical packages, leaving the living areas uncluttered. Utility chases which connect the structural columns are hidden under dropped ceilings. The 6- by 12-inch beams between the four columns are supported by 6- by 6-inch posts.





Alexandre Georges photos

Exposed structural members and natural-finished materials add to the interior clarity and sense of continuity between outside and inside. Floor decking, of 2-inch by 4-inch edge grain pine alternating with 2-inch by 3-inch spacers, is exposed below, forming finished ceilings. Wood siding of clear cypress, dressed and matched in a narrow horizontal board pattern, blends warmly with the facing stone of light-brown coquina rock, locally quarried. Matching siding is used for the low boathouse and relates this outlying building to the main block of the house.

Designed for a family of four, the residence cost \$105,000 in 1966, including pool, boathouse and cabanas.

The staggered levels within are expressed as patterns on the exterior. These varied facades are secured by the firm verticals of the structural towers and by the strong line of the roof. Recessed glass panels and broad overhangs that protect against direct sunlight form bold patterns of light and dense shadow. South and east from the living room, and south from the dining room, are the main glass areas, which open two full stories to the river basin.

A low-ceilinged inglenook (below) sets off the living room's two-story height, while to the rear a balcony reveals the second great space—of the dining room—beyond.

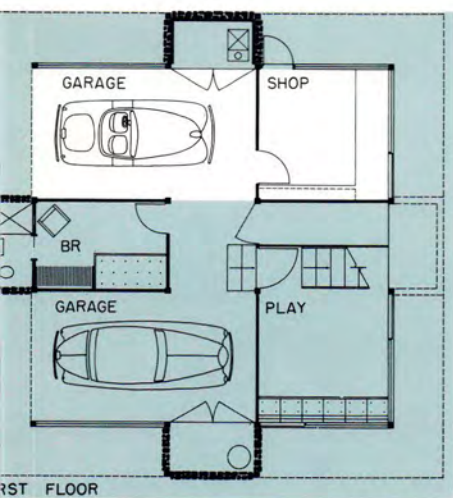
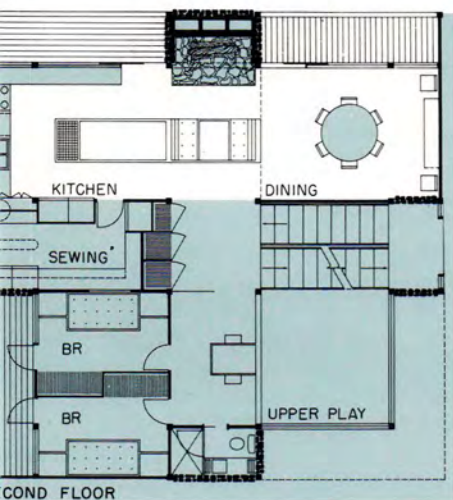
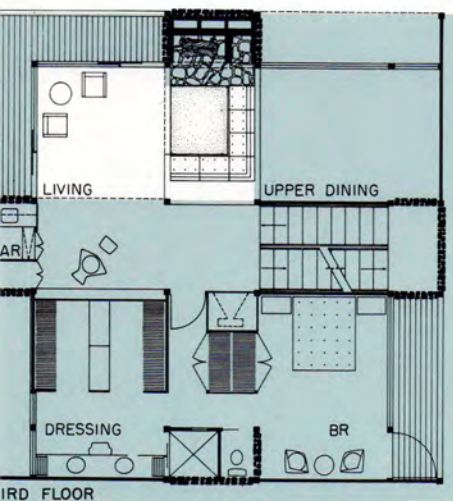
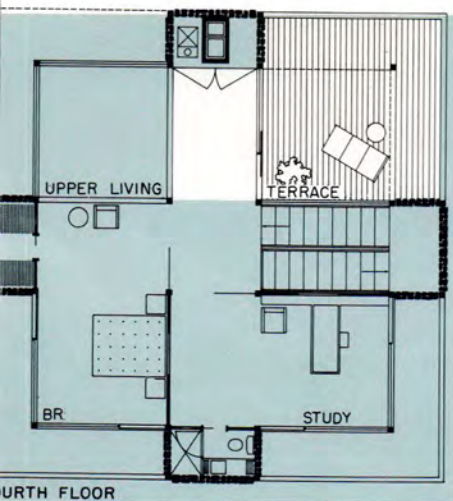
The dressing room of the Hatcher house (right) is located on the closed-off north side,

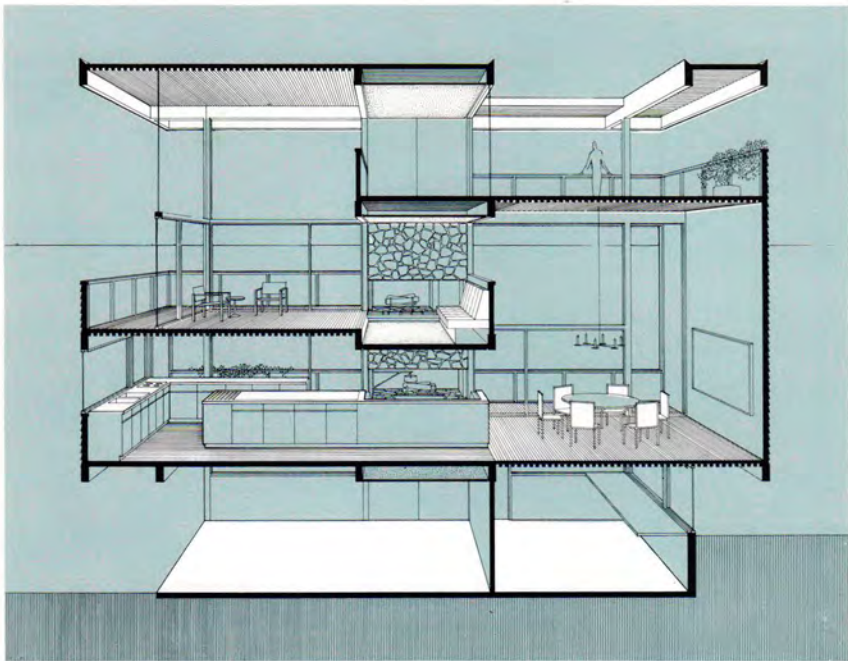
as are other private and quiet areas (guest and master bedrooms, study). Careful lighting design emphasizes the boldly detailed, exposed beams and floor-ceiling deck. Dining room and kitchen actually form a single expanse; their areas are defined by a change in ceiling height.

Varied floor levels, spirally arranged in a vigorous interplay of interior spaces, are actually geared to strategic views and controlled by the logic of a four-story grid plan. Rooms in section appear in white on plans.

Hatcher residence, Jacksonville, Florida. Owners: Mr. and Mrs. William K. Hatcher; architect: William Morgan; engineers: Haley Keister; contractor: Ross Construction Co.





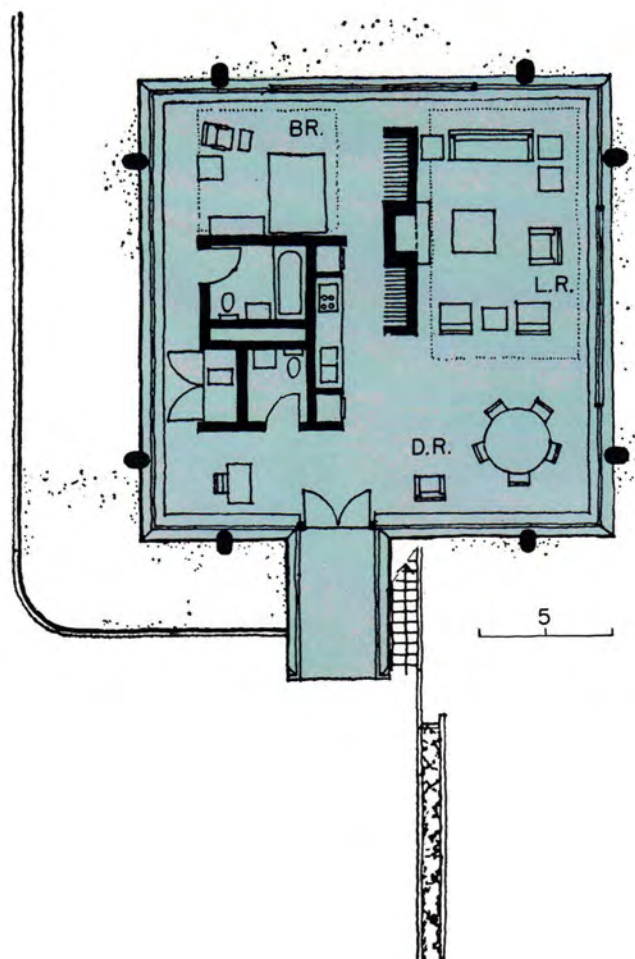






CONCRETE AND GLASS HOUSE COMPLEMENTS AN IRISH HILLSIDE

Perched on reinforced concrete stilts on a hillside overlooking the river Brandon in southwest Ireland, with a distant view of the Irish Sea, this little concrete and glass weekend house combines strength and elegance to a remarkable degree for so small a structure. Although the house is only a 36-foot square, extensive use of glass on all sides and open planning give an unusually spacious effect. The fireplace and storage wall separates the bedroom from the living area—providing privacy without total enclosure. Even though the house is used only for weekends and vacations, it contains a collection of classic modern furniture which admirably complements the uncluttered interiors.

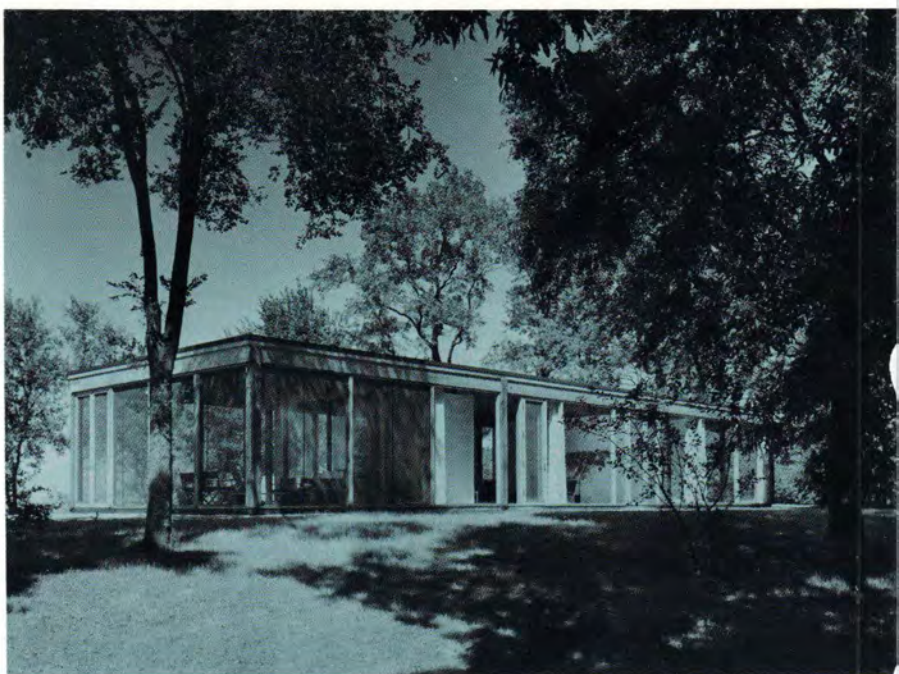


Residence for Mr. Michael P. O'Flaherty, County Cork, Ireland. Architect: Robin Walker of Michael Scott & Partners; Interior designer: Patrick Scott.



Norman R. C. McGrath photos





Balthazar Korab photos





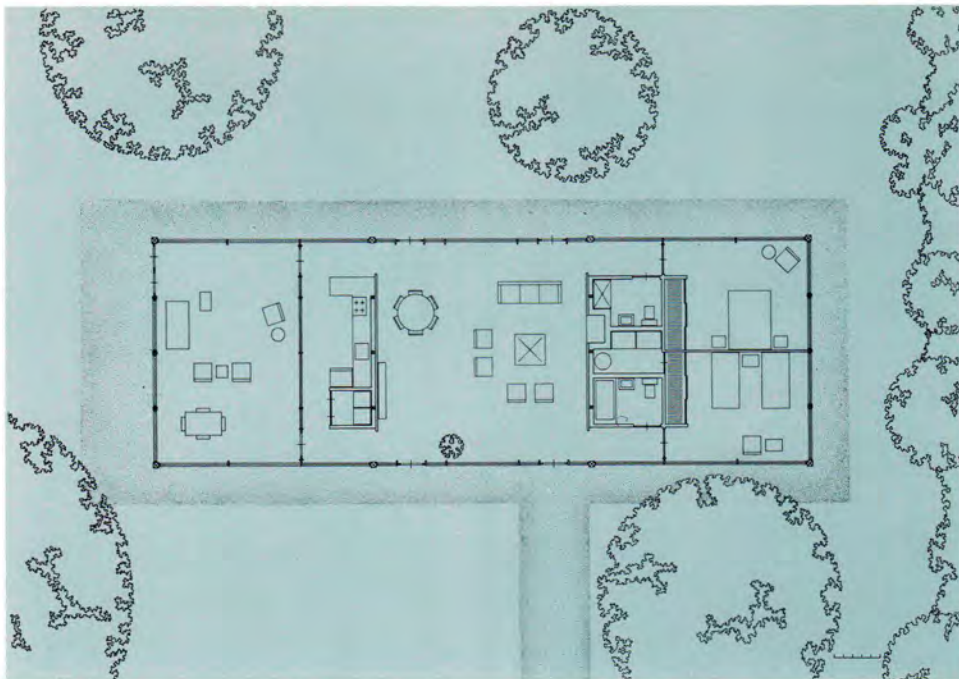
AN OPEN, ALL-GLASS PAVILION FOR ENJOYMENT OF THE VIEWS

Classic elegance in the Miesian tradition has been achieved in wood and glass for this restrained and finely detailed house in the country. Double virtues of sophistication and economy—the house cost \$28,000 in 1968—have been obtained through a modular coordination of structure and materials that is carried out in beautifully simple detail.

The structure is an exposed wood beam and column system of 24- by 6-foot bays. Plate glass walls and doors reaching from floor to ceiling are supported in wood framing. This rests on a continuous metal bracket that sets off the structure with quiet precision from its grassy site. The finished floor of brick, laid over a concrete slab on grade, is coordinated with the placement of columns and mullions, which alternate with the slender framing in orderly rhythm across the facade.

The site is a beautiful and romantic one—75-foot-high wooded bluff over looking Lake Michigan—and its seclusion offered an excellent opportunity of building a house with outer walls entirely of glass. The airy spaciousness of this glass pavilion is increased by an open plan.

The open, all-glass scheme is ideal for informal, country living—provided that the living be extremely tidy and civilized as well. To this end, the Hickman house neatly provides a clear separation of functions, ample storage space and unobtrusively placed utilities. These requirements are all satisfied by two interior partitions that flank the central living dining area. Behind one partition, the kitchen opens onto, but can be curtained from, a screen porch. The second hides neatly packaged bathrooms, water heater and storage; these double as visual and acoustical buffers, ensuring privacy for the two bedrooms at the far end.

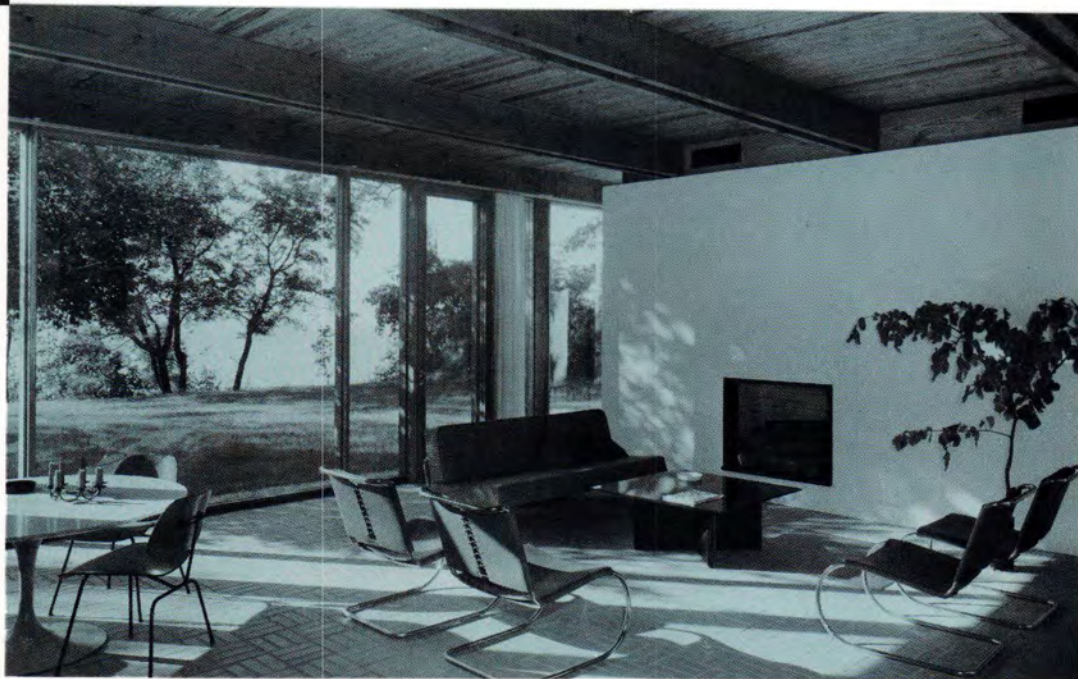


As can be noted in these photographs and plan, the Hickman house is essentially a single space, enclosed in glass. The two interior partitions read as freestanding elements within, rather than enclosing, space, so that a great feeling of freedom and airiness is preserved.

In keeping with the simple elegance of the structure, interior colors are restrained—buff brick for the floor, white plaster for partitions, natural finished woods and leather—with bright accents provided by stainless steel furniture and colorful sofa pillows. White linen drapery is used throughout the house. Classic modern furniture was chosen to complement the restrained design of the house.

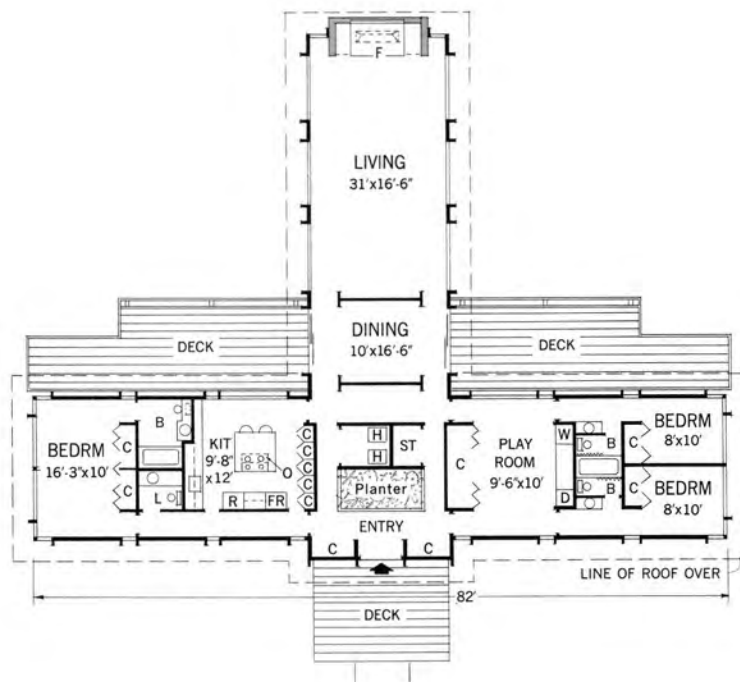
Residence for Mr. and Mrs. F. W. Hickman, Lakeside, Michigan; Architect: David Haid; Landscape Architect: Paul Thomas.







Herbert Phister photos, courtesy New Homes Guide



Ernest Silva photo, courtesy New Homes Guide

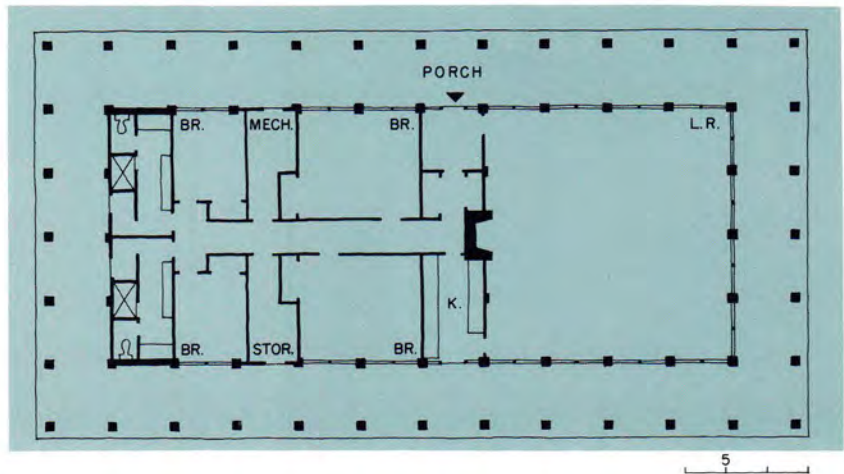


HOUSE GAINS EXTRA SPACE WITH A "LIVING LOFT"

Dubbed by architect Engelbrecht as his "upside down marsh house", this residence forms an interesting study on the use of a by-passed, marshy lot, on providing enlarged attic space for future expansion, and on the strict use of stock sizes in materials and standard equipment. Engelbrecht says that, "the concept uses a low marshy piece of ground considered undesirable for house location—however, by excavating the low lands to a lower level and using this earth for fill, an interesting fresh water pond was created, as well as an interesting plan orientation with part of the house projecting over the water. By slightly lowering the ceiling and slightly raising the roof, a 'living loft' has been created for good expansion space."

Architect and Owner: Robert Martin Engelbrecht; Location: New Jersey.





RUGGED MATERIALS FORM A WEEKEND HUNTING LODGE

This trim lodge was designed as a retreat for a large Texas "working ranch." Set among oak trees on the edge of a man-made, sand bottom lake, the house aptly echoes its antecedents in low, horizontal lines, straight-forward comfort and a usable surrounding porch. A big living-dining area, flanked by a small galley-type kitchen, is at one end of the plan; two combination dressing rooms and baths are at the other end and four bedrooms are in the center. Every room opens to the porch. Most surfaces have natural finishes: cedar board-and-batten exteriors, charcoal-stained cedar posts, teak paneling in the living room and painted pine boards for all other interiors.

Preston Bolton uses glass walls, protected by the porch, to open every room to the lake and the ranch acreage beyond; extension of ceiling and floor materials into the porch area helps further to visually link indoors and outdoors. The living room has an exposed beam ceiling and brick fireplace.

Ranch House, Wallis, Texas. Architect: Preston Bolton. Engineers: Cunningham and Lemus; contractor: Koenig Construction Co.





Balthazar Korab photos





© Ezra Stoller Associates photos

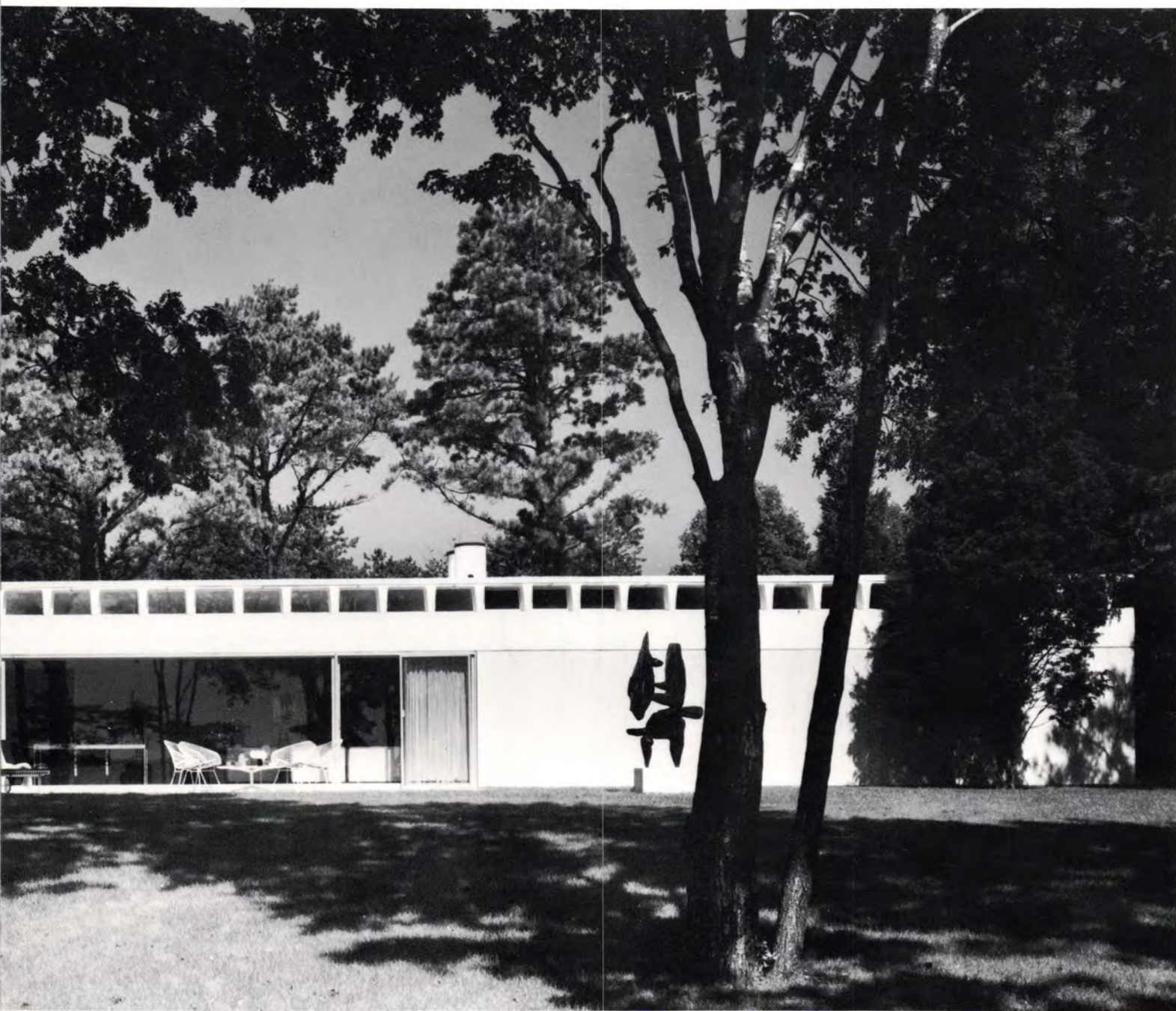
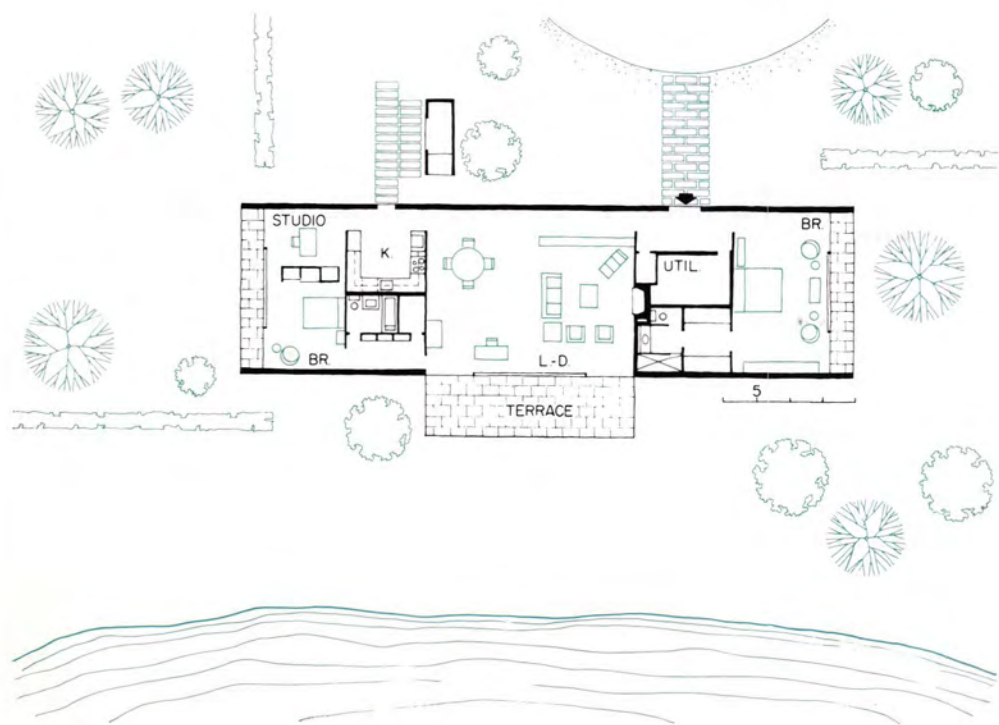
SIMPLE ARCHITECTURAL FORMS CREATE AN ELEGANT COUNTRY HOME TO HOUSE AN ART COLLECTION

Concrete roof beams, travertine-faced concrete and glass exterior walls with clerestory windows have been used very effectively in this two-bedroom house, which is both a restful weekend retreat for the architect and his wife, and an ideal setting for their growing art collection. In addition to works by Picasso, Le Corbusier and Henry Moore, their collection includes some of Mrs. Bunshaft's own work—notably a collection of smiling faces painted on pieces of local stone.

The house fits well into its site, a wooded stretch of land near Georgica Pond at the eastern end of Long Island. As the pond is liable to flood at certain times of the year, the land had to be graded to an elevation of six feet before the house could be erected. The most interesting structural elements are the prestressed concrete T-beams which support the roof and allow space for the installation of a row of clerestory windows in the ends of the channel-shaped sections on either side of the house. As you approach the house, the attractive grille effect of these windows seems to accentuate the pristine simplicity of the travertine-faced concrete walls. A well landscaped driveway provides the necessary turning space for cars without causing any visual disruption. Floor-to-ceiling glass in the living room opens the house to an expansive view through the trees to the pond.

Too many good private art collections are marred by poor display, or because they conflict with an inappropriate or cluttered







One of Mrs. Bunshaft's paintings on stone.

