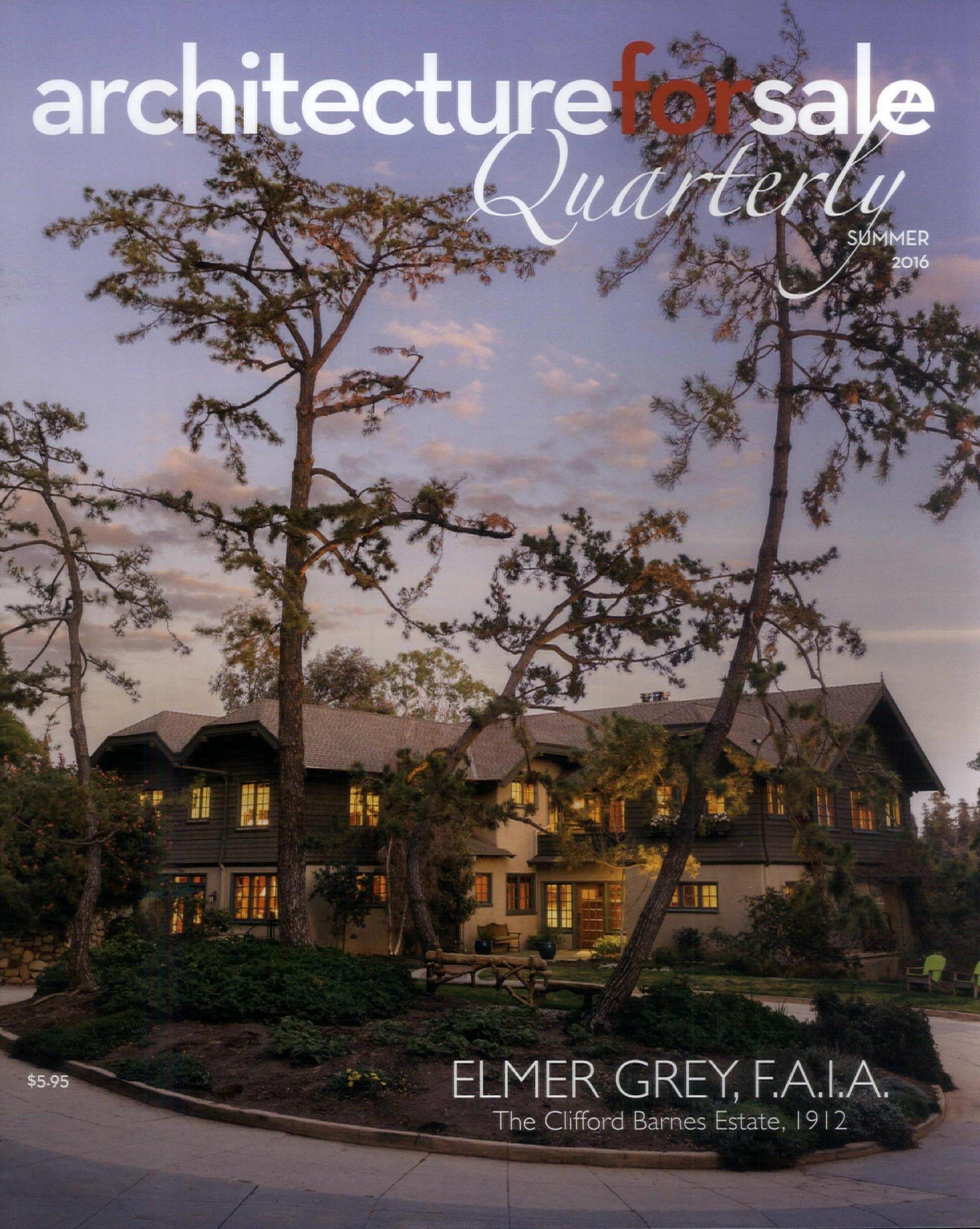


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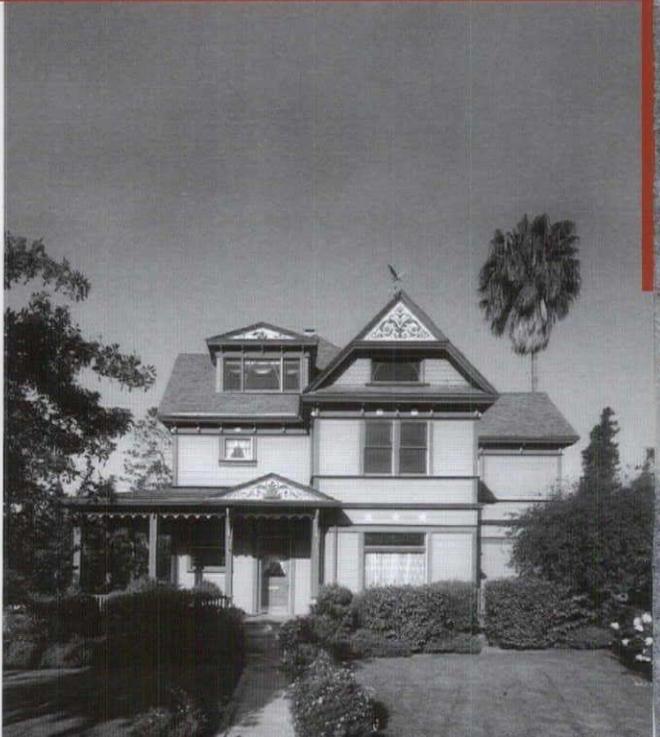
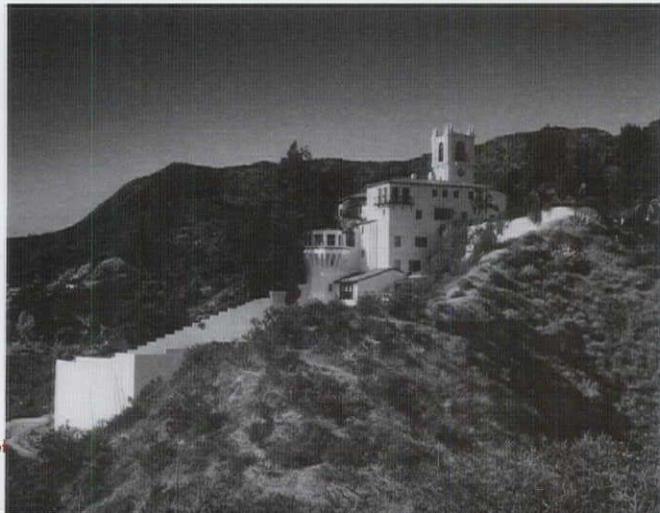
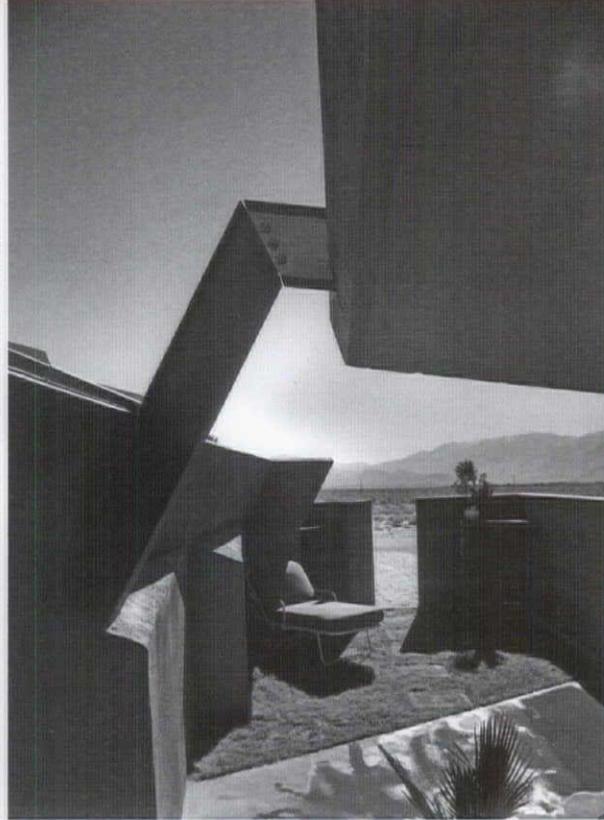
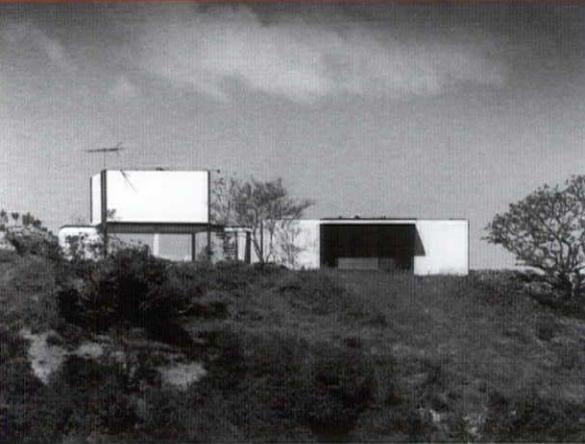
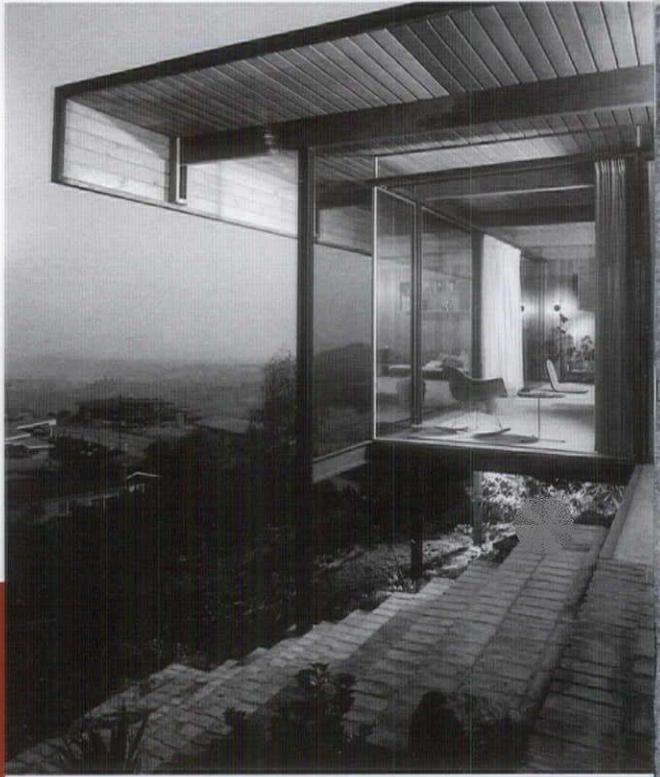
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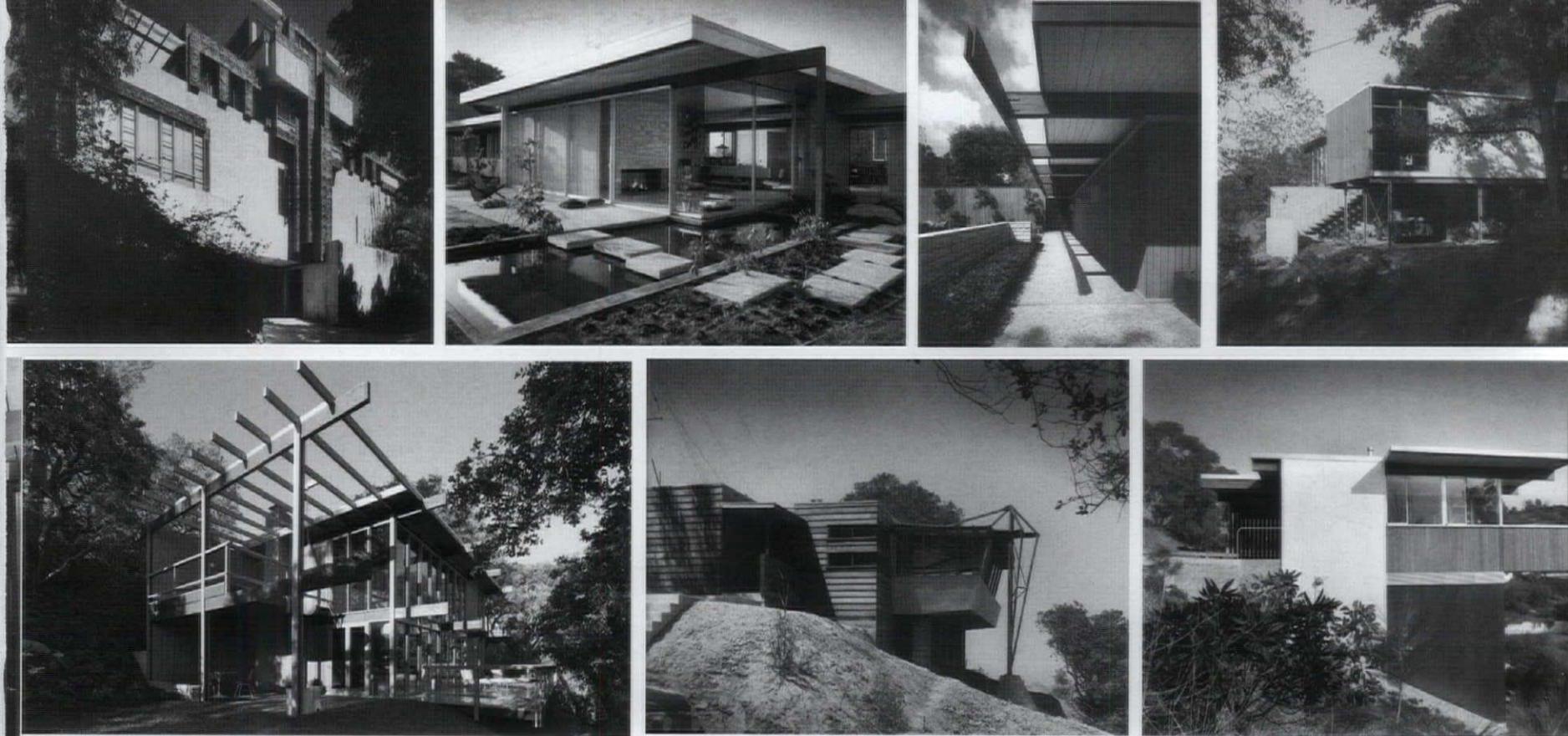
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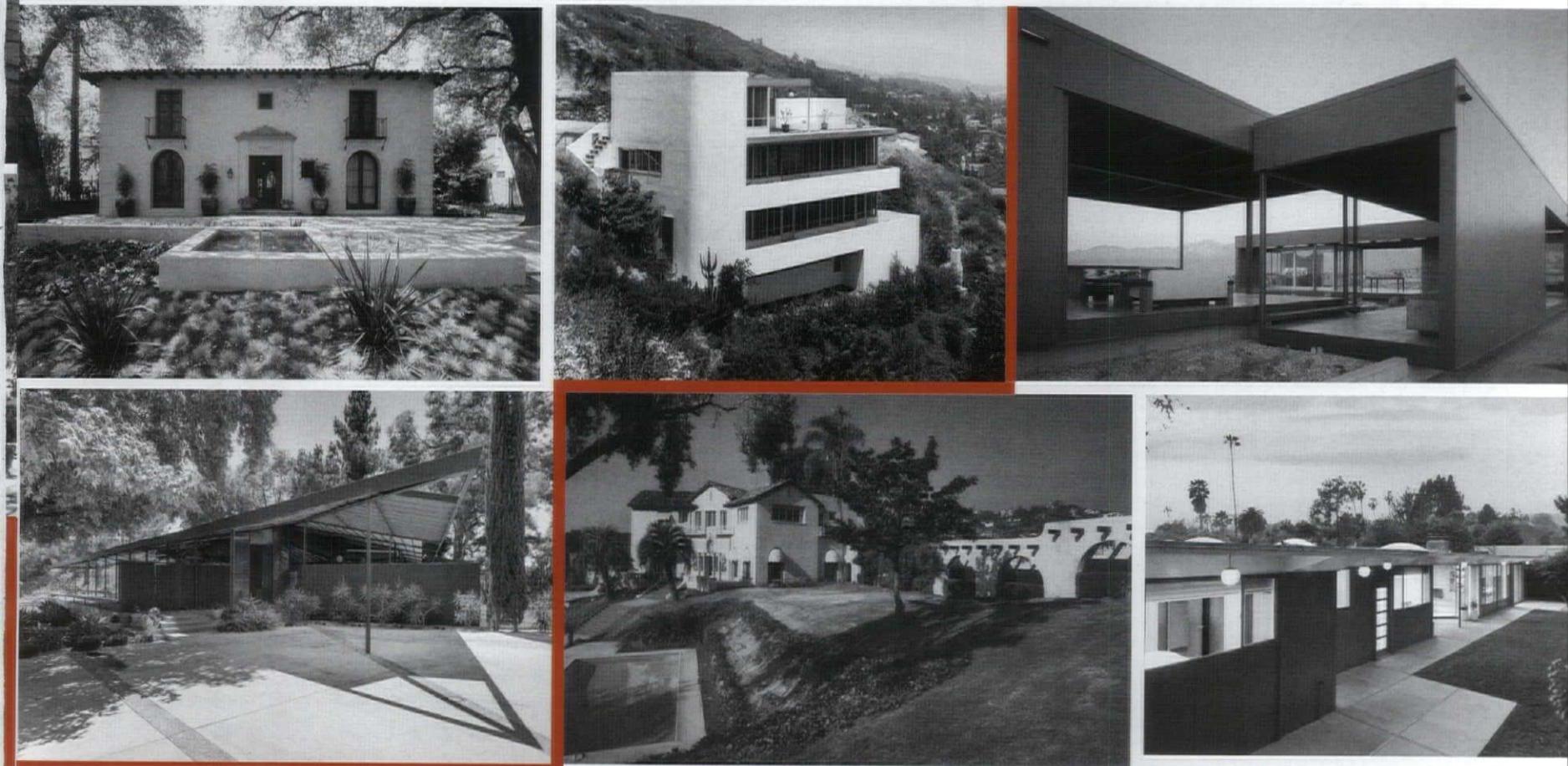
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## EDITOR'S NOTE

### TWO WRONGS TO WRIGHT

When I was in grade school, growing up in Pasadena, California one of my teachers told us the story of the destruction of the Royal Library of Alexandria in Egypt, one of the largest and most significant libraries of the ancient world. It was beyond my comprehension, even as a child, that any civilization would deliberately burn down such a valuable center of cultural knowledge – it was not just the building itself, but, even more tragic, a minimum of 40,000 scrolls (some scholars say 400,000) documenting the religion, philosophy, life and history of the ancient world were lost forever.

That was the first time I had any sense of the power that stupidity, ignorance and cupidity can have in destroying the cultural and historic fabric of our collective identity. But it wasn't the last.

In our own lifetime, we have been witness to the destruction of the Buddhas of Bamiyan – ancient Buddhist sculptures demolished by the Taliban in Afghanistan in 2001. More recently, there has been rampant destruction of historic cities, sites, buildings and artifacts in the Middle East – the city of Nimrud, Palmyra's ancient temple of Baalshamin (a UNESCO World Heritage Site), a colossal Assyrian gateway lion sculpture from the 8th century B.C.

However, this kind of malice is not just the work of crazed zealots in some far-off land. In recent decades in Southern California, we have seen the demolition of iconic architectural landmarks such as Irving Gill's Dodge House in Los Angeles, Rudolph Schindler's Wolfe House on Catalina Island, Richard Neutra's Maslon House in Rancho Mirage. We have also witnessed the raiding of vintage furnishings and fixtures from historic homes. Most famously, in 1985, Texas rancher Barton English bought the Blacker House, a 1907 California Craftsman masterpiece by Greene and Greene in Pasadena, and subsequently had it stripped of 48 original Arts & Crafts fixtures, as well as some of the original leaded art glass doors, windows and transom panels. They were sold off for more than he paid for the house (which had cost him one million dollars, while some of the lamps sold for \$250,000 apiece). This incident became known as the "rape of the Blacker House." "To make matters even more devastating, Barton sold the house in 1988 for \$1.2 million, never even having lived in it.

Thanks to the efforts of Pasadena Heritage executive director Claire Bogaard, the incident attracted national attention. And the City of Pasadena passed the so-called Blacker Ordinance making it illegal to dismantle or destroy original artifacts in any of the Greene and Greene houses in the City.

While this law still stands, the lesson it represents has not been learned elsewhere. A current case in point: When Frank Lloyd Wright's Storer House – one of four textile-block houses built by the legendary architect in the Los Angeles area between 1922 and 1924 – was for sale, the owners insisted on excluding the original light fixtures. Even after asking the highest price ever for a Frank Lloyd Wright house, the sellers insisted on treating the light fixtures as separate from the house. The buyer was offered the lamps for \$85,000.00 apiece. Even though he could afford them, he was not willing to succumb to such extortion. Did the seller relent? At publishing time, some of these lamps are set for auction (this is all the more disturbing because one of the sellers was on the Board of Trustees of both the National Trust for Historic Preservation, and the Frank Lloyd Wright Building Conservancy).

We seem not to learn. In April, Frank Lloyd Wright's Sturges House, in L.A.'s Brentwood Heights neighborhood, was set for auction but did not sell. Yet, all its important furnishings, including numerous pieces by Wright and John Lautner that were integral to the history of the house, and long-time owners, were auctioned off making it difficult, if not impossible to fully restore the property as the cultural icon it deserves to be. If only the furnishings were auctioned off, after the house was purchased this could easily have been avoided, as the new owner would then at least have had the opportunity to purchase the interior historic fabric.

Going forward, it might be wise for preservationists to take notes from the animal rights activists of PETA and other organizations who have changed the perception of wearing fur as a luxurious, if thoughtless, indulgence in our modern culture. If the National Trust for Historic Preservation and other conservancies were to expose the entrepreneurs, collectors, and auction houses who deal in this type of merchandise, perhaps more of our priceless collective identity could be protected and saved intact for future generations.

That is why I draw your attention to the plight and power of our existing national and international treasures, as showcased in this new issue of *architectureforsale.com, Quarterly*. It is important to recognize, understand and appreciate the legacy of modern masters such as Elmer Grey, Rudolf Schindler and Bruce Goff who are all featured in these pages. I hope you enjoy learning about them as much as I have presenting them.

Crosby Doe

A handwritten signature in black ink, appearing to read "Crosby Doe", written over a white background.

## Contributors

### ANN SCHEID

Ann Scheid has published several books on Pasadena history. She has also published numerous articles and lectured widely on architectural history, the history of city planning and the history of landscape architecture in Pasadena and Los Angeles. Her most recent research interest is the history of tuberculosis and how the disease affected Southern California and influenced its architecture. She earned a Master's in Design Studies from Harvard in the history and theory of landscape architecture, and also holds an M.A. from the University of Chicago and an A.B. from Vassar College. She heads the Greene & Greene Archives of the Gamble House at the Huntington Library.



### JUDITH SHEINE

Judith Sheine, DPACSA, is Professor and Head in the Department of Architecture at the University of Oregon. She has published a number of books on the architect R.M. Schindler; she co-edited, with Lionel March, "R.M. Schindler: Composition and Construction" (Academy Editions, 1993) and authored "R.M. Schindler: Works and Projects" (Editorial Gustavo Gili, 1998) and "R.M. Schindler" (Phaidon Press, 2001). Her most recent book, "Schindler, Kings Road and Southern California Modernism" (University of California Press, 2012) was co-authored with Robert Sweeney. She is also a practicing architect and has won several prizes in design competitions and a Record House award from *Architectural Record* (1995) for the Sarli house. More recently, the Ramirez house (2004-12) in Sea Ranch California, designed with architect Norman Millar, has been published in several venues, including the July/August 2014 issue of *Dwell*.



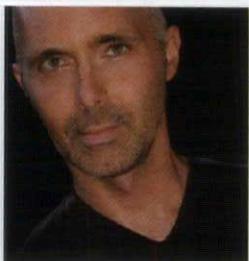
### PIERLUIGI SERRAINO

Pierluigi Serraino, AIA, is an architect, author and educator. Prior to entering his independent practice, he has worked for Mark Mack, Skidmore, Owings & Merrill, and Anshen + Allen. He has lectured extensively on postwar American architecture, California modernism, architectural photography, changes in architectural practice, and digital design. His work and writings have been widely published, and he has authored four books, among them Donald Olsen. "Architect of Habitable Abstractions" (Stout Publishers, Fall 2013), "Modernism Rediscovered with Julius Shulman" (Taschen, 2000), and "NorCalMod: Icons of Northern California Modernism" (Chronicle Books, 2006), as well as numerous essays. Pierluigi is recipient of the 2013 Graham Foundation award for his upcoming book on architectural photographer Robert Damora (Taschen, forthcoming in 2015).



### TED WELLS

Ted Wells, is a writer, designer, filmmaker, and builder. He is on the Advisory Board of the Society of Architectural Historians, Southern California Chapter, a former president of that organization, and past Chairman of the Board of Trustees of the Museum of Architecture. He is a trustee of Guardian Stewardship, a private foundation dedicated to arts and architecture, thought and culture, nature preservation, and education and a trustee of Wells Trust, which supports international projects of food, water, housing, and education for the health and safety of people everywhere.



### ALBERT HILL

Albert was the Design Editor at *Wallpaper\** under founding editor Tyler Brülé, and has written for *The Guardian*, *The Times* and *The Independent*. He has also contributed to a number of books, and has been a commentator on architecture and property on both TV and radio.



### STACY DOWNS

Stacy Downs is an editor and writer on design and architecture. The National Association of Real Estate Editors named the House + Home section of *The Kansas City Star* that she staffed the best home/real estate section in the country in 2012 and 2010. She owns a design and branding firm, MAD Creative, with a clientele that includes AIA Kansas City, designers and preservationists. She was an organizer of the inaugural Homes By Architects Tour for Kansas City Design Week 2016. She has a Bachelor of Journalism degree from the University of Missouri.



### EDITOR & PUBLISHER

Crosby Doe

### CREATIVE DIRECTOR

Joan Scheibel

### MANAGING EDITOR

Bret Bradigan

### EDITORIAL CONSULTANT

Mark Morrison

### FOUNDER & EDITOR-IN-CHIEF

Crosby Doe

### Publishing Consultant

Bradigan Group, LLC

Cover Photograph By Cameron Carothers

### Contact Us

#### Editorial & Advertising

Crosby Doe Associates, Inc.

9312 Civic Center Drive

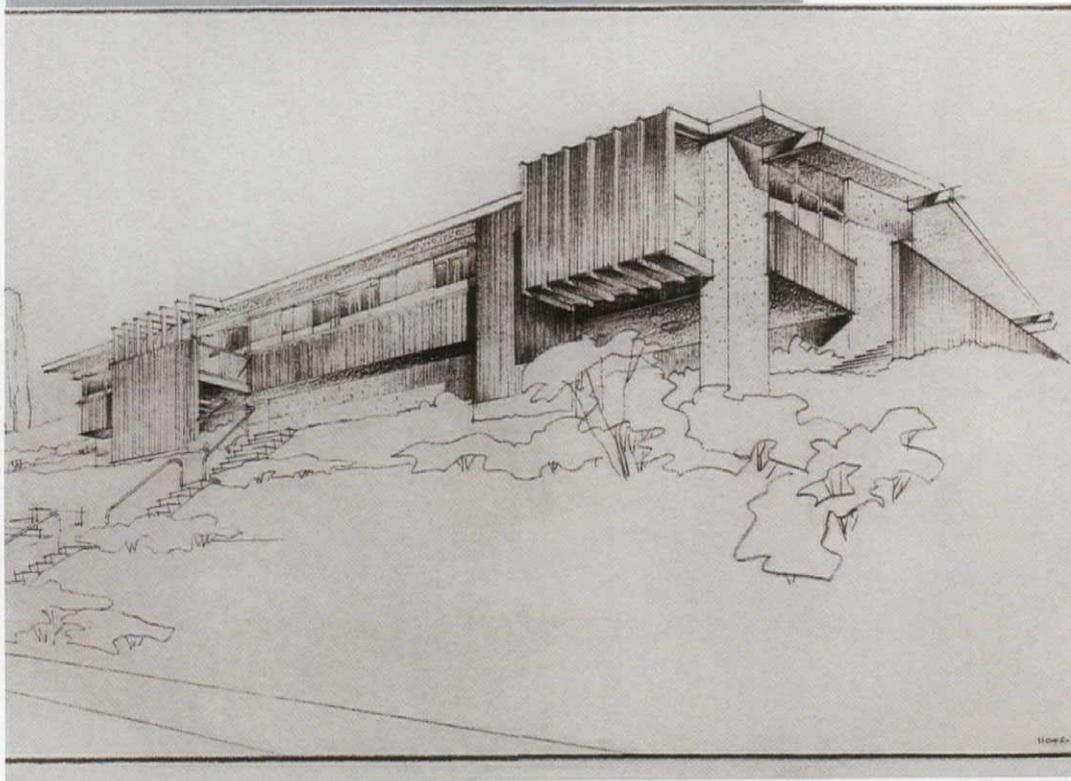
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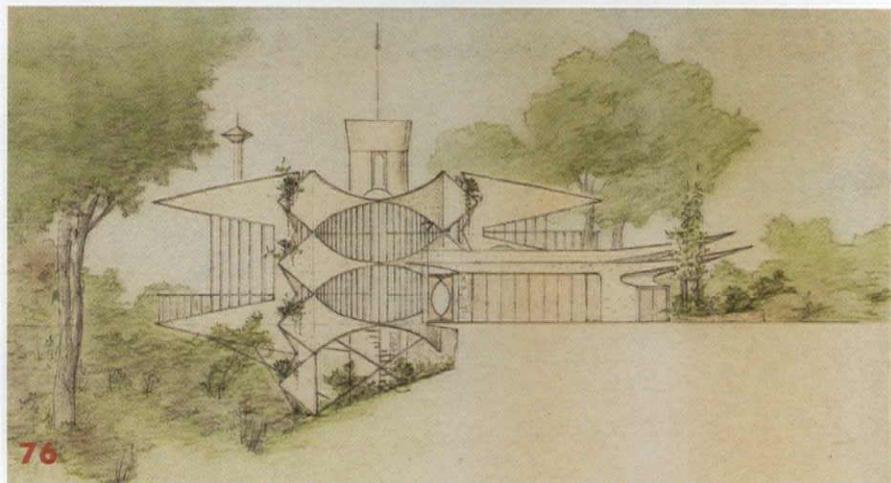
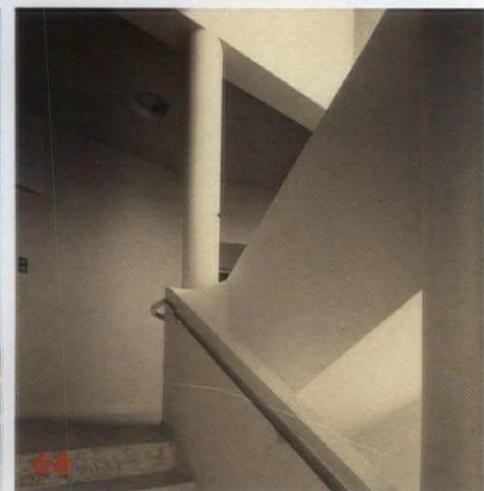
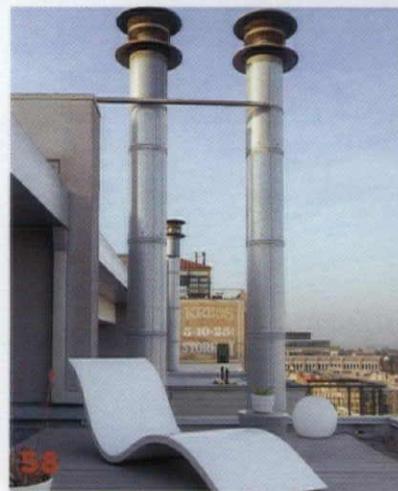
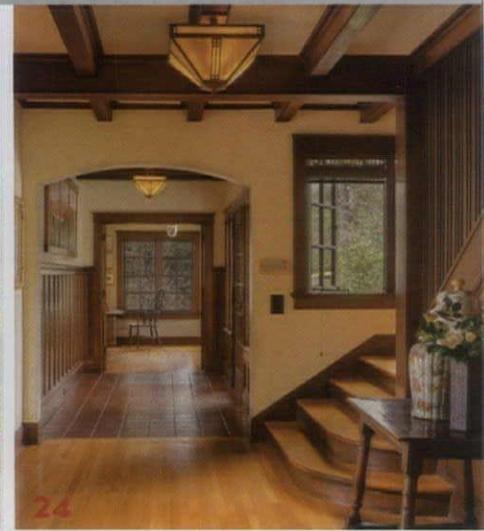
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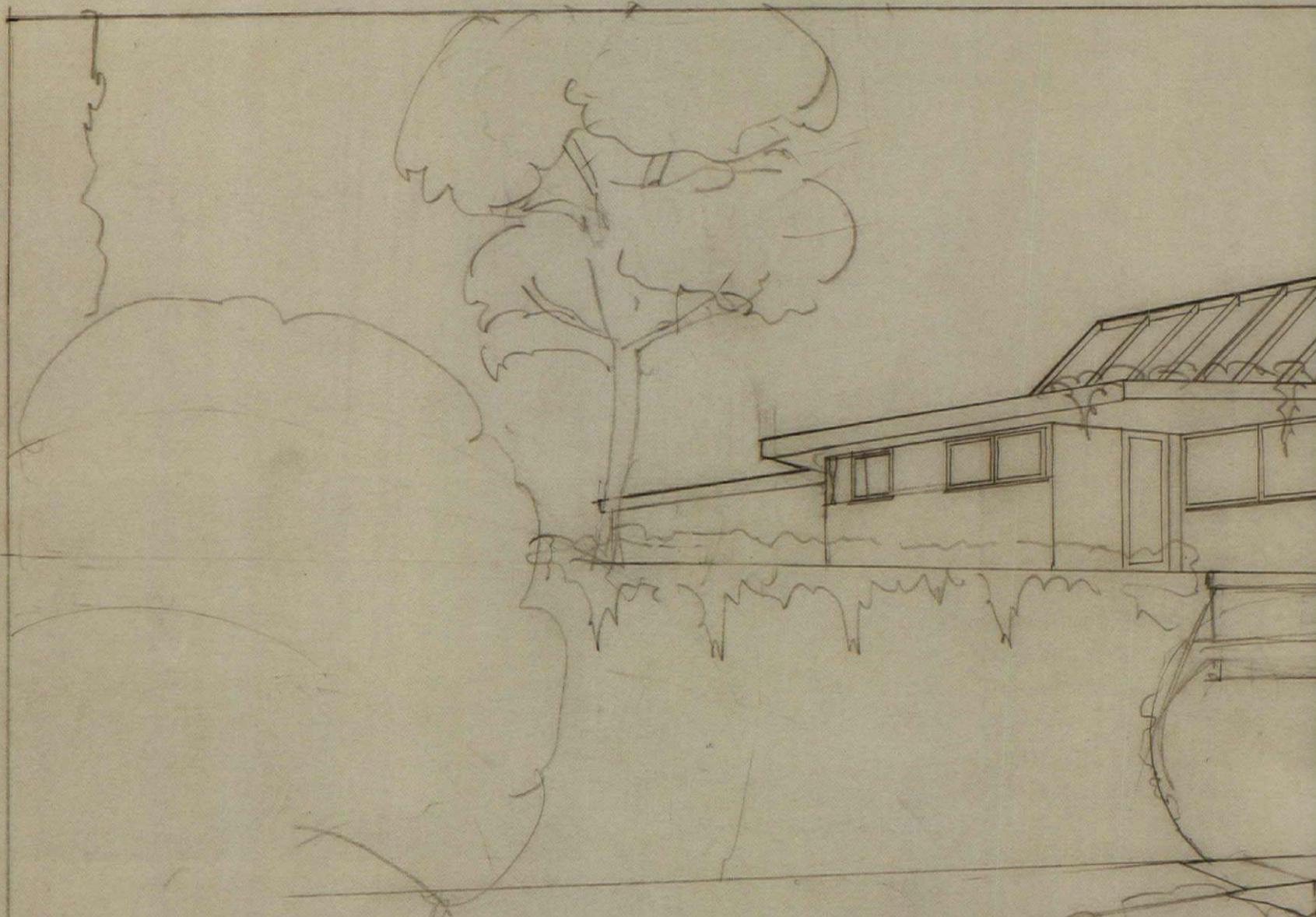
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**THE YOUNGSTROM HOUSE  
GOFF'S BOLD DESIGNS STRIKE A BLOW AGAINST 'COMMONISM'**

Article By Stacy Downs

Photography By Bob Greenspan



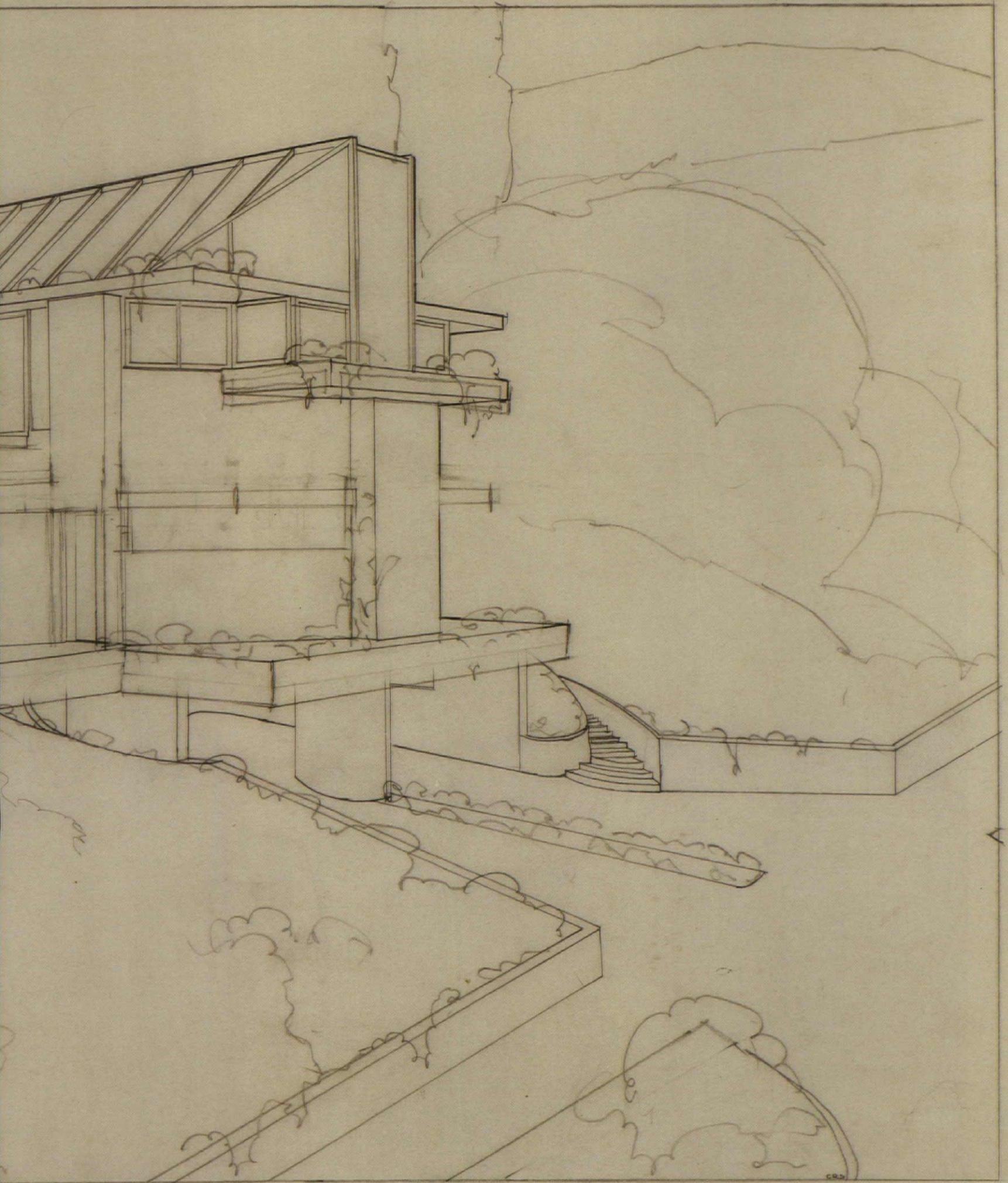


# R.M. SCHINDLER'S TRANSLUCENT TISCHLER HOUSE

By Judith Sheine  
Photography By Grant Mudford

RESIDENCE FOR  
MR & MRS A. TISCHLER  
WESTWOOD, CALIF.

R. M. SCHINDLER ARCHT  
LOS ANGELES, CALIF. '49



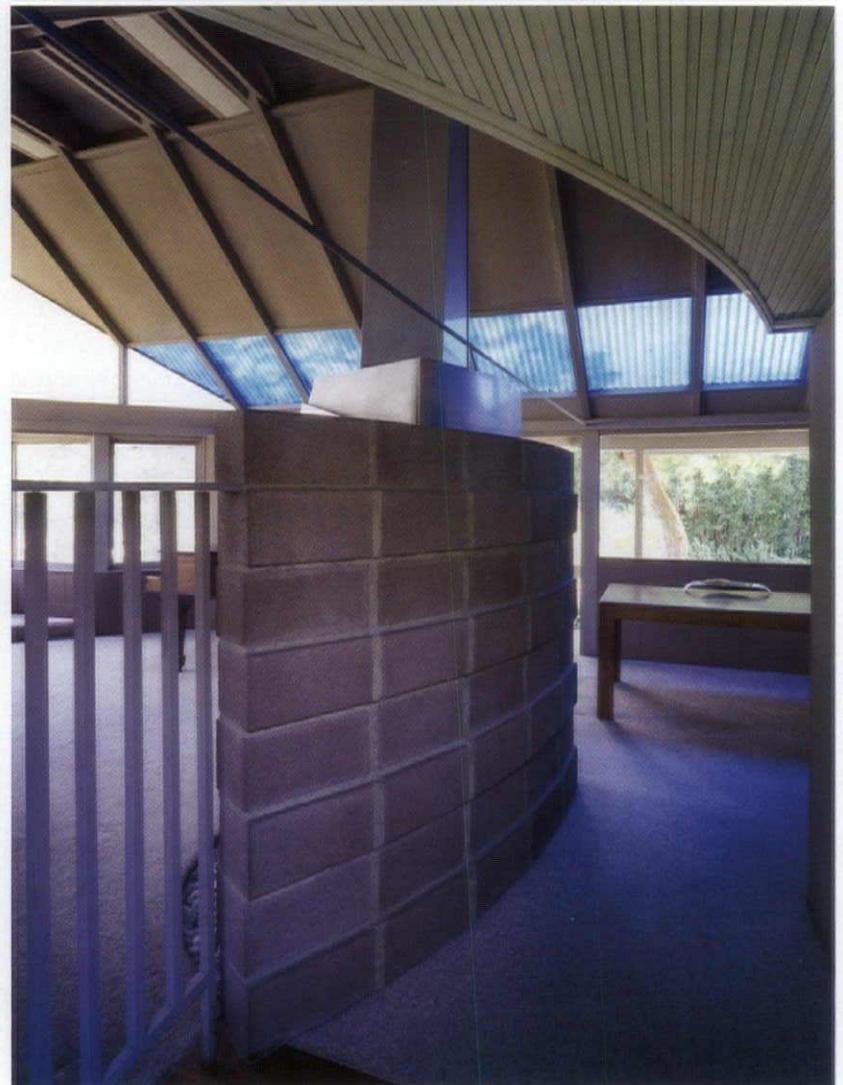




The Tischler house (1949-50) is a late development of R.M. Schindler's "space architecture" and the project in which the architect most fully explored his vision of a "translucent house." While other architects were designing flat-roofed glass-walled houses, Schindler, having done that in his own house and studio on Kings Road in 1921-22, had moved on to increasingly radical designs that challenged the boundaries of modern architecture. The Tischler house is the result of Schindler's experimentations in space, materials and color, in a project for an artist who could appreciate the architect's work.

Adolph Tischler (1917-2015) was an artist and a silversmith who worked as a painter and designer of modern flatware; he later became head of the graphics department at the Aerospace Corporation. In 1949, Tischler and his wife Beatrice were looking for an architect to design a house for their family on a hillside lot in Los Angeles, just west of the University of California, Los Angeles campus. They interviewed several architects, including Richard Neutra and Craig Ellwood, along with Schindler. Tischler said that Schindler gave him a list of some houses and apartments he had designed; after he visited the Falk apartment penthouse (1939-40) in the Silver Lake neighborhood he knew that Schindler was the architect for his house.

The Falk penthouse was a complex and dramatic space, opening to a deck and a spectacular view of Los Angeles to the west and to a private garden to the east. Within the space, two bedrooms, a few steps down from the main living area, were expressed as solid volumes with clerestory windows opening to the larger space and a view of the unusual patterned plywood ceiling that wrapped down the walls to door-height. The Tischler house would have many of those spatial characteristics, but would carry Schindler's ideas about "space" architecture even further.





How did Schindler come to design such a radical house – so radical that a neighbor started a petition (unsuccessful!) to try to stop its completion? Schindler made radical designs from the beginning of his independent career in Southern California in 1921. While clearly learning from his mentors, Otto Wagner, Adolf Loos and Frank Lloyd Wright, Schindler synthesized their influences and ideas, as well as those of other architects and vernacular traditions, to come up with his own highly original form of modern architecture.

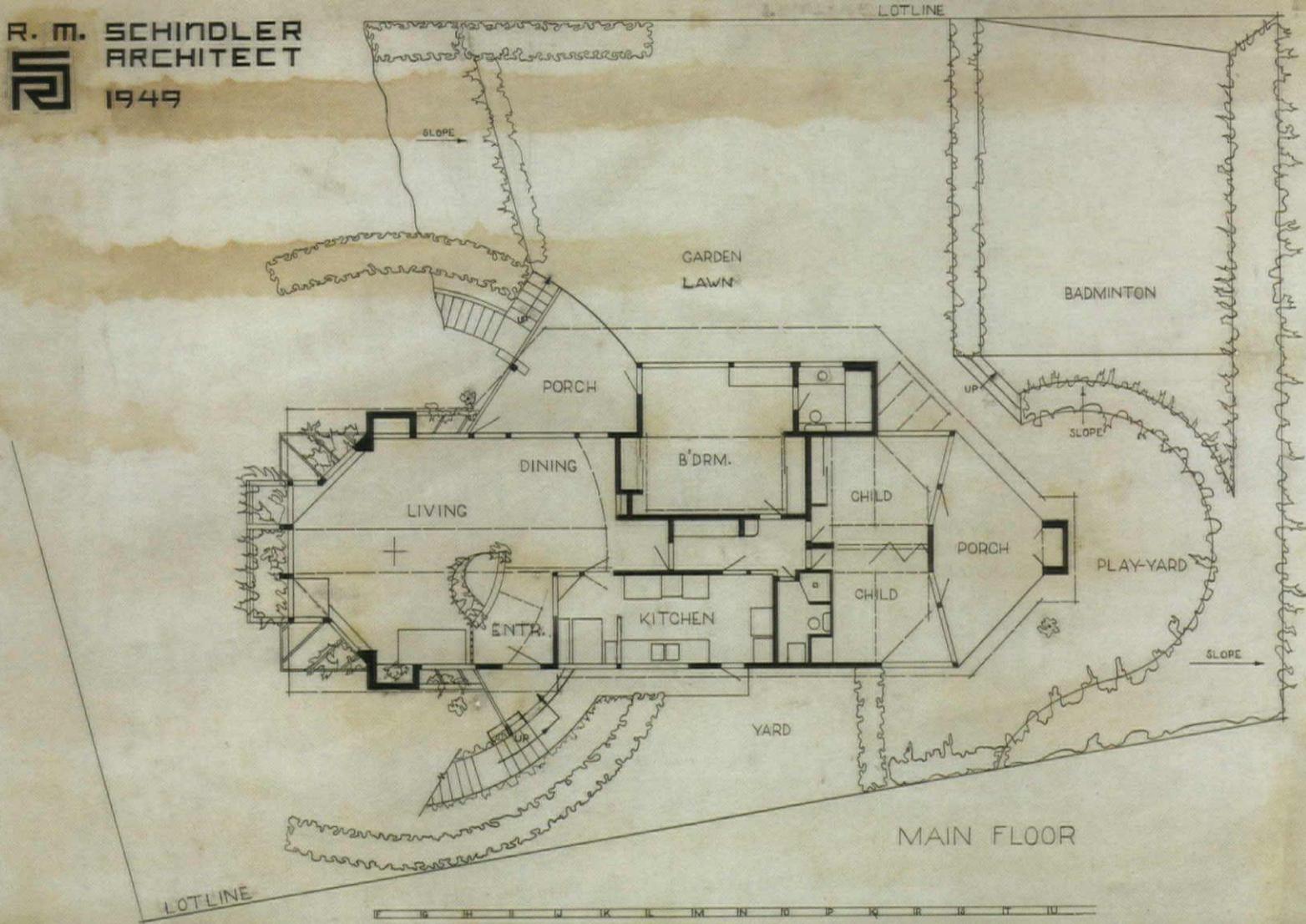
R.M. Schindler was born in Vienna in 1887. He entered the Vienna Polytechnic University to study architecture in 1906, graduating in 1911. However, in 1910 he enrolled in the Academy of Fine Arts, which was then so closely associated with the architect Otto Wagner that it was known as the Wagenerschule. There, Schindler was exposed to a design education that combined architectural theory with design, a path he followed throughout his career, writing short theoretical articles while practicing. Wagner had published a book in 1896 called *Modern Architecture*, that called for architects to reject the use of historicist styles and, instead, to develop a language using new materials and construction methods and a design vocabulary for each building based on its purpose. Schindler was also influenced by the architect Adolf Loos's even more radical ideas. Along with Loos' rejection of all applied ornament, which he likened to criminal activity in his 1908 essay "Ornament and Crime," Loos believed that architecture should focus on the design of interior

space; he developed projects, starting around 1910, that exhibited changes in floor and ceiling levels to articulate complex, interlocking spaces. However, perhaps the biggest influence on Schindler's career was the architect Frank Lloyd Wright.

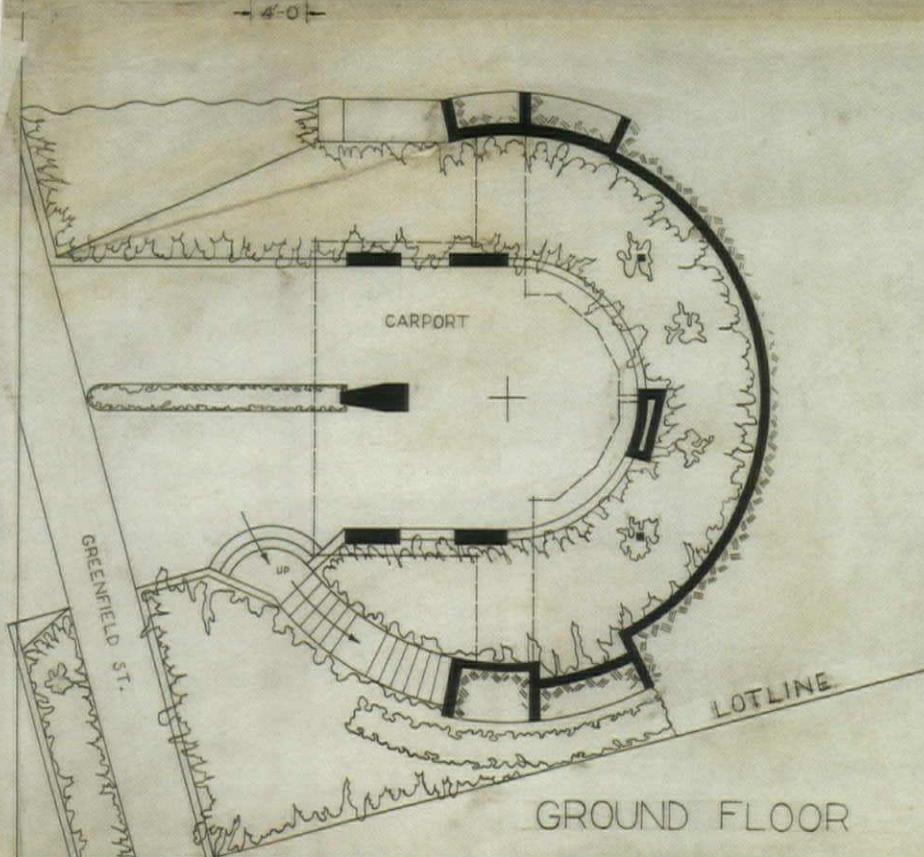
Schindler saw Wright's Wasmuth Portfolio (1910), which was widely influential in Europe, in 1911. While Wagner's and Loos's designs were among the most radical in Europe, Schindler saw in Wright's work, an architecture of horizontal planes and flowing spaces that, as Wright described them, "broke out of the box." Already encouraged to go to America by Loos, who had spent several years there and much admired American technology, Schindler answered an advertisement for work in Chicago by the architecture firm Ottenheimer, Stern and Reichert, and arrived in Chicago in March 1914. Schindler hoped to work for Wright, but Wright did not yet have work for him. After the outbreak of the first World War, thinking he was soon to be deported back to Austria, Schindler took a train trip out West in 1915, visiting San Francisco, Los Angeles and San Diego, where he saw the work of Irving Gill, which had significant similarities to that of Loos in Vienna. On the way back to Chicago, he stopped in Santa Fe and Taos, New Mexico and was much taken with the adobes of the Spanish Mission style buildings and the Native American pueblos, with their thick walls and exposed timber roof structures.

# RESIDENCE A. TISCHLER WESTWOOD, CAL.

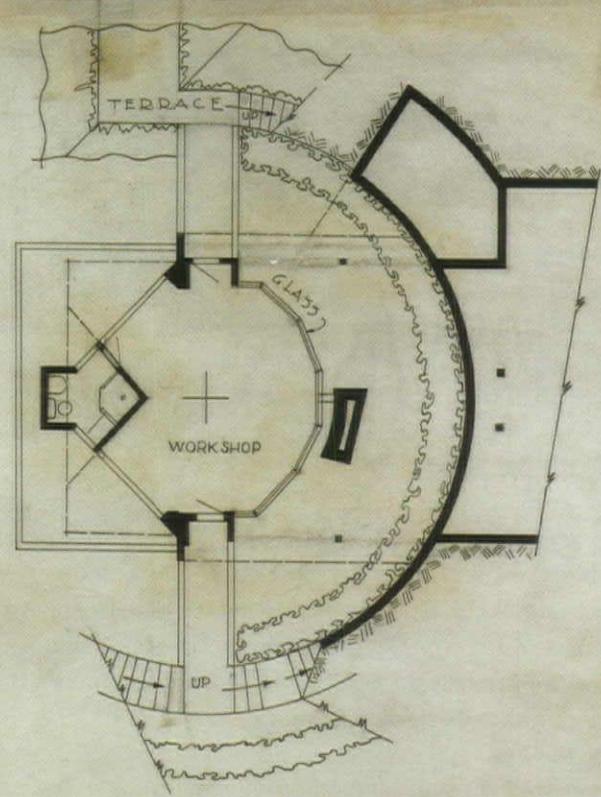
R. M. SCHINDLER  
ARCHITECT  
1949



MAIN FLOOR



GROUND FLOOR



MEZZANINE



Schindler meant his time in America to be temporary, but after World War I, the economic outlook in Europe was not encouraging. In February 1918, Schindler finally began working for Wright, essentially running his office out of the Oak Park house and studio while Wright was in Japan working on the Imperial Hotel. Wright's most significant American client at this time was the oil heiress Aline Barnsdall, for whom Wright was designing a house and theatre complex in Los Angeles. Barnsdall was not happy with its progress, so in December 1920, Wright sent Schindler, who was by then married to an American, Pauline Gibling, to Los Angeles to work on the Barnsdall project.

By early fall 1921, work on the Barnsdall house was nearing completion and the Schindlers decided to stay in Southern California and build their own house and studio, modeled on the ideal of integrated working and living that they had both experienced at Wright's Taliesin. Schindler's Kings Road house (1921-22) was even more radical than anything Wright had produced to date and was the first built example of Schindler's own "space" architecture. While still a student in Vienna, Schindler wrote a manifesto called *Modern Architecture: A Program (1912)*, in which he declared that due to new developments in reinforced

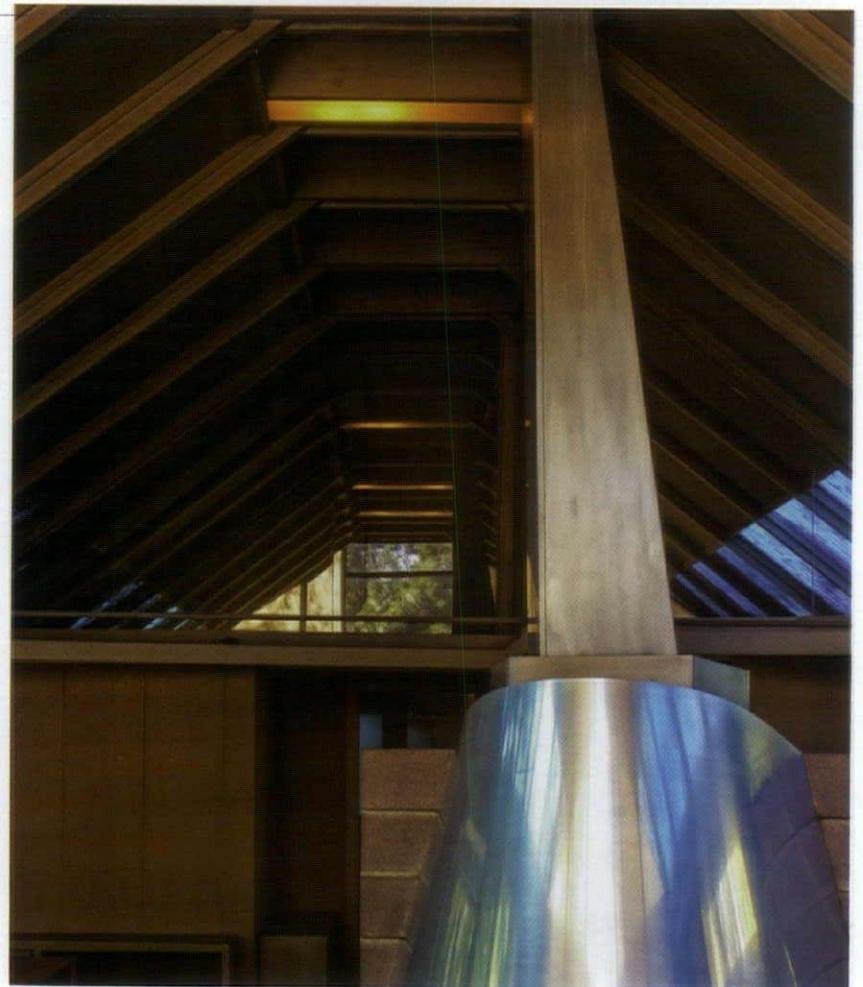
concrete and steel construction, "The twentieth century is the first to abandon construction as a source for architectural form..." Instead, the architect should now design with "space, climate, light, mood..."

In the mild climate of Southern California, Schindler developed his "space" architecture, which emphasized the development of interior space to let in natural light from as many directions as possible and to flow seamlessly into outdoor spaces. The Kings Road house synthesized Wagner's expression of the materials of construction, Loos's rejection of ornament and a focus on interior space, Wright's use of horizontal space extending into the landscape, the thick walls and exposed timbers of the adobes and pueblos and the geometric gridding and translucent screens of the Japanese architecture he had seen in the prints and books in Wright's studios into something wholly original. This radical way of designing continued throughout Schindler's career, with developments in his "space architecture" culminating in the translucent houses of 1948-52.

In the 1920s Schindler experimented with reinforced concrete, trying to find ways to build with it economically. Despite the development of several new techniques, with the Depression in the



1930s, Schindler found that he had to build with the least expensive construction system available: plaster or stucco over lightweight wood frame. He developed a vocabulary for this system that allowed him to manipulate the wood frame walls and ceilings to create complex spaces that let in light and opened to outdoor rooms. Schindler wrote a number of articles further elaborating the ideas expressed in his manifesto, including "Space Architecture," published in the journal *Dune Forum* in 1934, in which he distinguished his work from that of the International Style architects, with their concerns about the exterior appearance of buildings, and a series of articles called "Furniture and the Modern House: A Theory of Interior Design," published in the journal *Architect and Engineer* in 1935-36. In the later articles, Schindler wrote about ways in which architects would use light, rather than solid materials, to design space: "And his power will be complete when the present primitive glass wall develops into the translucent light screen. The character and color of the light issuing from it will permeate space, give it body and make it as palpably plastic as is the clay of the sculptor. Only after the space architect has mastered the translucent house will his work achieve its ripe form." The Tischler house was the fullest realization of Schindler's ideal of creating a translucent house, sculpted by light and color.