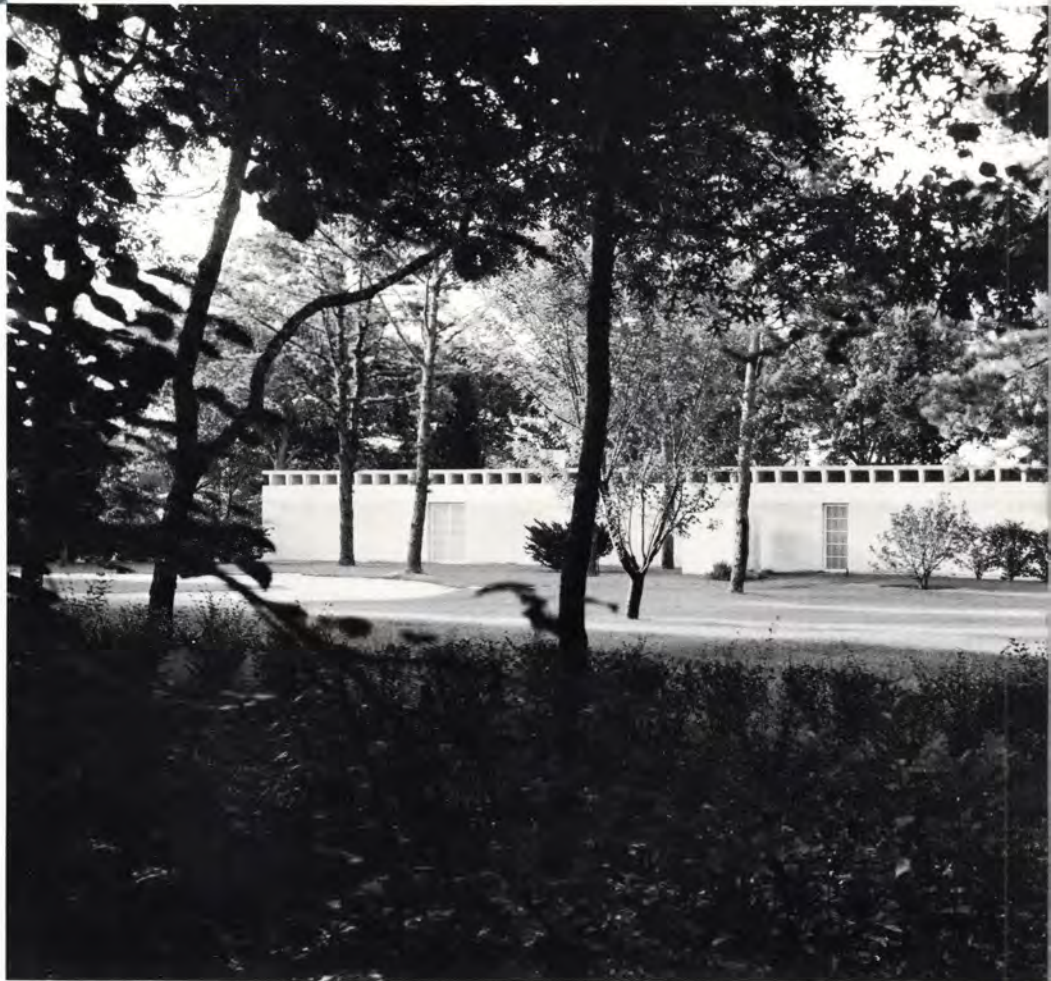
home background. The Bunshaft house is, however, a perfect setting for paintings and sculpture and each piece in the collection is seen to its full advantage. Concrete ceilings, white-painted plaster walls and partitions, and travertine floors reflect the daylight which flows in through glass walls on the southern, western and eastern exposures, and through the clerestory windows. Most of the furnishings are in shades of white and off-white, but touches of red in rugs and cushions prevent the house from seeming in any way cold or unduly formal. Despite the dominance of the art, the house has a great deal of character of its own and is much more than just a background for the display of paintings and sculpture. It is very much a comfortable and pleasant home and there is no sense of a museum atmosphere.

Views of the Bunshaft house from the outside are quite dramatic, particularly at night, when the effect of artificial light through the clerestory windows can be seen. Wooden screening across the entrance doorway allows one to catch a glimpse of a bold oil painting by Jack Youngerman. The lighting has been carefully planned in relation to the paintings and sculpture.

The living room in the center of the 100-foot-long by 26-foot-wide house is flanked by the master bedroom to the east and a spare room and a study on the western side. The kitchen is well equipped and there is plenty of utility and storage space, and good circulation.

An effective heating and air-conditioning system makes the house comfortable at all seasons of the year. The changing quality of light and foliage as the year advances are all dramatically reflected on the white interior and exterior surfaces.

Residence for Mr. and Mrs. Gordon Bunshaft, East Hampton, New York. Architect: Gordon Bunshaft; structural engineer: Paul Weidlinger; mechanical engineers: Syska & Hennessy, Inc.; contractor: Clarke Smith; landscape architects: Skidmore, Owings & Merrill.









WEEKEND AND SUMMER HOMES

For a get-away-from-it-all kind of house, where there are no explicit, adjoining natural features as beach, lake or mountain, the architectural problem often becomes one of creating interest and a pleasant environment indoors and out. The reasons for selecting such a location can vary widely—for a change in climate (cooler summers, warmer winters), nearness to clubs or friends, a reasonable proximity to some geographic feature (woods, water, hills or a national park), an intense interest in gardening or small scale farming, or simply to have a house in the country as a change from the city.

Apart from the usual program decisions (such as budget, the number of people to be planned for, and general personal needs and wants), the major planning consideration for a place in the country is whether it is to be a quiet and private retreat—or a gregarious place for family and friends. The one suggests comfortably sized, but fairly snug spaces, while the other would need a big living area and a potential for lots of bunks or cots for overnight guests. As such houses tend to have their principal use in summer, there should be adequate terrace, porch or deck space for outdoor living. Frequently a distant, otherwise unseen, view can be gained by raising major living spaces (indoors and out) to a higher level, and using the space below for sleeping and service rooms or for parking space.

Whatever basic character is planned for the house, it should be adaptable enough to accommodate occasional or unexpected pop visits from friends, and not to “rattle” when one is alone.

The use of the land, and the amount and type of landscaping are also important. It can be planned to require a fair amount of gardening time and interest, or practically none. Some people, particularly city apartment dwellers, take a delight in the prospect of tending and growing things; others would find more physical and mental relaxation in a paved yard surrounded by absolutely natural, untended growth. For some locations, as a lot in a small village, the immediate next door views might not be particularly desirable. In such a case, windows might be placed high on the walls to capture vistas of trees and sky, but screen out the next house by solid lower walls. A central court with its own planting is another way to give all rooms a nice view in such a situation.

There are no “rules” for this kind of house; one’s personal requirements should dominate. Inventiveness with unusual or unexpected materials (such as the use of telephone poles to form the structure, as does one of the houses in this section) can provide a needed sense of drama and change from everyday living—and often at a lower cost. However, maximum ease of maintenance of all materials and surfaces should be insisted on, and will, in the long run, determine whether the house is a truly pleasant place for vacationing or a place full of heavy chores to be endured.

SMALL HOUSE WITH A THREE-STORY ROOM

This sophisticated little vacation house epitomizes the reaction of city dwellers against the small, standardized rooms of today's apartments, and their strong desire for big, soaring spaces in their second homes in the country. As Architect De Vido puts it, "I wanted a large living space—shaped, textured and dramatic—to contrast with the more mundane shapes of apartment living."

He has achieved this in a striking manner, and within an extremely reasonable budget—about \$21,000 in 1968 for the house alone. The heart of the concept is a big, three-story space, filled with sunlight. At the lower, living levels, this space extends to the outdoors through two sliding glass walls. Four bedrooms, small but adequate,

and two fair-sized lounge/bunk areas are on the second or balcony level. At the very top are two aeries, reached by retractable ladders, for work and drafting. Big banks of windows on two sides provide light and views for these platform areas. These spaces, plus two baths and a small, open kitchen provide most facilities of a very big house.

The house is situated on a long and narrow strip of woodland, and was designed to provide privacy on the two exposures closest to the neighboring lots and views of the woods and flowering shrubs on the other sides. The house is boldly symmetrical, with the main approach on the center axis, via a covered entrance porch and a path from a parking area.

The design itself is a discerning, rustic understatement, with exposed structural parts and natural wood finishes used throughout. Variation and accent are achieved by texture—cedar shingle outside, rough-sawn

cedar walls and polished white pine floors—and by a darker stain for the trim. The total effect is one of ease and warmth and freshness.

Alfred De Vido designed all the furniture in the house except for the dining room chairs. Fabric colors are bright, to counterpoint the expanse of natural wood. He also created the interesting and effective lighting fixtures from standard industrial parts. The little kitchen has a linoleum floor, as do the baths. The upstairs bath is skylighted.

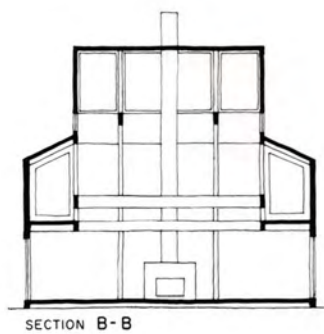
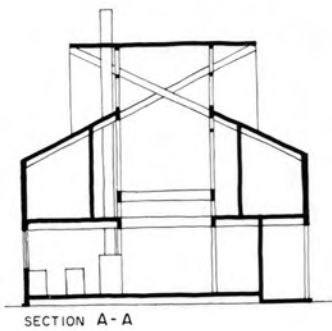
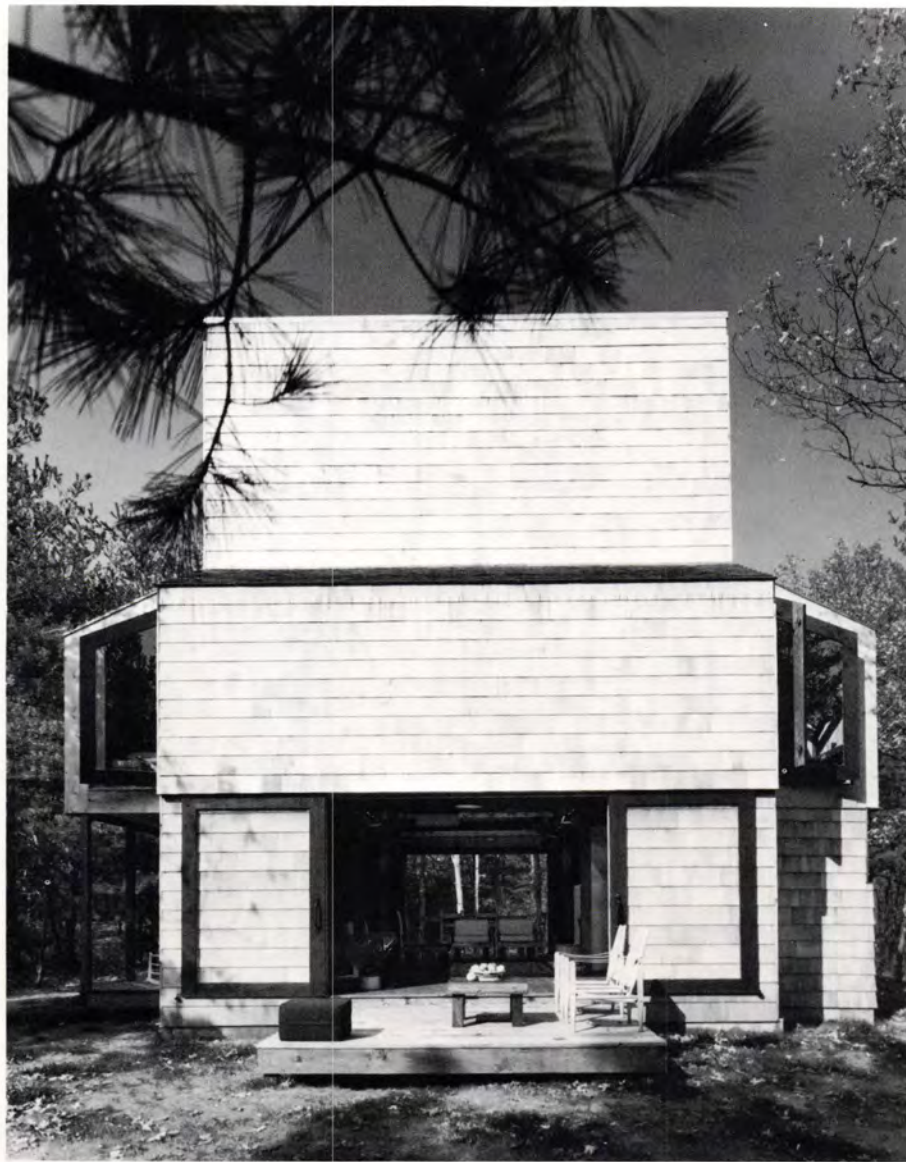
The structure consists of a basic Douglas fir and post-and-girt system (on a 5-foot module), plus four central columns and "x" trusses to support the highest roof. The exterior wall is insulated, and all glass is insulated, to allow electric heat in winter.

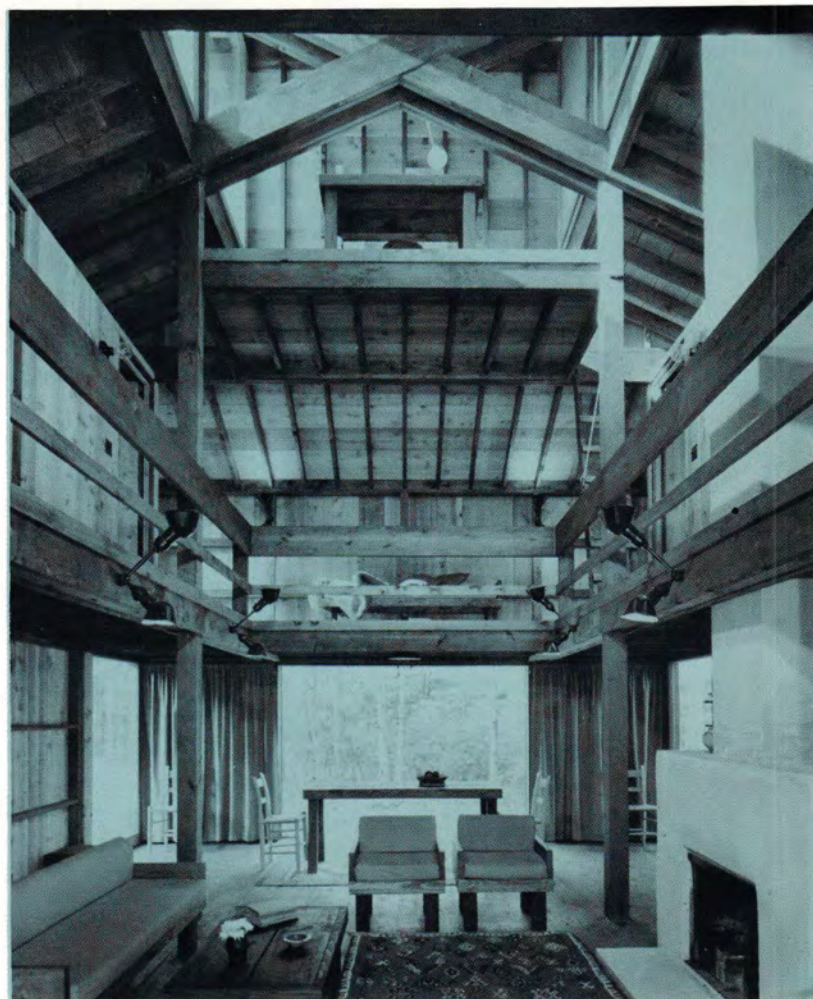
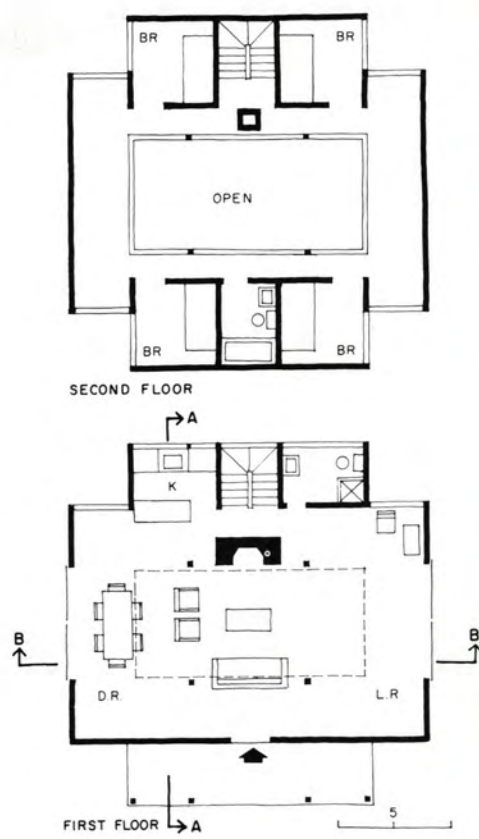
Residence for Mr. and Mrs. Alfred De Vido; East Hampton, New York. Architect: Alfred De Vido; contractor: Pete De Castro.





© Ezra Stoller (ESTO) photos









Joseph W. Molitor photos

HOUSE DESIGNED AROUND A BANYAN TREE

"Like a big sculpture perched alone in a rain forest" is architect Singer's comment on this very interesting house he has designed for builder Lewis Weinberger. It is an apt analogy, for the trim concrete and concrete block forms do stand in sharp and sympathetic contrast to the site—part of a tract previously used as a nursery and now overgrown with such lush tropical vegetation as an 80-foot spreading banyan tree. Singer adds: "The shelter of that tree was desirable, but its root structure is devastating to anything resting on or within three feet of the surface of the earth."

"The solution to this was a foundation system designed as a series of short columns penetrating the root system and bearing on concrete pads poured below the problem level. Thus the masonry house floats serenely three feet off the ground."

The house is also well-g geared to its tropical setting in other ways: tall rooms, cool and easy-to-keep surfaces, and an electric heat pump for year-round air conditioning.

In all floor, wall and roof systems used in the house, the structural material also provides the finish. Concrete beams span

the distance between the foundation posts and carry precast floor joists which were set in the formwork of the beams; the flooring itself is of 2-foot-square reinforced-cement tiles.

All walls are concrete block, reinforced with concrete and steel. Precast concrete lintels span over openings to support the loads of the 4-inch laminated wood decking, which forms both roof and finished ceiling. Ductwork for the heating and air conditioning is carried to all areas of the house in a plenum over the hallway.

The house cost \$22,400 in 1968. In this case, however, the figure does not include the architect's fee or builder's profit, as Mr. Weinberger was contractor.

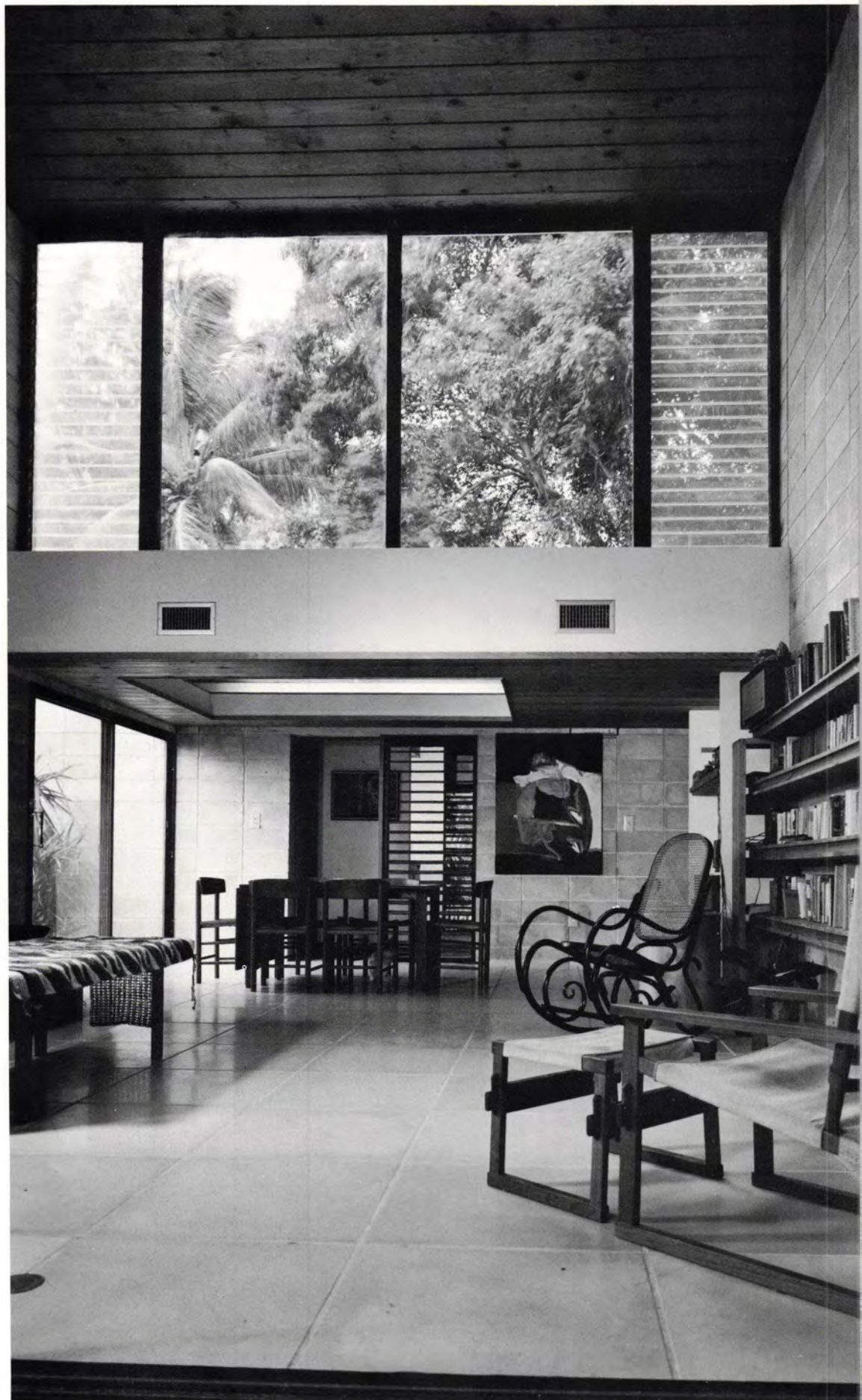
The living room rises to a two-story height, and has a big clerestory window over the skylighted dining area. A little deck separates master bedroom from the child's room.

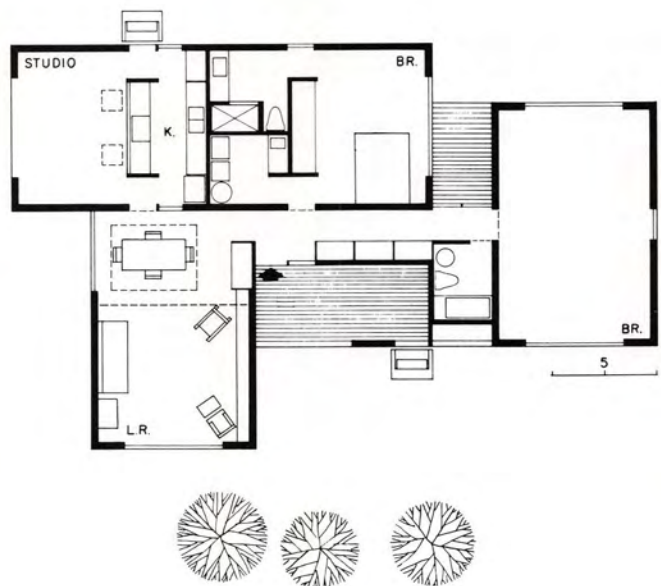
A major factor in the design problems of the house was the big banyan tree shown in the sketch (the tree is impossible to photograph—edges of it appear in two photos). The plan contains few but good-sized rooms. The child's room is divisible.

Residence for Mr. and Mrs. Lewis Weinberger; Miami, Florida. Architect: Donald Singer; Engineers: Houha & Harry Associates; Contractor: Lewis Weinberger.









SHINGLE TURRET USES SPATIAL POTENTIAL

An exciting environment for weekend and vacation living has been provided in this 20-foot-square, 32-foot-high "tower house" situated in beautiful scenery just an hour away from the center of San Francisco. The interior forms one continuous space, broken only by the sleeping balcony and culminating in a dramatic 12-foot-square roof-skylight. Generous decks, unusual fenestration and a recessed fireplace add to the spatial interest and livability of the house, whose construction cost was \$16,000 in 1966. Dominant materials are cedar shingle and redwood.

Residence for Mr. Lon R. Driggers, Pengrove, California. Architects: Kosovitz & Knox; Engineer: Ephraim Hirsch.





Joshua Freiwald photos

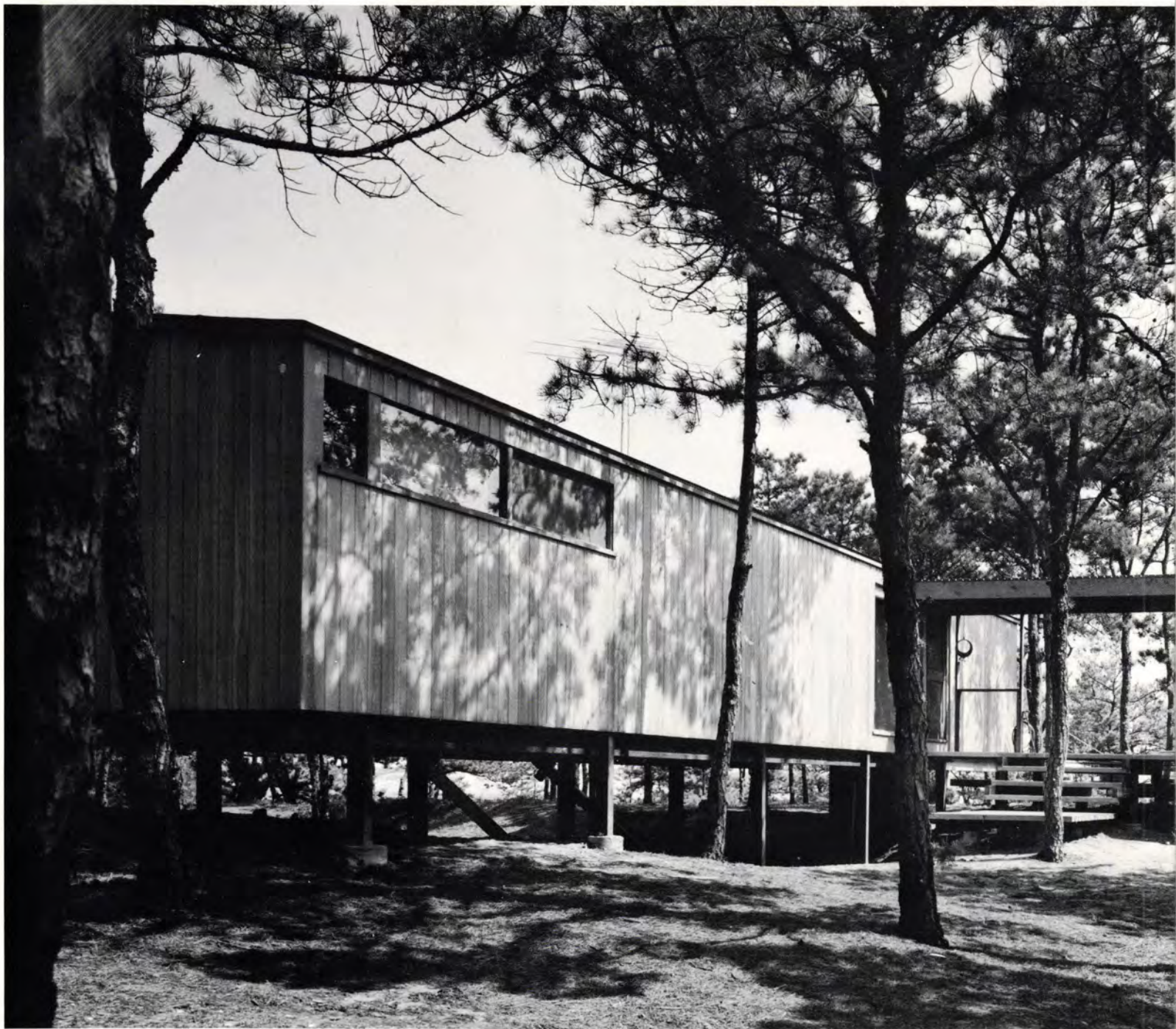


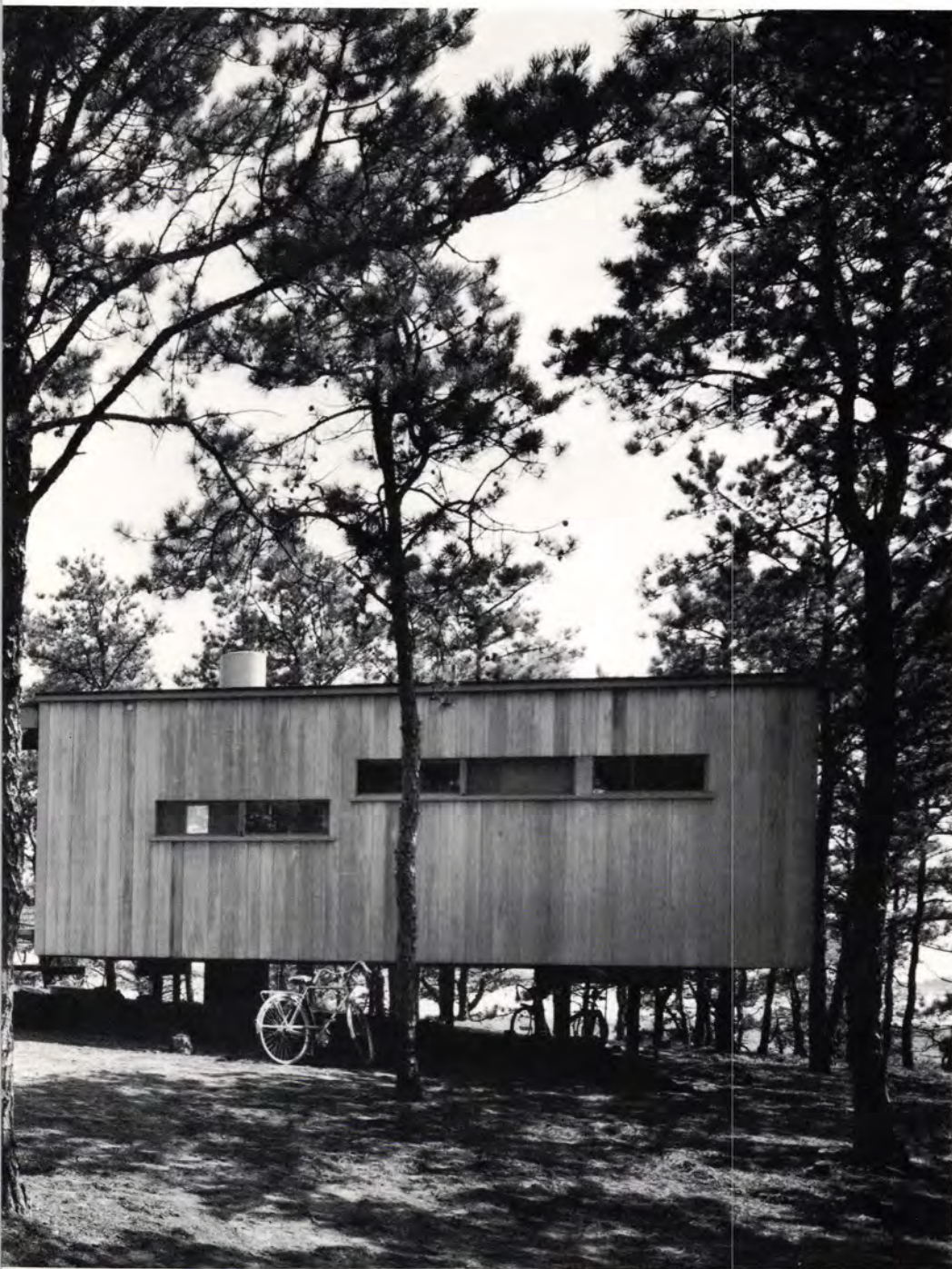
MAIN FLOOR



LOFT FLOOR







TWO SUMMER HOMES PLANNED AS MIRROR IMAGES

The original Breuer house — designed in 1945 — was built in 1948 with a minimum budget and in a rather primitive fashion as a vacation house directed at informal living and minimum housekeeping chores. One of the interesting components of the original house are the frameless sliding windows — the first experiments along these lines by the architect. The house was sheathed with $\frac{3}{8}$ -in. waterproof striated plywood, the back side of which was visible inside the house, in combination with exposed wood studs and joists. The details of windows, doors, etc., anticipated the subsequent addition of vertical cedar tongue-and-groove siding on the exterior, and of wallboard and plywood ceilings on the interior. These new materials perpetrate the low maintenance, easy house-keeping philosophy.

The studio addition of 1961 is connected to the original house by an ample wood deck. This deck further serves as an entrance deck and sun deck.

In 1963, a mirror image of the house was built for Howard Wise (owner of the Wise Gallery in New York). The reversal of the plan was caused by the demands of the new site.

In brief, the structure may be described as an economical adaptation of typical New England frame construction. The building is elevated above grade permitting an uninterrupted flow of the terrain underneath. Variations in terrain are accommodated by varying the length of the supports. These wood posts are cantilevered down to concrete foundations in a balloon framelike manner.

Both houses are built with special effort to avoid cutting the surrounding pitch pines, typical of the Cape Cod scene. There is no additional landscaping. The natural form of sand dunes and clumps of pines exist untouched and in their original form.

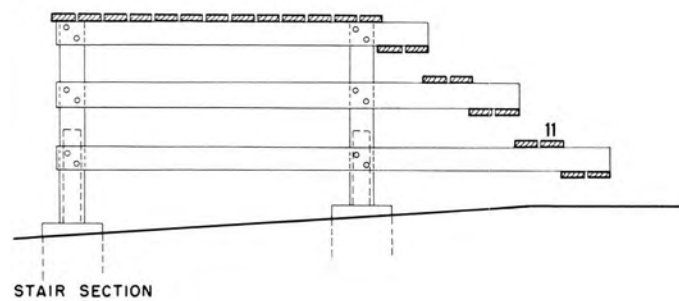
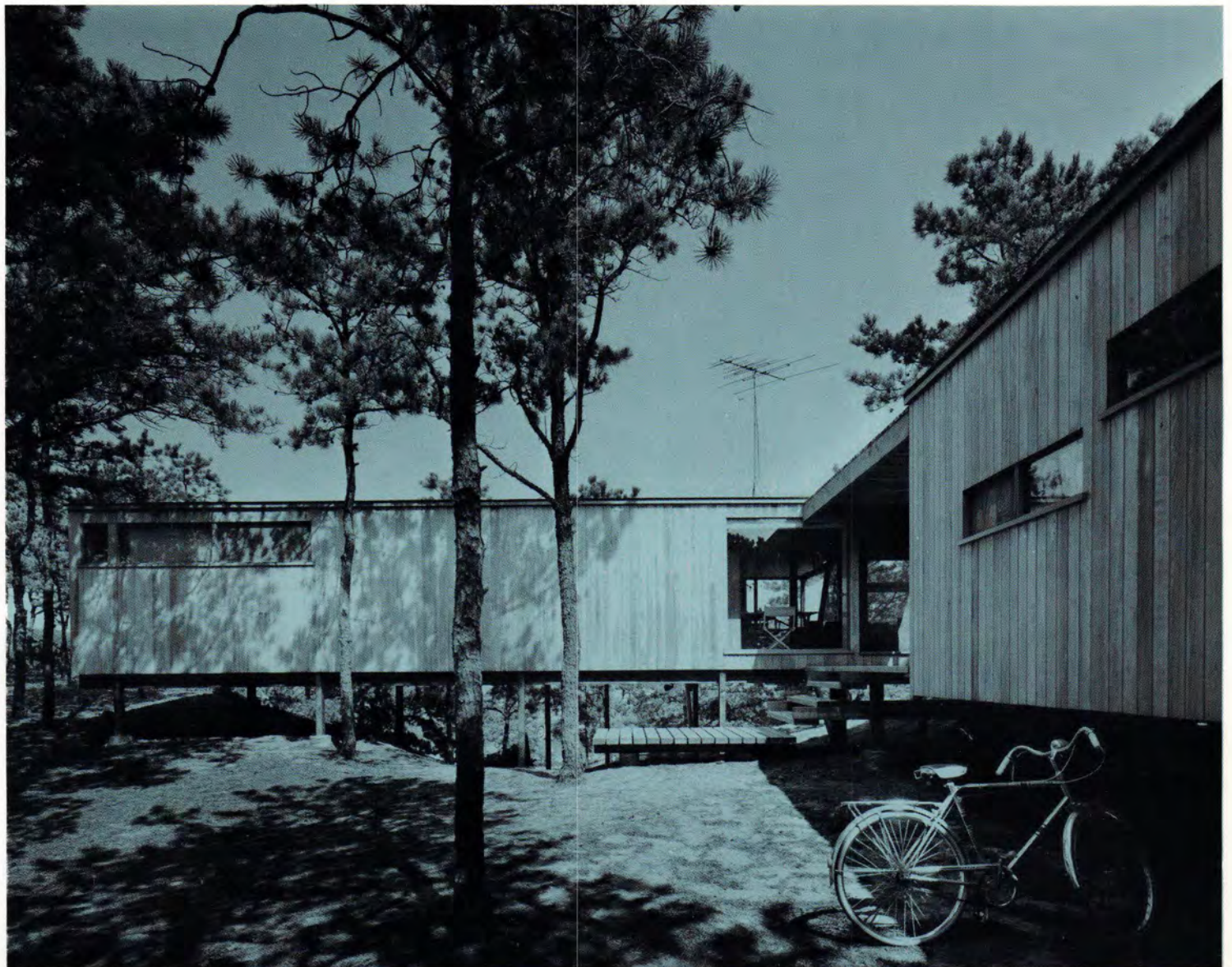
Photos show two nearly identical (mirror image) houses. The Wise house—shown in all the exterior photos and plan—makes use of the enclosed entrance court to house a sculpture collection. The Breuer vacation house—shown in all interior photos—was built originally in 1948 and is an economical adaptation of New England frame construction.

The studio of the Breuer house—shown in the section detail—was added in 1961, and connected to the house by an entrance deck which is also used for sunbathing. Site considerations were responsible for the reversal of the plan in the case of the Wise house. The stair detail is the same as that shown in the photo of the Wise house.

Breuer and Wise houses; Wellfleet, Massachusetts, 1948 and 1963. Architect for the Breuer house: Marcel Breuer; architects for the Breuer house addition and the Wise house: Marcel Breuer and Herbert Beckhard; contractor: Ernest Rose.









REMARKABLE SPACE AND HEIGHT IN SMALL HOUSE

Perched on a wooded hillside, 40 feet above Beard's Creek, Maryland, this little house was designed by Hugh Jacobsen for the owners' weekend and summer use, but many people would be happy to regard it as a permanent home. Indeed the house, which is fully heated and air-conditioned, has been planned for the possible addition of two bedrooms and a bath in another building of similar design, should the owners decide to live there all the year round.

Although the house is really quite small—32 foot square—it achieves a remarkable sense of height and spaciousness. A cypress deck on three sides of the house extends the living areas right into the trees and over the water, so that sitting there one has the impression of being in a tree house. High white ceilings, clean cut lines, simple well-designed furniture, the vertical ribbed

effect of the cypress strips on the walls of the entrance hall, which take the eye right up to the plastic skylight in the roof, all combine to give this spacious feeling. The roof is framed by a $\frac{3}{8}$ by $1\frac{1}{2}$ inch steel tension ring going around the entire perimeter of the house behind the cypress facia. The $\frac{1}{2}$ -inch exterior plywood roof sheathing acts as a skin tying the entire roof into one unit.

The compact plan works very well for Mr. and Mrs. Naftalin and their two small sons. The boys' bedroom which is only 6 feet 8 inches long by 6 feet wide, has two built in bunk beds at the level of each of the cast-bronze porthole windows. The door to this room is concealed in the cypress paneling in the hall. Leather thongs serve as pulls for this door and the doors to the powder room, clothes closets and laundry. The master bedroom and kitchen at opposite ends of the house, can be shut off from the living-dining room by plastic — faced sliding doors. The shower serving the mas-

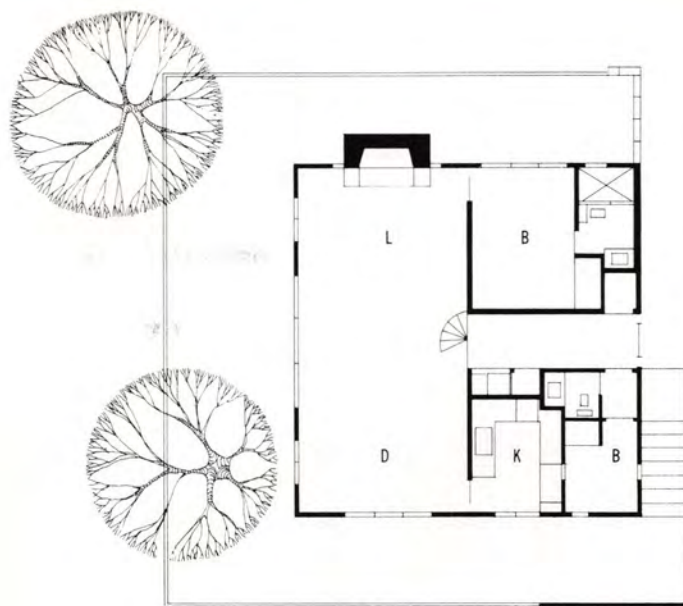
ter bedroom has a concealed door opening onto the deck to allow swimmers to use it without going through the house. The raised entry hall is connected with the living room by a small spiral stair of 4-inch-thick laminated oak, stained walnut to match the walnut-stained oak flooring. The structure of the house is wood frame with walls of unfinished, tidewater red cypress, and a roof of ceramic tile.

A partial lower level is used for utilities and storage. The underside of the deck is fitted with a bank of fixtures to light the trees and erase interior reflections at night. These lights are controlled from the living room. The cost of the house, excluding lot, land-scaping and furnishings was approximately \$32,000 in 1964.

Residence for Mr. and Mrs. Alan Naftalin; Riva, Maryland. Architect: Hugh Newell Jacobsen; Engineer: Carl Hansen; contractor: Fishman Construction Co.

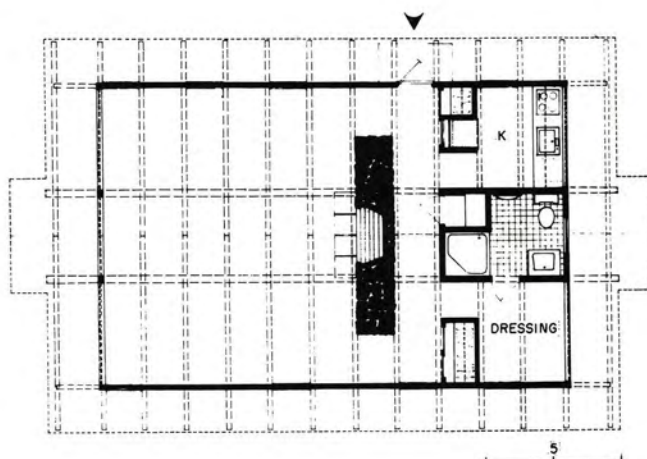


Robert C. Lauman photos









Robert Galbraith photos





SWEEPING ROOF FOR A ONE-ROOM HOUSE

This year-round weekend retreat for two was built on an extremely low budget (\$10,000 in 1967), and is a one-room house measuring 21 by 33 feet. The house has a huge fireplace wall as its central theme. Large triangular expanses of glass are placed high at both gable ends of the building, permitting a view of trees against the sky, since one can see only a few feet through the dense woods and underbrush characteristic of the site. These fixed-glass elements are detailed with no visible trim so that the roof flows smoothly out beyond the glass line and the rafters continue to be expressed under the roof overhangs. Partitions for closets, dressing room and kitchen are kept low and freestanding to emphasize the sweep of the roof. To avoid fuel delivery problems, all appliances and heating were specified as electrical. The bathroom is a closed-off space with hot and cold water tanks located above. There is no cellar due to ledge rock. The main materials are a red-wood exterior and stained-fir interior used to unify the house with its site.

The partitions in this one-room residence are kept at sill-height of the triangular window elements to emphasize the flowing sweep of the roof.

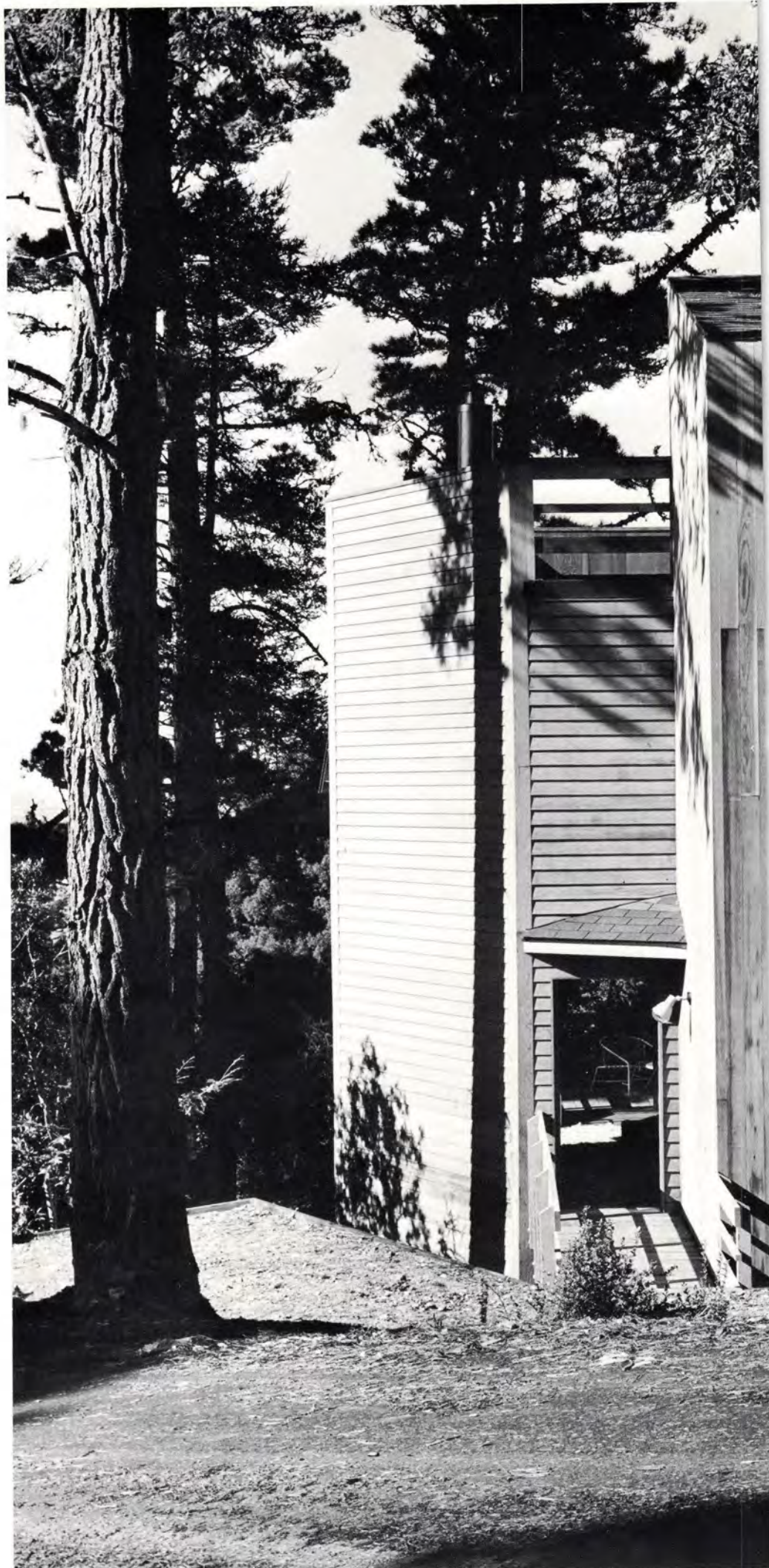
Vacation Lodge at Roaring Brook Lake, New York. Architect: David Guise; contractor: Plow Construction.

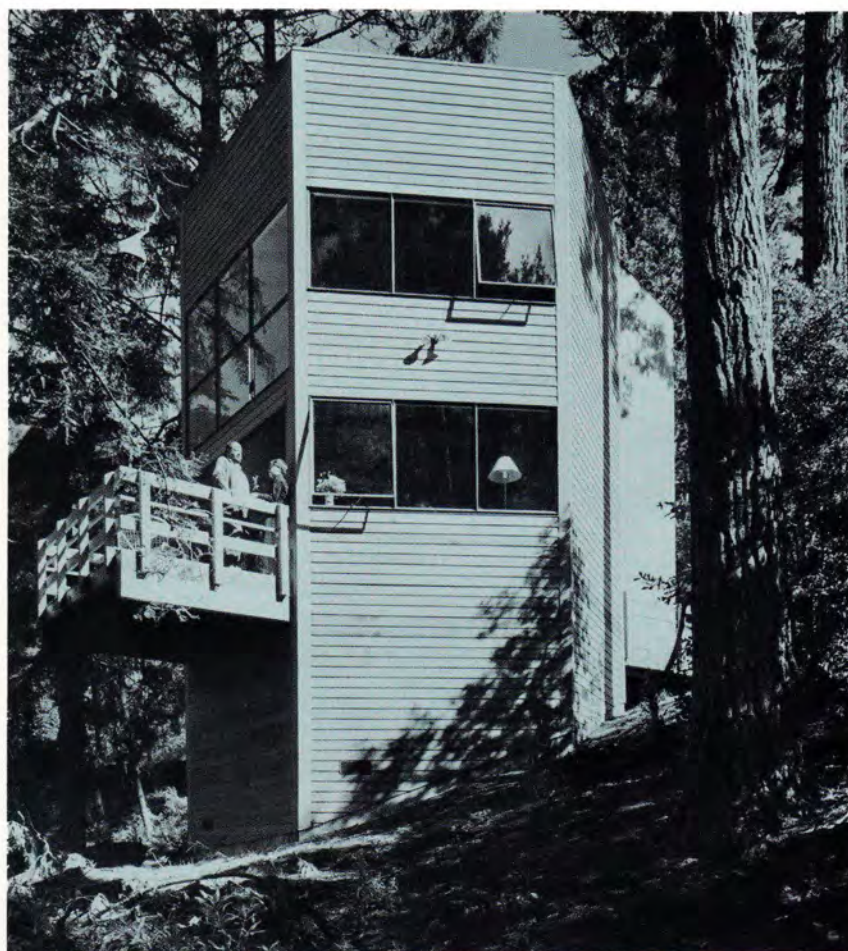
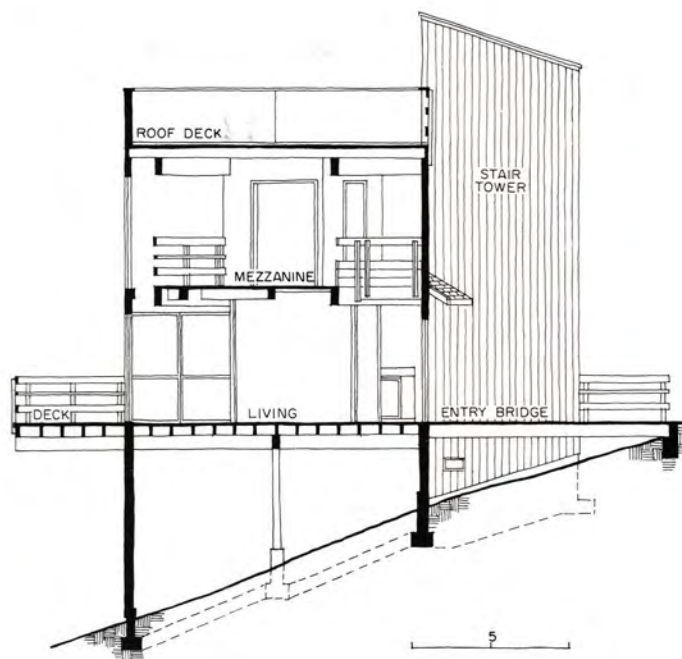


HEXAGONAL TOWER FOR A STEEP SITE

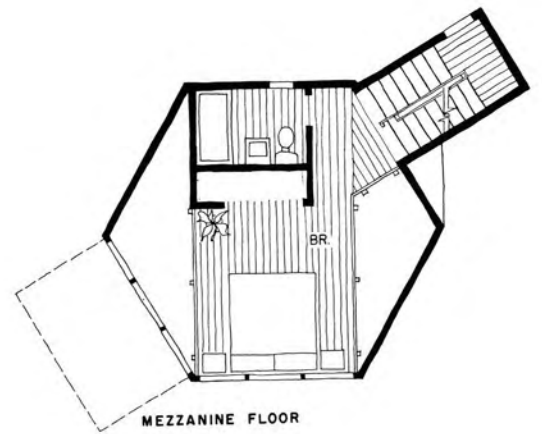
This low-budget (\$15,000) vacation house at the Sea Ranch, a complex of vacation homes north of San Francisco overlooking the Mendocino coast line, was built as a prototype to show prospective buyers the sort of house that might be built on a steep, heavily wooded hillside lot with a distant view of the water. The house is a festive and simple one-room hexagonal tower with an attached stair tower. The stairs lead to a sleeping-shelf mezzanine with bath, and then on to a roof deck with a magnificent view. The main level, containing living room, kitchen and porch, is entered via a bridge, with the entrance sheltered by a canopy roof. The exterior is horizontally- and vertically-applied redwood treated with bleaching oil; with a built-up roof and duck board decking. Interior walls are fir and plywood, with ceilings of exposed fir beams and decking of plywood. The house is designed for any number of steep, wooded lots (two examples have been completed), and is expandable by adding hexagons.

Vacation House, The Sea Ranch, Sonoma County, California. Owner: Oceanic Properties; Architect: Marquis and Stoller—Pete Kampf, Associate; Engineer: Eric Elsesser; Contractor: Matthew Sylvia.





Karl H. Riek photos



A sleeping deck overlooks the two-story living room in this vertically-organized house for a steep, wooded site.





HOUSE FRAMED WITH WOODEN POLES

Economy and a great sense of space have been achieved for this sophisticated little weekend house by its ingenious structure composed of a system of 20-foot-high wood poles.

The house was designed for a single client who came to the architect with a \$19,000 budget in 1968 and a 60-foot-wide suburban lot. This had houses on three sides and no interesting site features except one large tree. The architect's idea was to make up in the interior space what was lacking in the site: the interior volume was to be a site itself.

A seven-foot-high fence and wooden curtain walls were strategically placed to block off neighbors, and visually preserve a sense of airiness and light. The poles support the space, but do not break it up.

Placed on a grid of room-sized 10-foot bays, these poles carry roof, balcony and panel loads, and create a marvelously expansive flow of space which admirably fulfills the architect's intent—but keeps within the client's budget.

Privacy is assured inside, and space usage defined, by changes in level which add to the drama of the structural frame. A living "room" is two steps down; the owner's bedroom, guest room and study are tucked in mezzanines bolted to the poles. "The different elevations," comments the architect, give "controlled views of the foliage and sky—up and out" as well as secluded lookouts on the inside space below.

The poles are southern yellow pine, set in double roof joists and anchored in five-foot concrete footings. The panels are Douglas fir siding on studs.

The design strength of the little house derives as much from the expression of these natural wood materials, which are left exposed, as from the dynamic organization of the single space and the strong, contrasting geometry of the structural frame.

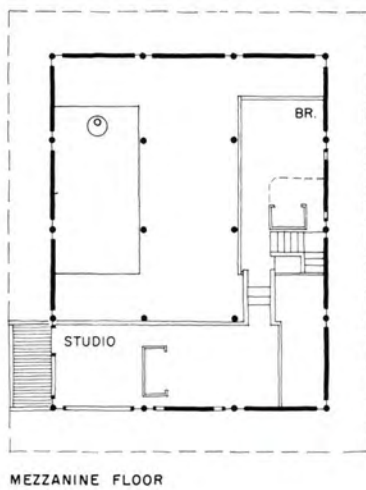
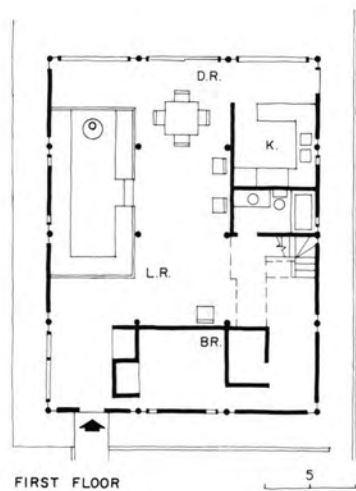
Panel walls are hung free from the poles by brackets, so the structure "reads" from the outside. The glazing, shown in the detail on page 163, is fixed for added savings; ventilation comes instead from louvers in the panels. Interior lighting increases the great drama of the house at night.

A study-balcony, right, shelters the entry and extends through the outside wall as a deck for added open space. The sunken sitting area focuses on the red-painted stove-pipe chimney. Sparing use of primary colors adds spatial depth throughout.

Residence for Miss Joan Traverso; Westbrook, Connecticut. Architect: Richard Owen Abbott; Interior design: Richard O. Abbott; Contractor: George C. Field Co.

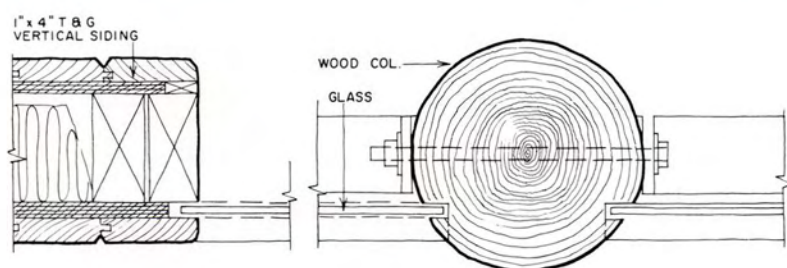


Norman McGrath photos





Richard Abbott photo





Phokion Karas photos





TWO-PART HOUSE DOUBLES SPACE WITH OUTDOOR ROOMS

This summer home, designed for lighting consultant William M. C. Lam, gains an added cachet as the first U.S. project by architect Arthur Erickson of Vancouver—and therefore, the first of his houses eligible for a Record Houses award. Although not an expensive house (the cost was about \$36,000 in 1968), it has the same elegance, ease and power of the larger houses he has done in Canada. And most important, owner Lam is pleased: "Unlike much of contemporary architecture, in which structure is displayed as a feature itself, Erickson's dramatic structures shape views, define spaces (rather than modules), and are a powerful yet subtle means of unifying complex combinations of spaces with numerous changes in levels. The quiet Cape shore views are given excitement when juxtaposed with the heavy framework of 6-by-16 rough fir beams and posts."

In a basic bi-nuclear scheme dividing living and sleeping spaces, the architect has used the post and beam framework to exuberantly link a variety of outdoor spaces with the interiors, and to carefully frame views in a manner reminiscent of classic Japanese architecture—of which Erickson is a very interested student. In reality, the house is not a big one (the enclosed spaces are tinted on the plan), but the close integration with outdoor living areas gives a sense of great spaciousness. There is also a detached guest house (not shown) with its own kitchenette, bath, deck and outdoor areas.

The exteriors and interiors have rough red cedar walls; the roof is built-up, floors are resawn fire, and partitions are drywall. With this as background, all the other interior finishes and furnishings are kept simple to reflect a summer house.