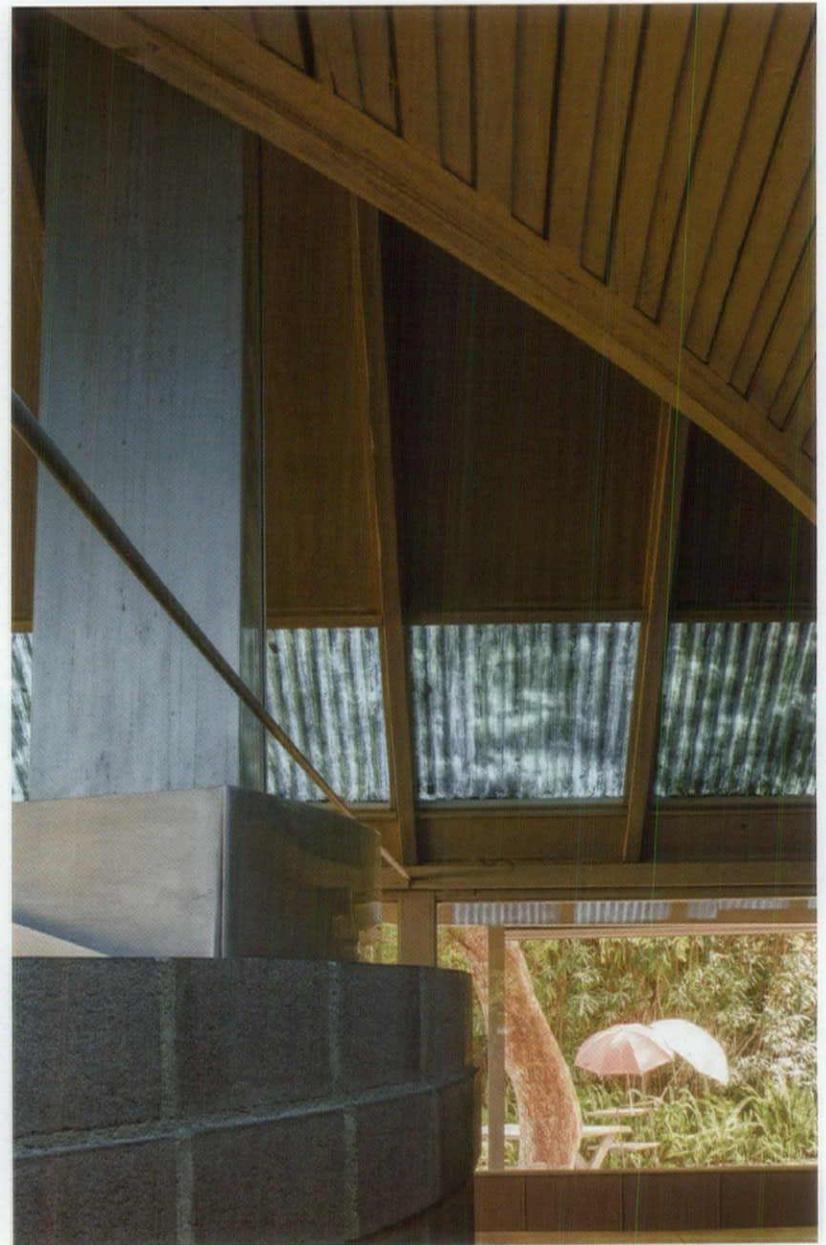


Schindler continued to experiment with building forms and materials throughout his career. After World War II, Schindler began to use a modified form of wood frame construction, which he called "The Schindler Frame," and published in an article in *Architectural Record* in 1947.

In a standard wood frame system load-bearing walls were built out of 8-foot-high wood studs; Schindler's system cut all studs to door-height, or 6'-8", which allowed him to run a structural wood plate at that height, above which he could vary ceiling heights and allow for large clerestory windows, and under which he could create large windows and glazed doors. Schindler made use of the Schindler Frame to design post-war houses with floating roofs, some flat, some sloped, that allowed light into the houses from all directions and also allowed spaces inside the houses to connect through clerestories. In the Tischler house he took advantage of these developments in a unique way.

Adolph Tischler noted that Schindler typically did not start the design of a house until he had visited the site, and that he would not take any fees from the client until they had approved the preliminary design, and Schindler felt assured that he and the client could work well together. In the Tischler house, Schindler took an unusual approach to the site. While other houses on the street sat on a flat pad cut out of the steep slope, Schindler rotated this house, so that it had a narrow three-story façade on the street, with the main house at the top level. The house is at the north side of the site, angled with respect to the street, to extend the views, to allow for an entry stair on the north side, and to open the interior to private outdoor spaces to the south. While this approach minimized excavation, the house still required more excavation than Schindler realized and the cost of construction was higher than expected. This meant that the fireplace, designed by Schindler and built by Tischler, went in a year after the main construction was finished and that the house lacked Schindler's usual wealth of built-in furniture.

However, even without the furniture, the house exhibited many of Schindler's characteristic features as well as some new ones. The main house was covered with a single gable roof running from the façade facing the street to the back of the house. While the preliminary design might have shown the basic concept, it did not reveal that Schindler would make the roof out of a blue translucent corrugated fiberglass material called Alsynite. In fact, the Tischlers didn't know about this roof until it had actually been built, with Schindler, as he did typically, acting as the contractor. Schindler had

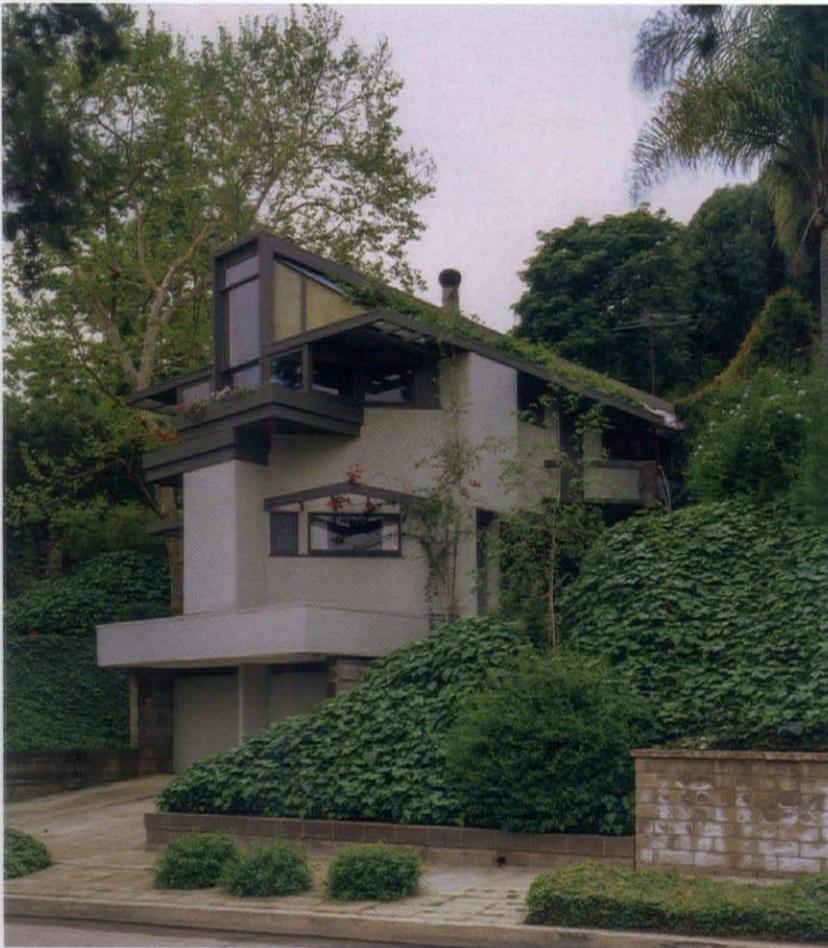


previously experimented with this material for some of the walls of the Janson house (1948-49), using them to screen spaces from the road while allowing light to come in. There, he used the light blue color that came from the manufacturer. At the Tischler house, Schindler had the translucent blue roof material dyed a darker blue, to help to modulate the effect of the sun.

At ground level Schindler placed a carport with a semi-circular concrete block retaining wall. Above that is a studio with a sloping glass wall facing another circular retaining wall. The studio is entered from a bridge on either side, and the main house is entered at the top level from curving stairs to the north. Typically for Schindler, the entry is a small, compressed space. It is squeezed between the kitchen and the convex curve of the pink concrete blocks at the back of the fireplace, and has a door-height textured wood ceiling. The entry allows a dramatic view of the main space with its blue roof, which can only be glimpsed from the street, and the previously hidden garden that opens off the living space.

The blue roof creates the translucent space Schindler wrote of in 1935. It covers the living and dining spaces, while a short hallway leading to the bedrooms has a dropped ceiling, making the entrances into the other rooms more dramatic. The master bedroom is the only space that reaches outside the gable, with half the space extending into the garden. The gable roof here is opaque, but a clerestory window connects it to the blue roof of the living space.





The two bedrooms in the back, for the Tischlers' two daughters, have a folding wall between them that opens to make one larger room, with a ladder up to a small play space over the master bath. The kitchen is opposite the master bedroom and opens to the blue roof directly and through a clearstory to the living space.

Schindler made use of the Schindler Frame in this house, although along with wood frame and plaster, he also used pink concrete block and a couple of steel beams. Exposed steel tie rods in the main house connect the two sides of the gable roof, which rests on the door-height wood plate typical of the Schindler Frame. Schindler designed a semi-circular steel fireplace hood that reflects the blue roof and some textured wood door-height ceilings to define lower spaces within the bigger volume. In an article Schindler wrote in 1952 (unpublished in his lifetime), the architect described his techniques for the use of color, materials and textures in interior space, all of which he employed in the Tischler house.

While Schindler had been experimenting with designs in which he used geometric shifts in plan of 30, 45 and 60 degrees, later adding 15 degree shifts, the geometry of the Tischler house is relatively simple: a long bar, with the corners cut off at 45 degree angles and a circular overlay that appears in the retaining walls, the studio, the fireplace and in door-height ceilings in the house. It seems that the power of the translucent roof was enough to achieve the dramatic spatial effect Schindler wanted for this house.

The house appears even more radical when contrasted with concurrent developments in modern architecture such as Mies van der Rohe's Farnsworth house (1946-51) and Philip Johnson's Glass house (1949); both are flat-roofed steel-framed glass houses. In Southern California, the Case Study House program sponsored by John Entenza and his magazine *Art and Architecture* promoted flat-roofed glass houses, starting in 1945 and continuing through

the mid-1960s, with designs by architects including Richard Neutra, Raphael Soriano, Craig Ellwood and Pierre Koenig. Schindler had pioneered that form in 1921-22 in his own Kings Road house and studio and had since moved on to more complex spatial experiments. No wonder the house looked so odd to the neighbors and likely even to most modern architects and their clients. It wasn't until Robert Venturi turned Mies van der Rohe's famous statement "Less is more" on its head by declaring that "Less is a bore" in the mid-1960s that the architecture world began to understand and appreciate Schindler's spatially complex and very original work. With the rise to prominence of work by Los Angeles architects including Frank Gehry, Frank Israel and Morphosis in the 1980s, with their use of complex forms and common materials combined in new ways, Schindler's later work in particular, began to be recognized for its diversity and inventiveness.

Over the years, Tischler made a few changes to the house. Apparently due to Tischler's work as a silversmith, Schindler made the very unusual choice to have the plaster walls painted black with silver strips. Tischler found the black walls too dark and painted them a neutral grey color. Schindler thought that when the trees grew up around the house that the blue translucent roof would be sufficiently shaded to control heat gain and Tischler hung some large circular shading screens temporarily. However, even after the trees had grown, Tischler found that the house was still too hot and covered about half of the blue Alsynite with plywood, which still allowed the blue color to permeate the house. He also added some built-in furniture and converted the studio into a guest room, installing fiberglass panels to enclose the carport for use as his studio; he also added the panels to the street façade, where the size of the original blue panels made them difficult to seal.

The Tischler house was designed towards the end of Schindler's life. The architect completed one more house with a significant section of translucent roof, the Skolnick house (1950-52), but passed away after a long bout with cancer in 1953, so was not able to explore the idea of the translucent house much further. Fortunately, Tischler carefully preserved his house. He performed all of the maintenance on the house himself until very recently and had it listed as a Historic Cultural Monument by the City of Los Angeles in 1991. He worked as a docent at the Schindler House after his retirement and opened his own house to numerous visitors from around the world – to students, architects and other fans of modern architecture – and shared his experiences working with Schindler and living in the house for many years. The neighbors seem to have adjusted to the house and it is hoped that it will have a long and much appreciated life with a new owner.













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*“Oak Ridge” – The Barnes House, 1912*

ARCHITECT: ELMER GREY

By Ann Scheid



Built for Clifford Webster Barnes, a wealthy Chicago community activist, religious leader and philanthropist, Oak Ridge, as it is colloquially known, exemplifies the core tenets of the Arts and Crafts movement. Although Barnes commissioned Elmer Grey, the house was built as a residence for his parents, Joseph and Anna Barnes, and Clifford's two maiden sisters, Ella and Grace, who moved to Pasadena in their retirement. Joseph Barnes was a Chicago merchant, whose original estate in Lake Forest became the site of his son's 1908 mansion named "Glen Rowan," designed by Howard Van Doren Shaw, a prominent Chicago architect. Clifford Barnes also kept a summer home in Northeast Harbor, Maine. The younger Barnes never lived in the Pasadena house, but probably visited often with his wife and daughter, Lilace, who eventually inherited the house.

Oak Ridge is located in the San Rafael Hills, one of Pasadena's most picturesque and elegant neighborhoods. At the time of its completion in 1912, the house was set in open country on a hillside surrounded by mature oak trees overlooking orange groves and the Arroyo Seco. The Colorado Street Bridge was under construction, and when it opened a year later, San Rafael was finally linked to the town. The La Loma Bridge, built in 1914, established an even more convenient connection, and Pasadena annexed San Rafael in that year. The setting was distinctly rural, with unpaved roads, large properties, and many acres still devoted to pastureland or citrus. In the late 1910s and 1920s, a wave of building in the hills above the Arroyo brought mansions by such noted architects as Paul Williams; Reginald Johnson; Marston, Van Pelt & Maybury; Myron Hunt; Wallace Neff; and George Washington Smith. After World War II, mid-century modern architects and later twentieth-century architects

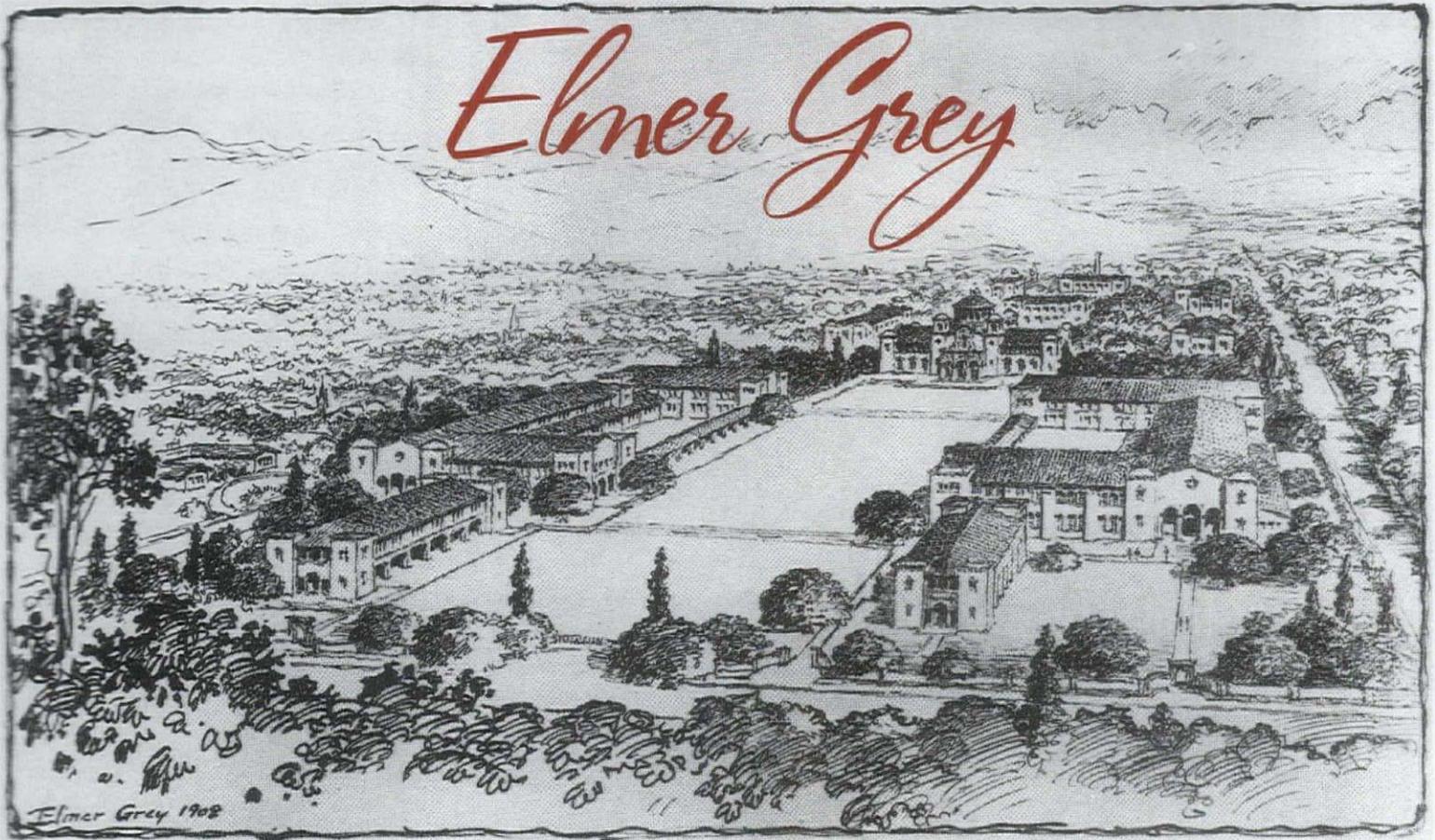
had their turn. Postwar architects included such names as Richard Neutra, Harwell Hamilton Harris, Lyman Ennis, Boyd Georgi, Arthur B. Gallion, Buff & Hensman, and Smith & Williams. The neighborhood even boasts Case Study House No. 10 by Kemper Nomland (with his son Kemper Jr.), located on South San Rafael Avenue. This tradition of architectural excellence extending through the late twentieth century has produced a distinctive mixture of traditional and modernist houses, unusual in Pasadena where neighborhoods often reflect specific periods of development.





# The Architecture of

# Elmer Grey



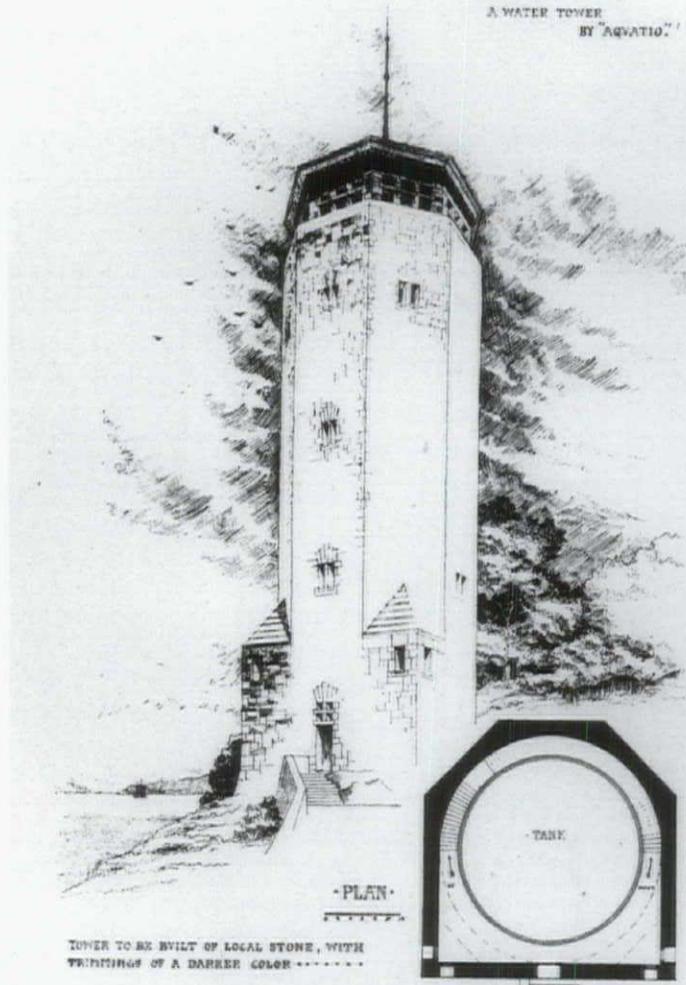
Elmer Grey's sketch for the campus plan for Caltech, 1908

When Elmer Grey (1872-1963) arrived in California in 1902 at the age of 30, he was already an established architect who had garnered the distinction of Fellow of the AIA for his design of a country house in Wisconsin. A native of Chicago, Grey had a flourishing practice in Milwaukee for several years. Instead of enrolling in a university architecture school, Grey trained as an apprentice at a Milwaukee architectural firm, Ferry & Clas. Grey proved to be something of a prodigy, winning an architectural competition at the age of 18 for a water tower sponsored by the national publication, *Engineering and Building Record*.<sup>1</sup> During his apprentice years Grey made several bicycle trips to Europe under the tutelage of Maine architect John Calvin Stevens, absorbing both the great and the vernacular architecture of the continent and also gaining practice in sketching and watercolor. Throughout his life Grey would produce accomplished sketches, beautiful watercolors and oils, even murals, resulting in his becoming known as an artist as well as an architect.

In 1898 Grey struck out on his own, founding his own architectural practice in Milwaukee. His first project was a summer home for himself in the developing resort of Fox Point, Wisconsin, on the shores of Lake Michigan. As Grey relates it, he had no need for a summer home, he was as-yet unmarried and had no family, but he was so attracted to the site on the bluff above the lake that he bought it and built a rustic shingled cottage with a romantically steep gable and a wide porch facing the lake. The house attracted enough favorable publicity that Grey gained other important commissions from wealthy clients in Fox Point, launching him on his career.

<sup>1</sup>"Water Tower and Pumping Station Design Competition," *Engineering and Building Record*, 21, 15 (Mar 15, 1890) 225.

ENGINEERING AND BUILDING  
RECORD COMPETITION.....  
A WATER TOWER  
BY "AQUATIO"



ONE OF MR. GREY'S EARLY DESIGNS

Grey's award-winning design for a water tower, 1890

Despite these early successes, Grey was not a man who enjoyed the business side of the practice of architecture nor was he someone who thrived under pressure. As a result, his career was interrupted at times by what were then called "nervous breakdowns," which forced him to abandon his work and seek a change of scene. It was just such an episode that brought him to California, where he recovered his health by working out-of-doors as a ranch hand in Monrovia in the San Gabriel foothills east of Pasadena. During this period, Grey often rode out on horseback on Sundays from Monrovia and on one of these morning rides, he encountered Pasadena architect Myron Hunt (1868-1952), also an experienced horseman. The two architects struck up a friendship, leading Grey to join Hunt in his Pasadena practice in 1904.

In many ways, Hunt and Grey were well-matched. Hunt's formative years in architecture had been spent in Chicago, and he had built his own house (a rather more sober design than Grey's Fox Point cottage) in Evanston, a Chicago suburb on Lake Michigan. Neither architect had embraced the Prairie Style that was in vogue in the early twentieth century. Instead they both advocated for simplicity and directness in architecture. Both architects shared an appreciation of the landscape and always considered the garden as a necessary part of their residential designs. Hunt is quoted as saying that doing gardens was his favorite occupation,<sup>2</sup> and the work of both architects is praised for their attention to landscaping in their residential projects.<sup>3</sup>

The firm of Hunt and Grey flourished among a group of outstanding architects in Pasadena, which was becoming the cultural center of the region. At the beginning of the twentieth century, wealth and a discriminating clientele had brought together a colony of artists,

architects, musicians, educators, actors, and scientists. Pasadena experienced a quadrupling of its population between 1900 and 1920, leading to the development of new neighborhoods and annexations of new tracts to the town. As the town became a city, many new churches, schools, public buildings and residences gave architects the opportunity to express their creative ideas. In the late nineteenth and early twentieth century, California architects were experimenting with the Mission Style, based on California's oldest and most distinctive buildings. The difficulty of translating the salient features of the missions into coherent residential and commercial designs soon became apparent and the style was largely abandoned. Searching for an appropriate expression for the resort residences they were designing, some Pasadena architects found inspiration in the Shingle Style popular in New England resorts and the rustic structures of Adirondack camps.

Architects such as the Greene brothers also drew on the Shingle Style, creating a new California Craftsman style, inspired by Japanese forms from across the Pacific and Alpine Swiss chalets seen as appropriate expressions in a landscape dominated by high, rugged mountains. Frederick Roehrig, who had arrived in Pasadena in the 1880s, was a formidable talent, able to adapt any style to the needs of the client; he was the master architect who created the fantasy of the Hotel Green. Pasadena-born Sylvanus Marston worked in his own version of the Craftsman style in his early years. By the 1920s, with his later partner Garrett Van Pelt, Marston joined Wallace Neff, Reginald Johnson, Roland Coate, Jr., and Gordon Kaufmann in creating original versions of the various revival styles so popular in the period. All of these Pasadena architects displayed in their work an excellence of design, originality and quality of construction and materials that put them in the first rank of architects of the period.



Elmer Grey house, 1912

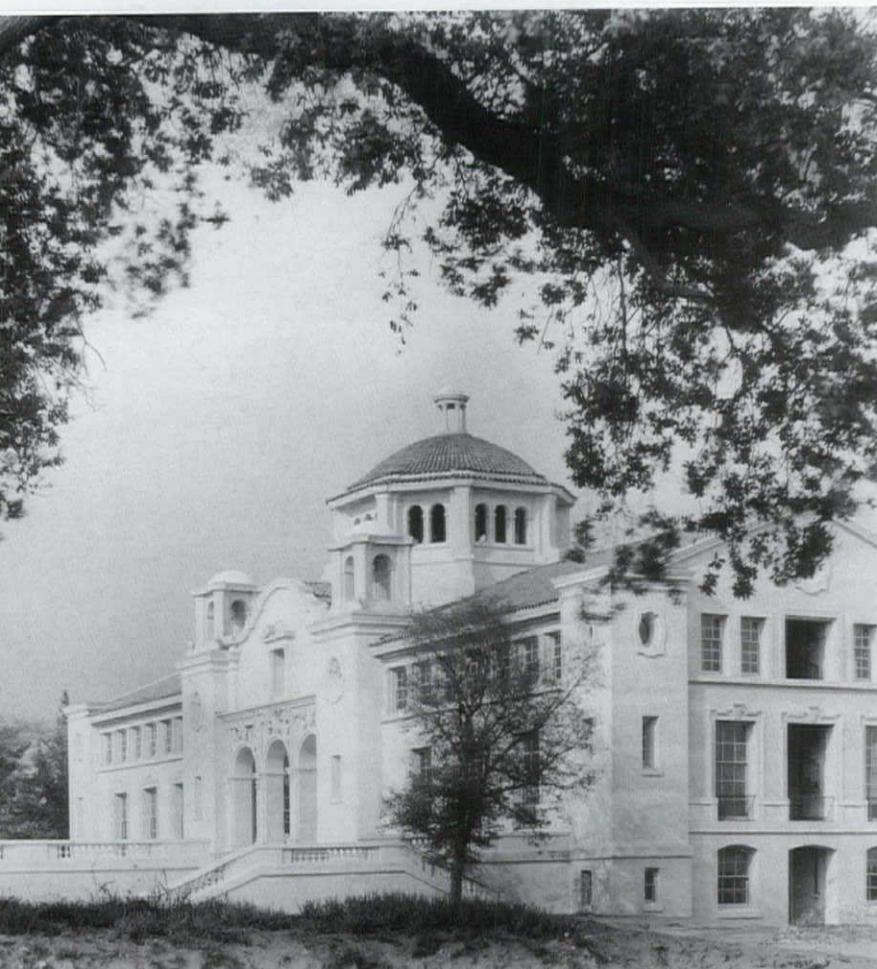
<sup>2</sup>Alson Clark, "Myron Hunt in Southern California," in *Myron Hunt 1868-1952: The Search for a Regional Architecture* (Los Angeles: Hennessey & Ingalls, 1984) 23, note 3. Clark references *California Southland*, 5 (May 1923) 11.

<sup>3</sup>"An Architect Who Writes," *Architectural Record*, 17 (Feb 1905) 153.



Mansion for Henry Huntington, 1911 / Courtesy of the Archives, Pasadena Museum of History

In the brief period of their joint practice (1904-1910), Hunt and Grey landed many important commissions, creating some of the most memorable buildings in Southern California, including the Henry E. Huntington residence; Pasadena's Polytechnic School; the campus plan for Throop Polytechnic (now Caltech) and its main building, Throop Hall; the Wattles Estate and Garden in Hollywood; a country house for Edward D. Libbey in Ojai; and campus plans for Pomona and Occidental Colleges.



Throop Hall, Caltech, 1909 (with Myron Hunt). Courtesy of the Archives, Pasadena Museum of History

<sup>4</sup>Elmer Grey, "Vicissitudes of a Young Architect," *Architect and Engineer* (July 1933), 31-32. Grey recalls that at the behest of Goodhue, Myron Hunt intervened with influential people in San Diego and got Goodhue the job.

In addition, the firm is credited with being the supervising architects for the James Waldron Gillespie house in Montecito, where they became associated with Bertram Goodhue, a relationship that later influenced the choice of Goodhue as Directing Architect for the Panama-Pacific International Exposition in San Diego's Balboa Park.<sup>4</sup>

Of all their works the Pasadena Polytechnic School was the most influential. The first "open-air school" in California and one of the first in the nation, the school was planned with every classroom opening to the out-of-doors, in keeping with the idea that daily outdoor life was essential to good health. The simple gabled wooden buildings with framed glass doors and ample windows for light and ventilation evoked California ranch buildings; the courtyard layout among existing native oaks brought the outdoors in. Pasadena Polytechnic set a precedent that influenced California school design for decades. Although the forms and materials have changed, many of the original elements, including classrooms opening directly to the outside, are still accepted practice in California school design.