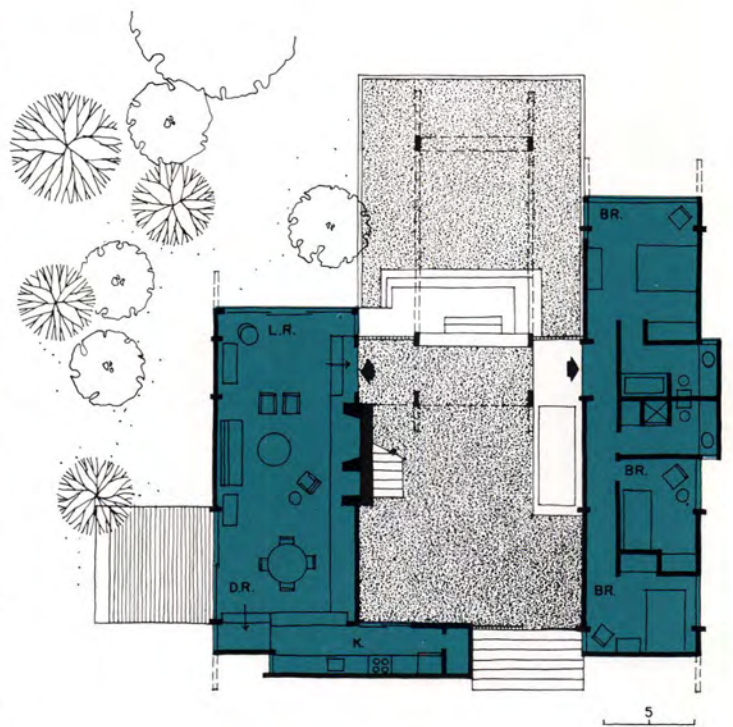
Court, gallery, terrace and deck form a succession of different outdoor living spaces. There is also a "project area and lower court"—a sheltered space below the bedroom block for rainy-day activities.

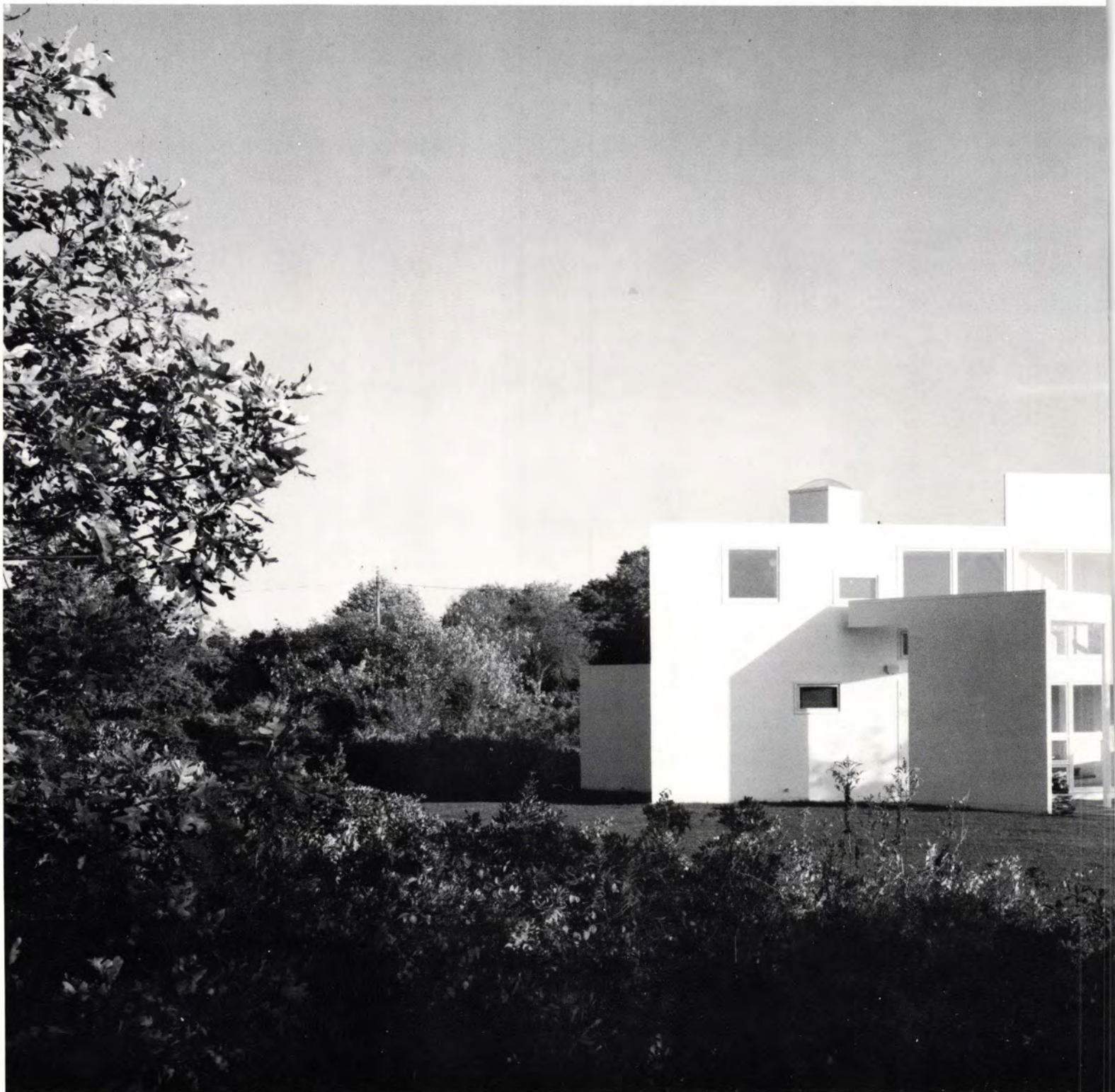
The living/dining room is enlarged by planned vistas and decks. The kitchen is separated from the area by serving counters only, to increase the informal spaciousness; it also adjoins the central court.

Landscaping is as meticulously planned as the house. From the approach, the grounds dominate the simple facade, well screened for privacy.

Residence for Mr. and Mrs. William M. C. Lam, Cotuit, Massachusetts; Architects: Erickson/Massey; Job captain: Fred Dallalana; Lighting: William M. C. Lam; Engineer: Bogue Babicki; contractor: John B. Lebel.









© Ezra Stoller (ESTO) photos



HOUSE FORMS MODERN SCULPTURE OF WHITE- PAINTED WOOD

Sculptural forms and the complex interior spaces that they express, combine to make this Long Island house a dramatic and delightful home for a young family with three active children. Presenting a blank face to the nearby road and opening to a private lawn and woodland to the rear, the neatly organized—and very comfortable—house is built of glass and white-painted wood for a great air of spaciousness.

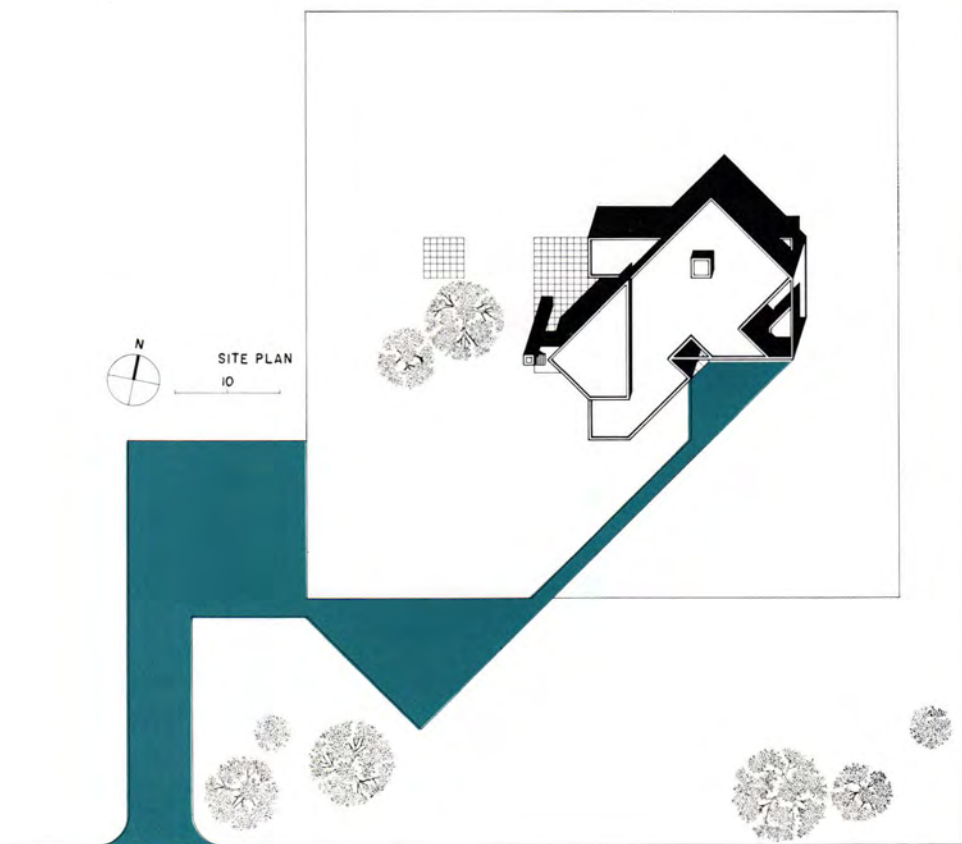
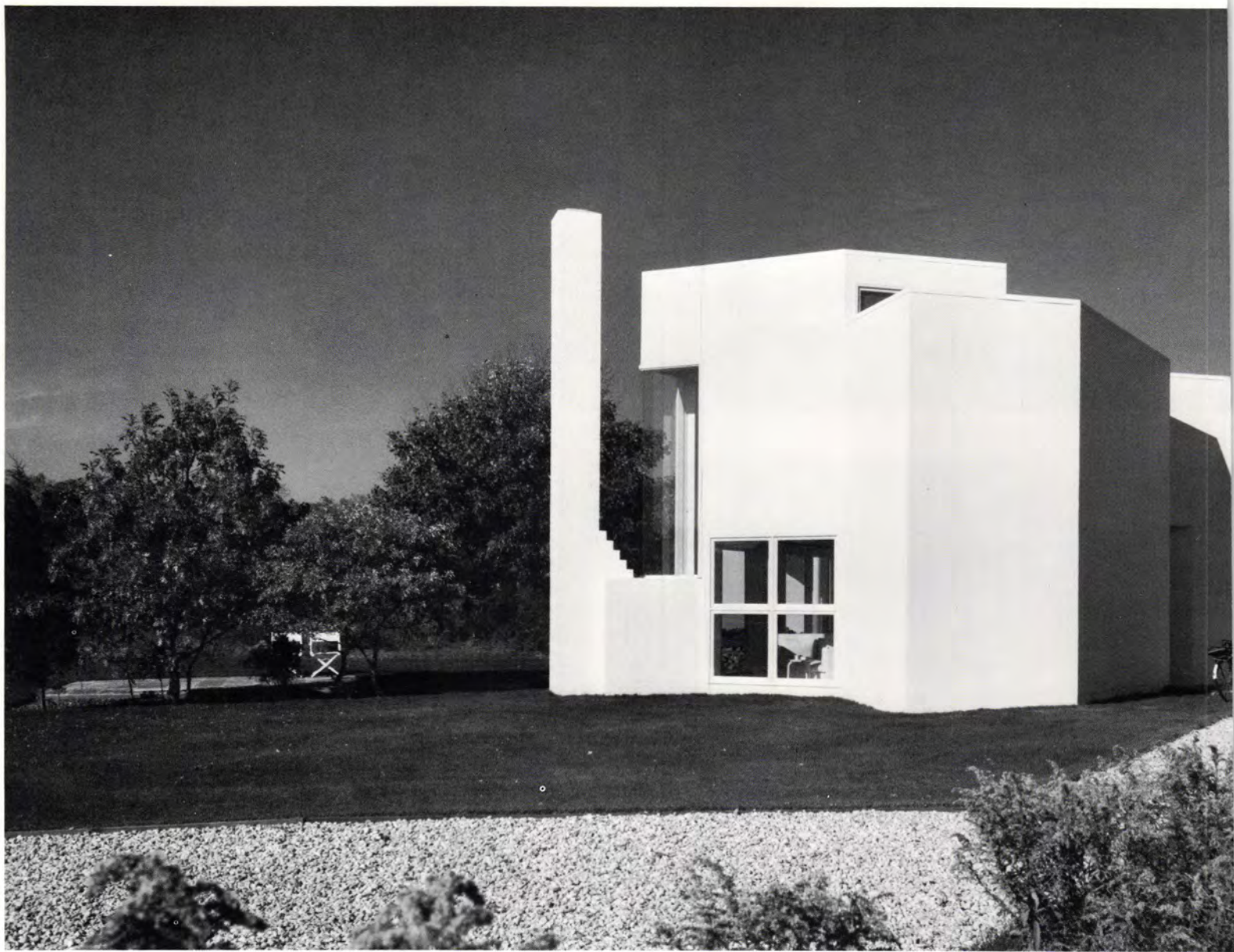
Living areas open into each other for light and view, but the great visual interest of this house stems from its unusual plan. Rooms are organized in two diagonally-intersecting rectangles and the resulting interpenetration of colliding spaces makes looking—and especially moving—through all this house a source of constantly surprising delight. Enjoyment of a house can come from the things in it—in this house pleasure is built in.

Family and entertaining activities center on an imposing two-story living room. This is flanked by a contrasting, low-ceilinged dining area and an out-of-the-way sitting corner, and overlooked by an angled, study-playroom balcony. Varied windows shared by all include floor-to-ceiling glass on the northwest, a clerestory for morning light, and a large corner window placed over the fireplace. Such devices as a red-painted wall downstairs, and the yellow ceiling of the upstairs hall, increase spatial depth. Otherwise pure white surfaces include practical glazed ceramic tile floors, gypsum board walls and laminated plastic countertops and cabinets. What is especially remarkable is that the rich architectural complexity of the design has been obtained at a \$40,000 cost in 1968, and will provide the uncluttered practicality and efficient organization on which the easy-living scheme is based.

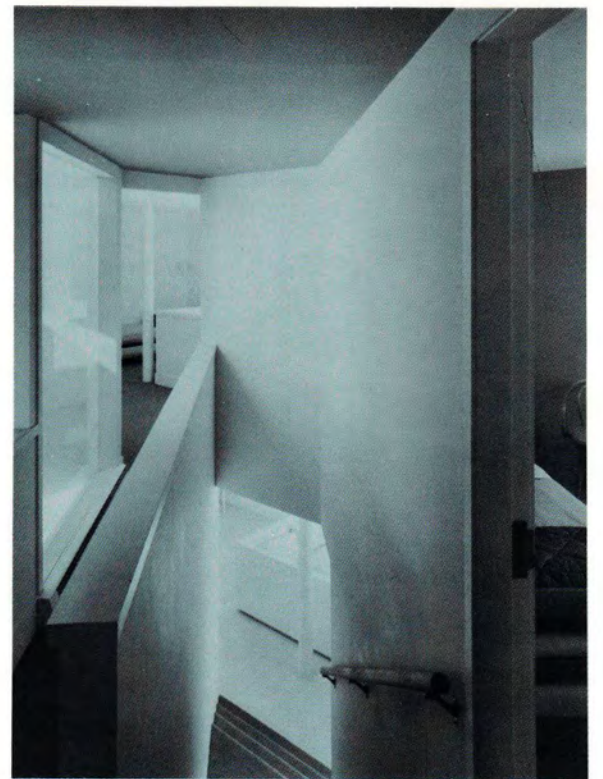
A stand of trees was the only notable site feature, and the house was oriented in part to benefit from the privacy it gives. Seemingly a purely sculptural counterpoint, the white brick chimney is in fact freestanding to permit a window above the living room mantelpiece.

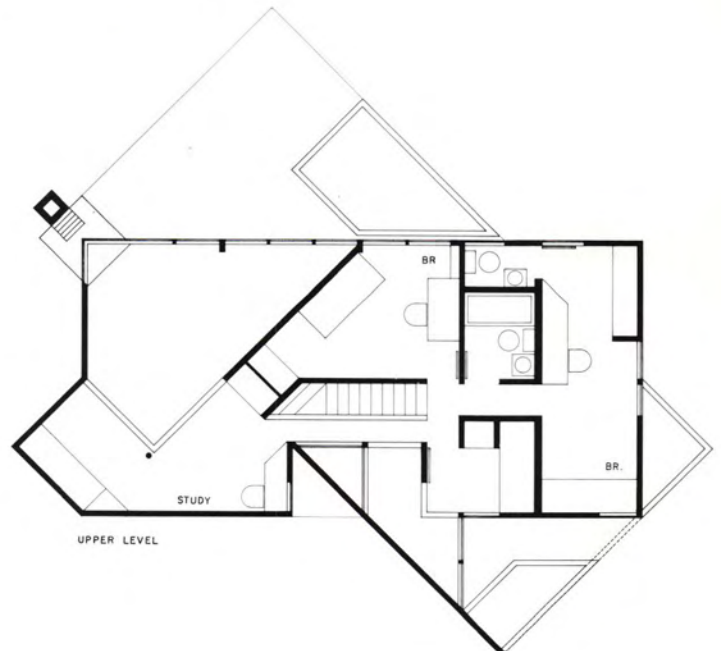
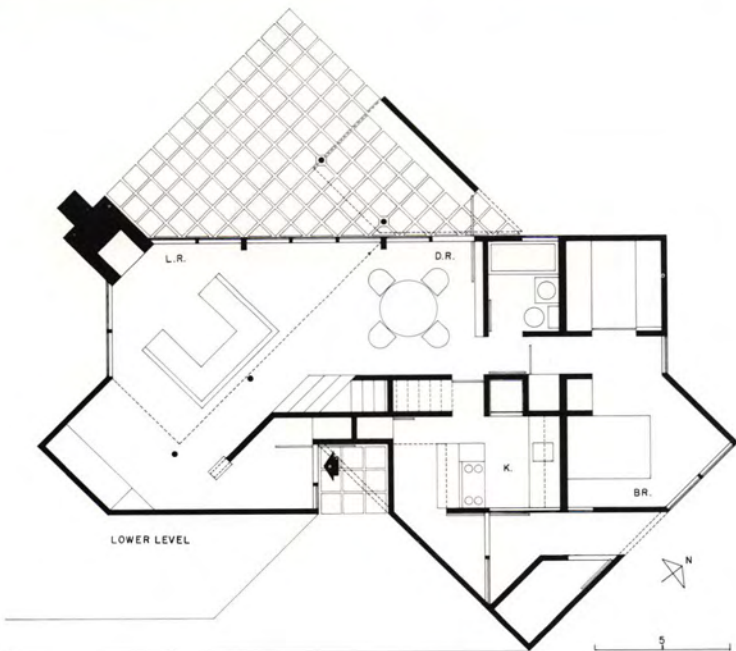
Taking in a view over the skylit, two-story breakfast space, the upstairs hall of the Hoffman house doubles back to a playroom-study for a privileged outlook and shared clerestory light. The wood frame structure is supplemented by occasional steel columns, and the subfloors are plywood or concrete slab on grade.

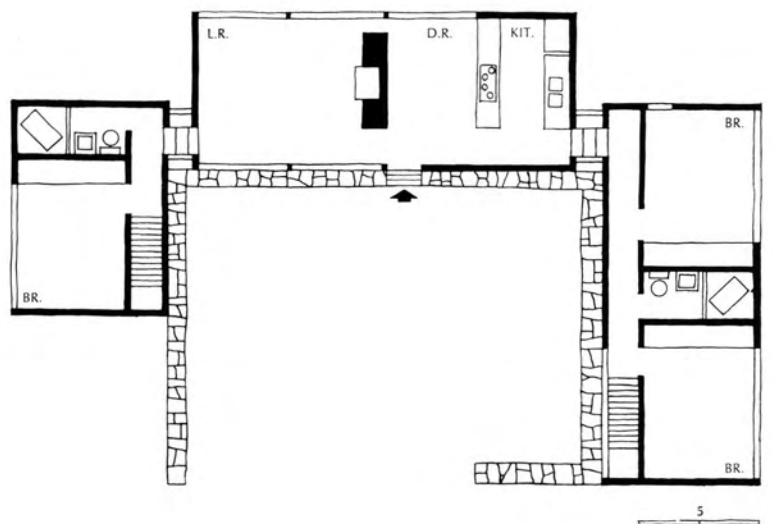
Residence for Mr. and Mrs. David L. Hoffman; East Hampton, New York. Architect: Richard Meier; contractor: William Lynch.











A HOUSE OF THREE LEAN-TO UNITS

The shed roof—still very much a dominant theme in contemporary architecture—maintains its freshness and originality as an architectural form in this sweeping, dramatic interpretation of the motif for a vacation house in Maine. Although it is built primarily for summer use, there is provision for a full heating system and the architect anticipates that the owners will use the house for longer and longer periods of the year.

The house is sited on the crest of a hill overlooking York Harbor and is built around the stone foundations of a previous building. The living areas command a dramatic view of the water.

Complete separation of the living areas from family and guest bedrooms was a fundamental program requirement and this led Herbert Vise to develop a tripartite plan in which each part of the building is separately articulated. At first each building was planned to be physically separate from the others, but in the end, convenience demanded internal connections at either end of the living section.

The structure of all three buildings is simple wood frame with exterior walls of white cedar shingle. Wood studs and sheathing are left exposed on the interior walls, while ceilings are exposed, unfinished wood joists and boarding.

The house derives its interest from the

strength of its elevations, from the architect's refusal to compromise with or attempt to soften the effects of a rugged site, and from the bold handling of roughly textured, natural materials. At night the expansive glazed areas throw the form of the building into dramatic relief. The construction cost, exclusive of lot, landscaping and furniture, was approximately \$25,000 in 1966.

In contrast to the many architects who would define architecture as the enclosure of space, Herbert Vise says that his initial concept of a building is as a total "mass" which he then "hollows out" to meet the spatial needs of his clients and to express his own personal esthetic. Vise believes it essential that the over-all mass of the building should "complement" the site and "be identifiable with the indigenous buildings of the locale."

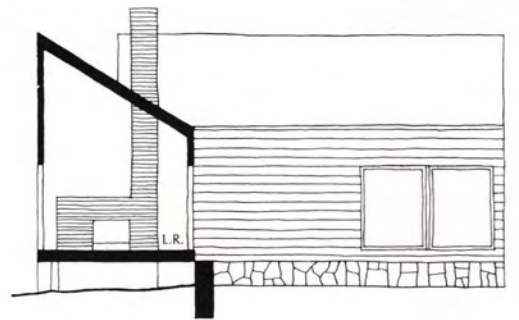
Vise has succeeded in giving this house a distinctly regional flavor which makes it right for its site and creates something of the feeling of those beautiful New England barns. The relationship of the interior to the exterior—as expressed by the dramatic window treatment—demonstrates a strongly sculptured quality.

Mr. Harby is a painter and wanted to use the house as a studio. The great sense of freedom and the uncluttered interiors make this an ideal "loft in the country."

*Residence for Mr. and Mrs. William Harby;
Location: York Harbor, Maine Architect: Herbert Vise; contractor: Dominic W. Gratta.*

Phokion Karas photos







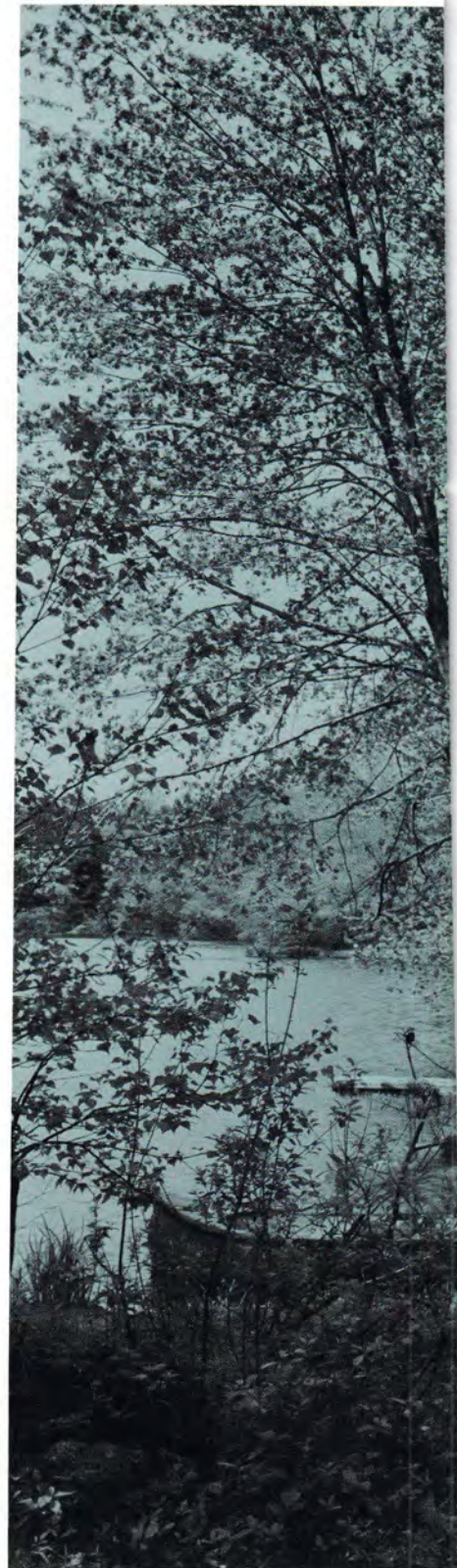
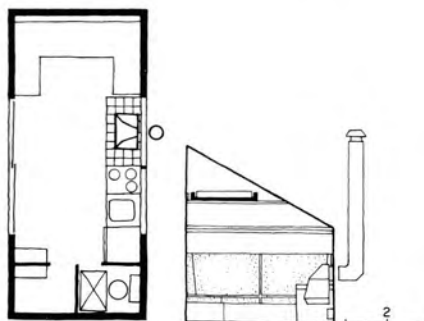
THOUGHTFUL DESIGN IN TINY PACKAGE FOR VERSATILE VACATIONS

Earl Flansburgh's ingenious use of the shed roof to provide ceiling height and bunk space for this vacation cabin turns what might have been just another weekend shack into an attractive and compact vacation home. The prefabricated "Nutshell" house, which can be delivered complete to the site ready for immediate connection to sewage, power and water supplies, costs \$3,995—exclusive of shipping, foundations and utility connection costs. Inside, the sofa folds down into a double bed, while two bunks fold down from the ceiling and can be hooked neatly back in place when not in use. Kitchen facilities, shower, toilet, a baseboard electric heater and a wood-burning stove are all included in the basic cost of this summer or winter cottage. Structure is wood frame with plywood walls.

Prefabricated house for Acorn Structures, Inc. Architect: Earl R. Flansburgh.



Louis Reens photos







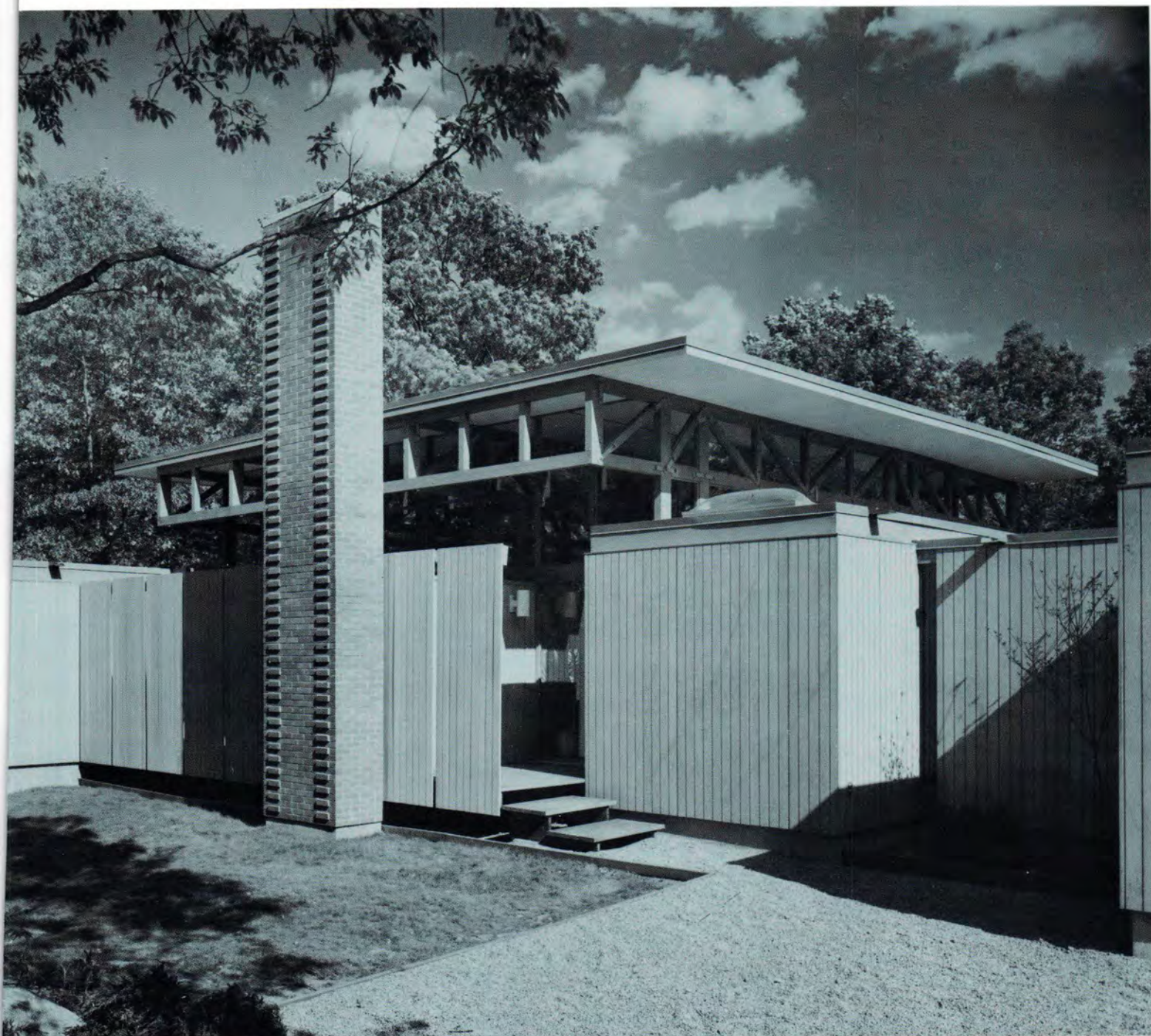
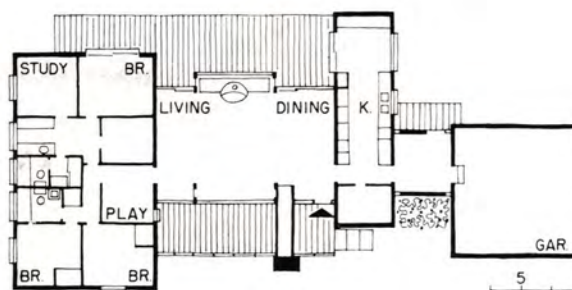
©Ezra Stoller Associates photos, courtesy The American Home, ©1964, The Curtis Publishing Company



WOOD TRUSSES CREATE UNUSUAL PARTITION HOUSE

Wide, open spaces and intimate, closed ones are neatly organized in this informal Connecticut house. Arneill describes the concept, expressly designed for expansion, as "a community cluster of functional units than can grow with the family's needs, wrapped around and defining a central space and covered deck . . . a pavilion open on all sides to a nature." The open-structured, wooden roof of this pavilion dominates the design, which is assiduously pared of excess trim and ornamentation. The openness of the living areas is given protection from the sun by the calculatedly wide overhangs, and from the street by walls enclosing courts and mechanical room. The cost was \$35,000 in 1964.

*Owner and Architect: Bruce Porter Arneill.
Location: near New Haven, Connecticut.*



ARCHITECT ACHIEVES DRAMA AND ECONOMY IN HER OWN HOUSE

A narrow, sloping site with a condemned three-story building already on it was bought by Mr. and Mrs. Brandes mainly for its magnificent view over Long Island Sound to the opposite shore of Westchester County. After careful consideration of the problems and advantages of the site, it was decided to pull down the old structure and to erect a completely new house using the old stone foundation, which was in good condition and located at the higher end of the plot. This left the rest of the site free for a terraced garden and enabled the new building to be oriented toward the view.

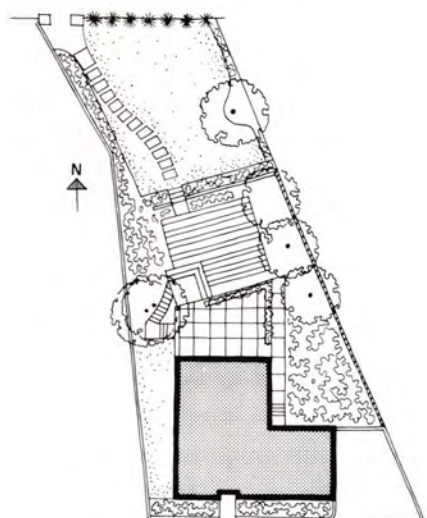
Sea Cliff is an attractive, traditional North Shore town and is characterized by large, old houses sheltered by trees and well-kept gardens. The erection of a frankly contemporary house in this neighborhood was something of an innovation for the town, and while the Brandes house was in construction there were doubts in many quarters as to the wisdom of the decision to let it go up. However, now that it is completed the town as a whole seems proud of the house.

In order to take full advantage of the view, and to shut out the two large houses on either side, Gina Brandes used as few windows as possible, relying mainly on the glass wall as the north overlooking the Sound, and a plastic bubble skylight in the dining area. One or two small windows are included to give adequate cross ventilation. The living room leads directly onto a lightly





Joseph W. Molitor photos



supported, screened deck, which is angled away from the nearest neighboring house and toward the view. Redwood louvers at the sides of the balcony let in air and breeze, but effectively hide the other houses.

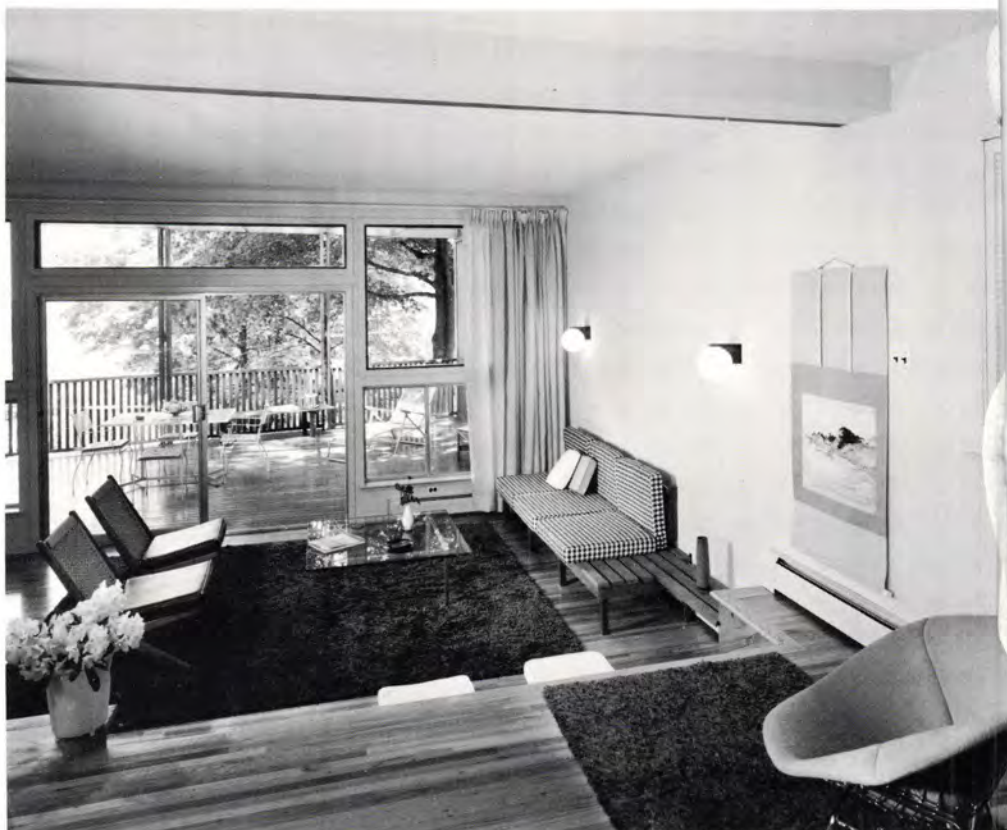
The main floor is really a self-contained apartment with entry, master bedroom, kitchen and dining area on one level, and steps leading down to the living room and sundeck beyond. As soon as you enter the house you are aware of the view and the whole design seems to draw you towards it. The lower level consists of guest room, study, washroom and a large play area, which is used for summer visitors and can be closed off during winter when the upper floor is heated. Glass doors from the recreation room lead out to a patio.

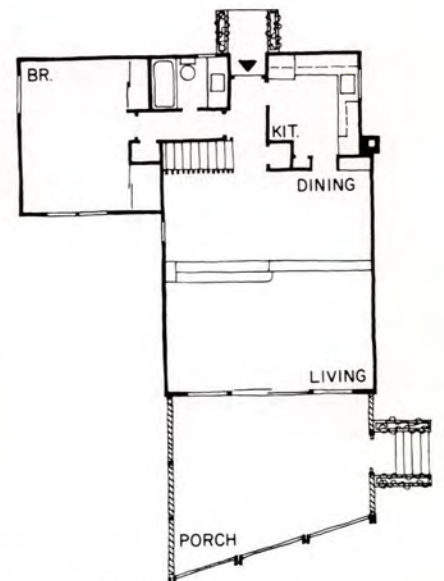
Structure of the house is wood frame with redwood exterior walls and redwood balcony-screen and trellis. Interiors are kept simple with white-painted plasterboard walls and ceilings, oak floors in the living area and ceramic tile in the bathroom. Construction cost was approximately \$23,000 in 1966.

Describing the way in which the scheme developed, Gina Brandes said: "The difference in site elevations caused the house to be one floor high at one street and two floors high at the other. There is a gradual transition from house to patio to garden, following the natural slope of the terrain. The main floor is on the higher level and there are steps—inside the house and out again—following the sloping ground."

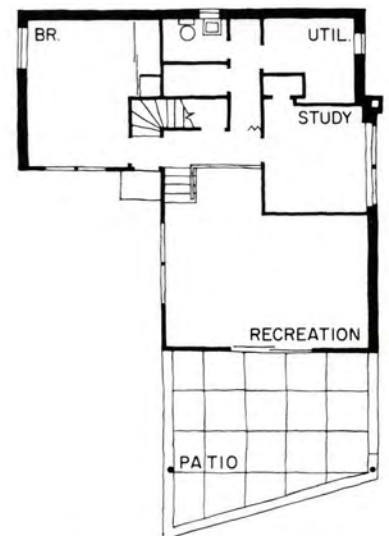
The open planning of the main floor with its close relationship to the outdoors gives a very spacious feeling to what is really quite a small house. Some nice detailing such as the redwood screen near the stairs to the lower level, the wood framing between dining and living areas, the sitting-steps and storage arrangement in the living room, serve to offset the essentially simple, uncluttered interiors. The dappled shadows thrown by the overhanging trees make sitting on the balcony an unusually pleasant experience.

Residence for Leon and Gina Brandes, Sea Cliff, Long Island. Architect: Gina Brandes; contractor: Commercial Construction Corporation.

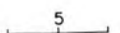


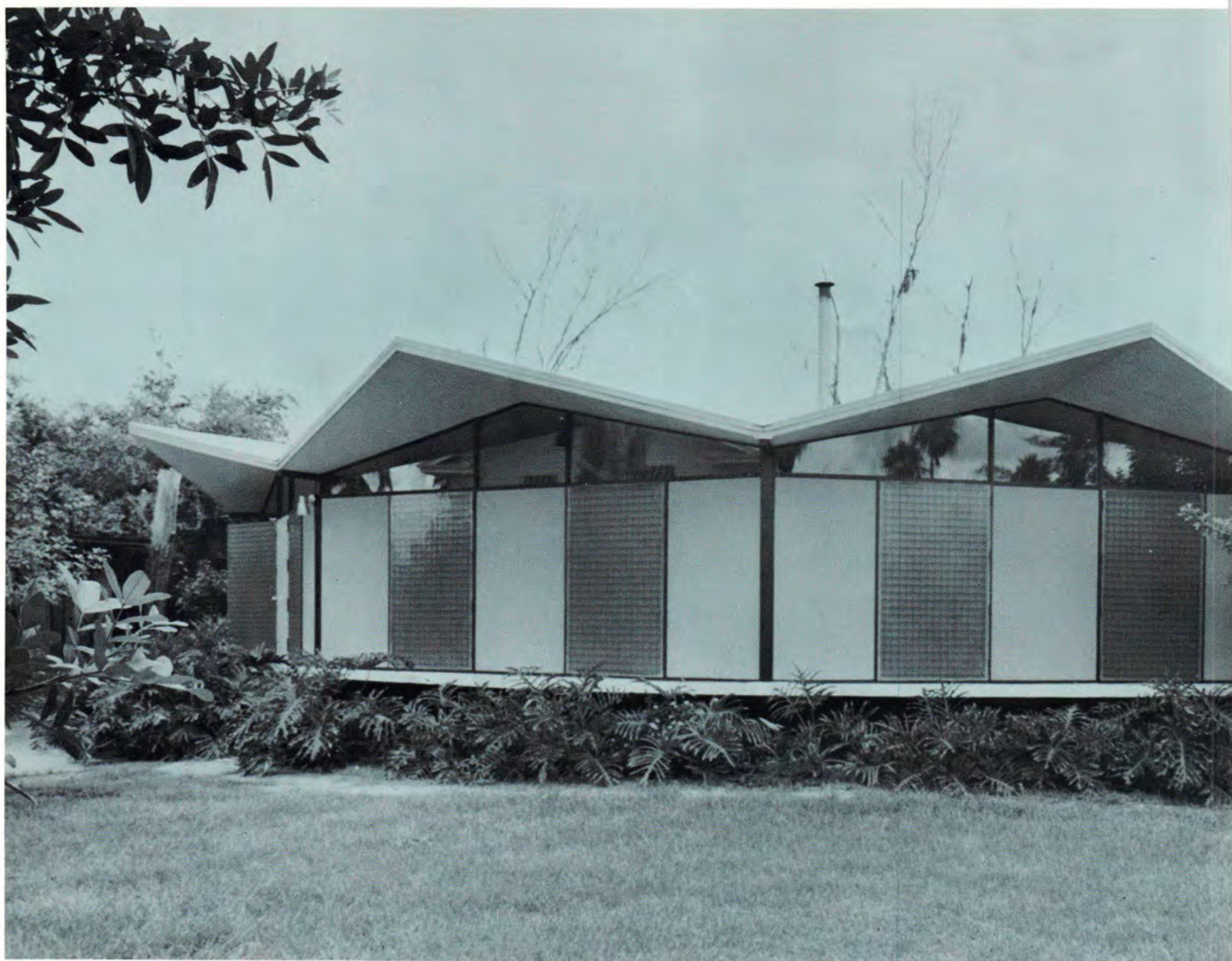


UPPER LEVEL



LOWER LEVEL

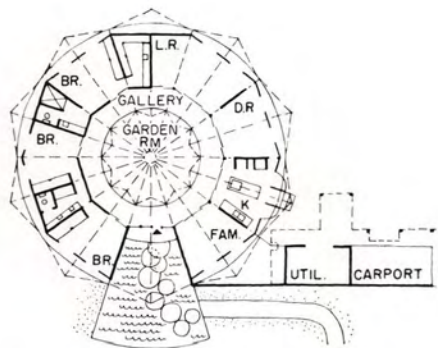
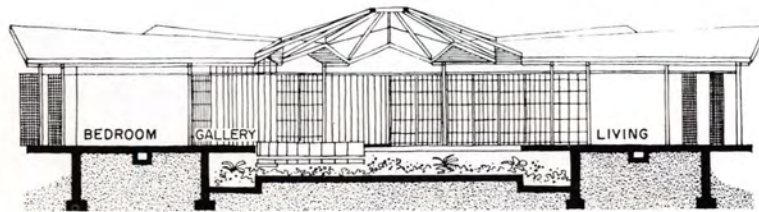




OCTAGONAL HOUSE OPENS TO CENTRAL GARDEN ROOM

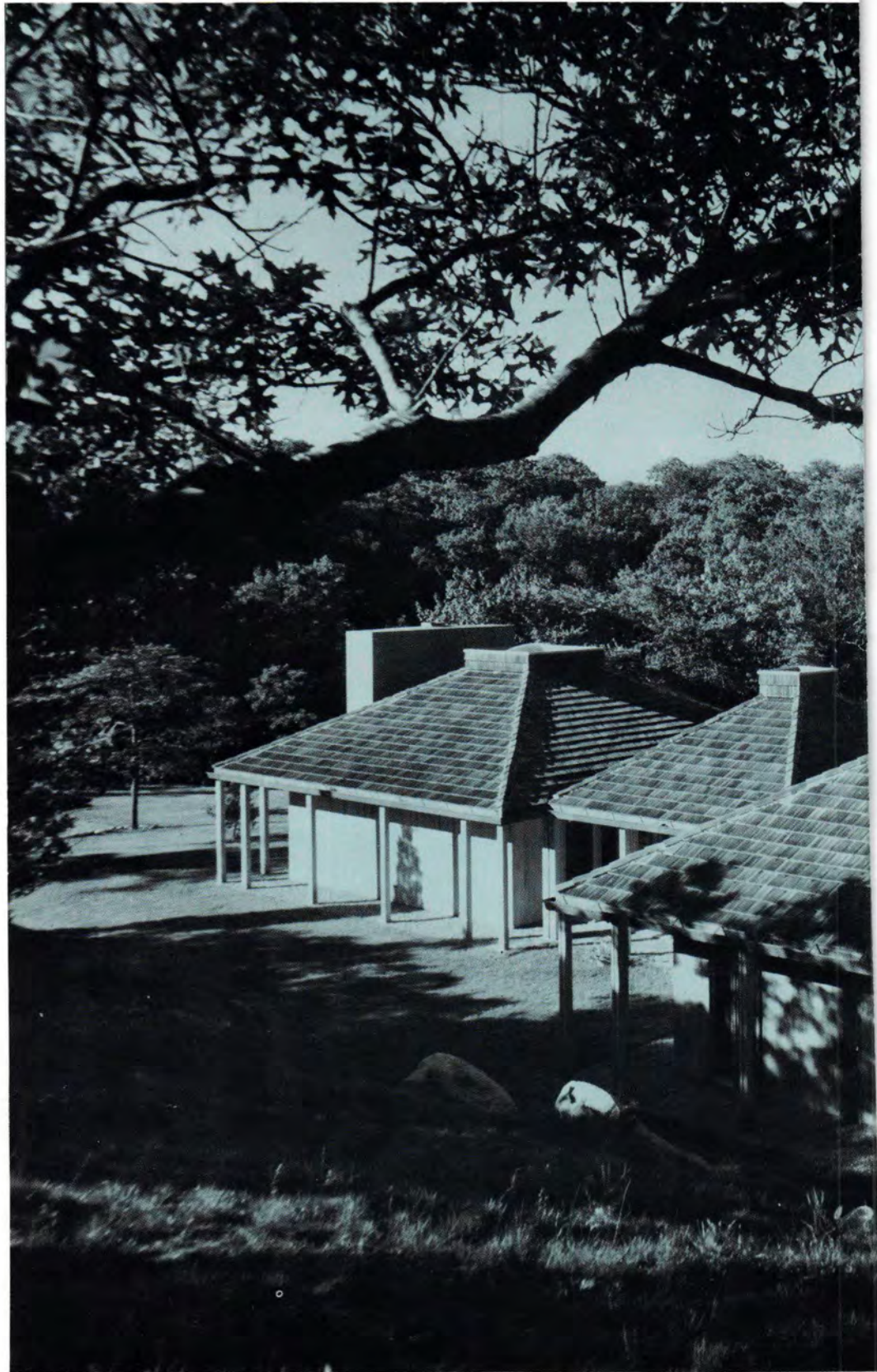
A festive, tropical air is combined with an unexpected inward-looking plan in this Florida house. Wedding comments that, "our problem of site restriction and small lots led us to build our living units around the core garden room to obtain privacy and spaciousness. The gray glass skylight spanning the core area creates a light and pleasant interior—space suitable for our daily use and enjoyment in many diverse ways. Light sliding screens serve to divide the raised circulation gallery from the various surrounding spaces. Around the perimeter of the house, translucent outswinging doors allow the entire house to be opened up, but allow complete privacy when closed." Cost was \$30,000 in 1965.

Owner and Architect: C. Randolph Wedding. Location: St. Petersburg, Florida.



Wm. Amick photos





Robert Lautman photos



A CLUSTER OF PYRAMIDAL ROOFS GIVE THIS HOUSE THE CHARACTER OF A NEW ENGLAND FISHING VILLAGE

The pitch of the tile-clad roofs, with their distinctive "topknots," the use of tidewater red cypress for exterior walls, the skylight in the living room and the narrow wood stripping in the skylight well are characteristic of Hugh Jacobsen's sensitive handling of materials and his concern to establish a meaningful relationship between his architecture and the surrounding landscape.

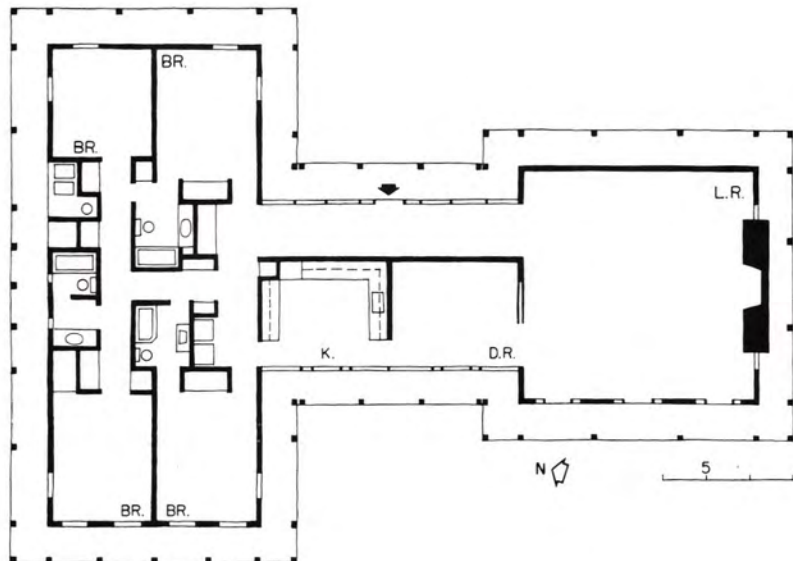
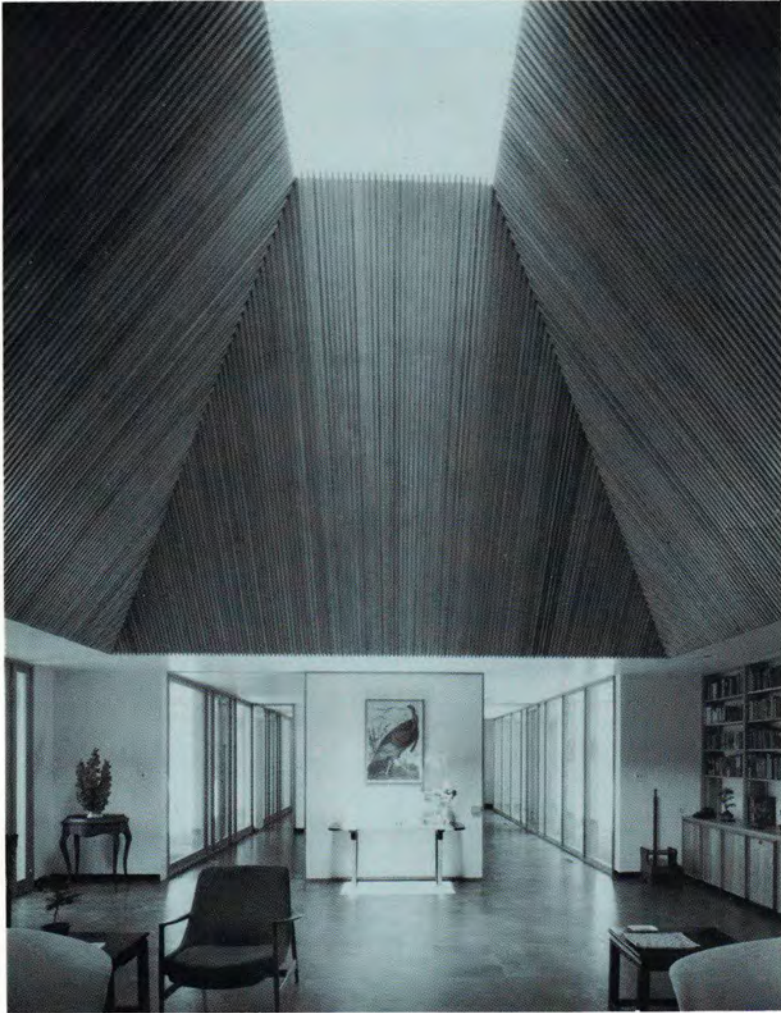
This house on Martha's Vineyard is a large clustered scheme situated on the side of a hill overlooking a wooded valley leading to Vineyard Sound and Cuttyhunk Island. The house is sited primarily for the view and to take advantage of the prevailing southwesterly wind. All but two of the rooms enjoy a view across the Sound to the island, while a deep overhang supported by 52 cypress posts protects the house from intense summer sun. The many French doors were designed to allow maximum circulation of air during the summer. The cypress exterior was left untreated so that in the salt air of the Vineyard it will weather to a natural silver grey.

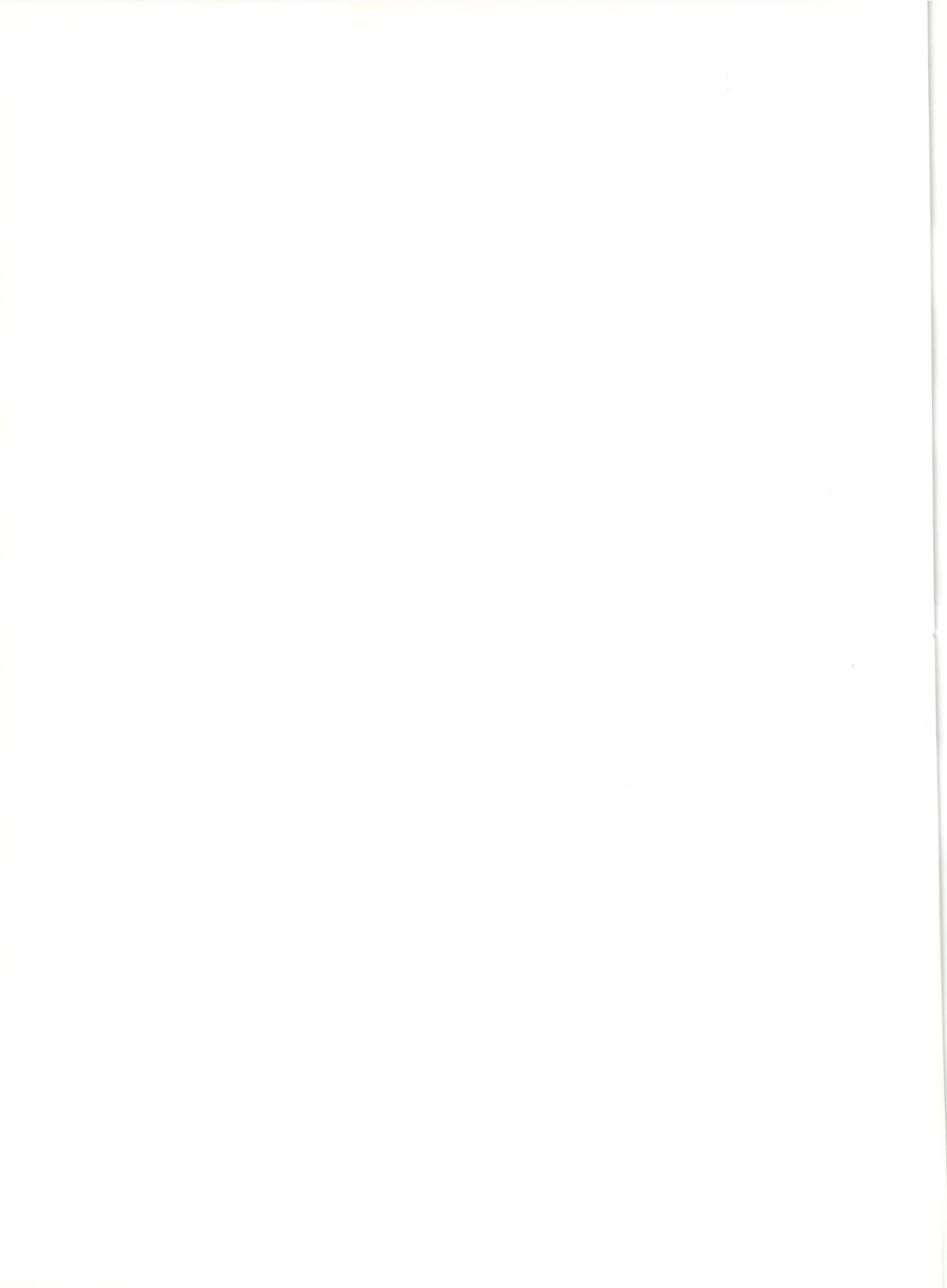
A four-bedroom wing and a large living room at opposite ends of the house are connected by the entry hall, dining room and kitchen. The large opening between the dining room and the living room can be shut off by a plastic-faced pocket door concealed in the wall. All openings from interior and exterior—with the exception of the cypress front door which was specially designed by the architect—are French doors (also of cypress and also architect-designed) fitted with single-light polished plate glass from floor to ceiling.

The interior of this house by Hugh Jacobsen is dramatized by the way in which the living room ceiling rises with the slope of the roof to the six-foot-square acrylic plastic skylight, which is some 20 feet above the dark cork floor. The skylight well is lined with narrow vertical strips of cypress which accentuate the great height of the room. A roof baffle shields the skylight from exterior view, while similar screens on the other three roof peaks conceal stacks and ventilating pipes. Recessed lighting throughout makes possible an effective display of pictures. The cost of the house, excluding lot and landscaping, was about \$85,000 in 1965.

Private residence, Martha's Vineyard Island, Massachusetts. Architect: Hugh Newell Jacobsen; Engineer: Carl Hansen; contractors: DeSorcy Contracting Company, Inc.







RESORT AND COUNTRY HOUSES

Whether they are larger country homes in the United States or vacation houses in foreign resorts, the houses presented in this section tend to be real second “homes”, designed for longer-than-weekend stays. They are, above all, designed more for a sense of “total change” from the place of permanent residence. Size may vary from a small village house to an “estate” of goodly size, but they all have an inventive and fresh interpretation of the way of life of the locale. This is an important factor in an area with its own positive character (which is probably the main reason one would decide to build there). Suitability and friendliness to the surrounding environment does not imply a mere copying of “style”, though. “Character” and adaptation of indigenous materials and crafts are the critical items. Perhaps, on a Greek island it is only simplicity and whitewash; add a blue door for Tunisia; use some tiles in Spain or Morocco—or a brick dome in Tabriz. These are, admittedly, among the more positive and exotic places for design directions, but the principle is the same anywhere—New England or Caribbean island.

The best way to thoroughly understand the essence of local design and way of life is to actually live there for an extended period, and during different seasons, before launching into building on one's own. Not only are the qualities and physical features of the place made apparent, but also the things that are missing in accustomed conveniences and comforts, and should be provided for to make it a truly enjoyable house. There have been those who moved for a season to a remote, electricity-less Greek island—only to leave after a brief stay, because it was “too Greek”. While they admired the charm, they missed their comforts. When building, it is essential to have an architect who thoroughly understands both facets.

Unless one intends to definitely spend only a particular part of the year in a remotely located house, the admonition to visit the place during different seasons is a vital one; conditions of temperature, rainfall, wind, and even supply can vary to a spectacular degree in some areas. If one plans to “drop in” at will, all these conditions must be provided for.

Of course, there are resort and vacation centers that have evolved in construction and design to the point where “anything goes”. In such a situation, some dramatic design pyrotechnics might well be in order; just analyze yourself as to whether you will really enjoy it, or if, after a time it will produce boredom or complete exhaustion. Unless you're sure, avoid the too “far out” or too “quaint” house—really sound, but fresh contemporary design is more enduring.