While compatible in many ways, the partners still had their differences. Hunt, for instance, objected to Grey's domed design for Throop Hall at Caltech, finding the dome superfluous, but the clients liked it, and so it was built. Hunt was a man of a more practical bent, who excelled at working out structural challenges, while Grey was the artistic side of the firm, whose sketches and renderings contributed much to its success. Grey was less willing to sacrifice all the time and effort that it took to complete the large projects that Hunt sought. Looking back on his career Grey wrote that he did not envy the architects with busy offices, jangling phones, and constant pressure; he much preferred experiencing



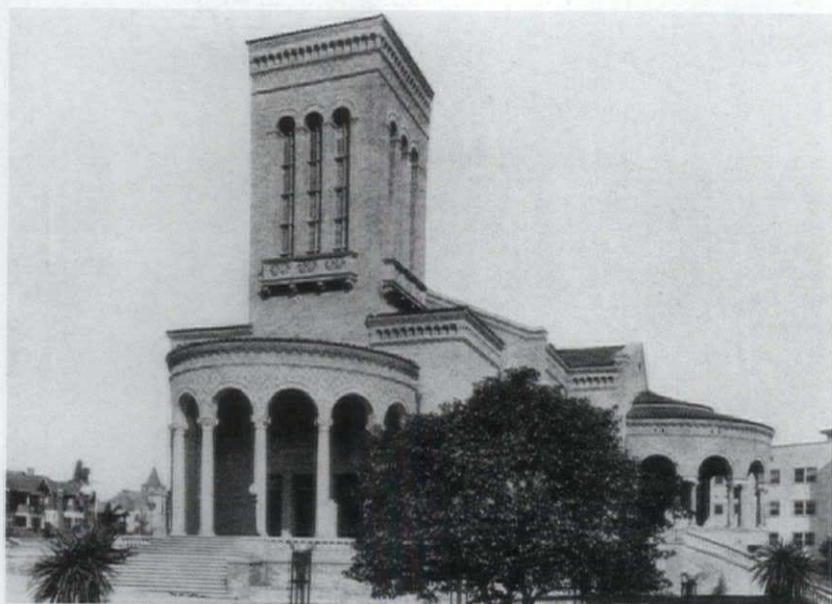
Edward D. Libbey house, Ojai, 1909 (with Myron Hunt)

the joy of creating that a small office afforded, and the leisure time it allowed to be outdoors in nature, whiling away hours sketching and painting.<sup>5</sup>

After leaving the partnership with Hunt, Grey nevertheless took on large projects, including the Beverly Hills Hotel (1911) and several Christian Science churches (Grey was a lifelong Christian Scientist). Following an extensive journey through Mexico, he produced an exceptional interpretation in that vernacular, the Pasadena Playhouse (1925). Home to an acting school that produced such famous actors as William Holden, Dustin Hoffman, Jean Arthur, Randolph Scott, and dancer Martha Graham, the Playhouse has been honored as the State Theater of California. Another major project was the elegant Bel-Air Bay Club (1927), set at the ocean's edge north of Santa Monica. Late in Grey's career he designed the Lincoln Memorial Shrine (1932) in Redlands, an elegant octagon-shaped rotunda, coincidentally the same form as his early award-winning water-tower. One of his final projects, in 1939, was another campus plan, for Mt. Wilson College, a plan that never came to fruition.

Grey and other architects of his time were seeking to develop a genuine American architecture. Hunt and Grey saw their early efforts as attempts "to naturalize [in California] the best traditions of European architecture."<sup>6</sup> In 1900 Grey wrote: "We are not to copy past styles, neither are we to consider them useless as modern sources of inspiration."<sup>7</sup> One writer noted that Grey always advocated the use of solid wooden beams and posts: "Solid beams will show knots and will check, but both of these qualities [Grey] considers virtues rather than defects because they are qualities natural to the material and testify to its integrity." The point was always to use "proper materials idiomatically."<sup>8</sup>

Grey defined an indigenous architecture as not a "style, as expressed in the external adornment of a building, but a vital quality resulting from the conditions of its situation, cost, material requirements and constructional means as well as its ornament."<sup>9</sup> Grey believed that the development of a country's or region's architecture was the result of a long endeavor by architects to erect buildings according with the best taste and sound judgment of a people. It would happen as "a process of growth which cannot be hastened."<sup>10</sup>



First Church of Christ Scientist, Los Angeles, 1911



Pasadena Community Playhouse, 1925



Beverly Hills Hotel, 1911

<sup>5</sup>Grey, "Vicissitudes," *A & E* (Aug 1933) 33.

<sup>6</sup>"An Architect Who Writes," *Architectural Record*, 17 (Feb 1905) 153.

<sup>7</sup>Elmer Grey, "Indigenous and Inventive Architecture for America," *American Architect and Building News*, 68, 1278 (Jun 23, 1900), 92.

<sup>8</sup>"An Architect Who Writes," *Architectural Record*, 17 (Feb 1905), 154.

<sup>9</sup>Grey, "Indigenous," 92.

<sup>10</sup>*Ibid.*



## *Oak Ridge and its Place in Grey's Work*

A long, tree-lined gravel driveway ending in a circular turn-around brings the visitor to the secluded Barnes house, set amidst a collection of citrus and other fruit trees that pay homage to the region's earlier agricultural landscape and framed by great oaks that give the place its name. Clad in pebble-dash stucco on the lower story and wood shingles on the second story, Oak Ridge's massing and details evoke the architecture of rural England. Clipped gables and deep eave overhangs suggest a thatched roof; sturdy beams and curved brackets suggest the great timbers used to support the roofs of the manors, barns and parish churches of the English countryside. The curved apron where the second story shingled wall meets the first story stucco and the curved corners of the sleeping porches evoke Eastern Shingle Style forebears. This is Craftsman style closer in spirit to Gustav Stickley than to the Pasadena Craftsman style of Charles and Henry Greene.

Upon entering the house, the visitor is welcomed into a generously proportioned hall that forms the main axis of the plan. Facing south off the hall is the grand living room with its beamed ceiling and tiled fireplace, typical of the Craftsman focus on the hearth. South-facing windows and French doors at either end of the living room open onto large porches enhancing the connection with the outdoors, characteristic of California Craftsman houses. The central hall terminates in a cozy den on the west and a commodious dining room on the east, each also having access to the porches off the living room. Living room, den and dining room all feature fireplaces of Grueby tile. The spacious kitchen adjacent to the dining room has been thoughtfully remodeled to meet every modern need, and yet remains compatible with the existing architecture both on the interior and the exterior.







From the hall, the main staircase leading to the upstairs bedrooms features an interesting slatted screen, similar to that seen in Prairie Style houses of Chicago. Upstairs, the hall repeats the established east-west axis of the first floor. A series of well-proportioned bedrooms, some with fireplaces, are off the hall. The two corner bedrooms have adjacent sleeping porches, a necessary feature in the early twentieth century when the fear of tuberculosis led physicians to recommend outdoor living and sleeping, either to cure or prevent the often-fatal disease. Located in the foothills of the San Gabriel Mountains, Pasadena enjoyed clear dry mountain air and an abundance of warm sunny days, a climate considered ideal by the medical experts of the day. Health-seekers flocked to the town, transforming the late nineteenth century village into a prosperous winter resort and fresh-air spa.

Besides the oaks, citrus orchard and exotic fruit tree grove, the grounds surrounding the house feature a kitchen garden, a play area, an outdoor cooking area and mature trees. The current owner, an enthusiastic gardener, has created a drought-tolerant California Mediterranean garden on the terraces below the house, edged with retaining walls of local Arroyo stone. An artistic entrance gate at the sidewalk enhances the Craftsman theme.

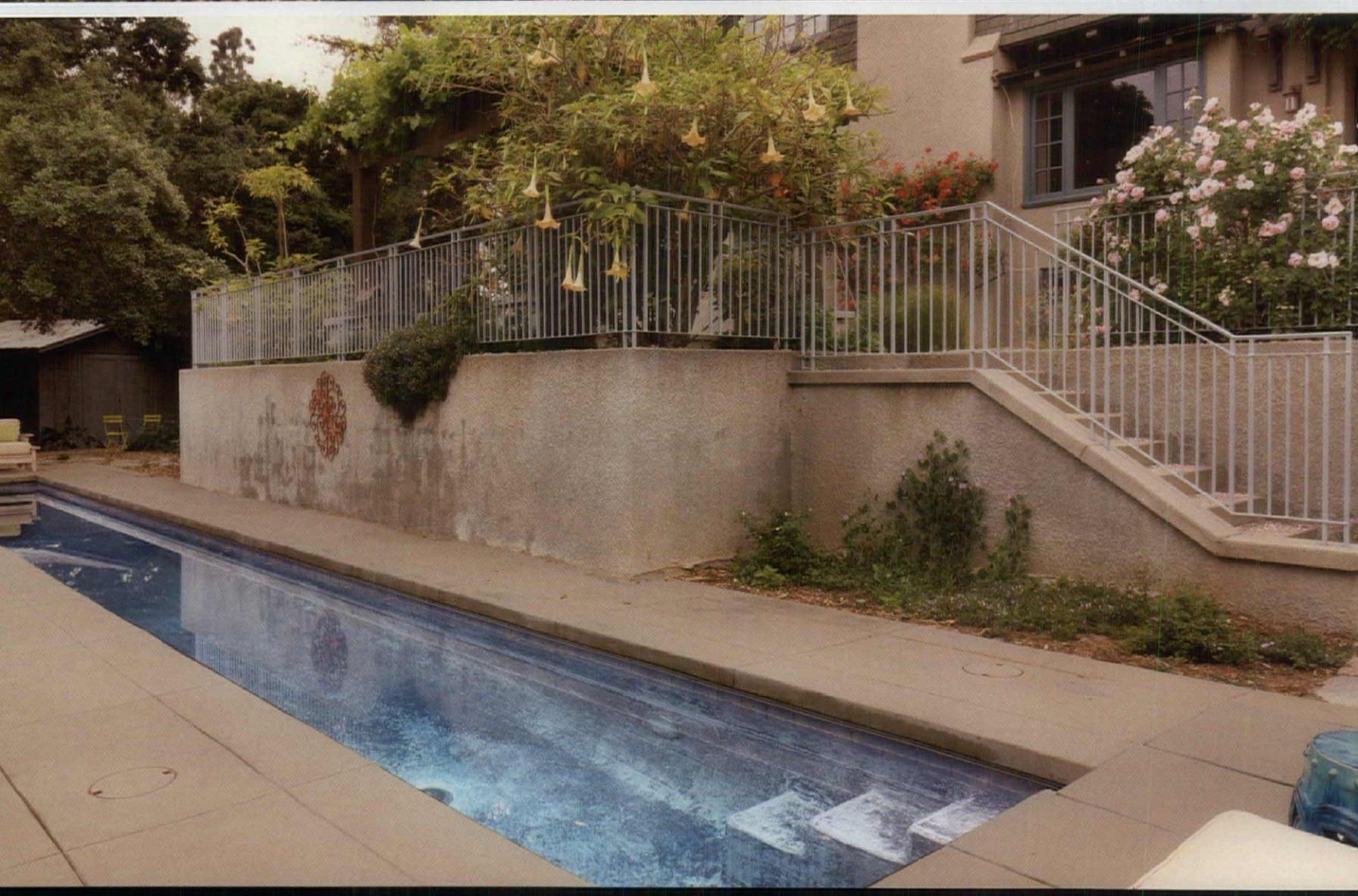
Built at the same time as the Neustadt house in Altadena and Elmer Grey's own residence in Pasadena, the Barnes house strikes a balance between the two. With its rolled eaves evoking a thatched roof, the Neustadt house is Craftsman in its details belied by its symmetrical massing. The Barnes House on the other hand relies on irregular rooflines and massing to achieve its effect. Elmer Grey's own house has a striking columned circular front porch, an unusual image that points away from the Craftsman ethos and may be related to Grey's First Church of Christ Scientist in Los Angeles of the same year.

Stepping into the Barnes House, one immediately senses the qualities for which Grey was well-known, his ability to establish "the big proportions of space and mass, solid and void, light and shadow . . . . Combining with this perception of good proportions a sense of restrained enrichment, a sympathetic use of materials and choice of colors, we may find a definition of the qualities that attract us most of all in the ensemble of Mr. Grey's work."<sup>11</sup>



<sup>11</sup> "Elmer Grey," *The Brickbuilder*, 24, 6 (Jun 1915) 146.







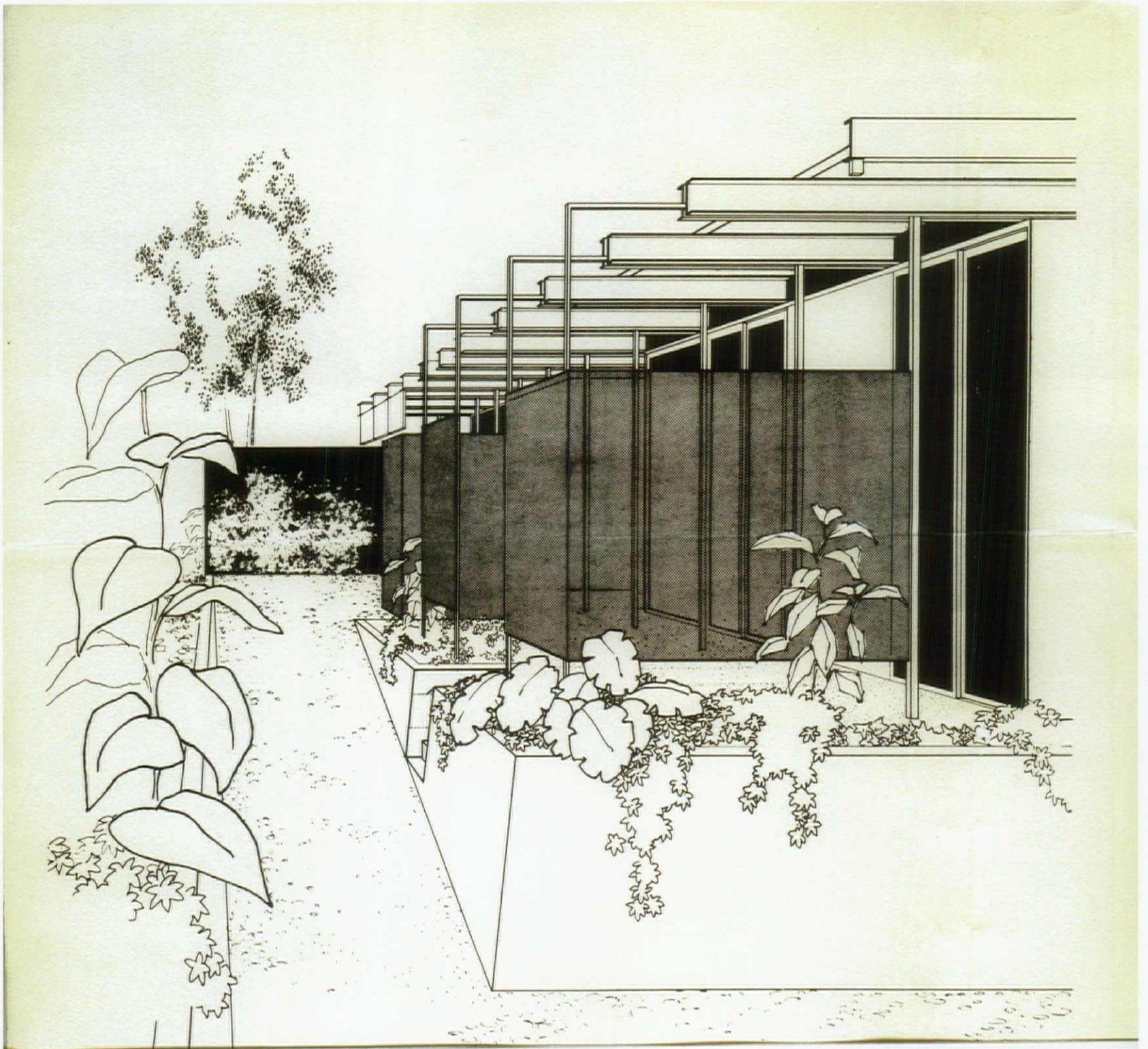
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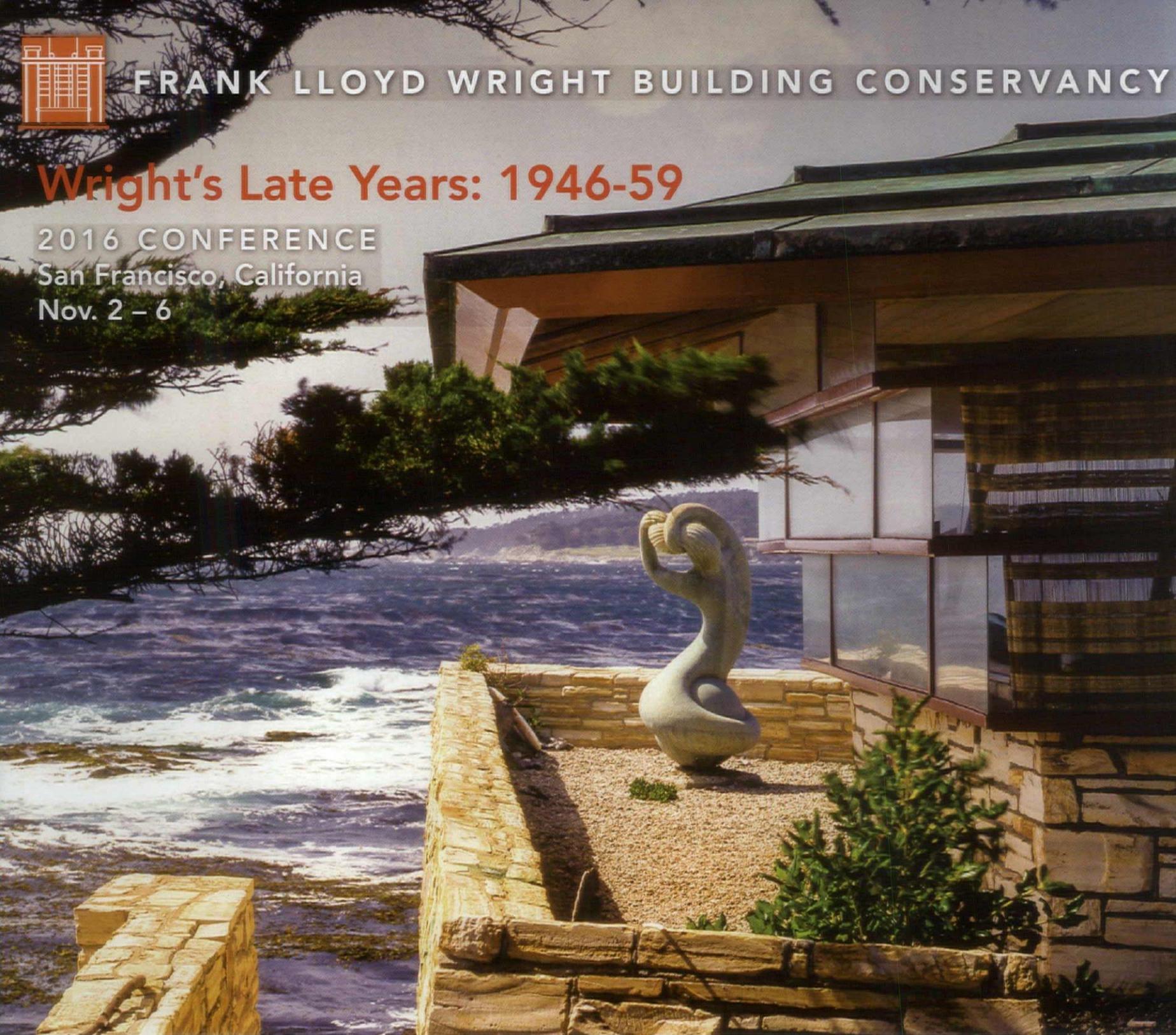
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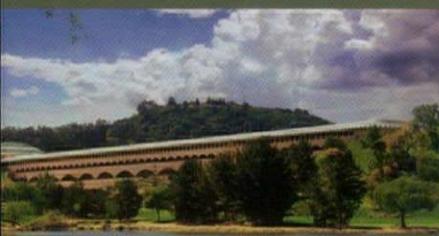
## Wright's Late Years: 1946-59

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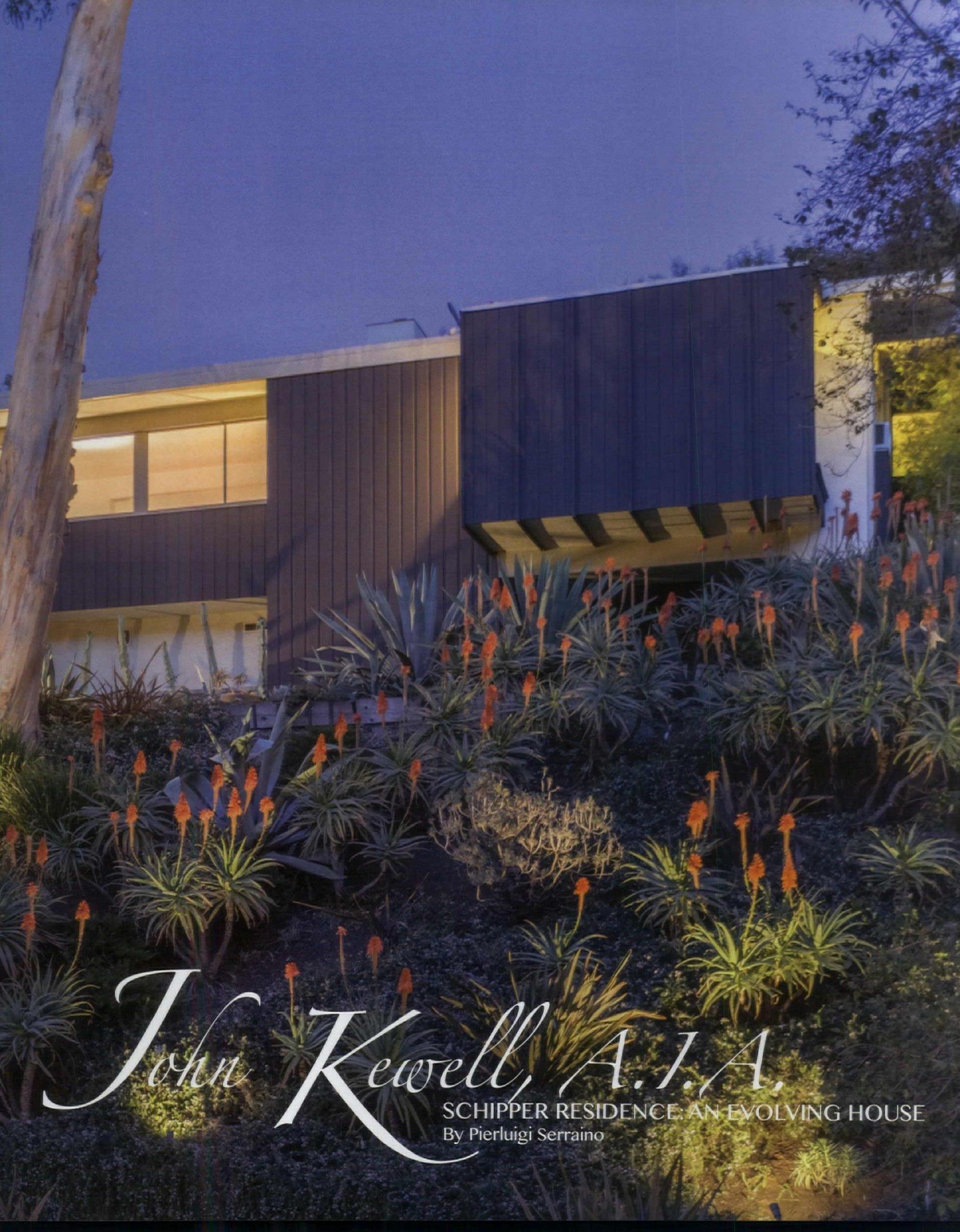


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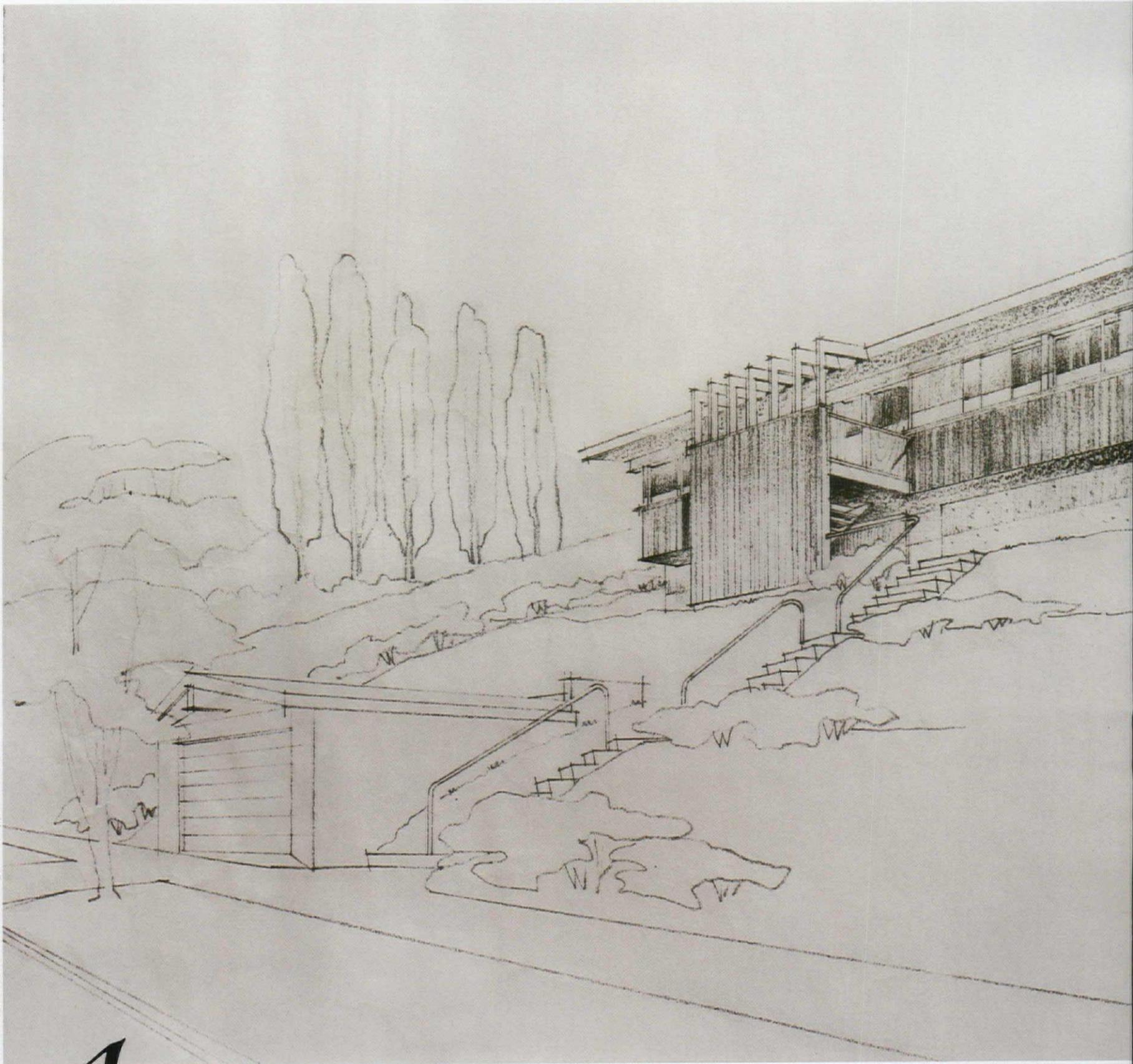






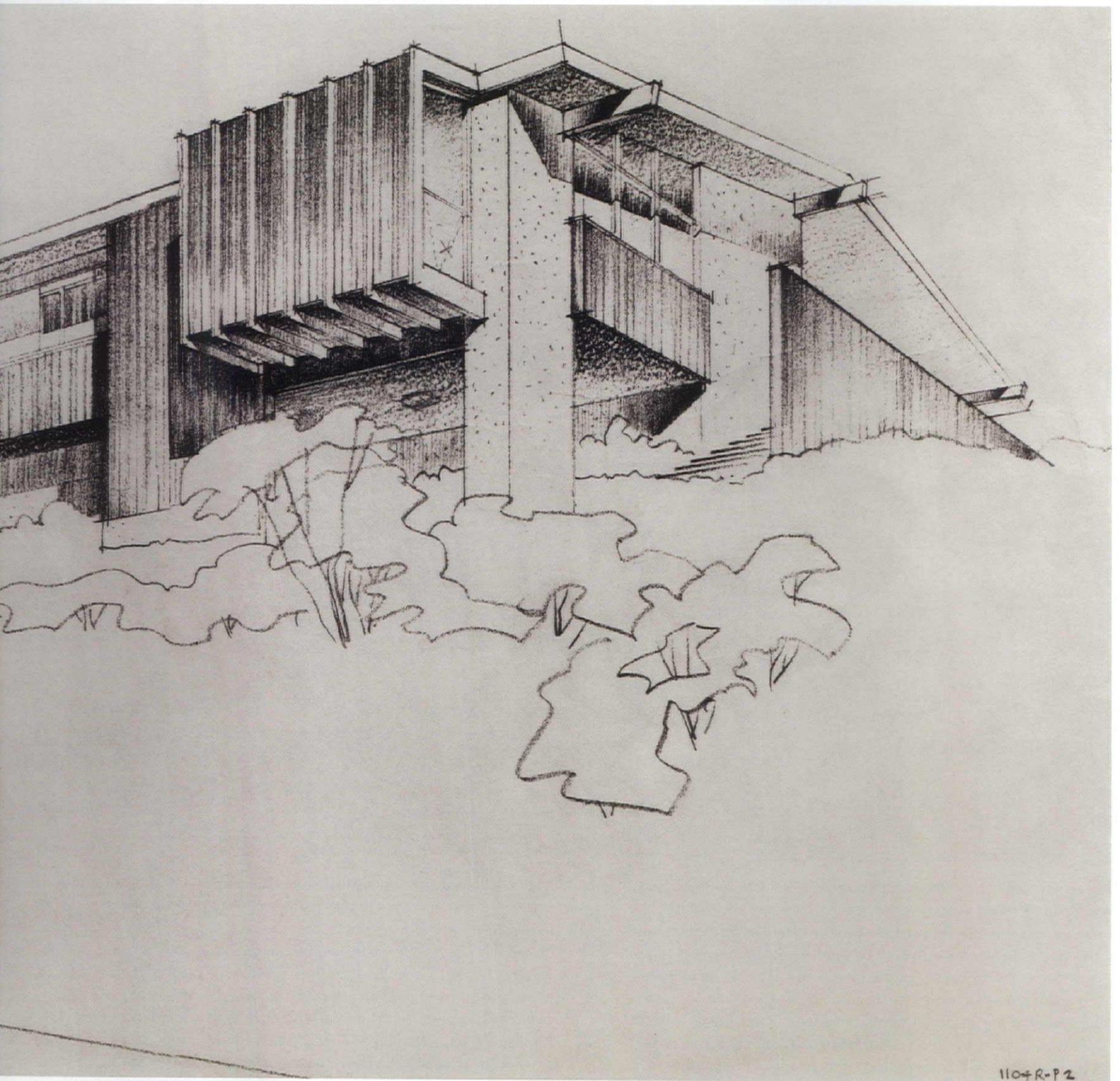
*John Kewell, A.I.A.*

SCHIPPER RESIDENCE: AN EVOLVING HOUSE  
By Pierluigi Serraino



Architecture comes with a history of its use. This is especially so for a dwelling, where the events, personalities, and choices of its occupants are encrypted in its walls, cumulative scrolls of life unfolding within them. The Schipper Residence is nowhere to be found in history books, but its postwar setting bears the hallmarks of a bold legacy deemed today central in the development of modernity on American soil. It features an open plan without being a glass box; its material palette is decisively modern, yet exposed steel members are visibly absent; it promotes the outdoors sans sacrificing privacy; it is spacious because of efficiency in its layout as opposed to "bigness" in its square footage and massing.

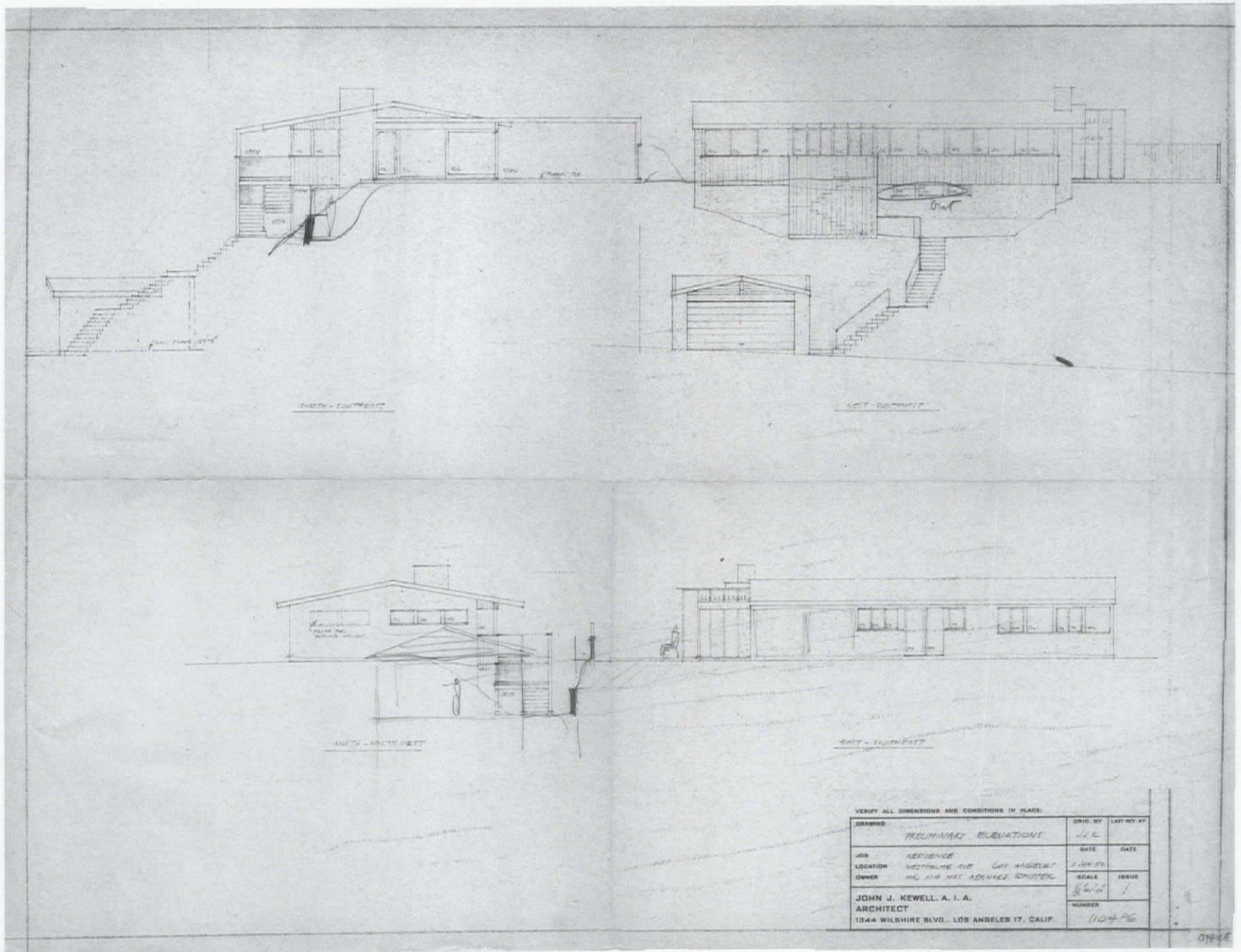
Canadian born John Kewell, the original architect of the Schipper Residence located in Westwood, is far from being a household name. And even experts of the Southern California scene are hard-pressed to link his name to specific projects. His premature departure at age 60 in 1975 might partially explain why – although not exclusively – as he was getting bigger and bigger commissions later in his career and his visibility was on the rise. Yet his academic credentials and professional achievements already earn him entry into the crowd of designers that created the midcentury heritage. Graduated from McGill University of Montreal, Canada, in 1936, Kewell pursued his graduate studies at the Illinois Institute of Technology during the Mies van der Rohe period in 1942. His arrival to Southern California most likely



coincided with the massive influx of knowledge workers that formed the military-industrial complex under the urgency of World War II. Following the end of the conflict, Kewell was hired as a chief designer at the Los Angeles branch of the Austin Company and subsequently at the noted architectural firm Stiles and Clements gaining experience in infrastructural projects and large scale schemes. It was in 1947 when he went solo professionally gaining momentum early on with the completion of a shopping center in Pasadena in 1949, barely 34 years of age.

As the workload increased he entered into a short-lived partnership as Kewell, Kocher & Benedict to then head his own company – John Kewell and Associates – by 1952. His was a generalist

practice, with project types ranging from the highly publicized warehouse and office building for Chase Brass & Copper Company in Los Angeles to the Katella Park Homes subdivision in Garden Grove to schools for the Los Angeles Unified School District to a number of industrial and research facilities for clients like Hughes Aircraft, Arrowhead, and Borg-Wagner all around Southern California. To his highly successful business he added a few years of teaching as a 4th year design critic at the University of Southern California and held various appointments with the regional and state chapters of the American Institute of Architects over three decades. By all accounts, in his thirty-year career, John Kewell enjoyed meaningful press coverage and garnered numerous design awards for his work, making him a definite contributor to the mid-century modern mythology.

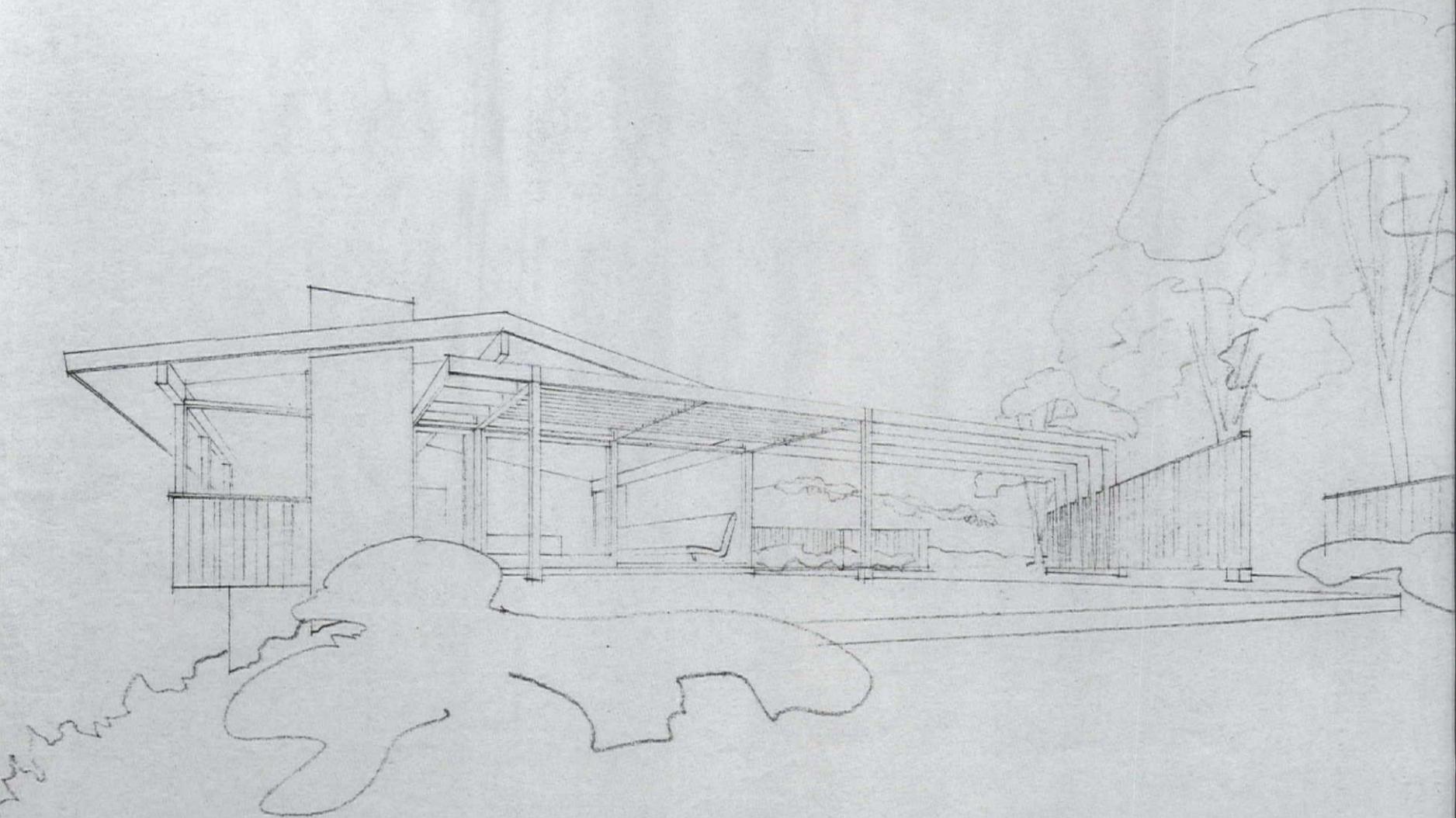


Single family residences were sporadic projects in Kewell's vast portfolio. In those occasions, however, the design vocabulary remained within the range of the larger modernist vernacular rather than the dogmatic orthodoxy of flat roofs and floor-to-ceiling glass. The Schipper Residence is therefore representative in all respects of a calibrated modernism for the middle class as could be found in many shelter magazines of the post-war age. Sited into the hills of Westwood, just a few minutes from the UCLA campus, this project rests atop a site with a steep slope. Having a pad on that dramatic topography delivered significant logistical advantages to the occupants: it provided a sense of retreat from the street below; it afforded a Westside vista; it brought more natural light to the interiors than it would have gained at a lower elevation where the sidewalk is. From the street level, the residence remains inconspicuous despite its assertive horizontality. What catches the eye when looking at the long elevation facing the street at first are the two extrusions from the main vertical plane where the classic "spider legs," that is the beam extensions connecting to the vertical posts without transverse structural elements, are prominently featured. It is the signature touch of Rudolph Schindler's Kings Road masterpiece as well as a consistent design quotation in Case Study House architects Richard Neutra and A.Quincy Jones, all of them venerated figures in the mid-century modern folklore.

While hillside lots typically offered opportunities for structural acrobatics to maximize site use in the architecture of the period, in this case a more restrained approach was adopted. The plan diagram is quasi-classical in land use: a modernist retreat sitting on a hill like an ancient temple. The ascent to the main entry is a lyrical meandering path on a drought-tolerant landscape with minimalist railings. At the arrival landing, a mute concrete podium functioning as a retaining wall provides the new ground plane where the house sits. An open switchback stair to the left leads to the main entry where the transition from public, semipublic, semiprivate, and private is finally complete. This carefully choreographed sequence is original to the vintage design.

The house design started in 1952 and construction was completed in 1954. Despite its hovering position on the street below its character is unimposing and dignified at the same time. The board-and-batten exterior cladding and the ribbon windows are textbook references to the period. The post and beam construction with the low pitched roof, chamfered beam extensions included, seem to have come straight out of an issue of *Sunset Magazine* during its golden age. Architects such as Buff, Straub & Hensman and designers like Cliff May made of this imagery a standard trope in California architecture at





John Kewell Pre-Addition Presentation Drawing for Schipper Addition

mid-century. And yet for all its familiarity, the house retains its own distinction. It is the choice of a scheme typically found on a flat site inserted on a challenging topography that sets in motion a dynamic and uncommon relationship of the architecture to its surroundings.

The original nucleus of the house was more modest in size: a basic rectangle featuring the essentials: living dining areas with secluded sleeping quarters facing north. Its initial layout was rather conservative in arrangement as a wall separated the vestibule from the living room and the kitchen was fully enclosed. What was distinctive about the interior was the parquet made of two-by-two wood tiles, a very unusual flooring choice for Southern California, while being more frequently seen on the East Coast. Instead of an open plan, the compartmentalization of each function cost a heavy premium to the living experience: a more generous connection with the outdoors. New needs brought change early on in the life cycle of the structure and a studio on the south side was appended to the original footprint. The house acquired in scale and length. And although its perimeter became fragmented, the low continuous line of the roof overhangs extruded over the new part brought architectural unity to the intervention.

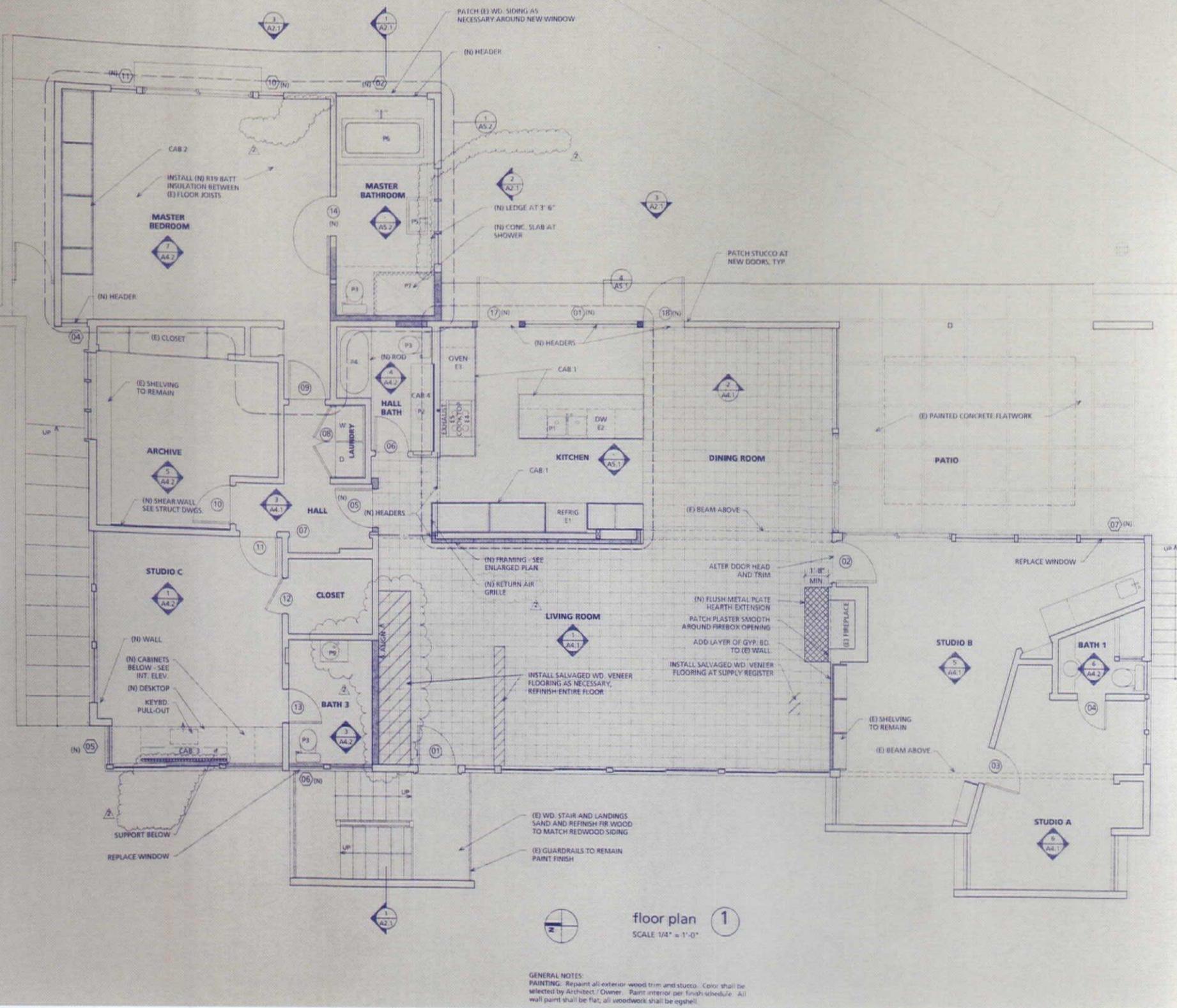
A new master bedroom and master bathroom came about in the early 2000s, together with big and small adjustments to all the other areas with the exception of the studio and a storage space, per the owners' directives. The intent of the executed design brought to light what was only incubation in the original plan: to give brightness to the interior by creating a true open plan. Jeff Allsbrook, a SCI-Arc alumnus then in the early stages as a principal of his own firm, was the architect of the remodel. His approach was as minimalist as it was impactful. He subtracted surfaces from the existing condition to yield the spaciousness the enclosure never had, aggrandizing the architectural experience of living without losing its domesticity. The wall at the entry and that separating the kitchen from the dining area were removed to establish a more fluid circulation and deeper sightlines throughout. But it was the divider between the kitchen and the living room – changed from a vertical plane to a volume fitted to house cabinets and appliances and scaled to match the height of the opposing walls – that broke the separateness of each zone and established a spatial continuum.



Black & White Photograph By Julius Shulman







Many light touches uniformly contributed to the qualitative improvement of what was there. A light well in the original main bathroom, a side window at the end of a modular built-in closet, the increase in the amount of glazing toward the back, ease of accessibility to the outdoors, wood decking over the concrete tiles on the patio, and many more micro-and-macro episodes created a build-up without recurring to a big move overwhelming the balance of the overall environment. The new master bathroom alone is a disciplined choreography of material alignments with window mullions, and modular design, with its unique fenestration and measured positioning of the vanity as it relates to the bathtub. The sparseness of each move is evocative of abstracted elegance as opposed to detached mechanical determinism. It is an updated and possibly more benevolent version of "less is more."

Most of all, it is the glow emanating from the whiteness of the walls that strikes those who step over the threshold at the entry. In that light, the maculate modularity of the parquet stands out in all its

vividness. Every element in space exhibits starkness of contours, whose legibility is as logical as it is poetic. The nakedness of the walls is a subtle reinforcement of the aesthetic stillness permeating this domestic void. In this architectural canvas, every cut out – whether a window, a slider, a skylight – frames a piece of nature where the organic and the geometric merge. While landscape architect Judy Kameon redesigned the lush sustainable garden filled with agaves in the front gracing the sharp incline of the terrain, landscape architects Heather Hendrickson and Katja Perrey reorganized the outdoor areas in the back. Despite the different hands, the open spaces exhibit remarkable unity, where architecture and landscape become an inseparable entity. Through Allsbrook's thoughtful remodeling and the re-envisioning of the gardens, the new extended and complemented the original demonstrating that a house, like a city, is a living organism, amenable to pick up the changes need to accommodate new generations of users.



James Welling Flowers, 2006  
Plumbago Blossoms in the garden



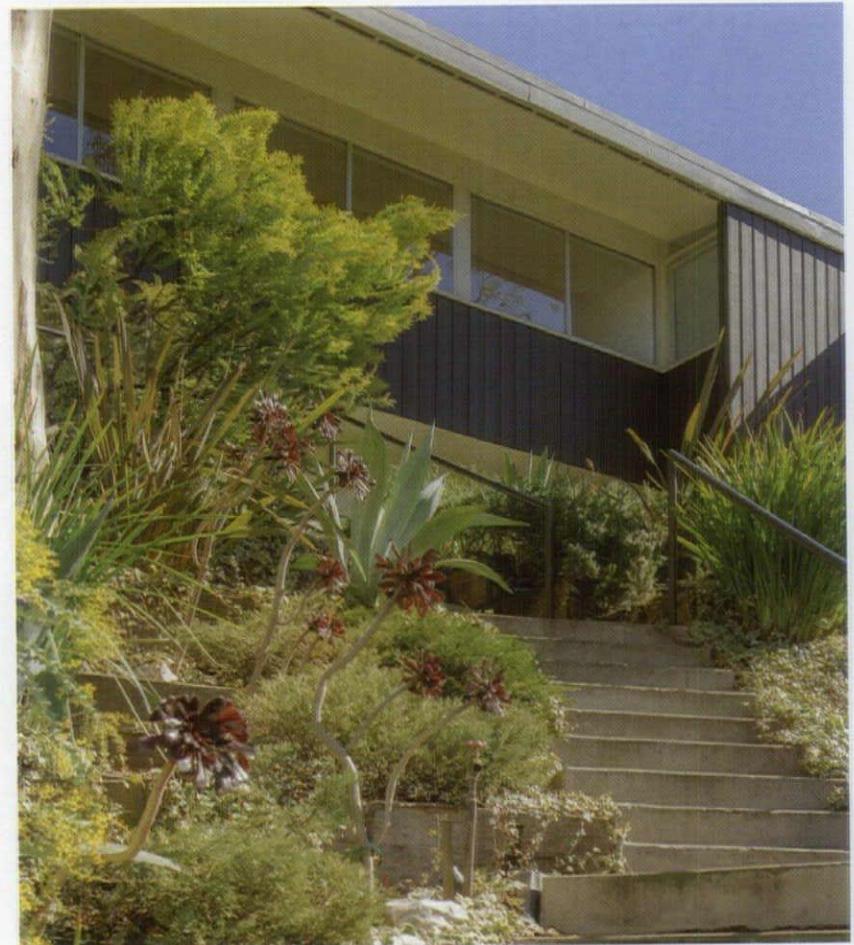
James Welling Flowers, 2006  
Plumbago Blossoms in the garden



James Welling Hexichrome, 2005 – Upper Garden

For a house so inconspicuous in the legendary array of single family residences in Los Angeles, this property has gathered a unique set of three different owners, sharing a common – and indeed rare – trait: the Arts. And with the current ones, in particular, the house itself has become an inspirational tool for the development of new art. Merle Schipper was the original owner of the residence. A well-known art critic and historian for the *Los Angeles Times*, she covered and occasionally curated exhibits on abstract art for various magazines. Her critical work was deemed consequential enough to grant her lifework entry in the venerable Archives of American Art of the Smithsonian Institution. Her expertise was abstract art and it is highly likely that her own house was visited by the many artists she reviewed over the years. The second owner was an architect.

But it is with the current owners, East Coast transplants, and themselves a distinguished couple steeped in the Southern California art scene, that the architecture of the house and its surrounding natural environment turned into objects of artistic expression. Jane Weinstock is a filmmaker with a long love affair for architecture. She made the house function as a gallery and as a party location for her first film *Easy*, issued in 2003. In that footage, both interiors and exteriors of the Schipper Residence appears prominently in a long night scene. And throughout that same movie, architecture is notably featured when the father of the protagonist is an architect heading his own office, in real life





the headquarters of noted architect Frederick Fisher, and the protagonist herself plays with the model of Morphosis' 2-4-6-8 House in Venice.

James Welling, her husband, is a well-known fine arts photographer with a teaching post at UCLA in the art department. In his art as well, architecture features significantly. His highly original visions of one of the most overrepresented buildings in the history of modern architecture, the Glass House by Philip Johnson in New Canaan, Connecticut, demonstrate the centrality that the built environment has in his seductive photographic abstractions. To him, the gardens of the Schipper Residence became a theme for an ongoing artistic exploration where foliage and flowers under the Southern California light are exacted from their surroundings bathed under different coloration erasing organic details.

In 2001, their encounter with the house was as serendipitous as it was inevitable. Deeply knowledgeable of architecture, they resonated with the space at once, despite the name of the

architect lacked any recognition among their contemporaries. They bought the house from the second owner, recognized its being part of a charge heritage, and embarked on the remodeling shortly after cognizant of what they had. To have two individuals who have committed their lives to the arts and are passionate about architecture be an integral part of the design process creates a unique synergy between them and the architect. It is this double sensitivity that made the remodeling a considerable improvement of the original, a statistically rare occurrence. By undoing the missed opportunities of what they found, this ad hoc team capitalized on what was there to get to convey fully the architectural message scripted in the siting and layout of the house.

Louis Kahn famously claimed that "architecture is the thoughtful making of space." This insight is valid whether the project is a monument or a utilitarian building. But when applied to a residence, it is the inhabitants who fully experience the benefits of its depth. In that sense, and in its current state, the Schipper Residence is qualitatively a much stronger architectural statement than it ever was.



**768 Westholme Avenue – Westwood, California**

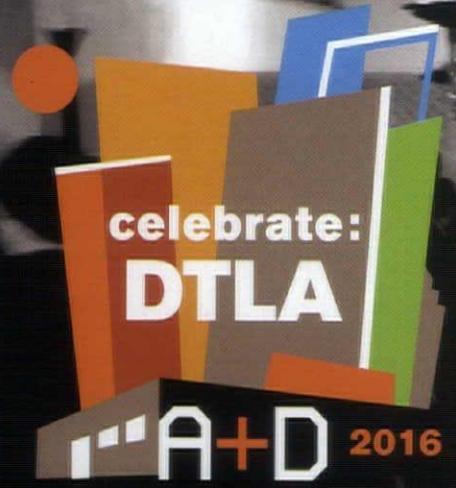


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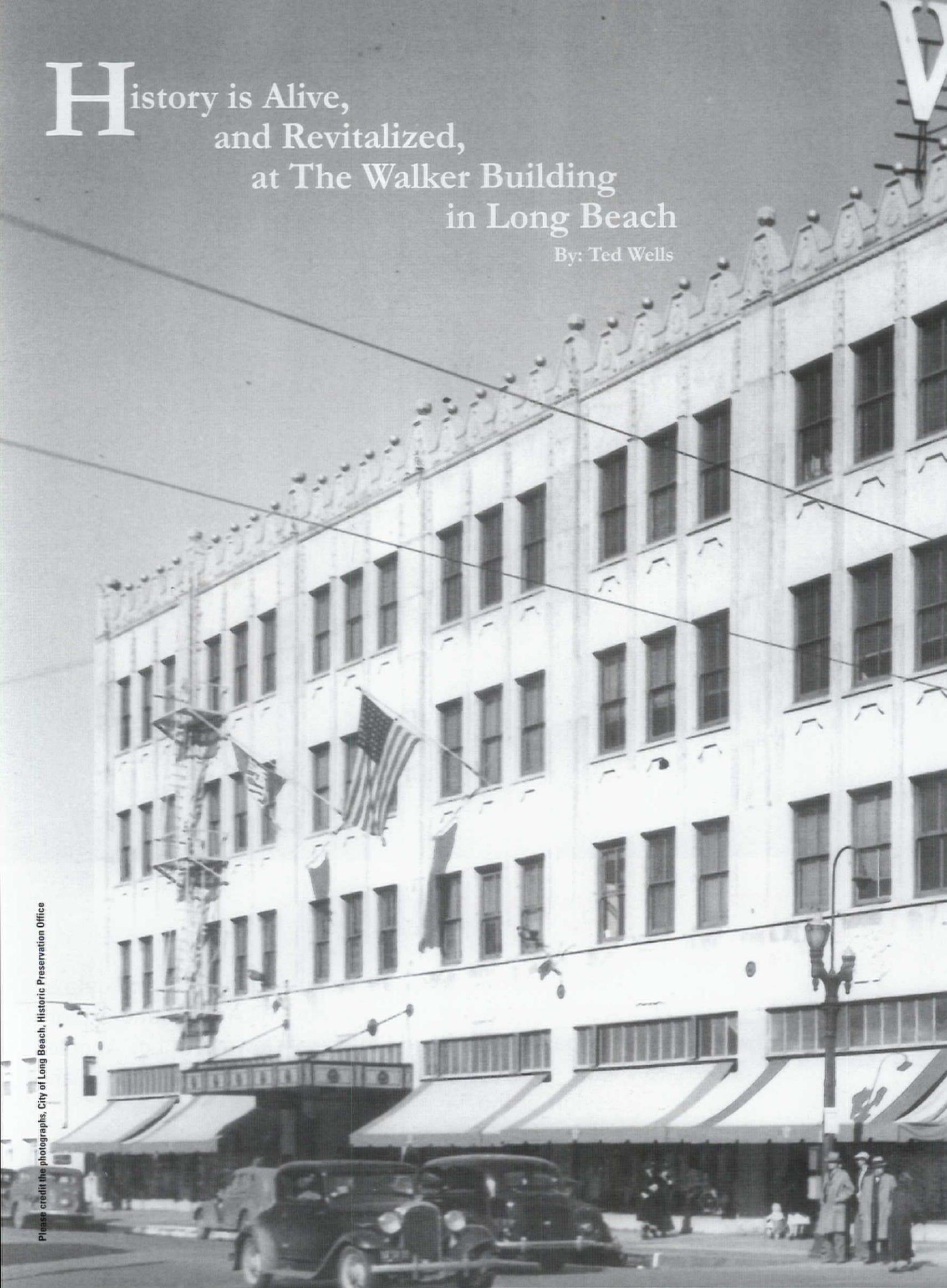
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# History is Alive, and Revitalized, at The Walker Building in Long Beach

By: Ted Wells



# Walkers



Walkers Walkers

KRE  
5-10  
STOR

WALKING SHOES





**H**ow do we increase density in cities without losing human scale? This is a challenge and, for urban areas throughout the country, the architecture and adaptive reuse of structures is never an easy path. As the demographic for urban growth changes, and when a project is finally approved, it is indeed possible to bring complex projects to fruition.