SPRAWLING PAVILIONS FORM VIEW-ORIENTED HOUSE ON BEACH IN JAMAICA

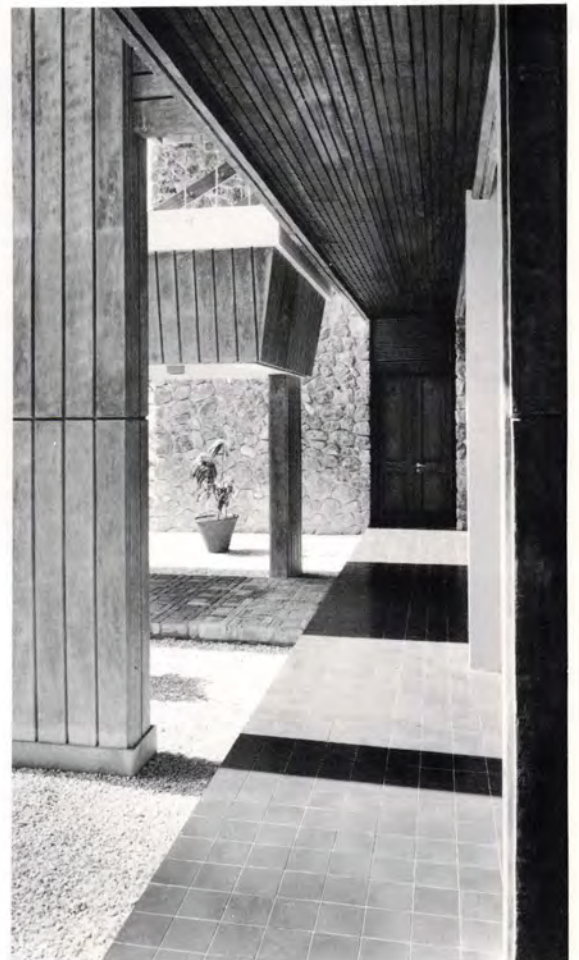
The influence of its spectacular 10-acre site in Jamaica has resulted here in a very outdoors-oriented house, where each room opens onto either the ground level or one of the vast roof terraces. Openness, to the north and east, was achieved by using sliding and folding louvered doors to virtually eliminate walls to provide for natural cooling by the prevailing winds. To the south and west, split river-stone walls resist the heat of the tropical sun and give that side of the house shade and coolness.

Resistance to the elements—corrosive sea air, blistering heat, hurricanes, and earthquakes—was of course an important aspect of the design, and led the architect to use board-formed reinforced concrete for the basic structure. Concrete also made possible deep overhangs on various levels which appear a chiaroscuro of solid and void in the brilliant sunlight.

Inside, the interpenetration of many levels of space, centered around a 24-feet-high foyer, creates much visual excitement. A trip through this house would provide many carefully controlled views of the Caribbean, surrounding cliffs, and inland mountains.

The exterior photos clearly show how the individual pavilions overlap and radiate from the central stair tower. Deep concrete

Henry Fullerton photos, except as noted





piers on 8-foot centers are important elements in containing the many views from these pavilions. The piers also relate the interior to the exterior concrete.

The photo, lower right, is of one of the three roof terraces which will eventually be lushly planted to form roof gardens. The roofs are sandwiches of concrete and mahogany separated by two-foot plenums containing pipes, ducts, and lighting fixtures. These plenums are also convectors for wind to carry off heat from the concrete above.

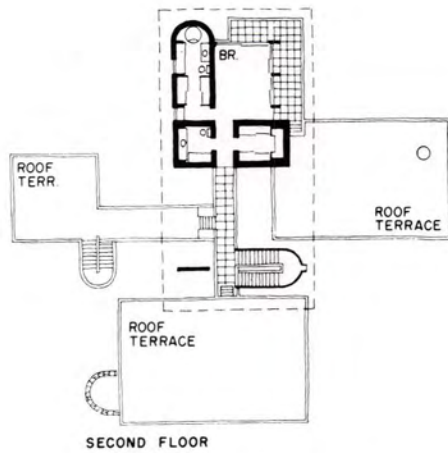
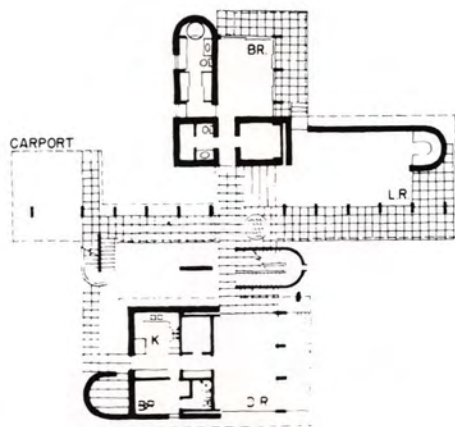
Used red brick for the exterior terracing blends well with the interior quarry tile floors. The boldness of line, as well as the use of materials, gives the house a strong, rugged quality which contrasts nicely with the spectacular site.

Residence in Jamaica, The West Indies.
 Architect: Charles P. Parker; engineers: Firth Cleveland, Limited; quantity surveyor: Alexander Twyman; contractor: V. E. Templer, Limited.

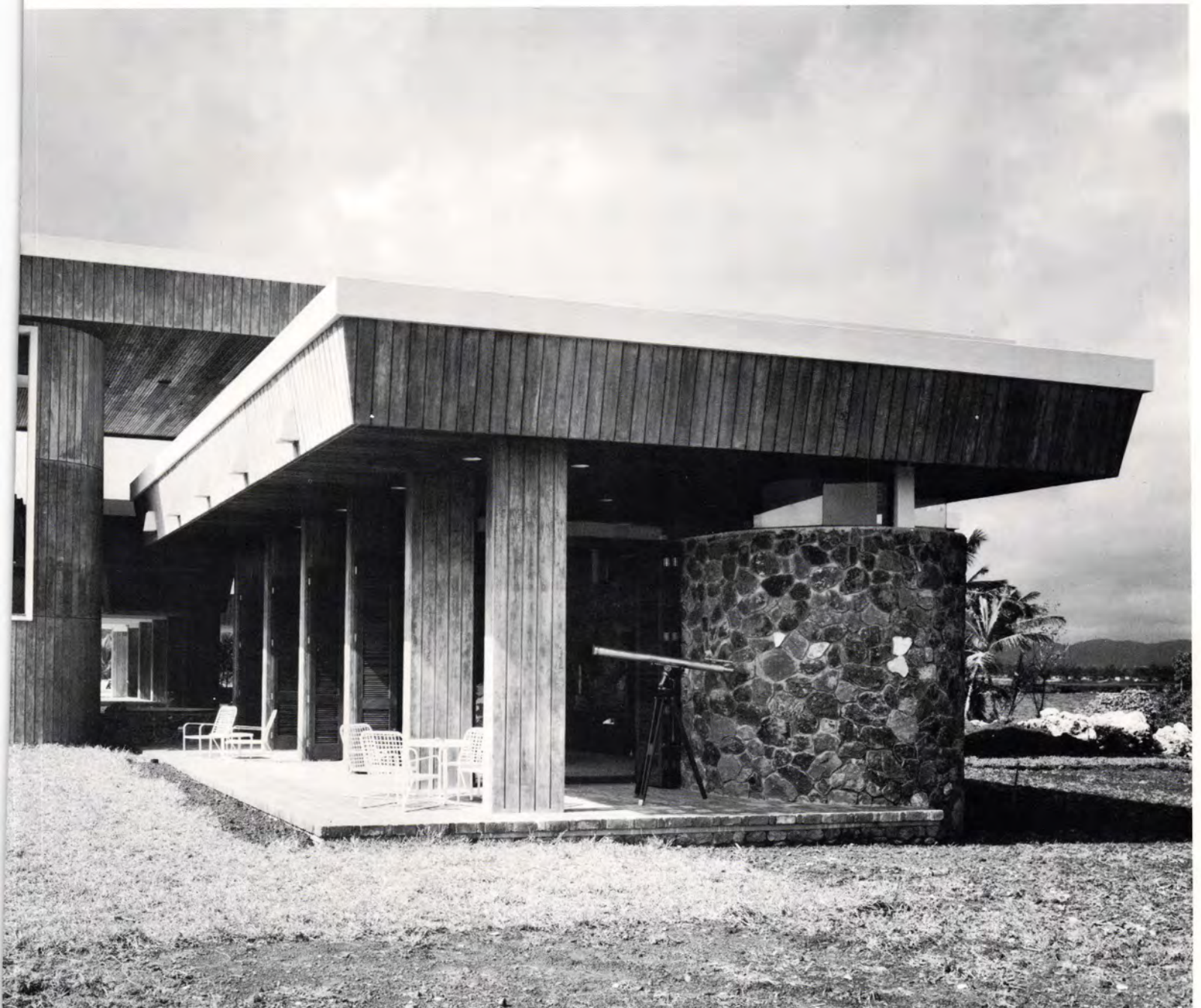


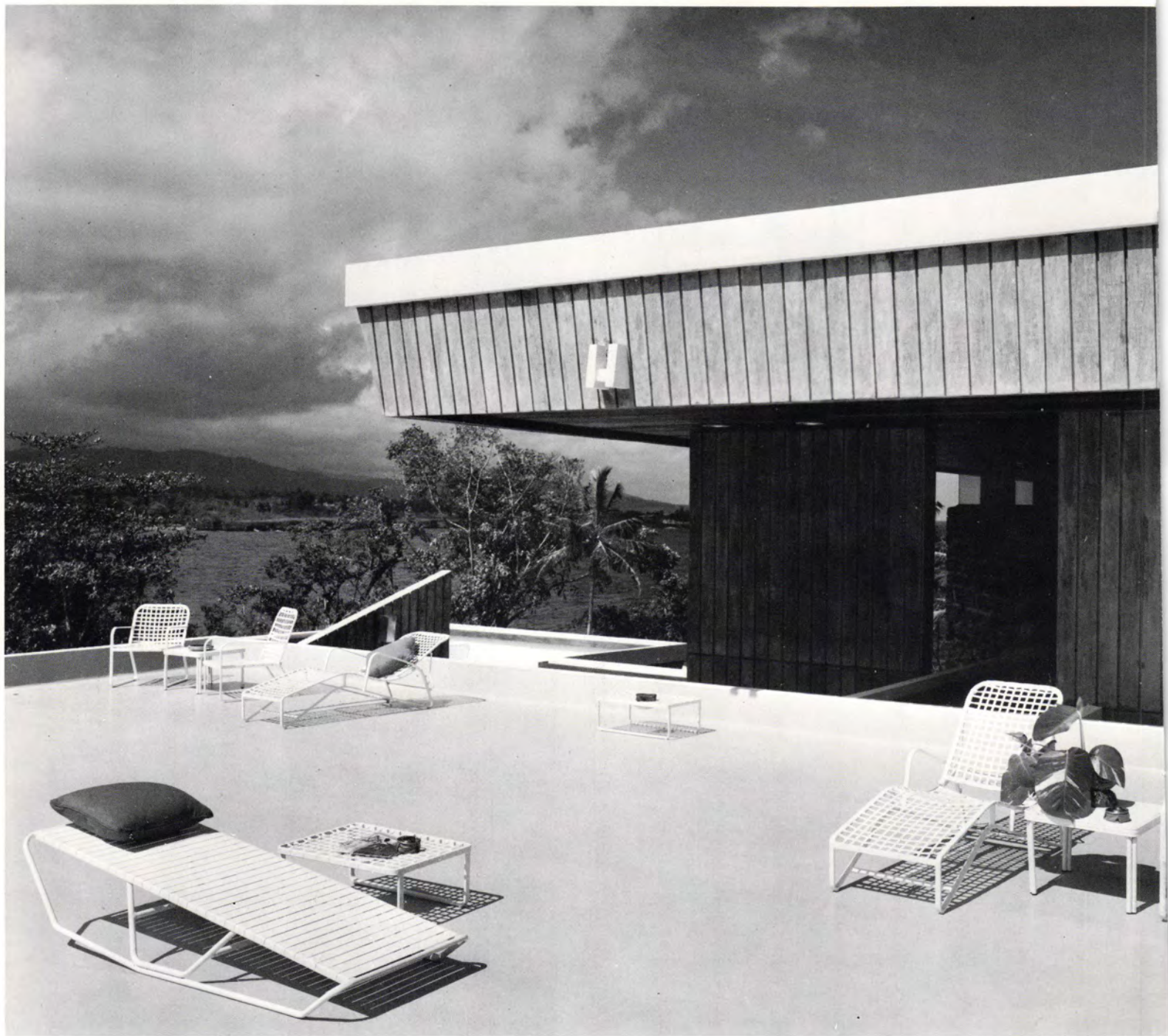
Robert Carrington

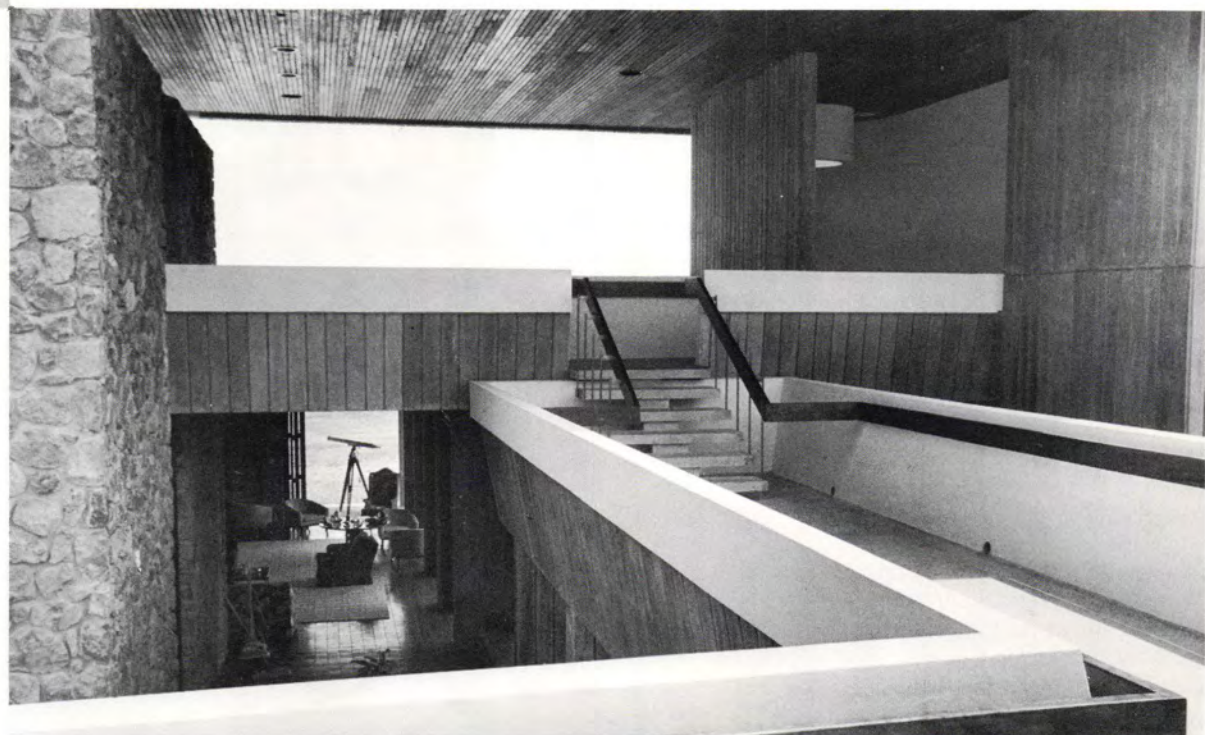
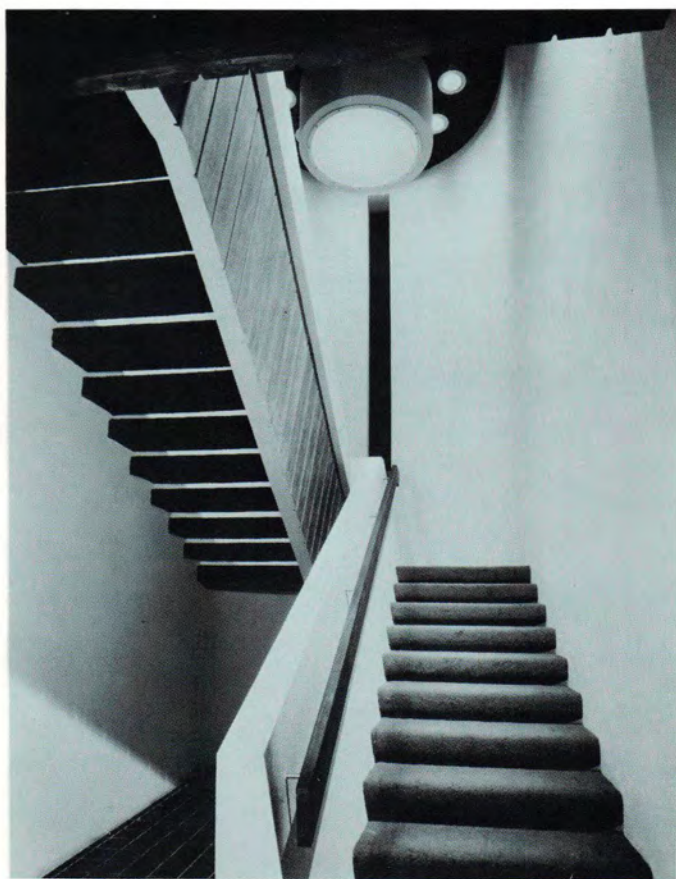




SECOND FLOOR







SERENE FACADE CONCEALS POOLS, FOUNTAINS AND SPATIAL EXCITEMENT

This spacious summer and weekend house offers a big surprise: from the street the exterior, which is quiet and serene and blends so well with its calm environment, conceals an interior disposed on five different levels. This change of level—under a constant roof line—has been fully exploited to give visual and spatial excitement to every room. Further, the multilevel solution is a good one for the steeply-sloping Connecticut woodland site.

Because terraces, courts, pools and fountains were an important program requirement, the architect has organized a plan that not only focuses on these outdoor spaces, but also makes them an integral part of the over-all scheme. The tiled entrance walk and enclosed inner court with its central fountain and pool give an air of seclusion and traditional formality to the house. In contrast, the rear elevation, totally in glass, opens on a series of terraces with another fountain and a swimming pool. The two upper bedrooms have generous, cantilevered balconies overlooking the backyard pool area.

The modular construction system uses brick columns with steel-beam framing and wood joists spanning between beams. The constant roof line creates a strong white fascia effect all around the house, giving unity to the building as a whole. The roof line is set back from the edge of the masonry columns. Exterior walls are vertical cedar boards, redwood trim and areas of glass.

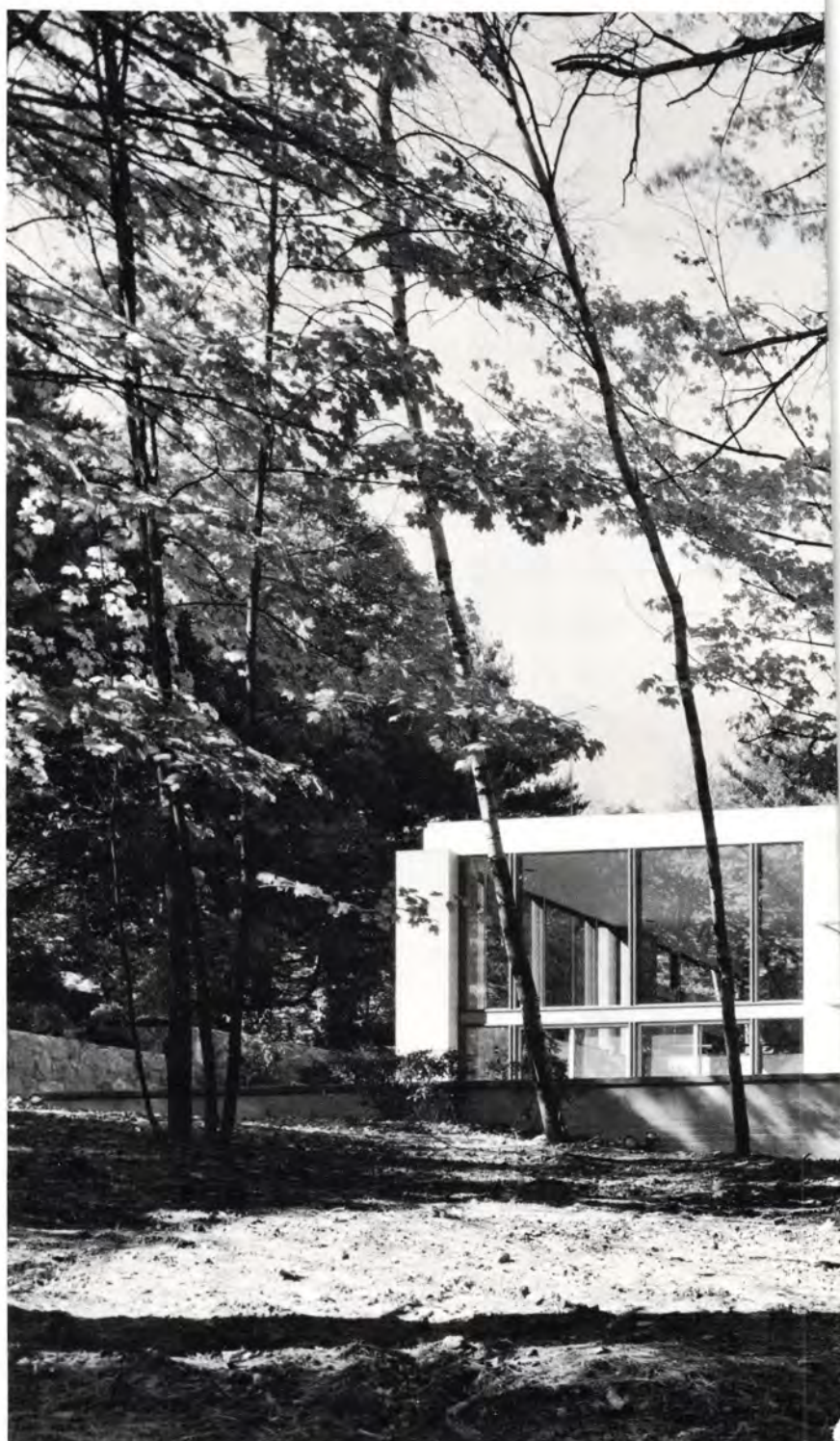
The carefully detailed pools and fountains and the quarry tile in walks, terraces and courtyards give an almost classical elegance to the landscaping of the house. The variety of formal and informal outdoor areas makes some kind of outdoor living possible most of the year.

The approach leads from the driveway to the entrance gate, garage and tiled walk on the first level. The next level contains the inner court with its fountain, pool and outdoor seating, and the dining-kitchen/entry-balcony area. From the entry-balcony a short flight of steps leads up to the two main bedrooms, and a longer flight leads down to the two-story high music room. The guest bedroom, adjoining living room, outdoor terrace and pool are on the lowest level. A glass-sided gallery flanks one side of the bedroom wing giving a view over the entrance court; one bedroom has an opening overlooking the music room, and both have balconies that give a view of the pool, terraces and woodlands at the back of the house.

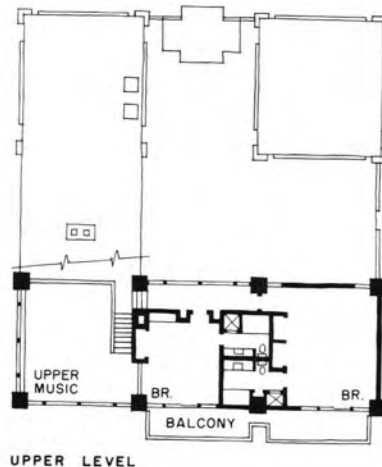
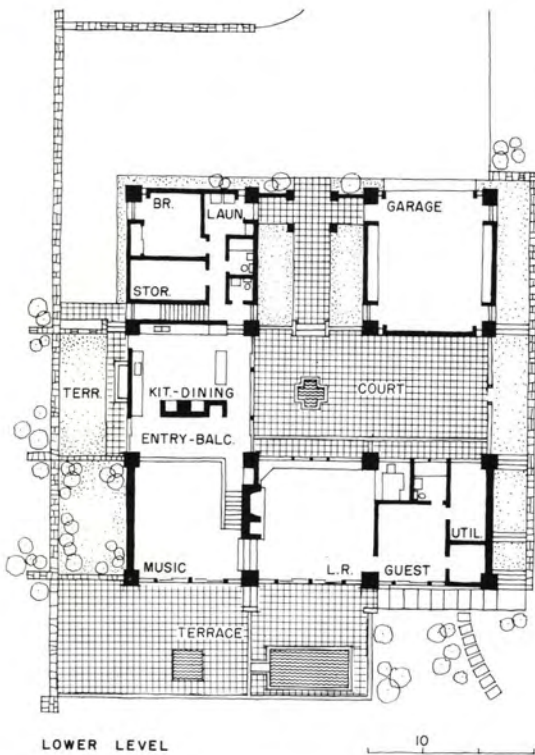
Residence for Mrs. Reddington Fennell, Wilton, Connecticut. Architect: Robert W. Van Summern of Van Summern and Weigold; mechanical engineers: Smith and Hess; contractor: Ernest Rau—job superintendent: Joseph Fekety.



Charles N. Pratt photos









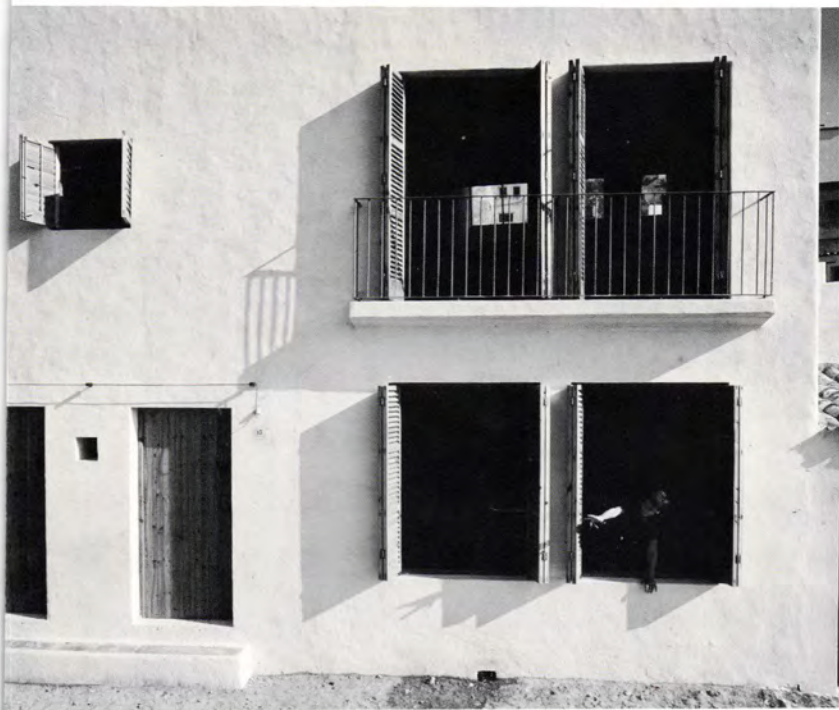
AN ARCHITECT'S RETREAT IN IBIZA

A summer retreat in the Balearic Islands is what almost anyone sweltering in an American city might dream of, and José Luis Sert's house in Ibiza seems to be the perfect realization of such a dream. The sculptured simplicity of the interiors, cool tiled floors, minimal functional furnishings and heavily shuttered windows all contribute to the restful feeling of the house.

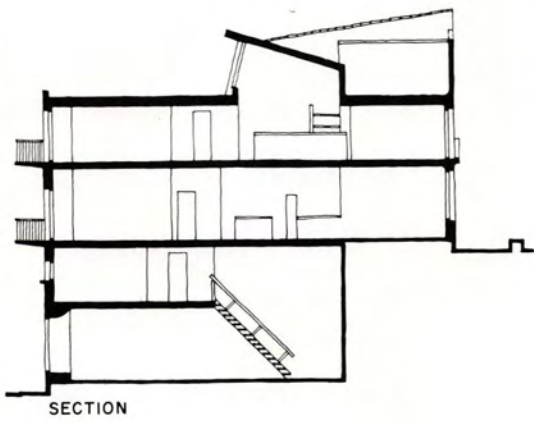
The house, which steps back some distance from the street on a sloping site, is bigger than it appears from the street elevation, and is planned in three self-contained apartments with a spacious roof terrace.

*Architects: Sert, Jackson and Associates.
Location, IBIZA, Spain*





Hans Namuth photos





A LODGE DESIGNED TO HOUSE A LARGE HUNTING PARTY

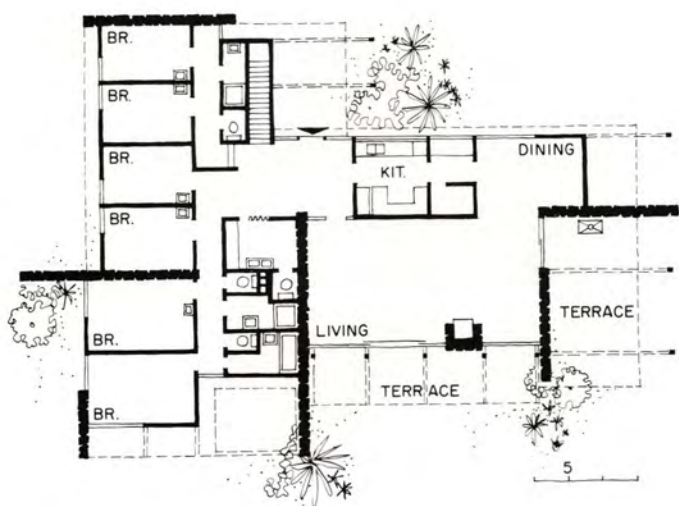
A German forest house and hunting lodge which is closely related to the outdoor world, but at the same time provides protection and relaxation from the "rigors of the chase," has as its central focus a large open living-dining area dominated by a rubble-stone fireplace and a folded-plate wood roof. Glazing extends into the roof gables, lightening the effect of the roof structure. Warm red quarry tiles are used for the floors and extend out to the terrace. The house is beautifully detailed and planned for year-round comfort and convenience.