A good example is The Walker Building, at the corner of Pine Avenue and Fourth Street in downtown Long Beach. The building's restoration and renovation into 39 loft condominiums and seven custom two-story penthouses along with 20,000 square feet of first floor commercial and retail space is a good model for urban revitalization. The design of the project, by Jon Glasgow of Interstices Architecture, integrated the varied original structures and adapted the interior in ways that highlight the original aesthetics and incorporates unique spatial quality and views within—and beyond—the building. The developer of the project, Bill Lindborg of Borg Long Beach Development Corporation has a long family history in the city with redevelopment, multi-family, and commercial projects.

The urban aesthetics of the development of The Walker Building project created some clear examples of what can work for changing demographics unique to southern California. "The architects' concepts were a creative risk for having the

penthouses on top of the existing building," said Glasgow. "And the way we brought the building into a modern aesthetic, with concrete floors, exposed structure, and varied footprints, we took an even broader risk."

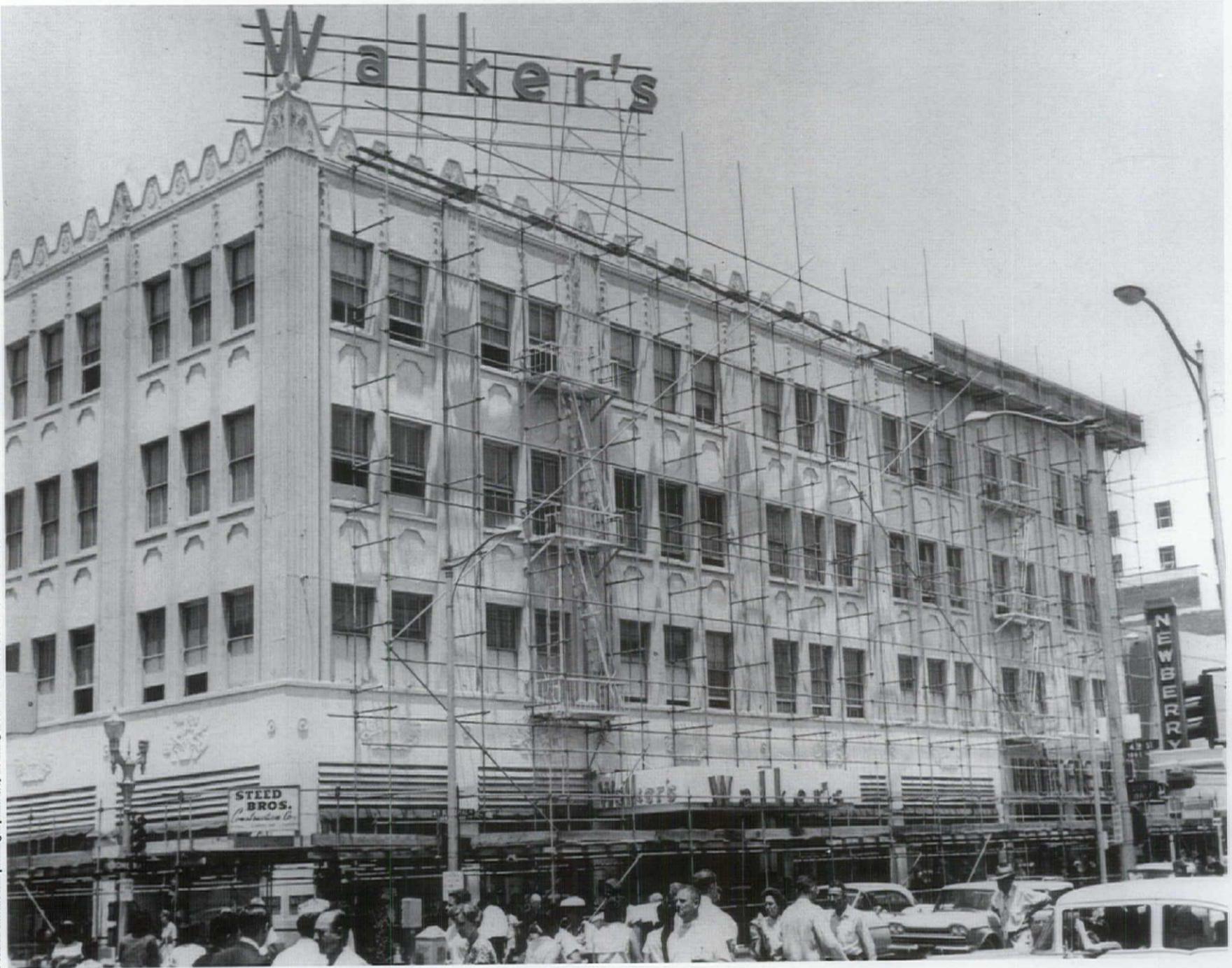
Downtown Long Beach has always been one of the more varied and challenging environments for residential development for more than 100 years. Some of the latest and successful projects in the city have been the redevelopment of mid-rise office and retail buildings, transformed into housing.

"We are pleased that the community celebrates the developer's thinking and the architects' vision to put it all together," said Glasgow. "The Cultural Heritage Commission unanimously supported the project."

The building was originally designed and constructed in 1928 by the firm Meyer and Holler. When the Walker Department Store in Long Beach opened in 1933, all four floors were retail. The building had been structurally designed so that the roof could support two additional floors if the retailer chose to expand the store. Pine Avenue was the premier retail street, including department stores such as the Mercantile Company (1904), which became Buffums (1912), Woolworth (1916), The Kress Building (1923), Famous Department Store (1929), Marti's (1929), and J.J. Newberry (1950).



Photo credit: City of Long Beach, Historic Preservation Office



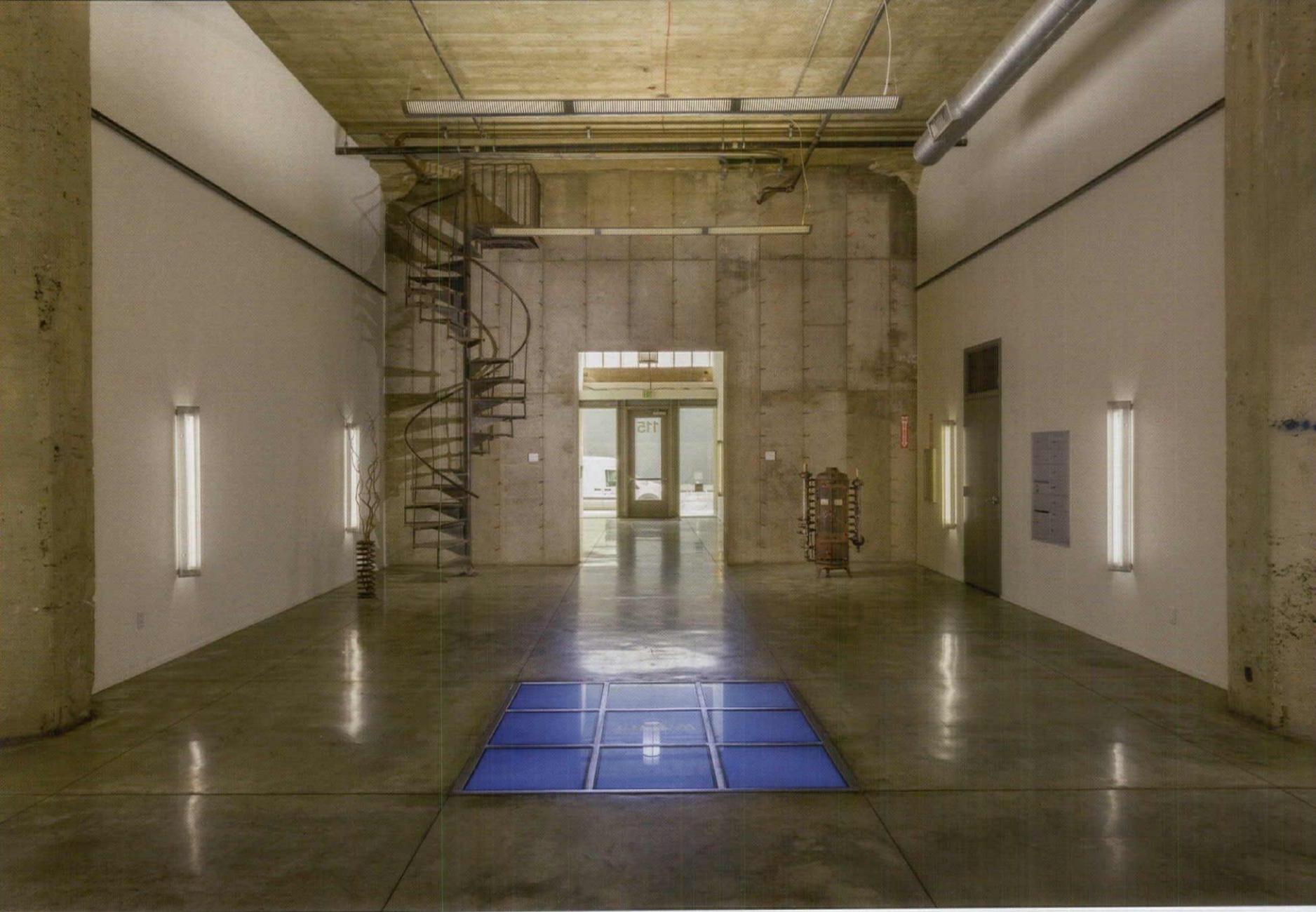
"The Walker Building looks like a single structure," said Glasgow, "but it was built at two separate times: one-third of the building was built and then two bays on the north side were added at a different time." This made it a challenge for Borg to develop the project since the company had to go through the process of successfully combining parts of the structure related to ownership. To help facilitate the complex development process, the City of Long Beach allowed an adaptive reuse ordinance that retains the important original characteristics of the building, yet allows for new architectural features that appeal to people attracted to modern urban living.

Today, the ground floor of The Walker Building houses retail spaces, along with the main lobby for access to the four floors of residences. Residential parking is underground, with private access from Fourth Street. "Adding the underground parking was a particularly challenging part of the project," said Glasgow. The project required creating spaces for sixty-seven cars and meeting the requirements for the entry ramp from Fourth Street, simplifying access for vehicles to what was originally a very large basement. "While you can do projects in an urban setting with offsite parking, for this project the best solution was integrating the parking with direct elevator access to the residential floors."

The second, third, and fourth floor lofts are laid out in varied open-spaced floor plans. And on the former roof of the building, which is now the fifth- and sixth-floors, two-story penthouse units are set back from the façade, which maintains the historic integrity of the original building when viewed from the street. This not only creates privacy but also allows for open-space patios for the penthouses and views of the city and the ocean.

The seven penthouse units atop the original building are some of the most intriguing structures in southern California. The aesthetics are a beautiful combination of the original building along with luxury-industrial exposed structures that add a fresh atmosphere to the private upper floors. "On a national level, and even worldwide, some progressive cities have done very contemporary additions on top of historic buildings," said Glasgow. "We started playing with the scale of the original structure details on the penthouse units. The patterns and proportions among the construction techniques for the penthouses are similar to what is on the facade on the lower floors. We made some of the living room windows smaller and some of the other windows much larger, which was the creative way of capturing the best views and balancing natural light throughout the penthouses."





The Walker Building's successful revitalization is a major part of the exceptional mid-rise redevelopment along Pine Avenue. "The driver behind our design is to utilize these historic buildings in ways that make sense for long-term use by residents and businesses," said Glasgow. "The Walker Building is going to remain; it is a concrete building, with concrete columns and expanded concrete capitals — a nice, stout building, with penthouses that celebrate the origins of the structure and are just as strong."

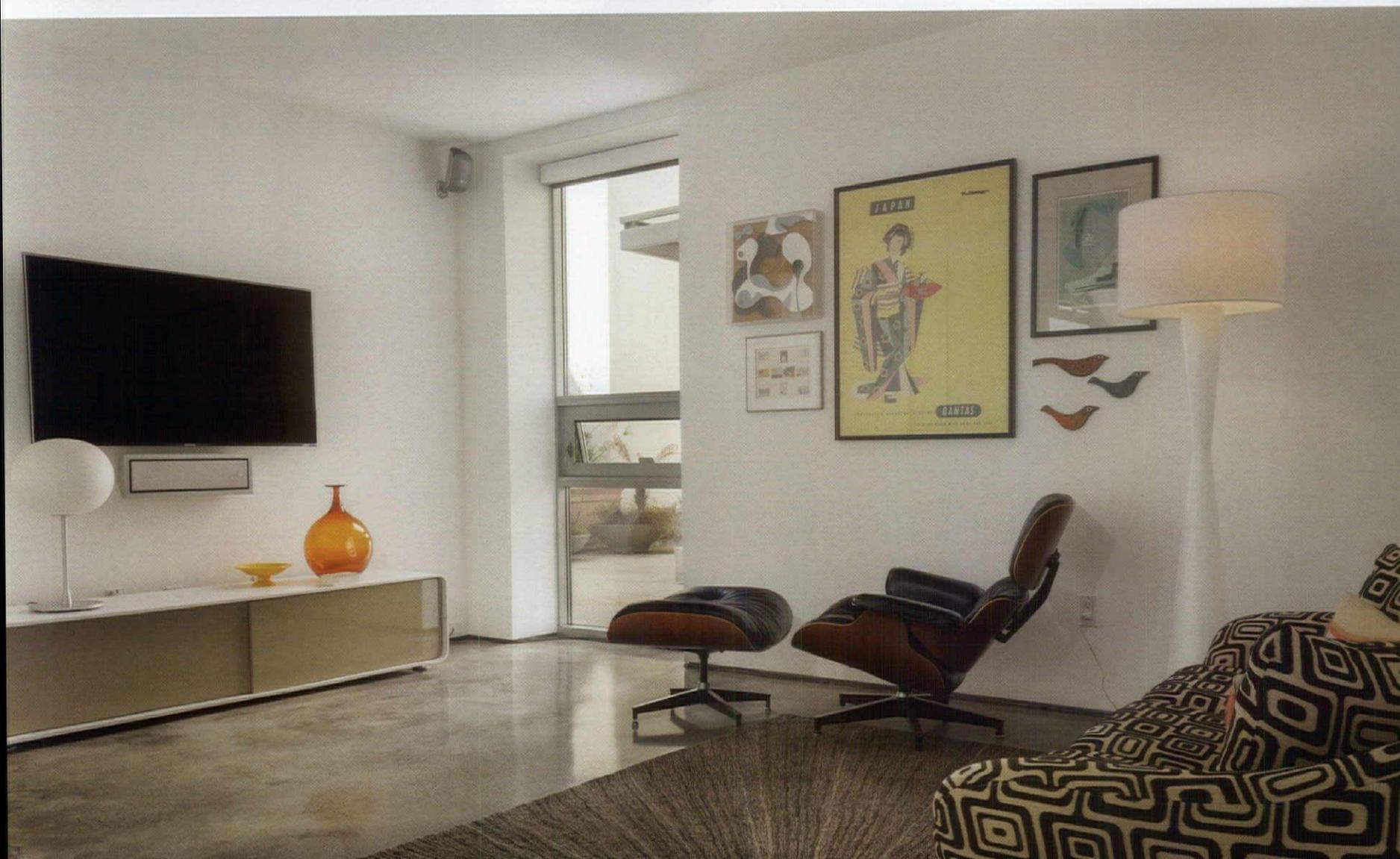
The Blair House provided this creative couple with the peace and light they needed to do their work, as well as a setting for the social camaraderie in their full lives. And it shows Harris building confidently on the community of ideas of California design. Unlike the stripped-down minimalism that would dominate Southern California design a decade later, Harris never shies away from decorative touches. The subtlety of the brick fireplace design, the asymmetrical placement of the china cabinet door in the dining room, the repeated motif of horizontal frames on the glass wall panels — each is integral to the design. Though long forgotten, today this beautiful design restores a missing link in the evolution of Southern California Modern architecture.



“At the top of the existing structure, surrounding the penthouse courtyards and patios, we also recreated the large decorative pediment caps all around the top of the building,” said Glasgow. “That key decorative feature had been removed in the 1950s and it was important for us to restore the aesthetics in ways that celebrate the original architects’ history in southern California.” Meyer and Holler were also the architects who created the Egyptian Theater and Grauman’s Chinese Theaters. “These were architects into a very decorative style of architecture, and that is an element we wanted to have as an important part of the history of this building,” said Glasgow.

The redevelopment of mid-rise construction in a city is best when, as with The Walker Building, pedestrian and vehicular movement on the sidewalks and street helps dictate the size and proportions so that the scale feels human. Creating well-proportioned “outdoor rooms” along mid-rise streets relates to street width and building height. The best is when the ratio of street width to building height is approximately 1:1 or less. By setting the two-story penthouses back from the facade, not only does this create private and communal rooftop spaces for the residents, it also creates privacy for the penthouse residents related to the street. And the view of the building from the “outdoor rooms” of the public streets along Pine and Fourth avenues, maintain the “pedestrian perception stepback,” and allows for increased density without losing its human scale.







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OLIVER HOUSE (R.M. Schindler, 1933-34)

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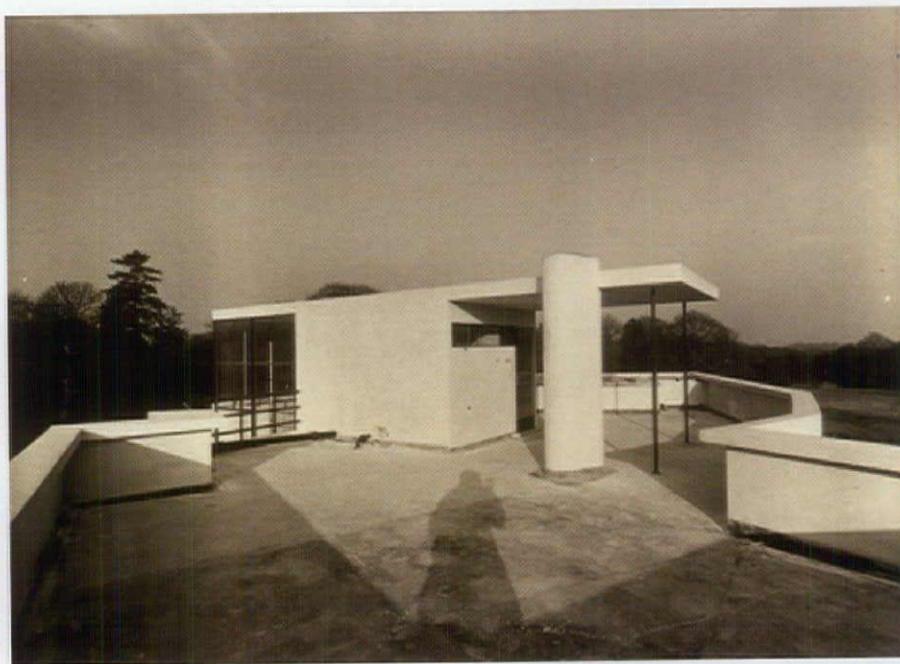


# THE MODERN HOUSE

## Connell's White House by Albert Hill

When it was constructed – now over 80 years ago – the house that Amyas Connell (1901-80) designed for Sir Arthur Lowes Dickinson in the sedate surroundings of the Surrey countryside caused tremendous shockwaves. Still today, seeing it for the first time as you come round the curving drive, it is a startling experience. “More like an invention by Picasso than a house,” was the view of Raymond McGrath, who included it in his 1934 book ‘Twentieth Century Houses.’ A building “not limited by old ideas” he added admiringly.

Picasso was indeed a major source of inspiration for the young Connell, a New Zealander who moved to London in the mid-1920s and who had spent much of his time leading up to the design of Dickinson’s house soaking up the ideas of European avant-garde. He admired and studied the work of artists (Connell began his career as an artist before switching to architecture), designers and, of course, architects – with one architect in particular proving pivotal in shaping his outlook. Le Corbusier was, for Connell and his friends, “a revelation.” As Basil Ward, Connell’s colleague at the firm Connell, Ward & Lucas has said, “Le Corbusier’s work stirred us greatly, so clear was it in its intention and so uncompromising in its execution”.



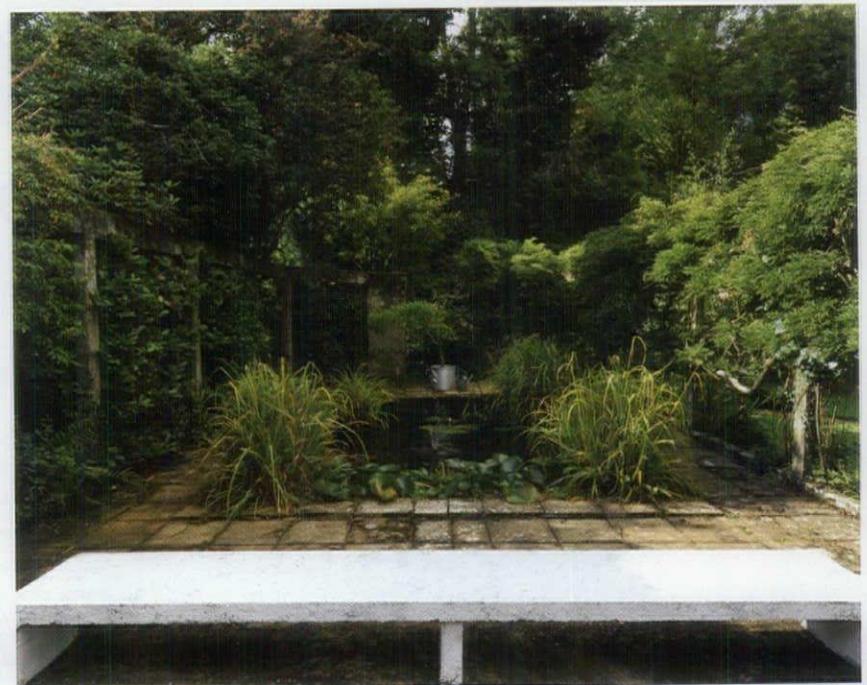
# CRITTALL WINDOWS

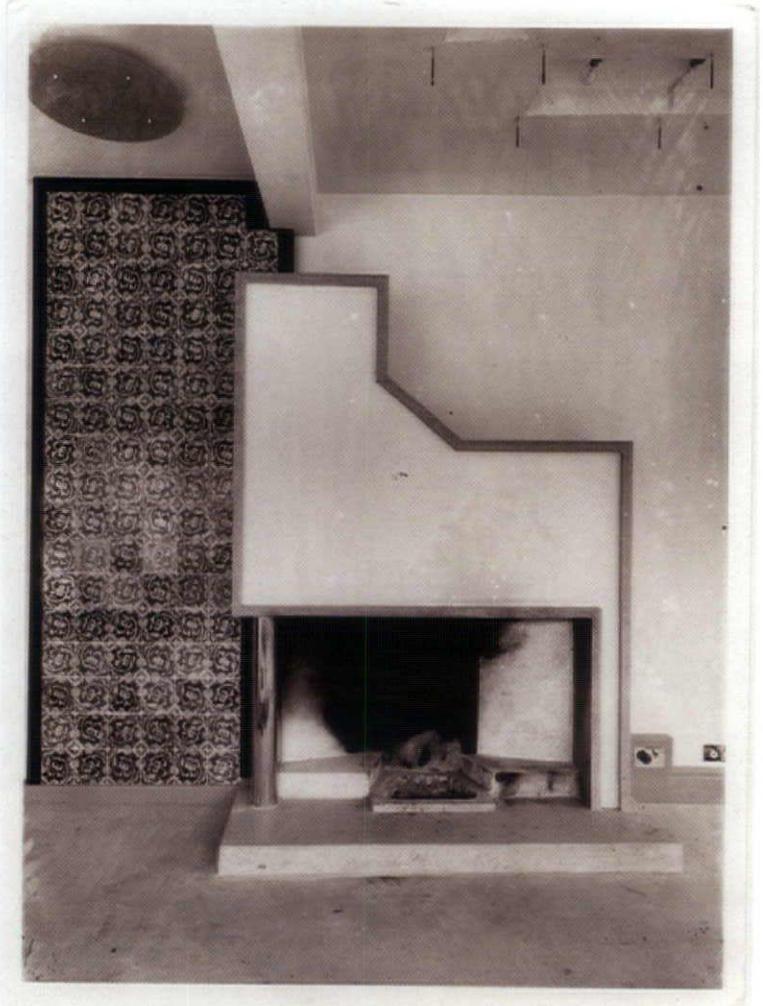
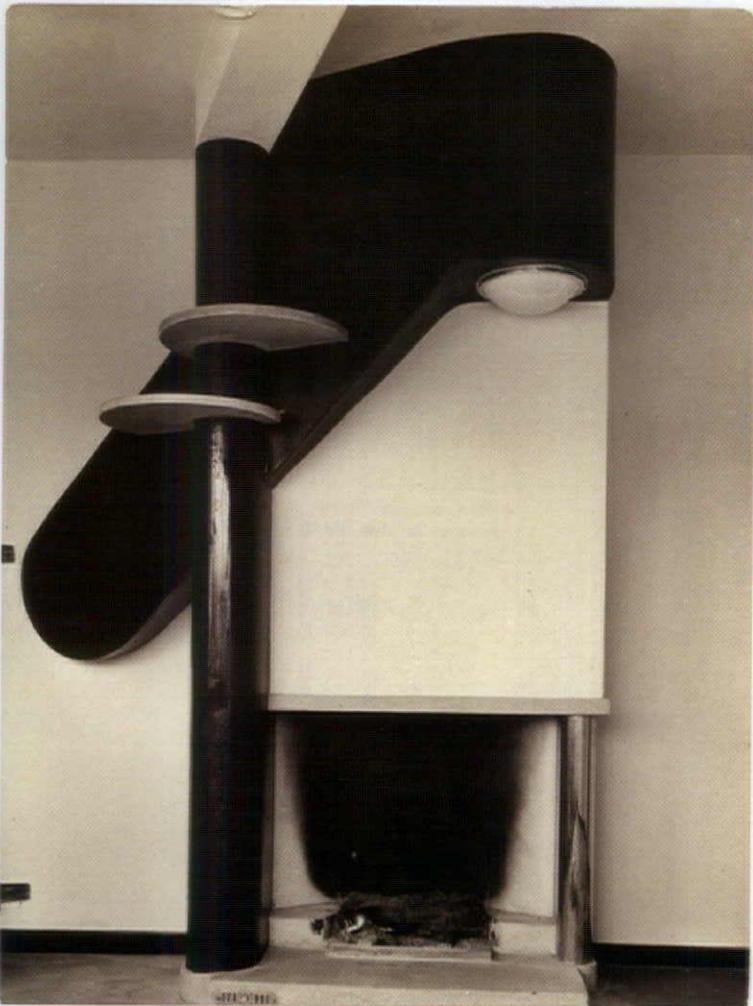


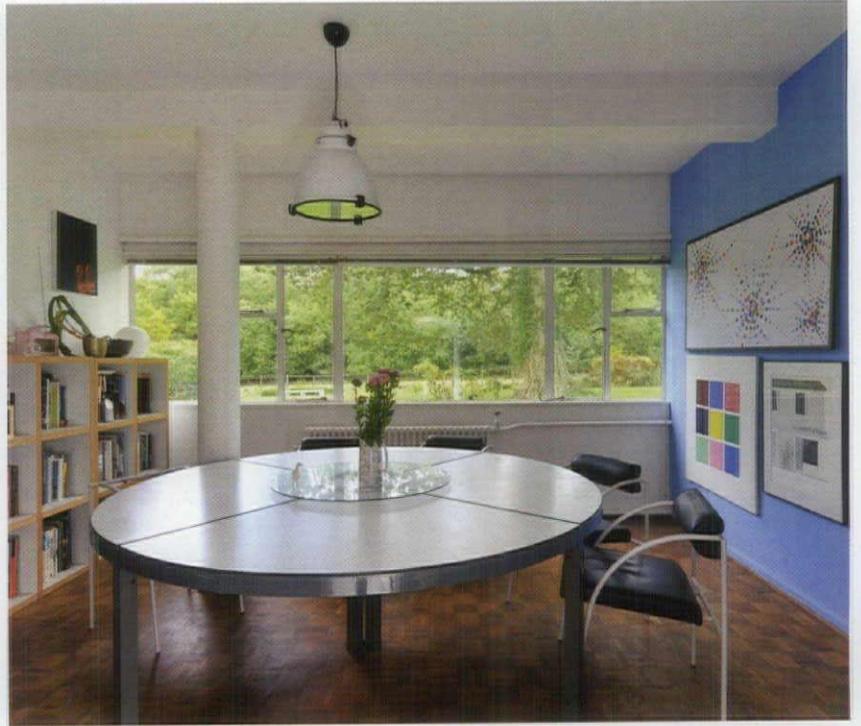
"NEW FARM," GRAYSWOOD, NEAR HASLEMERE, SURREY  
MESSRS. CONNELL & WARD, ARCHITECTS.

The windows are Crittall Standard "N" types, with a few of the same section made to special sizes. The "daylight walls" to the staircase are made of Standard reinforced Sash Sections. The windows are painted dark maroon-red and the walls of the house are tinted pale pink.