Architect: Walter Brune
Location: Germany



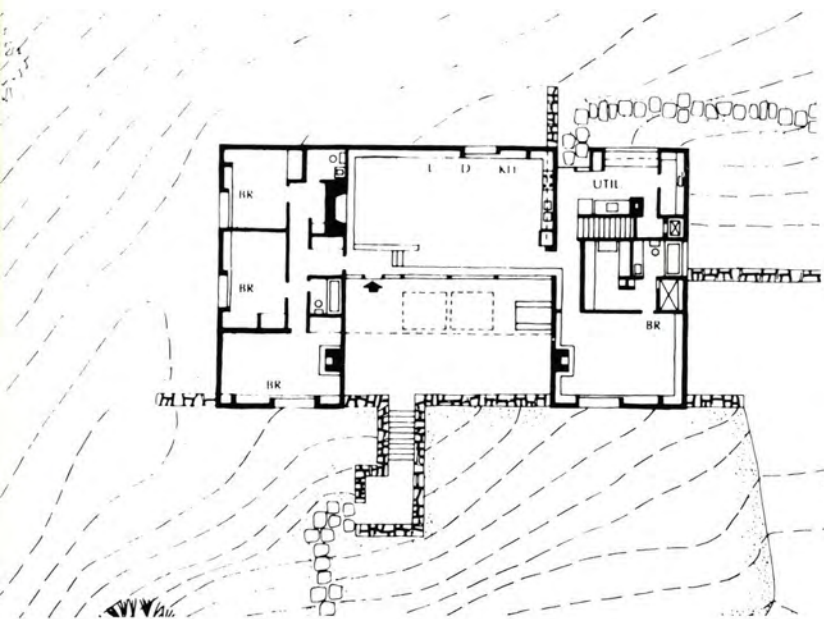
Ernst Deyhle photos







Joseph W. Molitor photos



A BEAUTIFULLY DETAILED COUNTRY HOUSE IN STONE AND STUCCO

The Stillman house demonstrates the effectiveness of a simple uncluttered architectural form when careful detailing, concern for light and shade and sensitive handling of materials combine to establish a harmonious relationship with a pleasant, rural site.

The plan is straightforward, functional and relaxed with a central living-dining area flanked at one end by the children's- and guest-bedroom wing, and on the other by the master bedroom suite—separated by its bathroom from the utility and darkroom area.

Approaching the house between fieldstone walls and up some steps, you pass through a walled-in, gravelled courtyard to enter the glass-fronted living room. The fieldstone and stucco exterior walls are carried through into the interior, where the stone base has been extended to provide attractive, casual seating, or display ledges for ornaments, sculpture or plants. The stone skirting and the rough, brick floors are offset by the white stucco walls, which form a quiet background for an interesting art collection. At the back of the house, a vegetable garden leads through to the site of a projected swimming pool farther up the hill and a Calder mobile sculpture strategically placed on the crown of the slope. The courtyard in front makes a pleasant outdoor room, which can be used for summer dining and entertaining, for the display of sculpture, or simply sitting quietly in the shade.

The natural slope of the site places the main entrance a full story above grade. Changes in level are articulated by the variation in the height of the fieldstone base, by the steps leading up to the courtyard and more steps leading down into the living room from the entry area.

Classic modern furniture, much of it designed by the architect Marcel Breuer himself, adds to the restrained elegance of the interiors. The fireplaces are supported on the projecting stone base walls and in two of the bedrooms have convenient log-stacking cubbyholes beneath the hearth. The kitchen and dining areas are in effect a single room and no attempt has been made to conceal any of the functions of cooking and meal preparation. This is part of the informal concept of the house which specifically fits the owners' requirements. In all rooms, bold paintings exploit white walls.

Residence for Mr. and Mrs. Rufus C. Stillman, Litchfield, Connecticut; Architects: Marcel Breuer and Herbert Beckhard; contractors: Hirsch Brothers







RIVIERA HOUSE ON A HILLTOP

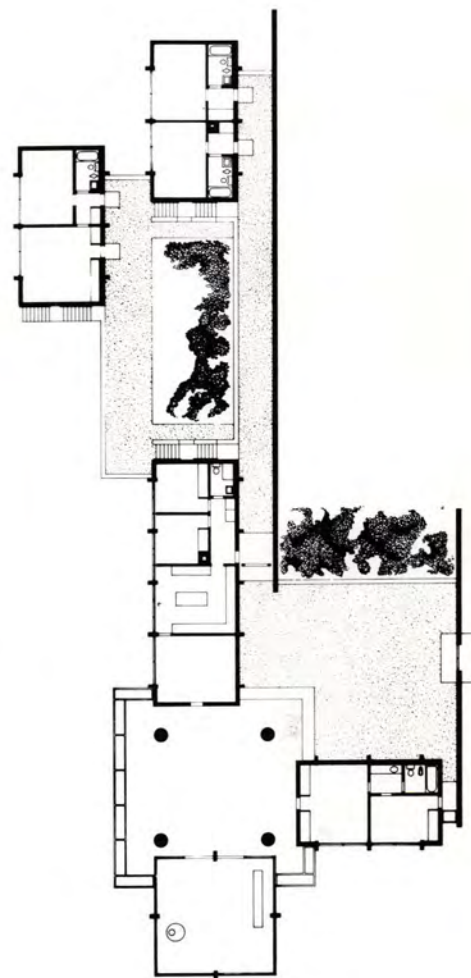
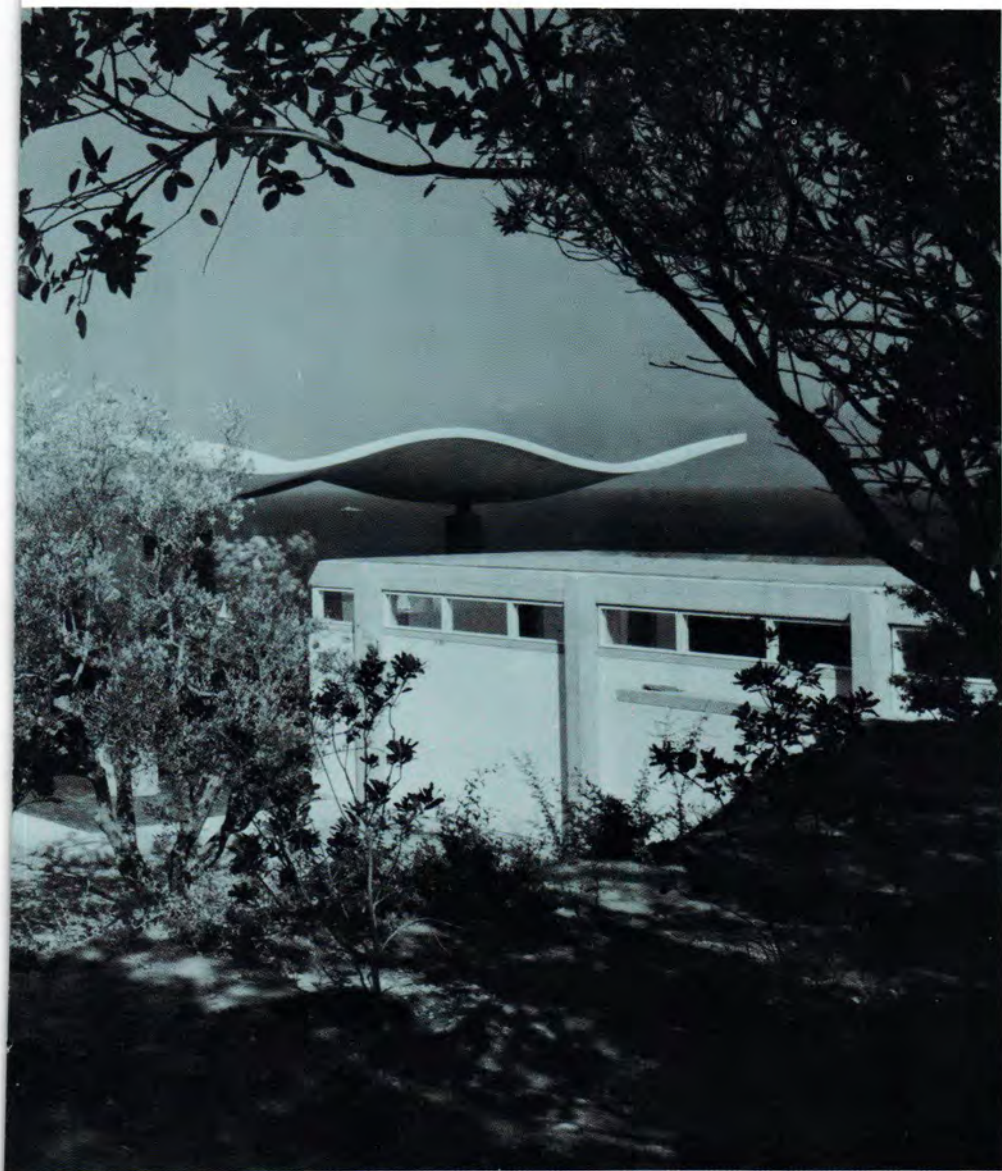
In designing this vacation and weekend villa for a hilltop overlooking the cote d'azur, architect Johnson's intention was not so much to build a house as to create a place—a place to dramatize to the utmost the spectacular and beautiful site. This was accomplished by arranging five separate buildings upon a two-level shelf cut into the brow of the hill, then joining them by courtyards and outdoor stairs. All circulation is in the open; there are no corridors. This makes for a constant sense of identity with the place, which has the appealing character of a miniature village on a hillside.

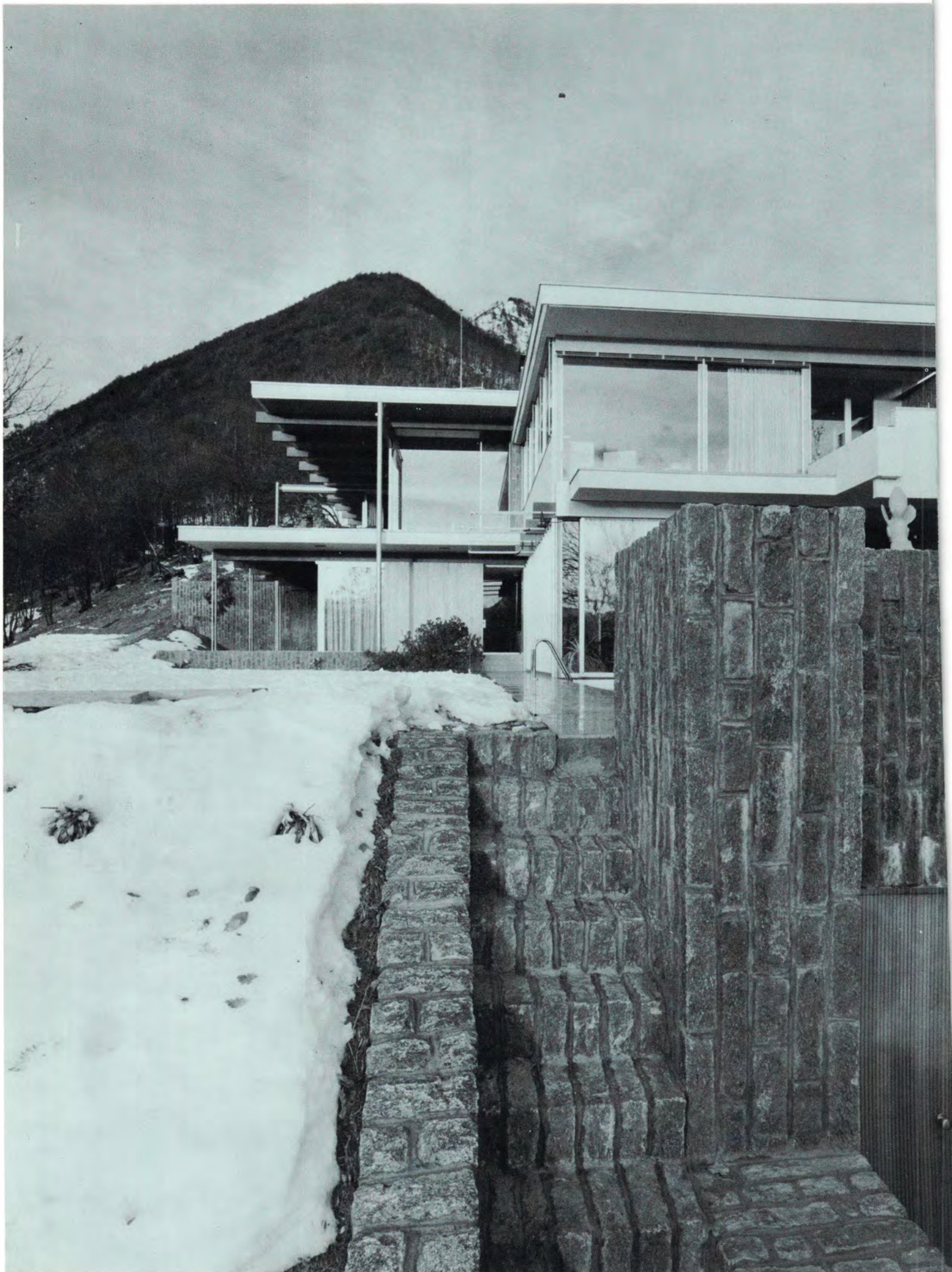
The entire scheme comes to focus on a black slate podium, 42 feet square, which is protected from the Riviera sun by an undulating concrete parasol floating lightly overhead on four columns. The large photo shows the podium and the square, glass-enclosed living room beyond; the forecourt of tan gravel.

The buildings are backed against concrete retaining walls that extend above the hill's slope to offer protection from the spring *mistral*; fenestration in this direction—and towards the courts—consists of high strip windows. Otherwise, the buildings have large glass areas opening over the slope to the view. The lower, more protected courtyard is shown below; the photo above looks up the precipitous hill to the podium and its floating parasol.

The Eric Boissonnas House, Cap Benat, France. Architect: Philip Johnson; structural engineers: Lev Zetlin & Associates.







A YEAR-ROUND HOUSE ABOVE LAGO MAGGIORE

This extensive residence for one of Europe's foremost publishers is isolated almost 2,000 feet above Lago Maggiore in southern Switzerland. The magnificent lake view, however, becomes visible only after one has passed through the entrance hall and into the living rooms which have spacious balconies facing toward the south and east and the lake below. As in many of his designs, the architect protects the rim of such high, elevated balconies and terraces by wide and shallow "waterguards." As reflecting pools these "waterguards" mirror the clouds during the day and at night the moonlit mountain silhouette.

All rooms of the house are skillfully oriented to some aspect of mountain landscape. At the same time, the architect has insured a feeling of intimacy in a variety of places within each room. With intimacy in mind, he has most ingeniously created a kind of cavernous, quiet pool below the house which can be utilized in all seasons.

The fireplace is composed of a raised hearth slab and a stainless steel hood. Living

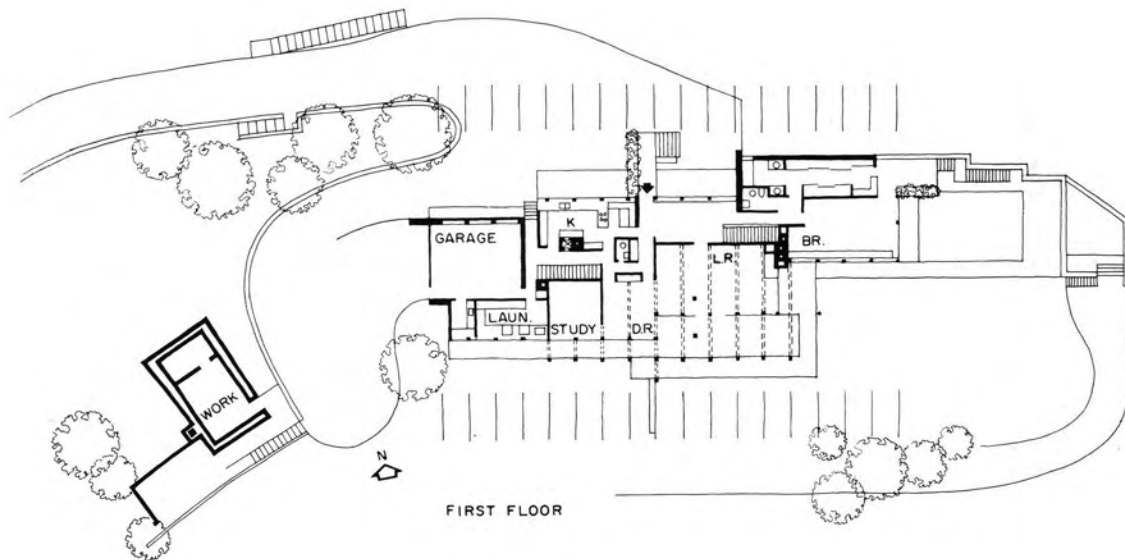
quarters open onto a water-guarded balcony terrace where the usual protective railings have disappeared and one's view is unimpeded. The same detail exists at the windows of the private suite of master bedroom, dressing room and bath.

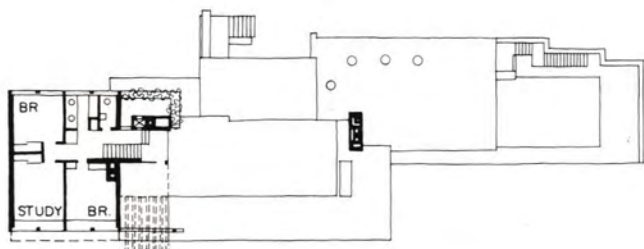
The inner and outer portions of the pool are separable by pushing a button and turning up a "sub-marine" trap door. The pool is heated according to comfort. Above the living quarters of the first two floors, there is a top story and a terrace. The surrounding roofs are flooded with water, insulating the house in summer and mirroring the changes of color in the sky and the mountain landscape. To Neutra, this effect offers a visual and psychological linkage to the waters of Lago Maggiore far below: further proof of the architect's remarkable skill in relating a house to its landscape.

CASA EBELIN BUCERIUS, Sopra Navegna, Switzerland. Richard and Dion Neutra; Architects and Associates Los Angeles in collaboration with Bruno Honegger, Architect S.I.A. Zurich Switzerland. Job captain: Egon Winkens.

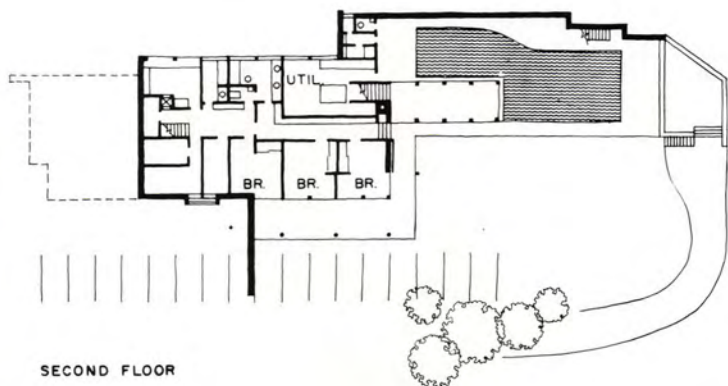
photo below by Alberto Flammer; all others by Hesse







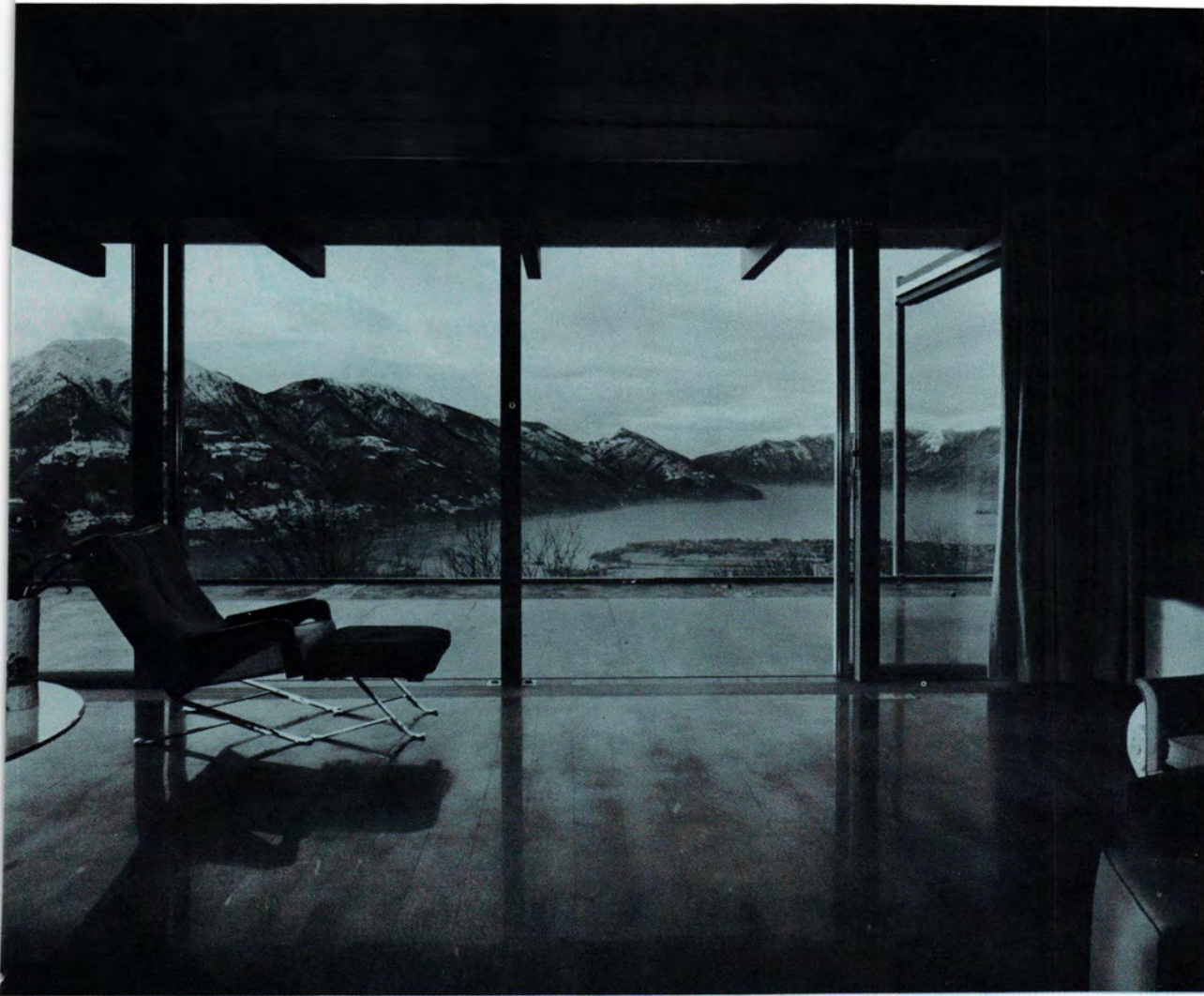
THIRD FLOOR



SECOND FLOOR







A HOUSE OF TERRACES ON A ROCKY HILL

House for Mr. and Mrs. David Graham, West Vancouver, British Columbia. Architects: Erickson/Massey—designer and partner-in-charge: Arthur Erickson; job captain: Garry C. A. Hanson; landscape: Erickson/Massey; contractor: Sjogren Construction Co.

This remarkable house near Vancouver, British Columbia, is an affirmation that men can build without violating the natural contexts around them. The property must have long seemed hostile to any construction; it drops forty feet in elevation, through a series of cliffs and foliage areas, to a rock shelf overlooking the Pacific. Yet both the owner, and particularly the architect, Arthur Erickson, recognized the possibilities and the appropriateness of this site for a home. The rocks and the vertical pines are of course there in the sketch, but also present are the series of hovering horizontal planes (which has remained the organizing principle of the composition), the cantilevered beams, and even the vertical massing of the stair tower and the masonry fireplace. Erickson's conception provided a logical and encompassing format for his subsequent achievement: a significant example of residential architecture.



© Ezra Stoller (ESTO) photos



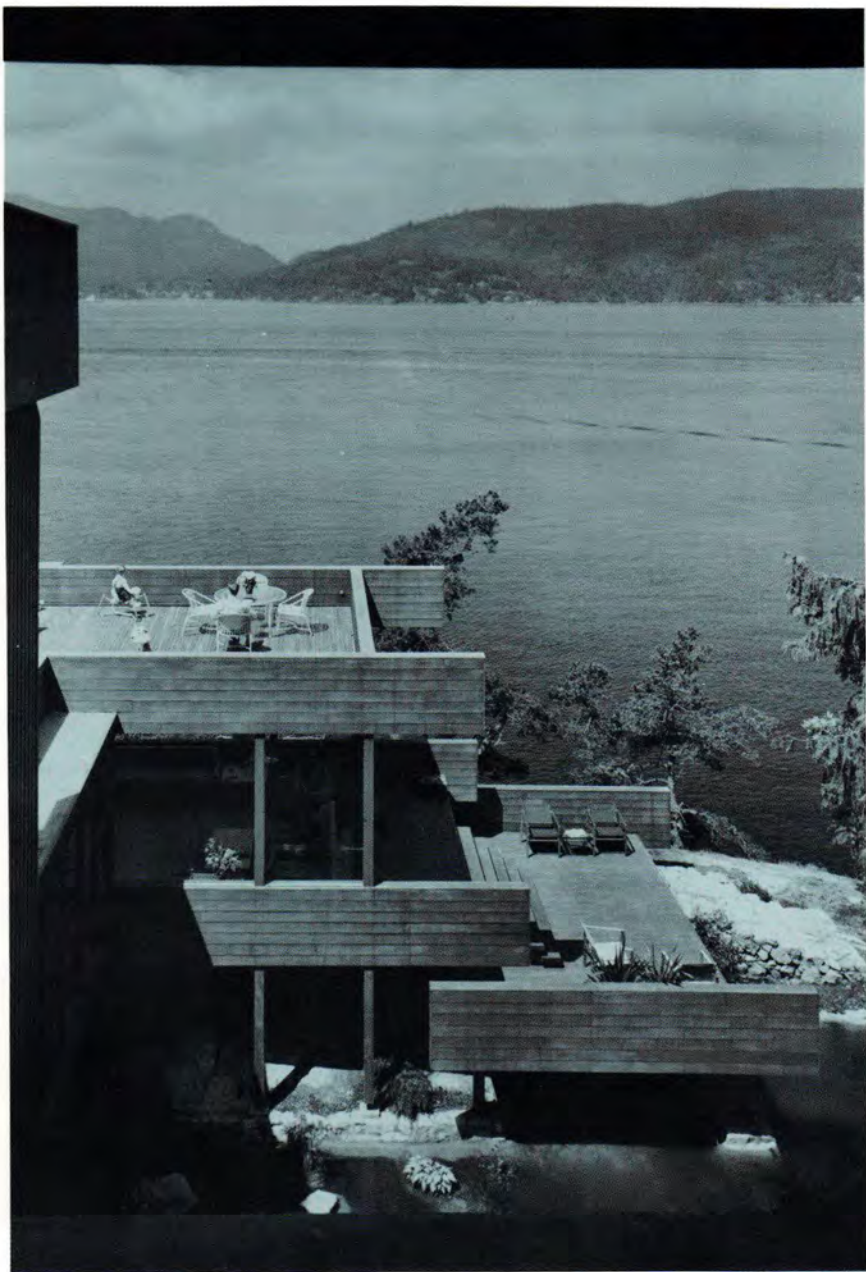




The Graham house is insistently horizontal, rectilinear, and rather polished in contrast to the verticals, the random diagonals and roughness of the landscape. Within this fabric, the house at first seems complicated, yet there is an immediately apparent visual organization to it. Simply stated, the house is composed of a series of horizontal terraces stacked along a jagged slope. The terraces, rather than being carved out of the land, were created and expressed by the horizontal box beams which surround each floor. These wooden rectangles seem to jut out from the sloping rock, floating above each other to create the exterior and interior spaces. The box beams are clearly articulated from the walls and glass which they support. The points of transition between walls and beam are kept absolutely horizontal, and the walls are either glass or strongly textured cedar board and batten, which contrasts with the smooth surface of the beams themselves.

The principal material of the house is cedar, with a simple oiled finish which ex-





presses both the color and texture of the wood. Accent materials are an earthen-colored used brick and a dark quarry tile. It is through materials and color that the house seems to join with the site, producing a balance with nature and an ordered setting for daily life.

A person standing at the entry to the house can see into the guest bedroom and through it to the large terrace over the living room, or he may look down the stairs into the dining room and finally into the living room itself, or he may glance to his left through an entryway window towards the swimming pool, the trees, and the ocean beyond. There is a strong sense of transparency throughout the house, of standing in one room and being able to see through it to several others, yet there is complete privacy from the public eye. The den on the lowest floor, however, provides a feeling of enclosure from the rest of the house, and is the only living space on that floor.



The detailing of these interior surfaces is worth noting. Where sand float plaster is used, there is an integral coloring added, but no paint. Where the floors and ceilings meet the walls, there is always a grooved inset that separates one plane from the other. The recessed down lights and ventilation grilles have specially designed plaster stops; there is no exposed trim piece around them.

The major interior spaces are the living room and the master bedroom, both with sweeping views of the sea and its islands. The box beams form parapets around these spaces, just as they do on the decks, with broad expanses of glass as the principal enclosures. The bedroom and living room are both well-separated from the points of entrance and from the kitchen, guest room and work areas.