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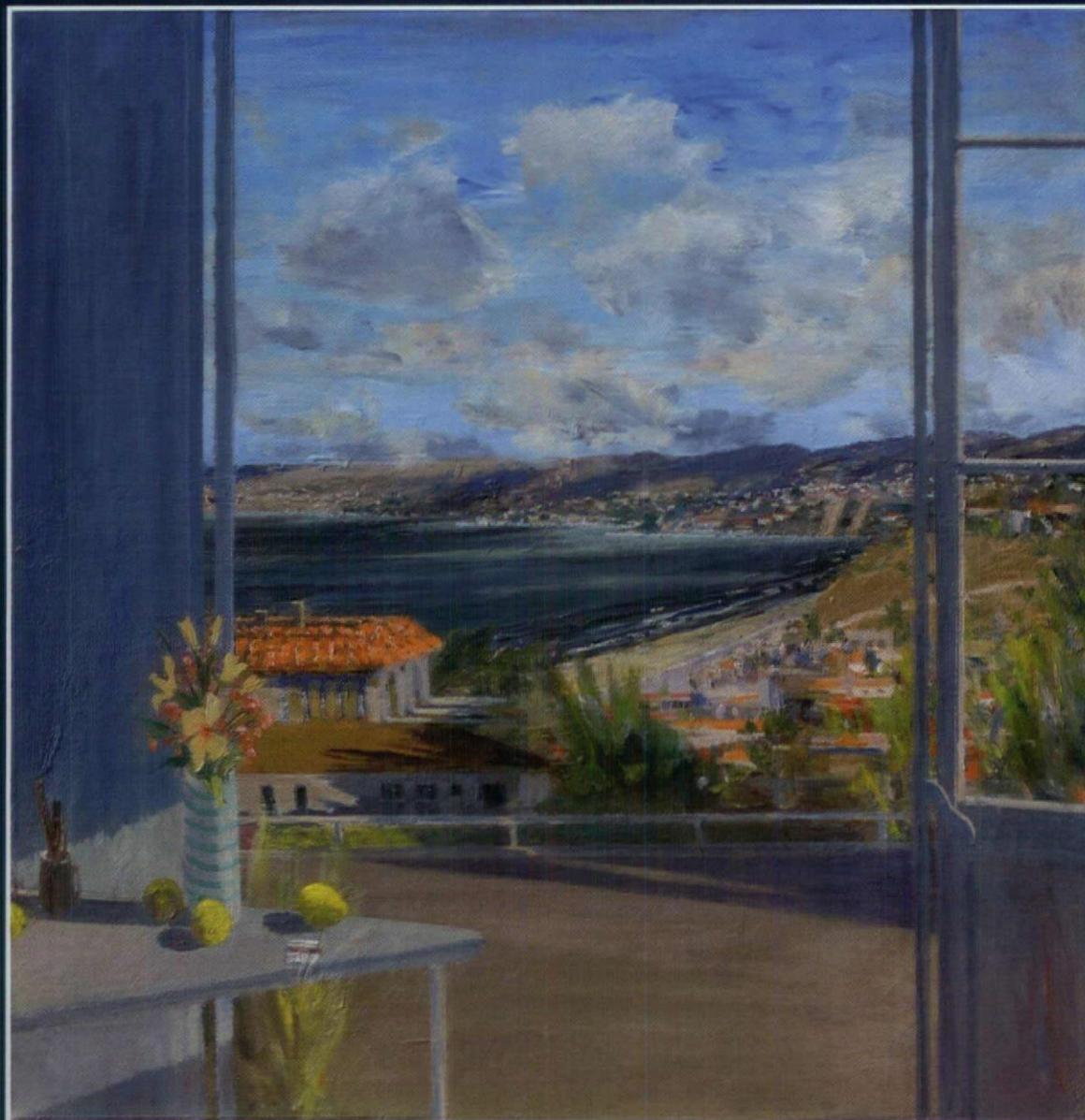
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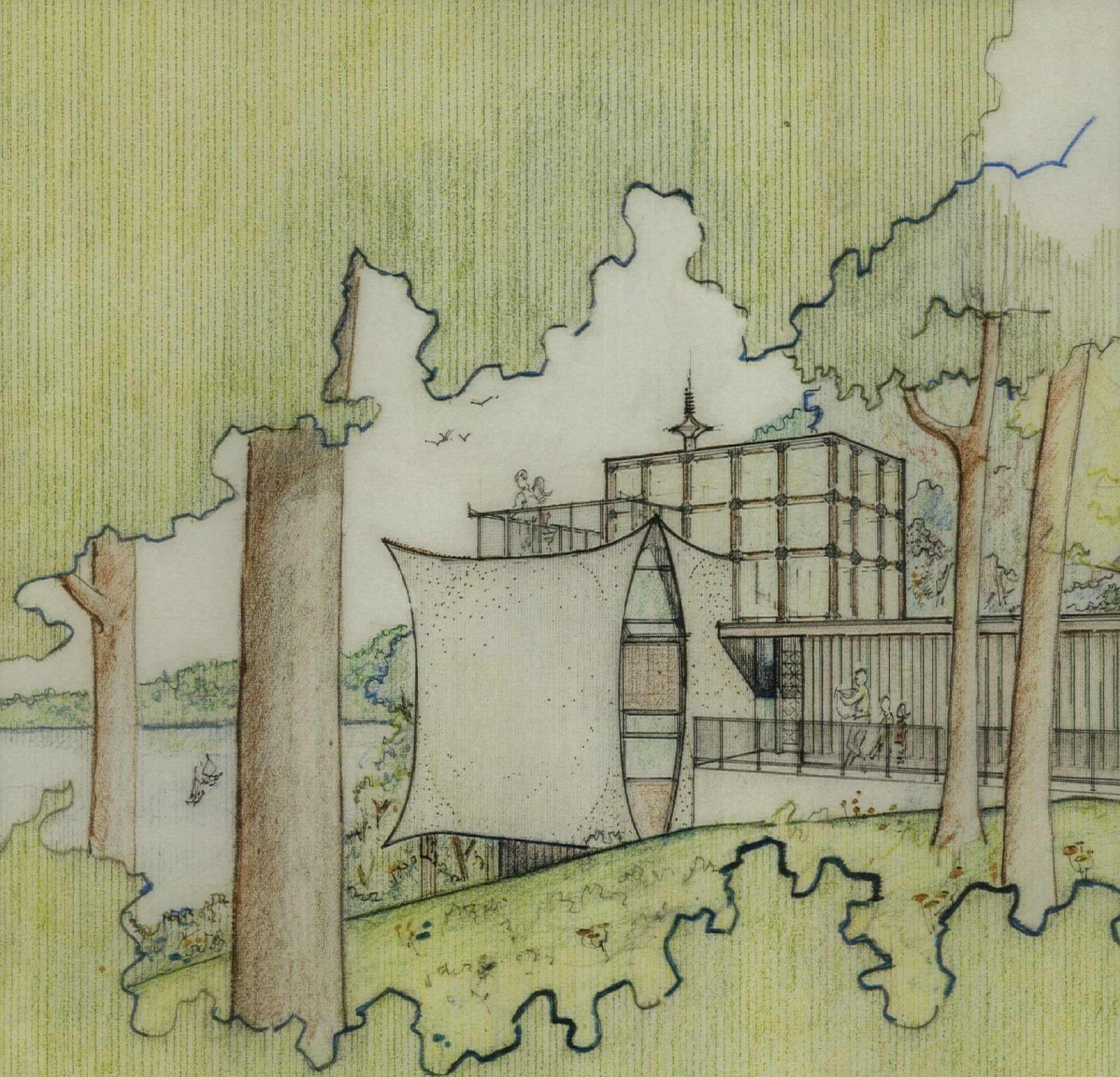
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& others*

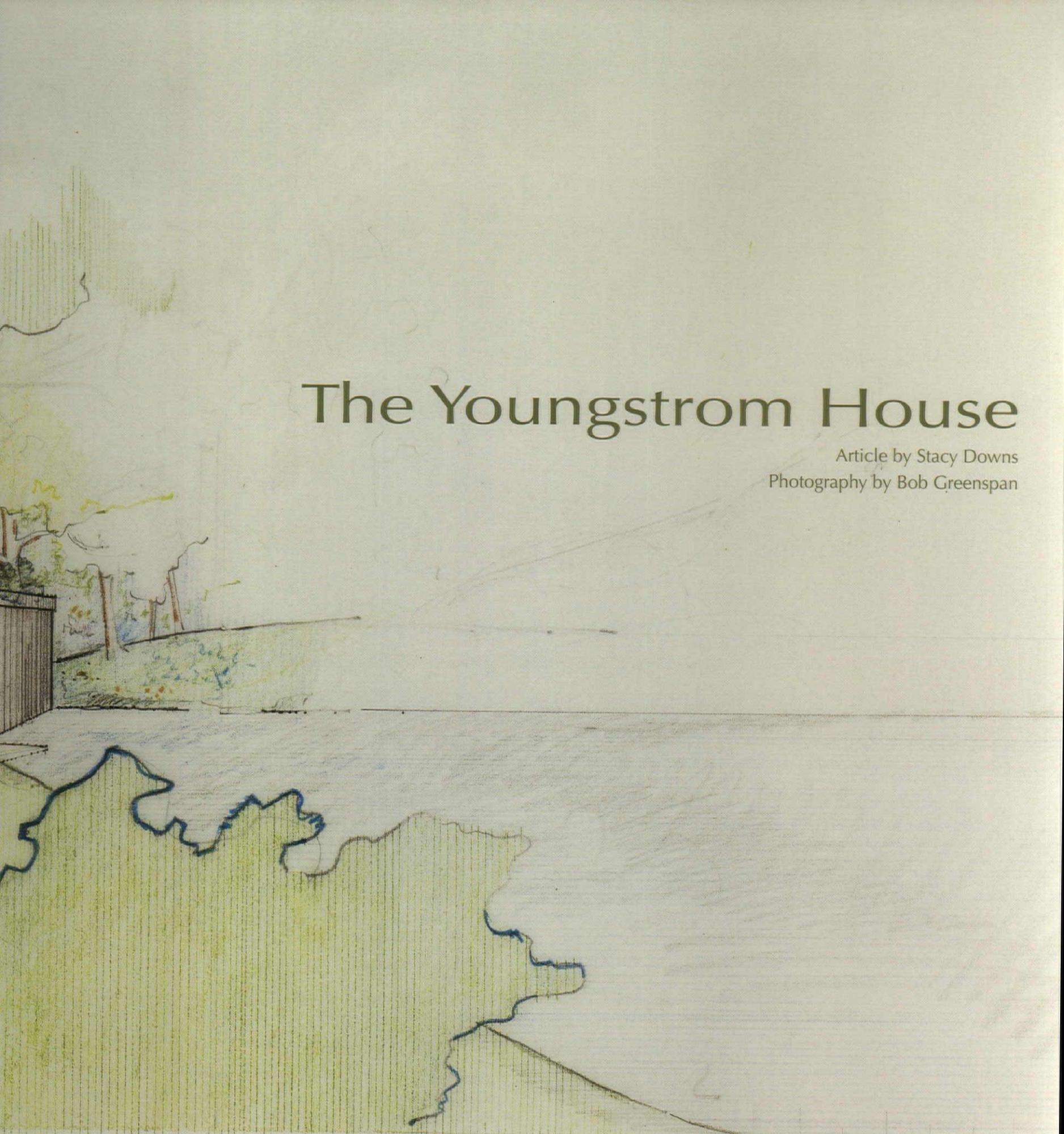
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RESIDENCE FOR KARL  
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# The Youngstrom House

Article by Stacy Downs  
Photography by Bob Greenspan

AND GLENNA YOUNGSTROM

KANSAS CITY, KANSAS  
RICHARD BRITZ ASSOCIATE

JULY 1968 • DRAWING BY JAMES TERRENCE SEWELL



*The* international legacy of Bruce Goff continues to grow. Along with Frank Lloyd Wright and Frank Gehry, Goff in recent years has become considered one of the few American “starchitects.”

Buildings designed by Goff (1904-1982) remain ahead of their time. German filmmaker Heinz Emigholz lets Goff architecture speak for itself in the 2003 documentary “Goff in the Desert.” There is no commentary about the 62 buildings featured in the film — noise comes from nature — so that the viewer can let the mind’s eye do the talking on the details that are purely Goff.

### *Unusual exteriors.*

Goff residences stand out in neighborhoods because of their curious shapes including tepees, ships and canoes.

### *Geometrics.*

Floor plans might be octagonal with a circular family room and triangular windows.

### *Shiny Things.*

Ornamentation is abundant. Objects such as sparkling paisley tile and glass dime-store ashtrays play with light and cast reflections. Strips of cellophane were used as chandeliers and turkey feathers were attached to ceilings so they danced as a home’s occupants strode through. Even coal was used as a decorative application.

### *Color Everywhere.*

Walls, tile, countertops, carpet and ornamentation are in bold hues including emerald green, sapphire blue and bubblegum pink.

### *Lots of Light.*

Although his houses stand out among the landscape, people can connect with nature because his houses are surrounded by windows and contain large skylights.

### *Sensible Floor Plans.*

Living space is huge for entertaining. Private spaces, such as bedrooms, were kept small. Cabinetry and tables often were built into the home.

In 1966, University of Kansas architecture student Kurt Youngstrom knew about Goff and the details that made his buildings unique. He encouraged his parents, Karl and Glenna Youngstrom, to work with a forward-thinking architect when they wanted to build their empty-nest retirement home in Lake Quivira, Kansas, a lakeside community in the Kansas City metropolitan area with an 18-hole golf course that became gated just that year.

Youngstrom’s mother was keen on architect Fay Jones designing their home. Jones, who apprenticed for Wright and was a student of the Prairie School, was the first dean of the University of Arkansas



School of Architecture and is now the school's namesake. Jones later became famous for Thorncrowne Chapel in Eureka Springs, Arkansas, placed on the National Register of Historic Places in 2000, only 20 years after it was built. Typically buildings take 50 years to be placed on the registry, but the tall glass-walled structure was considered so architecturally significant that it defied the rules.

Jones held his first teaching position from 1950 to 1952 at the University of Oklahoma, working alongside Goff.

Youngstrom's father, a radiologist, wanted to work with Goff.

"There's excitement to his work," said Youngstrom, who is now a working architect.

### *Boy Architect*

Goff's story is exciting, too. He began working as an architect in 1916 — he was 12. By the time he turned 21, he designed 25 structures of which 12 were built.

He was born in 1904 in Alton, Kansas, a town of less than 400 residents. Two years later, his family began a series of moves to other small towns in Oklahoma. They stayed with his great-grandmother who encouraged his drawing and whose collection of shells, crystals and feathers fascinated him. Much of his time was spent indoors be

cause the weather was too hot, too cold or too windy. When the family did venture out, the bright colors and geometric patterns worn by Native Americans stood out among the bleak landscape.

The family finally landed in Tulsa, small-town-turned-city because of oil. Its population increased from less than 1,500 in 1900 to almost 150,000 in 1930. Goff drew imaginary buildings, which his father encouraged. On a Saturday near the end of the school year in 1916, his father took him downtown and into the first architectural office he could find. He began apprenticing for E.A. Rush & Co. Architects. Rush admired the work of Louis Sullivan, and Wright, which in turn influenced Goff.

"When I first saw Mr. Wright's work in 1916 or 1917, I was extremely impressed," Goff said. "In fact, I couldn't eat, sleep or think of anything but Wright for about three years." (The two would go on to be friends.)

In his early 20s, Goff designed the Boston Avenue Methodist-Episcopal Church in Tulsa, regarded as one of the finest examples of Art Deco architecture in the country. This skyrocketed his career, earning him publicity and commissions.

Goff didn't attend architecture school on the advice of Wright because he might "risk losing what made him Bruce Goff in the first place."



Goff's unconventional approach to design made him a rare architect in the traditional times of the 1930s and 1940s. Although he remained classically unschooled, he was so respected artistically that he became chair of the School of Architecture at the University of Oklahoma from the 1940s through the mid-1950s.

Goff liked individuality. He enjoyed painting, appreciated Japanese art and composing and listening to music.

Goff disliked conformity. "Commonism," he said, was at least as great a threat to America as communism. He nicknamed developers' subdivisions "Sunken Heights" and ranch houses "ranchburgers."

In 1950, he designed his most famous work, the Bavinger house, a stone-studded spiraling house built in Norman, Oklahoma. (Completed in 1955 and though on the National Register of Historic Places, it was demolished in 2011 after a microburst struck.)

After leaving the university, Goff moved his office to the Price Tower, a Wright building in Bartlesville, Oklahoma, and designed other noted Oklahoma residences and buildings into the 1960s.

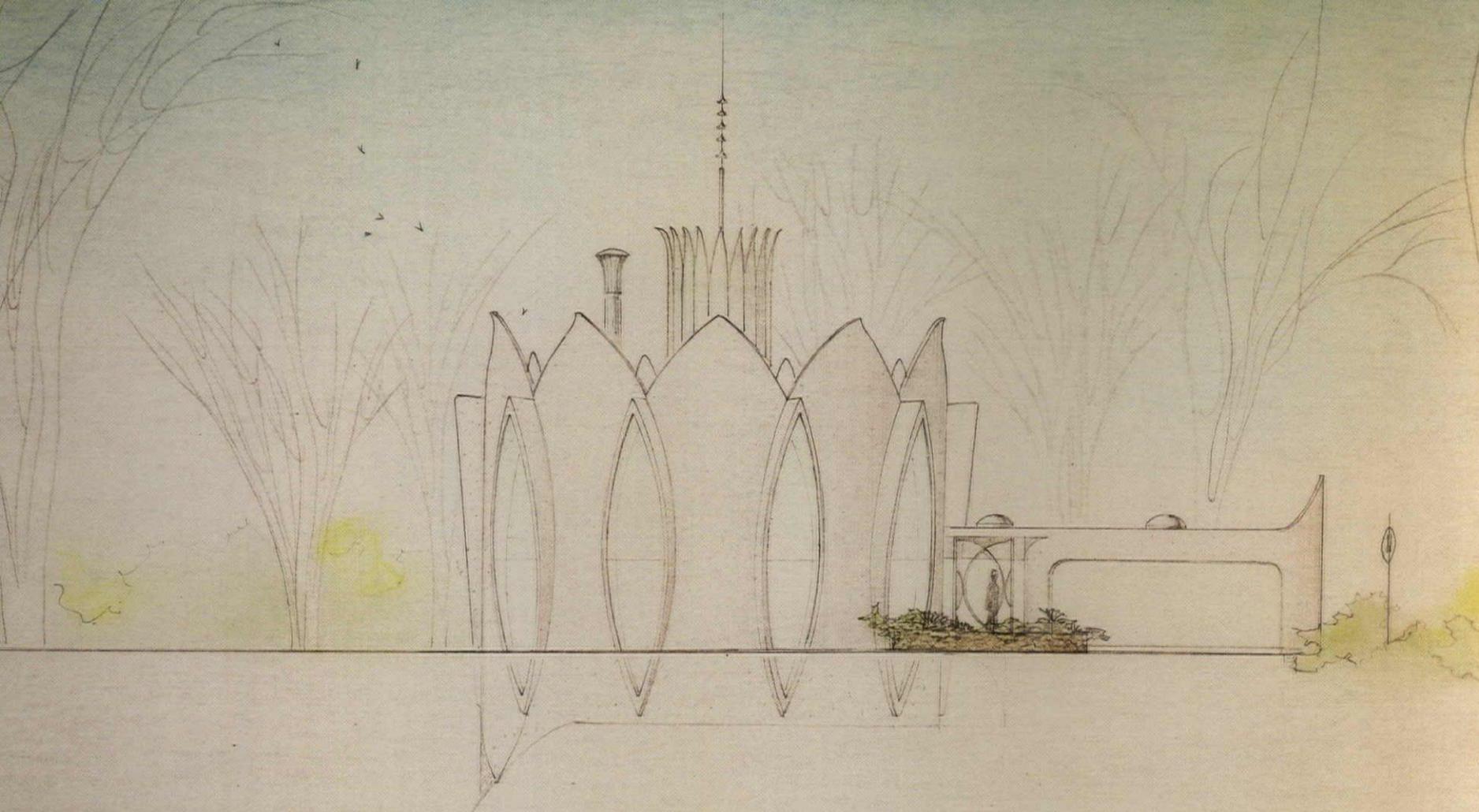
### *Goff In Kansas City*

In 1964, Goff moved from Oklahoma to Kansas City to create a commercial, prefabricated housing development. The project never came to light, but he did design four houses built in the area, including the Youngstrom house. All still stand.

Goff lived in a bungalow south of 51st and Main streets, close to Kansas City's world-famous Country Club Plaza, known for its Spanish-inspired architecture.

Goff fixated on ornamental details that created illusions when they interacted with light. Architect Ted Seligson shared office space with Goff in the New York Life Building, a 12-story brick and brownstone tower in downtown Kansas City. Seligson remembers seeing something Goff created on the sidelights of his office windows. Using glue and toothpicks, Goff had placed sequins into patterns. When the sun shone, the sequins blazed like fire flames.

"I respected him because he was so unique artistically," said Seligson, an adjunct professor at the University of Missouri-Kansas City's Department of Architecture, Urban Planning and Design in a



ELEVATION "A" 3/16/67

DR. & MRS KARL YOUNGSTROM HOUSE

LAKE QUIVIRA KANSAS  
BRUCE GOFF ARCHITECT, 3/16/67

2005 *Kansas City Star* article. "But he was also logical mathematically. His houses were both innovative and pragmatic."

Goff was soft-spoken, creative and easygoing. He wore traditional suit jackets but jazzed them up with Day-Glo shirts and socks and jewel-studded bolo ties.

Goff took his clients' wishes and needs into consideration. As a result, most of the homes he designed in Kansas City featured abundant family space.

Goff's houses often faced opposition while they were being designed and built. Developers and neighbors balked at their eccentric-shaped exteriors.

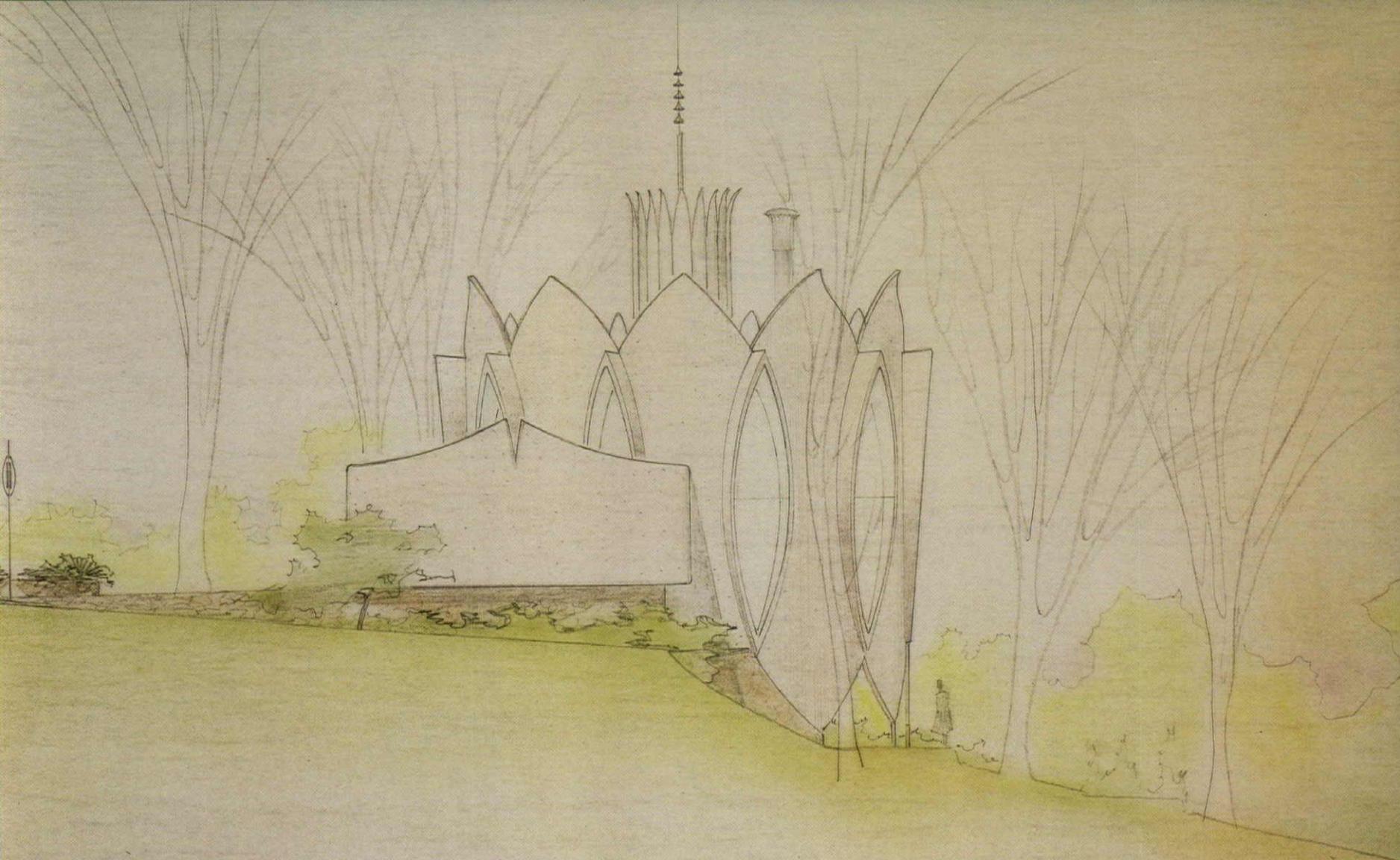
To this day, motorists stop at the fish-scale shingled Nicol house (1965-67) that Goff designed near the University of Missouri-Kansas City. They ask: "Is this part of the campus?"

The tepee-shape stands out like a spaceship among the Tudors and Italianate houses in the neighborhood. Inside, the view is just as jaw-dropping.

The family room is a circle in the center of the octagonal floor plan. Banquettes surround a circular fountain underneath an octagonal glass skylight. At night, a fire pit glows above the fountain.

A room juts off from each of the home's eight sides, each painted in a bright color such as cobalt blue, orange or hot pink. Octagonal wooden cutouts from the windows were used to top accent tables.

The house was built for James and Betty Nicol and their three children. The couple commissioned Goff to design the house after they heard him deliver a lecture in 1963 at the Kansas City Art Institute. Personal details of the family remain including five nickels embedded into a countertop that commemorate the year the couple married, the year the house was built and the years their children were born.



ELEVATION "D" 3/16/67

DR. & MRS KARL YOUNGSTROM HOUSE

LAKE QVIVIRA KANSAS  
BRUCE GOFF ARCHITECT 3/16/67

The most eye-catching is the green flooring — five shades form concentric paths around the house like a racetrack. The house has been called a real-life Emerald City palace.

The 4,000-square-foot house was built in 1965 for Lawrence Hyde, a doctor with a wife and four children. The son's bathroom was blue; the three daughters shared a pink one. Each private space is small in the cross-shaped floor plan.

Also in Prairie Village is the Searing house (1967). The late Paul Searing, who worked as a salesman, loved working with Goff.

"He was jolly like Santa Claus," said Searing, who lived in the house Goff designed for him the rest of his life. "Even during the tough times, I never saw him lose his cool. He'd just chuckle."

On the Kansas side of the state line in the Prairie Village suburb, Goff designed the Hyde house (1965). Green colors the houses inside and out. More than 100 green glass ashtrays are fused into doorways, stair railings and sculptural lanterns. The exterior and interior are partly clad in pale-green ceramic bricks. Green bulbs provide accent lighting in the family room.

Green geometric designs, punctuated with copper strips, border walls. Green laminate countertops are the focal point in the kitchen.

Searing and Goff took field trips as they were planning the house, visiting the screened porch Searing loved in his childhood home. "You could see everything happening around you," Searing said. "You felt like you were outside."

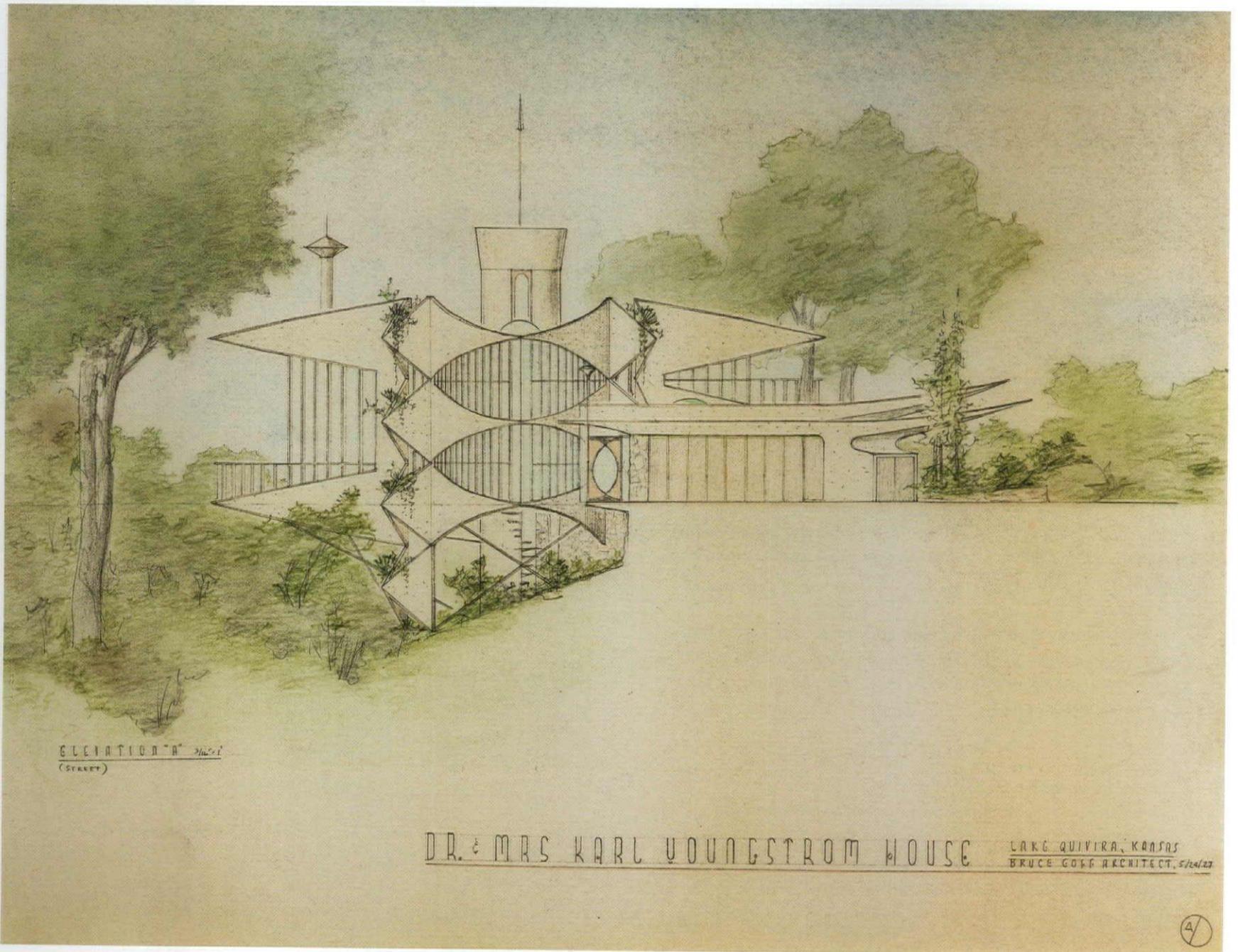
It took years for the 1,200-square-foot house to be built. Developers and neighbors did not accept plans for sites in south Kansas City and Leawood.