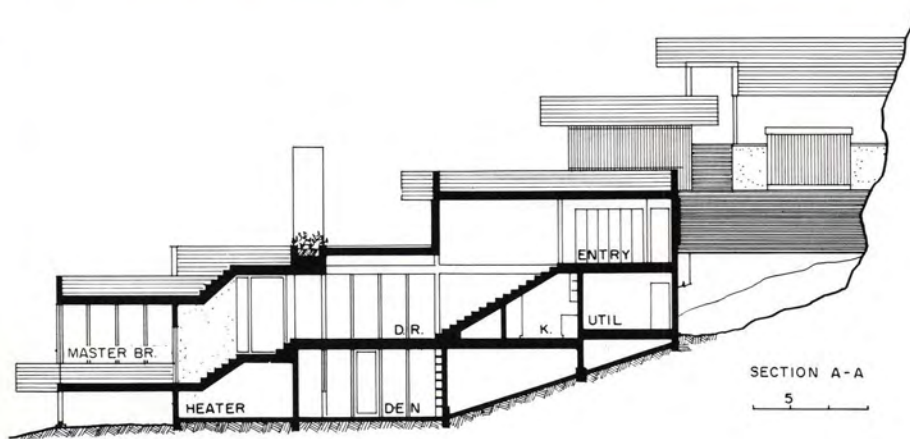
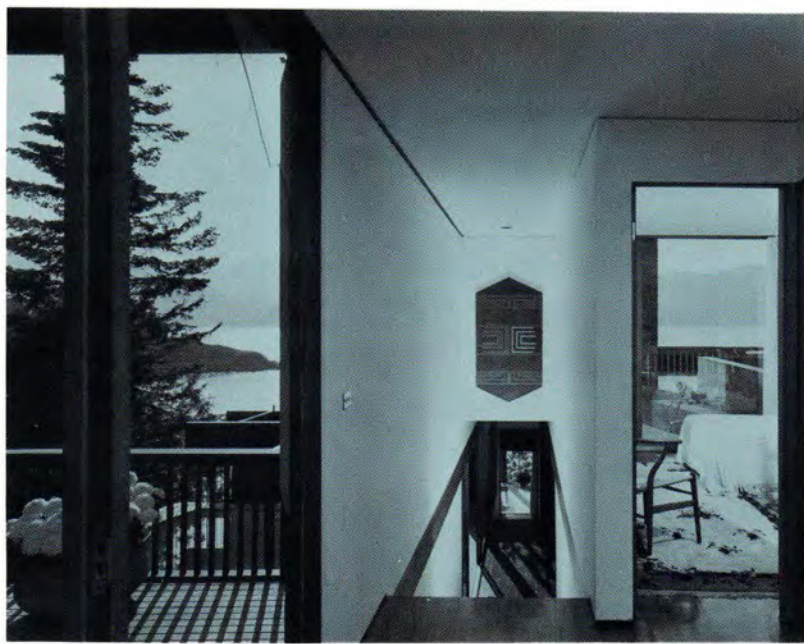
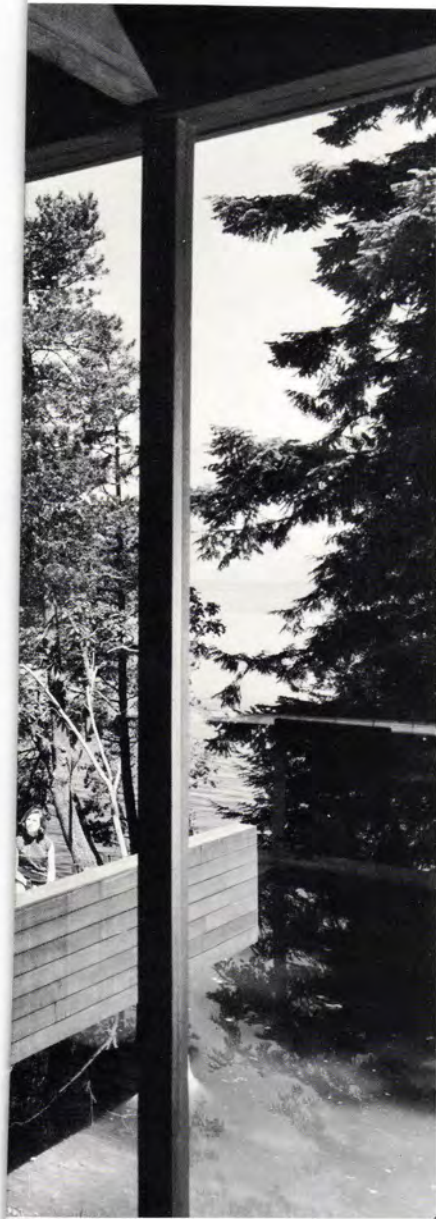
Approaching by automobile, the visitor first arrives at the carport, at the highest level of the house. The walk from the carport goes down a short series of steps and past a private entrance to the rear stair tower. Guests proceed down a broad outside staircase to the main entry at the second floor. Once inside the entry, there is a guest room, a bath, and the first of the outside roof decks. A long stair then leads down to the main floor and principal living spaces, including the master bedroom and the swimming pool. In plan, the main floor seems to pinwheel about one of the principal vertical elements of the house, a broad fireplace and chimney stack. Finally, at the lower floor there is storage space, the furnace room and the den, which looks out onto a shallow reflecting pool.

The front third of the house is supported on wood columns set either on isolated concrete piers or anchored directly to the rock (see lower floor plan). Here, foundation and excavation work was minimal and quick. At the rear of the house, however, substantial excavations and trench footings were required, along with retaining walls acting against the slope of the ground.

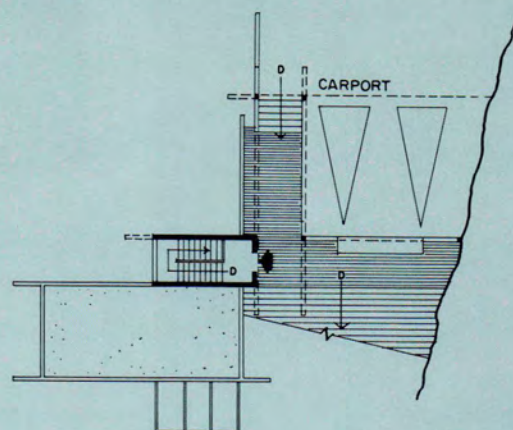
The structural concept of the Graham residence might at first appear to be based on a series of strong cantilevers, yet there is only one within the house: a small balcony off the master bedroom. The projecting ends of the box beams carry only their own weight, and each terrace of beams is supported at its corners by wood posts which carry through to the ground. The box beams provide horizontal support for the ceilings, floors, and stairs, but structural action does not take place through their total depth: they act also as parapet guard rails at the glass lines and around the outside decks.

The several decks and series of rectangles formed by the box beams are readily apparent when seen from above the approach road to the house. From the water, one can see most of the rugged site and the mountain which towers behind it. Though the site appears to be far from any urban area, the house is supplied with fresh water from a city main about 150 feet away.

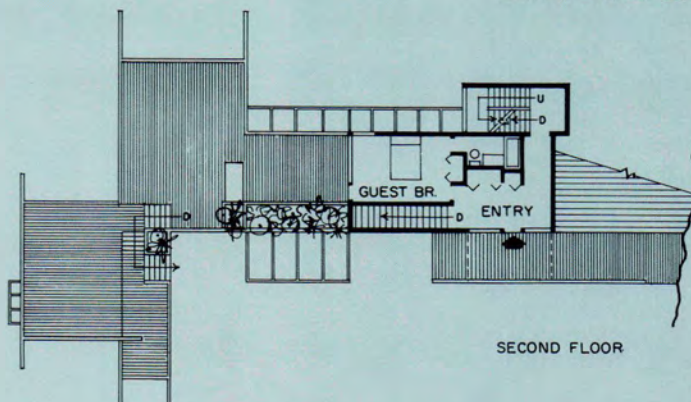




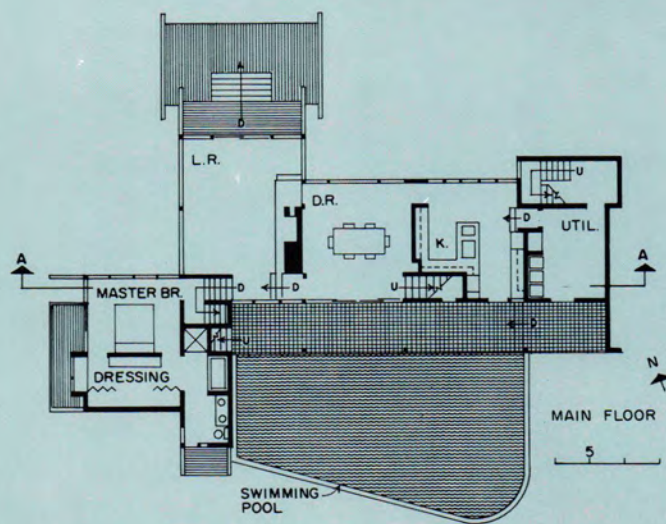




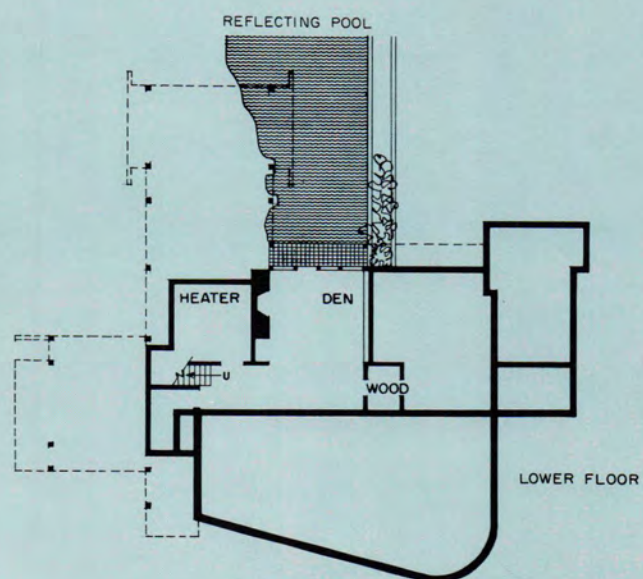
CARPORT & ENTRY LEVEL



SECOND FLOOR



MAIN FLOOR



LOWER FLOOR

HOW TO CHOOSE AND WORK WITH AN ARCHITECT

The endless variety of style, shape, cost and size that a vacation or second house might have really can be only suggested within the limits of a book such as this. The mere range of choices available (each of which can affect the cost and workability of the other) leads to the strong advisability of obtaining skilled architectural services to assure that the structure has the good value, soundness and attractive appearance that you want.

An architect's sketches, and even the blueprints, are only a portion of the actual services he renders to a client. Drawings, specifications and contracts are only another means of communication to assure that a three-dimensional structure is built exactly as conceived through long and painstaking hours of research, study, planning, interviewing, visiting the site—and careful consideration of all the possible alternates for each item, big and small, that go into the building. The documents, as communication, are supplemented by the personal supervision of the construction by the architect to further assure that everything is clearly understood and carried out exactly as planned. As the architect can not, in accordance with his code of ethics, accept discounts or commissions on materials or equipment, he is in a position to carefully guard all the interests of his client.

SELECTING AN ARCHITECT

How do you go about finding the right architect? The process is somewhat like that of selecting a doctor or lawyer: personal acquaintance, recommendation of friends, a good reputation. If these resources are not adequate, check on who the architect was for buildings you particularly admire in your community; another source is published work in newspapers, magazines and books. There are also state associations of architects and local chapters of the American Institute of Architects throughout the United States; and similar organizations are throughout the world. Each can be of great help in aiding you to find the architect you would like to work with.

Above all, a personal interview is vital to assure that your tastes and objectives are compatible, and, as you will be working closely together, it is also vital that you get along and have confidence in each other. Most architects have a general practice, which includes designing houses, but there are some who do specialize in some specific, larger types of buildings; most such architects are, however, very generous in recommending another suitable and capable architect who would be eager to undertake the commission. The size of an architect's office, or his fame, usually has little bearing on whether he wishes to design houses. One of international renown, Marcel Breuer, has often commented that he wishes to have at least one house

"going" in his office at all times; and most all architects have started their offices by designing houses, and have built their stature on the success of their talent in this area. Thus, if you are planning a very small house, you might find that a young architect would offer you an unusual amount of time and attention to help get his practice more "established." It is wise, however, to assure yourself that the architect is licensed or "registered." There are those who use such euphemisms as "designer" or "architectural designer" who are not necessarily registered, and who may or may not adhere to the legal and ethical responsibilities imposed on truly professional architects by state licensing laws.

MAKE THE AGREEMENT LEGAL

Once you have found the architect you like, that you can trust, and who does work in a taste you find agreeable, complete your negotiations with a written agreement. As a professional, an architect offers you his services for an agreed sum of money. So don't demand free sketches or advice before you have actually hired him; such thoughtlessness has been compared with asking a doctor to give you a free prescription before you decide to let him examine you. And, at the outset of actual work, that is exactly what the architect will do, examine you (verbally of course), to find out exactly what you need and want both for now and for the future (remember to talk about possible expansion plans) and how all this compares with what you can spend. One should be reasonably sure of these items before the first serious "programming" interview—but don't be so rigid in design, planning and materials decisions that any scope for alternates or creativity is denied. For example, room sizes: approximations are fine, but often a lot of money can be saved (or applied elsewhere) by making a room a bit smaller (or larger) to fit standard material sizes, and thus avoiding special orders or cutting and fitting on the construction site. The same sort of thing applies to the whole endeavor, and is an area an architect has to cope with every day, so listen carefully to his suggestions.

It is also wise, if possible, to consult with your architect before you select the site for the building—if you already own the land, provide him with a survey and take him out to see it at the outset. He will then be able to clearly visualize the structural and design requirements, and also to check on local and state codes, restrictions and safety regulations before plans have progressed too far. A lot of money can be wasted in building by delaying or changing decisions. This is especially true if construction has actually begun; but the saying "doing it on paper is cheaper than with building materials" can be carried too far. There is a lot of time, labor and other expense paid out to get ideas on paper, and the more changes there are, the more it will be. So one could add a preamble that "talk (which leads to appropriate decisions) is even cheaper than paper."

THE COST OF AN ARCHITECT'S SERVICES

Considering all that he does, the compensation paid to an architect is an extremely small fraction of the total building cost; his skill may even save more in the long run than the

amount he is paid, or at the very least is a guarantee of a sound investment with a possible value increase in time. In its brochure, "Facts About An Architect and His Work," the American Institute of Architects makes the following comments on compensation for architectural services:

"Compensation for architectural services varies as it does in any profession. It depends on the architect's standing in his field, the locality in which he practices, and the size and kind of job to be done. Compensation is settled at an early conference and its final arrangement is stated in a formal contract or letter, countersigned by owner and architect.

There are four principal methods for compensating an architect, though others may be agreed upon. They are:

1. A percentage of the construction cost of a project.
2. A percentage fee plus reimbursement of expenses.
3. A multiple of direct personal expense.
4. A salary, per diem, or hourly compensation.

Each AIA chapter prepares and has on file a schedule of recommended fees. These may vary with the type, complexity and estimated construction cost of the project, and have resulted from long study. They are not inflexibly established rates, of course. Usually they are a minimum which, on certain projects, an architect may feel justified in exceeding."

Though there are many variations, as noted above, probably the general arrangement for building a house is the first one, a percentage of the construction cost of a project, and the usual percentage is about 15 to 18 per cent. This includes all basic services from design through supervision of the project. Construction cost for the purpose of computing the architect's compensation does not include the fees of the architect and any consultants, the cost of the land, rights-of-way, or other costs which are the direct responsibility of the owner. When labor or material is furnished by the owner, or is partially or totally donated to the project, the cost of this work or material for purposes of compensation is computed at current market prices.

The architect's fees are usually paid in installments of percentages of the total amount on the completion of each phase of the work: five per cent on signing an agreement; 15 per cent of the total is paid on completion of schematic designs; 35 per cent at the end of design development; 75 per cent on finishing construction documents; 80 per cent after bidding or negotiations for construction completed; and all of it—100 per cent—after construction is completed. If a project is suspended or abandoned at any stage, the architect is usually paid for the services he has rendered up to that point.

PLANNING AND BUILDING SHOULD BE ENJOYABLE

"Mr. Blanding" may have had all that trouble in building his "dreamhouse," but, given a reasonable, cooperative sympathy between architect and client (and no labor strikes), the whole process can be (and usually is) a smooth-running, rewarding and enjoyable experience. After all, it is your life on vacation that you are planning. More than verbal proof of this is evident in at least one case of our acquaintance—the wife of one couple who recently completed a new house found it all such a delight that she is now studying architecture to continue the pleasure!

SOME POINTERS ON LAND AND SITE SELECTION

A truism that might be garnered from noting the variety of locations and sites of the houses shown in this book is that just about anywhere can be a vacation pleasure to someone from somewhere else. Locals in any spot that has an iota of charm or geographic interest have their pet phrases for vacationers: weekenders, day people, trippers, summer people, winter people. In starting to look for a potential building site for yourself, first carefully analyze what kind of place and what kind of activities you will really enjoy over a long range of time, and then decide what kind of "people" (weekend or entire season) you plan to be. Short distance and ease of access are very important factors for a place you plan to visit briefly but frequently, and less so if you plan to stay for several months.

As a note to what others are doing: in the U.S. Government statistics mentioned in the introduction, the findings were that two out of three second homes are located within the same state as the owners' primary residence, with about 30 per cent within 50 miles of home, nearly 60 per cent within 100 miles, and about 80 per cent are within 200 miles. Thus only some 20 per cent seem to build beyond a reasonable day's drive. However, there are some regional variations on the general figures: people in the Northeast pick spots closer to home than other areas, while two-fifths of those in the South are located 200 miles or more from the owners' home.

LINGER A WHILE

Once you have settled on the general area in which you think you would like to build, it is always advisable to try and live there through at least one set of seasons (depending on the type and purpose of the house) before you actually buy a particular site. Of course, a spectacular offering or bargain might make a certain risk worth while, but the more you know the area, the people and the climate, the more sure you will be about your final choice of location. There are many charming ravines that turn into roaring gulches with the spring thaws, and many a happy valley becomes the local bog during the same period.

However, don't entirely overlook the possibilities of a "left-over" or "impossible" site. If it is a bargain, and the location, views or other assets are good, have your architect inspect the possibilities. He may have a different way of building (on stilts, cantilevered out from a ledge) to make an asset of the difficulties, or perhaps devise interesting earth mounds or the like to screen off an adjoining turnpike.

Even if it is not an impossible site, there are a number of basic items you and your architect should check on before buying a site, then weigh the advantages, disadvantages and potential extra costs as they apply to your plans.

First and foremost, check on any codes, zoning rules, restrictions, and safety regulations that may apply in the area. They may seriously affect what you can build there. Sometimes, though, a looser-than-intended interpretation of the rules can be obtained to permit you to go ahead with whatever you intended. Also check on potential foundation problems on the site.

Another prime, and often overlooked item is the availability (and skill) of local builders and craftsmen to construct your house when you want it. This can arise from a general lack of such people in the area, or from a local building boom that makes them temporarily unavailable. If so, perhaps they can be "imported," or the building time rescheduled.

In addition, investigate if all the usual utilities are available (electricity, water, sewage), or if you will have to provide them. If there is no water service, for example, you had better check on the local well conditions around your site and get an idea how deep you must dig at a cost of \$3 to \$6 a foot, not including the pump, which can cost \$500 if a submersible type is needed. The same holds true for access routes and their maintenance, phone service, police patrol, fire protection. So many of the things one takes for granted in town must be considered anew (i.e., medical service versus a more elaborate first aid kit). And think about supply, service and repair facilities.

SITING THE HOUSE ITSELF

Even a perfect site can be made more pleasurable if all its virtues are capitalized on. Walk around the site with an eye open for potential views; if there is a choice of several, decide which room should have which view. Look at the trees and natural planting, a rock ledge, a stream or pool—are any worth special effort to save or "dramatize"? But look also at the root structure of the trees (do they penetrate the foundation area of where you plan to place the house?), and consider the natural drainage of the site so the house is not placed on the receiving end of a watershed. Such things, can, of course, be compensated for if you feel a particular spot is the otherwise best place for the house, but it will cost more. As a general policy, though, it is best not to attempt to save a particular tree, or to dramatize it, by having it run through a hole in the roof, encasing it with glass or otherwise incorporating it in the structure (and all these things have been done), unless you have considered what to do if the tree dies.

Orienting the house for sun and shade in appropriate spaces (indoors and outdoors) at appropriate times should also be thought out. The prevailing breeze in summer, and strong winter winds are also important factors. Do you like cheerful sun in the morning to pour into your bedroom—or do you like to sleep late in the cool shade? And how about mealtimes, "siesta" time, other activities? The degree of sun or shade can be controlled with a variety of overhangs, "eyebrows," blinds, planting—but the best,

especially if coupled with pleasant views, is simply to point the room in the right direction.

If, like one architect, Richard Foster, you find that the variety of views should be shared by all rooms, and sun or shade be made available at will, there is a somewhat adventurous answer to the quandry: in his country house in Connecticut, Foster devised a circular structure, raised on a central column to shelter a paved terrace below, and the house is motorized to rotate at the touch of a button.

MORTGAGES AND RESALE VALUES

In these days of economic vagueness, there are no real rules for the best method or source of financing a second house. The same thing applies to estimating costs, as is discussed in the next chapter. The general advice of most authorities is to "shop around" at all possible money sources. Just as getting your architect help you obtain several "bids" for the construction contract usually leads to the best value on costs, but a "negotiated contract" may be a better value in some cases. There are, however, a few pointers which can make many financial institutions more receptive: building in an area which portends an "upgrade" in building and land values; adherence to local (and thus more generally accepted) materials, construction techniques, and building "character"; keeping reasonably close to the general value of neighboring houses; and planning a house that would have facilities and appeal for a variety of purchasers if the need should arise. Generally speaking, it is easier to get financing for better designed, sounder construction than for a minimum or "bare-bones" house.

SOME FINAL SUGGESTIONS

There are some special conditions on certain types of sites that should not be ignored. For a house close to a lake, determine if the lake level is reasonably constant, and that it is not drained for water supply during droughts—or you may find your land inundated, or high and dry.

When the location is on a tidewater area, be sure that the low tide conditions are not unbearably odorous, and that the tidal range is not very different in different times of the year. For the West Coast it is a little problem, for the New England area it is drastic.

In ski areas, check the spring water runoff to see if your site is in its path; and for that matter, determine if it is an area of snow slides or, not to be overly dramatic, avalanches.

However, don't let all these "pointers" dismay you. All these things can be, and have been, easily solved. It all boils down to the old homily that a little thought in advance will save a lot of worry later—and assure years of relaxed pleasure.

SOME RULES OF THUMB ON COSTS

by William H. Edgerton*

This chapter is intended to be a primer for the uninitiated that presents some important guidelines illustrating how vacation house costs are determined, some of the factors that influence those costs, and how the cost of a proposed vacation house can be approximated by a potential owner. However, before considering vacation house costs specifically, some background of the present United States building cost climate must be considered.

The last time the cost-to-build ever went down was in 1949; then the upward trend began that has continued to the present time. From 1951 to 1966 average increases were limited to about two percent annually, and many construction industry professionals accepted that seemingly inevitable and steady increase in costs as a daily problem. Such a predictable period is over, and there appears to be no end in sight for the recently experienced surges of six to twelve percent annual increase in construction labor costs.

Historically, increases in labor rates have given the cost-to-build its major upward push, and there will be no exception to this condition apparent in the next few years. Union negotiators in the construction industry are pushing for and winning increases that equal or exceed the gains won by industrial unions. Construction labor productivity, however, remains an enigmatic factor: although labor rate increases are in the five to fifteen percent range, the productivity of labor after the increase can range from plus two percent to even less than before the increase. Fortunately for the prospective vacation house owner, union labor and productivity are usually less a concern in geographic areas where vacation houses are built than they are in heavily built-up urban areas.

Estimating building costs is both an art and a science. Moreover, estimating the cost of a vacation house is generally more difficult than determining the cost of other types of buildings. The basic problem is the estimator's attempt at guessing in advance what price a contractor will charge for constructing a building he has never seen before, as well as attempting to predict what profit and overhead the contractor will decide to add to his pure cost. These reasons are particularly important because vacation houses are often built to exuberant, non-conventional designs, and not very many are built in one location at one time. A contractor's bid can vary over a wide range because it is affected by many unpredictable things: how busy the contractor will be in the future, his utilization of expensive equipment, the effect of adverse weather, availability of materials, etc.

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The probable cost of a vacation house is affected by four sets of general conditions:

1. *Annual increases in the cost to build.*

Building costs increase because of many factors, but the primary culprits are increasing costs of the materials used in construction as well as the increasing cost of the labor required to put those materials in place. As labor wage rates go up, so do insurance, social security, and other fringe benefits, thus the contractor's cost for labor increases faster than just the wage increases themselves. A contractor uses expensive tools and machinery in his work, and purchase prices of this equipment are also increasing. As his pure cost increases, the contractor has to increase his allowance for overhead and profit to maintain his percentage of profit.

2. *Differences in cost between one location and another.*

Ranges in building costs due to different geographical location of the building, are much larger than most individuals realize. This cost difference can account for almost a 50 percent spread from high to low price. A vacation house in South Carolina can cost \$8.00 per square foot in that location, but if the same house were to be built on New York's Long Island it would cost about \$16.00 per square foot. Thus generalizing about the cost to build without specific mention of a location can be very dangerous due to the variance in costs experienced in different locations.

3. *Competency of the contractor.*

Vacation homes are generally located in sparsely settled areas. Contractors in these areas sometimes use non-union help, are sometimes over-extended financially, may be characterized by unfamiliarity with newer building products and techniques, and may have limited working capital available. There are many exceptions to the above list, however, and due to proper attention to detail, the individual building a vacation house may well end up with better workmanship than in his close-to-the-city house. However, many contractors involved in vacation house work can't afford the overhead of an office staff—they must act as their own estimators, and their records of actual costs on similar projects may be spotty. Such records are a very important tool for the experienced estimator; without them, his estimates will be less accurate, and probably higher due to a greater allowance for the unknown.

As a general rule, the contractors who operate in vacation areas build traditionally designed buildings. A contemporary de-

sign or an unusual structural arrangement may cause them to substantially increase their allowance for contingencies. A similar problem of contractor resistance is encountered in some areas where the owner desires to erect a prefabricated house package. Undoubtedly time will cure these two problems, as contemporary design is more widely used and prefabricated buildings chosen more frequently, but the owner should keep them in mind for they may affect the cost of his building.

4. *Variety of vacation home plans.*

In other construction categories where the type and size of a building is fairly constant from one project to another (garden apartment projects for example), building cost predictions can be refined through experience and repetition of the building to an almost exact science. However, of all building types, vacation homes represent literally incredible extremes in choice. A rudimentary \$1,000 single room cabin without plumbing in the woods, a \$10,000 pre-fabricated home by the sea, or a \$100,000 luxury home in a prominent community, all represent possible second houses. In addition, construction can proceed throughout the winter at most urban construction sites, but it is rare to find a vacation house site where this is possible. Many vacation homes are constructed on building sites where access is very limited—the contractor may have extreme difficulty delivering materials to the site. Ground conditions can complicate utility installations as well. The range of possible plans, site access, and seasonality considerations, all further complicate the job of estimating costs accurately.

The above is but a short list of the problems and conditions facing an individual contemplating the construction of a vacation house, and there are many others that affect the cost-to-build. Fortunately, some material is available to aid the prospective owner in computing the general or approximate level of cost that he can expect.

Building cost tables that illustrate actual dollar costs must be used carefully; they can be misinterpreted.

The following tables are intended to allow the user to compute the approximate building cost for any vacation house built in any part of the United States. The tables should be used with caution—they produce very general figures—and the reader is strongly advised to consult with his architect and solicit bids from several local contractors rather than to rely too heavily on any figure he may compute from these guidelines, or that appears in print in other media.

Table I presents approximate building costs, per square foot, for different sizes and types of vacation houses. New York City is used as a reference point due to its building cost level being higher than that of any other city. A quick review of the table should provide the reader with enough information to allow a choice of the most appropriate cost figure for the building he has under consideration.

The first column in Table II illustrates the building cost level expressed as a percentage of New York City, thus a \$10.00 per square foot vacation house (from Table I) would be \$6.60 in Alabama ($\$10.00 \times 66\% = \6.60). The second column on Table II provides a guide to average annual increases in building costs. Although increases in any city or geographic area are not constant from year to year, the percentages given in the table should prove to be reasonably reliable indications of the average annual increase in costs during the next several years. Applying the annual increase of 6% for Alabama to our above example, the following year its cost would be \$7.00 per square foot (\$6.60 plus 6% (40¢) or \$7.00).

The careful and intelligent application of the information provided in Tables I and II to a specific vacation house building cost problem should provide the reader with a cost that is sufficiently accurate to determine whether or not he should commit himself to a project.

TABLE I
VACATION HOUSE TYPES—APPROXIMATE BUILDING COSTS, PER SQUARE FOOT
(Costs are at New York City Pricing Levels for Ease of Conversion)

BUILDING TYPE	SMALL SIZE	AVERAGE SIZE	LARGE SIZE
A. Simple frame building. Minimum plumbing and electric, No interior finish, no heat	\$ 6.00	\$ 5.00	\$ 4.50
B. Simple frame building, Interior finished, no heat	9.00	8.00	7.00
C. Average quality frame building, no heat	13.00	11.00	10.00
D. Average quality frame building—heated and insulated	17.00	15.00	14.50
E. Above-average building, frame construction, with heat and insulation	21.00	19.00	17.50
F. High-quality building, frame or masonry, complete finishes, heat and insulation	28.00	25.00	23.00
G. Luxury building, frame or masonry, complete finishes, heat, fireplace etc., high-quality construction throughout	35.00	30.00	28.00

Note: Costs do not include extensive decking, septic system, well, or complicated construction necessary to overcome difficult site conditions.

TABLE II
CONVERSION TABLE FOR COSTS FROM TABLE I

STATE	Percent Cost of New York City	Increase in Building Cost for the Year ended April 1970
Alabama	66	+ 6
Arizona	81	7
Arkansas	74	6
California	85	7
Colorado	81	8
Connecticut	90	7
Delaware	87	8
D. C.	79	8
Florida	78	9
Georgia	70	7
Idaho	78	6
Illinois	87	7
Indiana	88	8
Iowa	88	8
Kansas	82	6
Kentucky	81	8
Louisiana	77	9
Maine	76	9
Maryland	77	5
Massachusetts	86	8
Michigan	92	9
Minnesota	90	9
Mississippi	74	8
Missouri	87	8
Montana	82	7
Nebraska	84	8
Nevada	89	5
New Hampshire	84	7
New Jersey	89	8
New Mexico	82	7
New York	91	7
New York City	100	8
North Carolina	64	9
North Dakota	83	8
Ohio	93	8
Oklahoma	75	8
Oregon	81	9
Pennsylvania	87	7
Rhode Island	88	9
South Carolina	66	8
South Dakota	82	5
Tennessee	74	6
Texas	78	7
Utah	85	9
Vermont	86	9
Virginia	70	9
Washington	86	9
West Virginia	85	8
Wisconsin	89	9
Wyoming	81	5

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