Large, triangular metal railings line the front entrance. Metal spikes, like radio antennae, jut from the top and corners. The interior is a large triangle with a view of the outdoors from every angle, like a screened porch. Using accordion doors, the room can be closed off into separate spaces.

The house is unembellished compared to other Goff residences. The Searing wanted a minimal look that highlighted the post-and-beam, barnlike construction. However, Goff did get a bit of glitter: the hearth includes a few sparkly red tiles.







The Searings enjoyed the growth of their architect's legacy, and considered themselves lucky to live in a rarity. Goff designed about 500 houses and commercial buildings. Of those, 147 were built and fewer than 80 still stand. The Searings received frequent calls, emails and visitors who wanted to experience a glimmer of Goff for themselves.

The last of all Goff houses built in Kansas City was the Youngstrom house in 1968, part of the common, uncommon Goff legacy.

Scott Lane, co-founder and president of KC Modern, an advocacy organization for modern architecture and design, is familiar with all of the Goff houses in Kansas City and many across the country.

"Although all of the Goff houses in Kansas City might differ in floor plan, but they share a feeling inside their walls," said Lane, who has lived in the Goff-designed Hyde house. "There's grooviness, but more than that, there is tranquility and calm."

### *Sails and Canoes*

Lake Quivira is a 20-minute interstate commute from downtown Kansas City. On the north side of the 224-acre lake is a four-level house on a hillside with unusual mandorla-shaped hoods on the corners.

The exuberant design is quintessential Goff, and oddly enough, the perfect lake house.

"Sails and Canoes," says Youngstrom, is what Goff called his parents' house. The home turns its back to the street with few windows in favor of the views of the lake from each room including the master bedroom. The treed lot, with walking paths to the private boat dock, is situated in a quiet cove with views of the golf course.

"My parents enjoyed their time there," Youngstrom said. They sailed and canoed. His mother, who had been executive director of the Friends of Art at the Nelson-Atkins Museum of Art, kept a room devoted to orchids, a passion of hers. His father, chair of radiology at the University of Kansas Medical Center, loved walking with his Irish Setters to the golf course. Youngstrom believes Goff's work with Hyde, a fellow physician, influenced his father's decision to work with Goff.

The Youngstrom house was designed to fit a large Chinese rug, which belonged to Glenna. A strength of the Nelson-Atkins Museum of Art, where she worked, was and continues to be the Chinese collection. She and Goff shared an affinity for Asian arts and culture.

"Although I was an architecture student at the time, I actually stayed out of the design process and let my parents work with Mr. Goff without many of my opinions," Youngstrom said and smiled. And that process took a few years, starting in 1966. It went through three sets of designs before it was purchased.

The couple lived in the home for just more than five years. His father's declining health made different living arrangements necessary.

As a gift to his parents, Youngstrom had created a sculpture for the house. Subsequent owners sold it in an estate sale and it had been absent from the house for years.

In an odd coincidence, the current owners of the house found the sculpture at a Kansas City furnishings store, and returned it to the home.

Youngstrom is proud that his parents worked with Goff a half-century ago this year. In his living room in Overland Park, a Kansas City suburb that's about a 15-minute drive from his parents' house, is an original drawing of Sails and Canoes — his glimmer of Goff.

### *Third Time's A Charm*

Architect Bruce Goff's first proposal for Karl and Glenna Youngstrom, completed in March 1967, had not been to Glenna Youngstrom's liking. It combined cylindrical and rectangular elements, "decorated as if by a milliner," said architect David G. DeLong in the book he wrote, considered to be the Goff bible, "Bruce Goff: Toward Absolute Architecture" (The MIT Press, 1988).

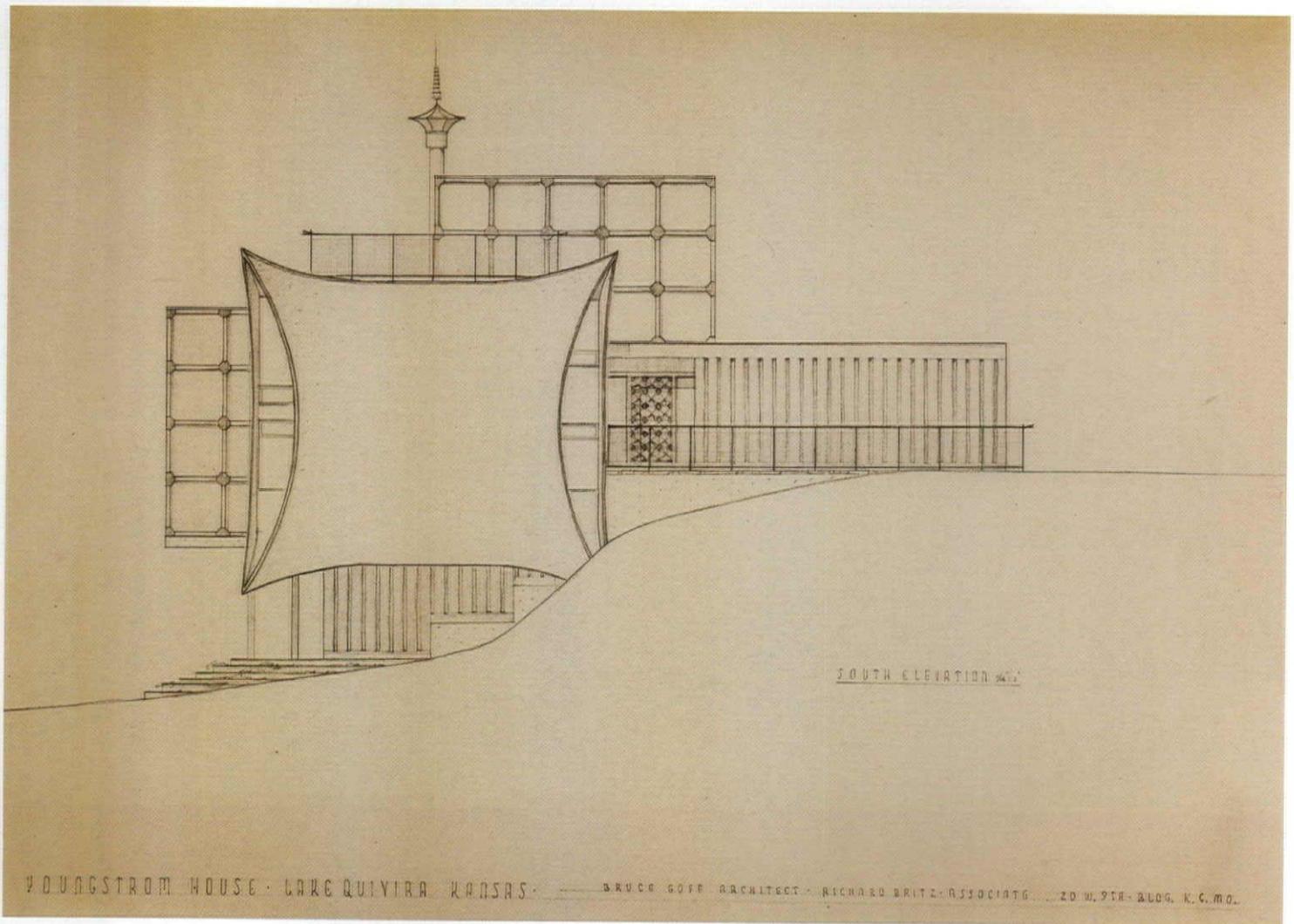
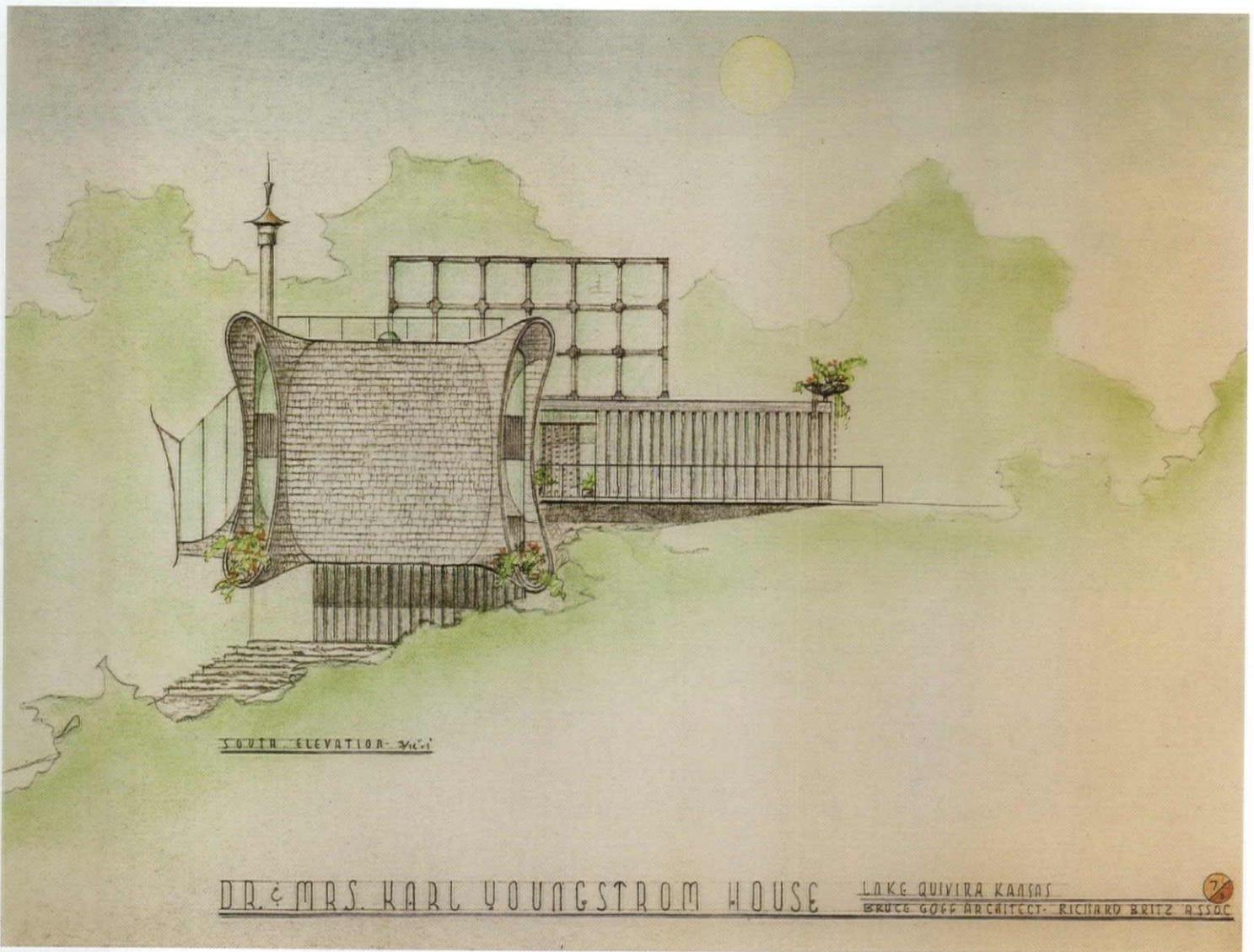
The second proposal, developed in greater detail over the next two months, was more compelling. In plan, three half-mandorlas project from a central core containing a spiral stair. The house was to be three stories high. The Youngstroms were pleased with the design, called "The Orchid House," but cost estimates exceeded their budget by three times, and the commission was temporarily halted.

The third and final proposal for the Youngstrom house, with its grandly scaled window scoops at the corners, was built in 1968.

The Youngstrom house is a four-level raised ranch. On the exterior corners are massive scoops: Sails and Canoes.

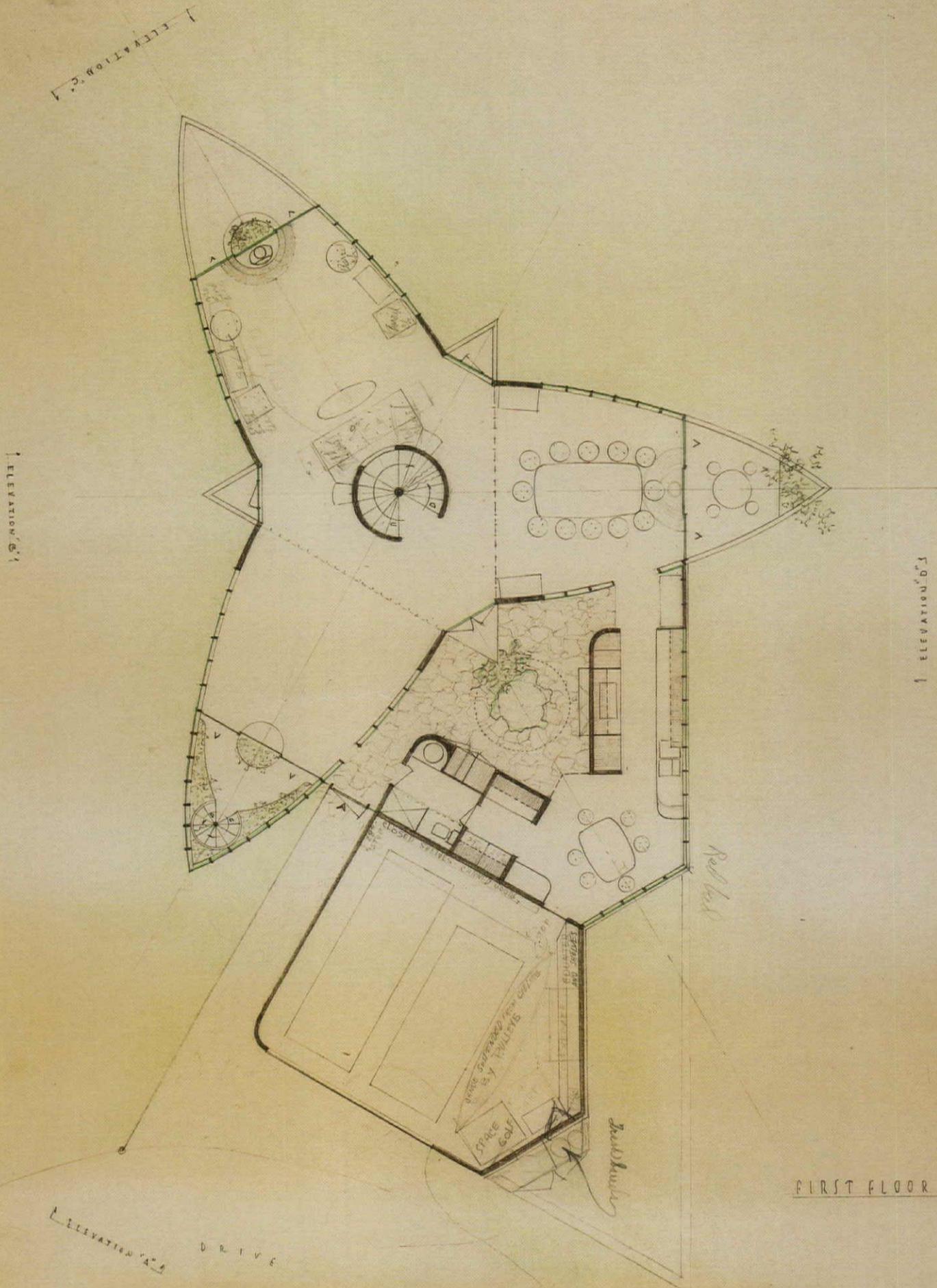
Views from all rooms in the house show Lake Quivira,  
224-acre lake.



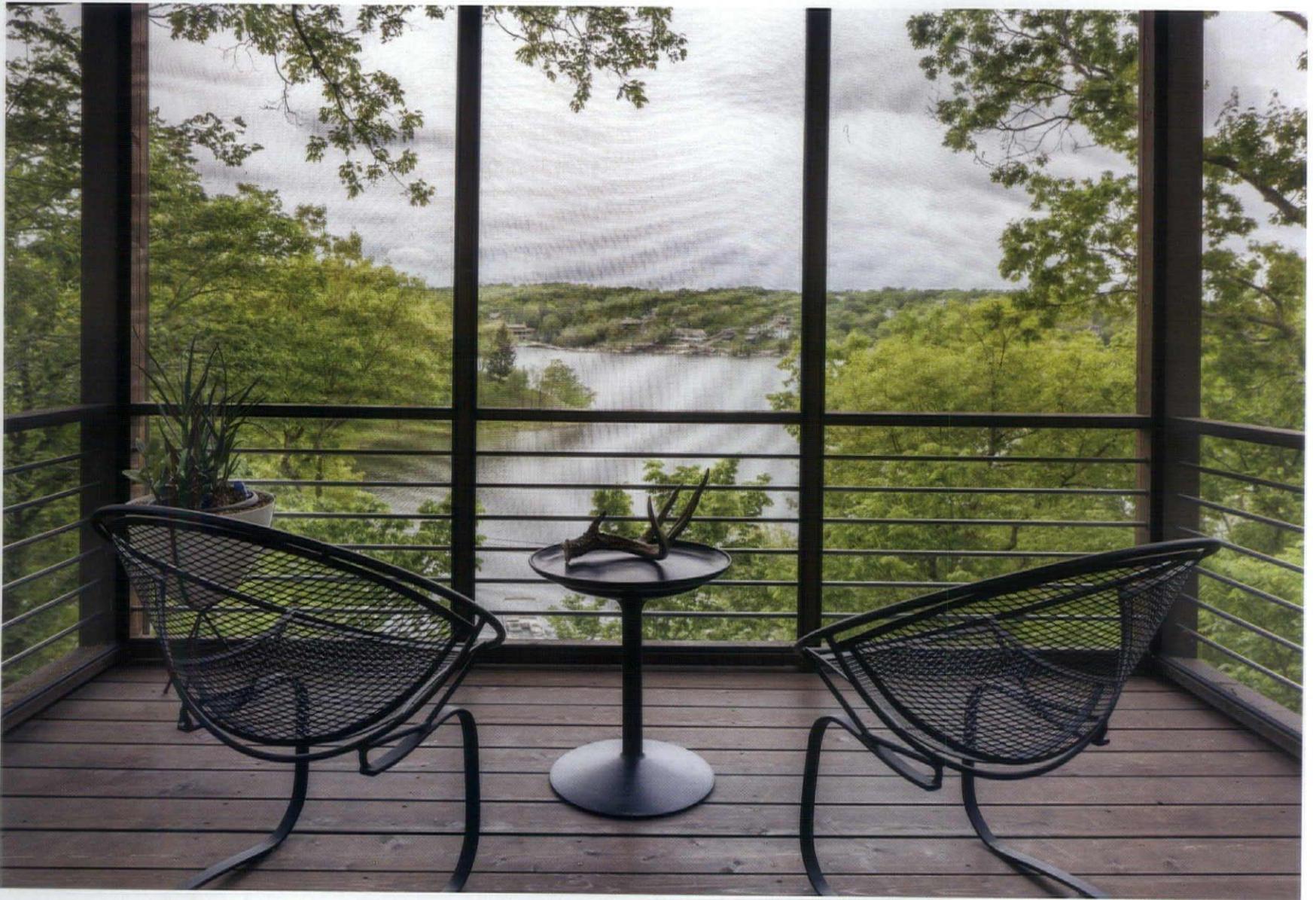


DR. & MRS. KARL YOUNGSTROM HOUSE

LAKE QUIVIAA KANSAS  
BRUCE GOFF ARCHITECT - 5/5/47



FIRST FLOOR PLAN 1/16" = 1'



**236 Arapahoe Circle – Lake Quivira, KS**



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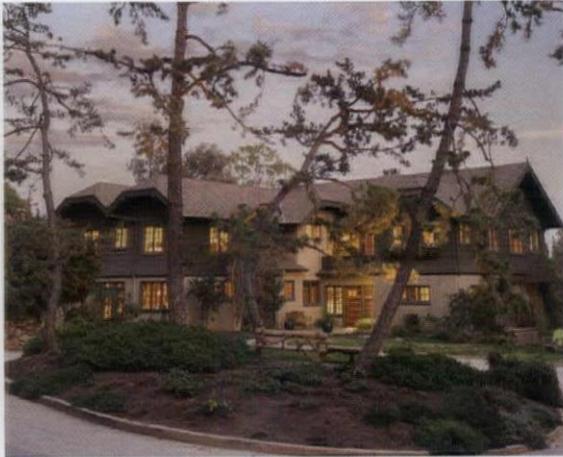
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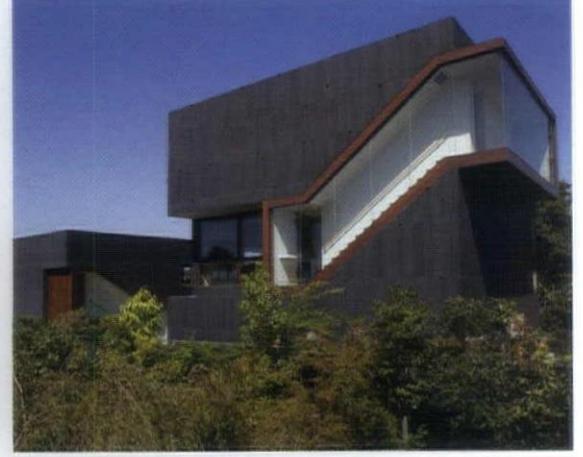
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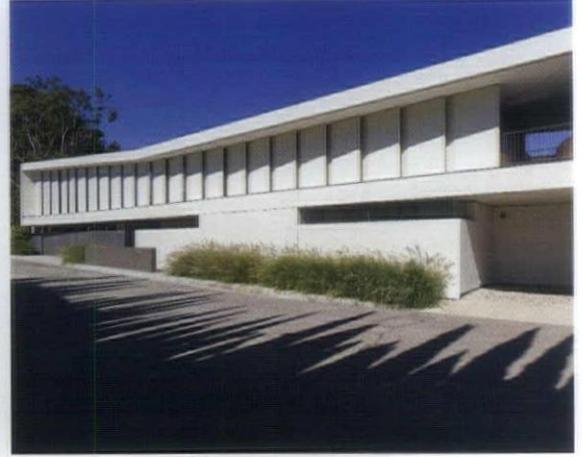
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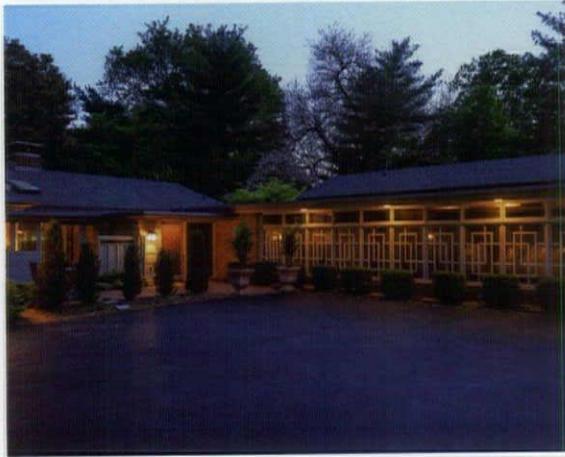
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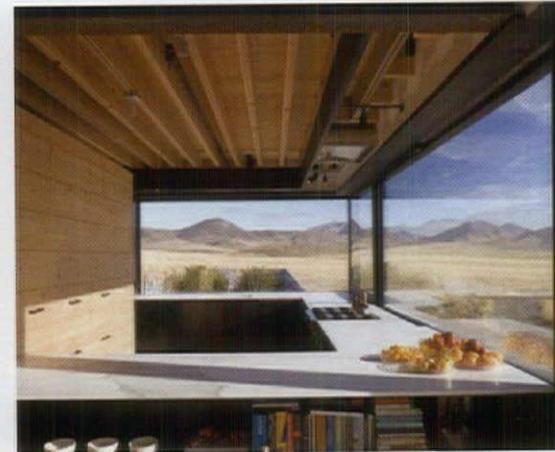


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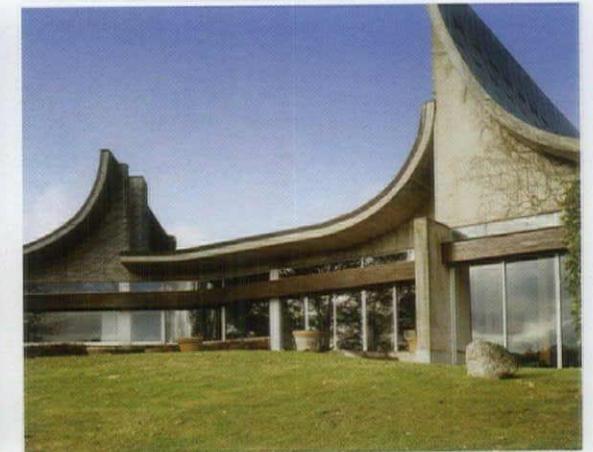


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Würenlos, near Zurich  
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Olson Kundig Architects  
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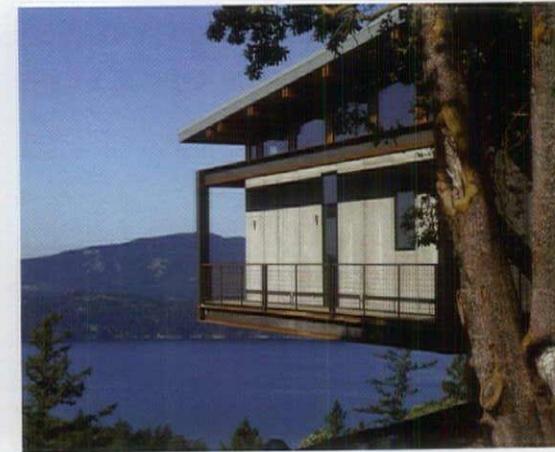
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Claude Parent, Architect  
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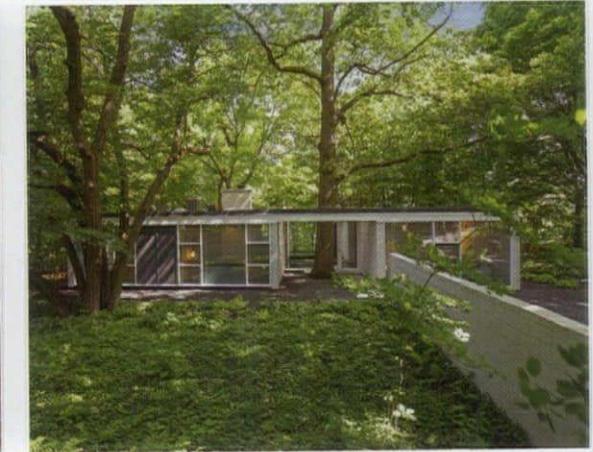
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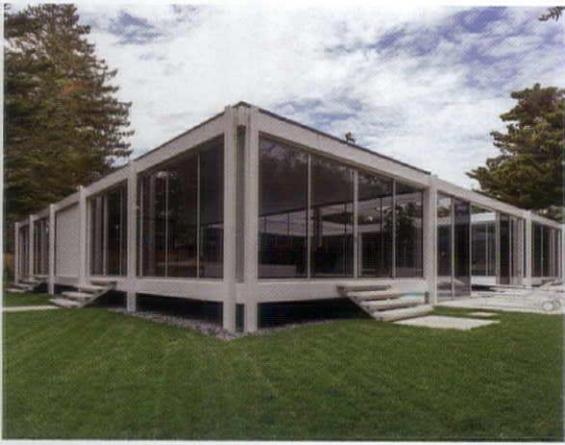
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Indigo Architecture & Design  
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Ralph Rapson, Architect  
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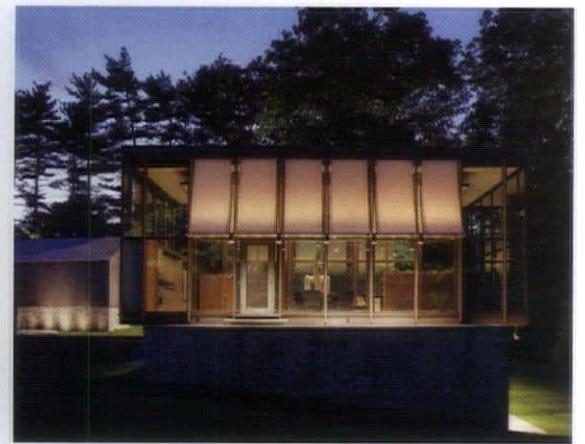
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Craig Ellwood, Design  
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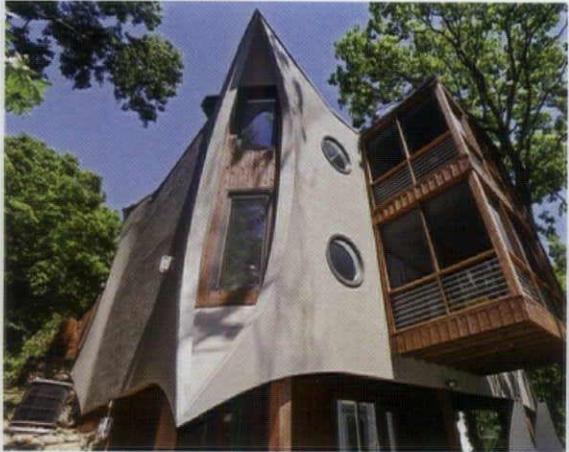
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R.M. Schindler, Architect, 1944  
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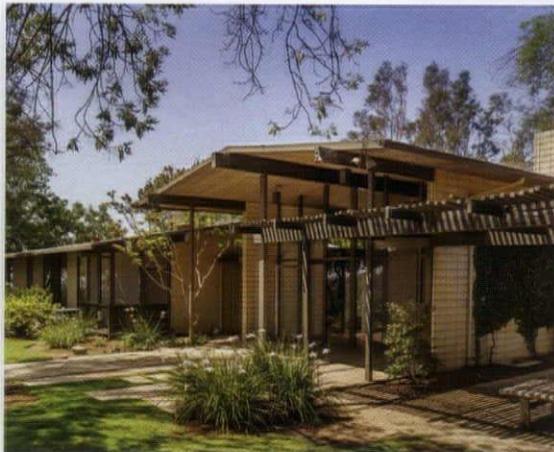
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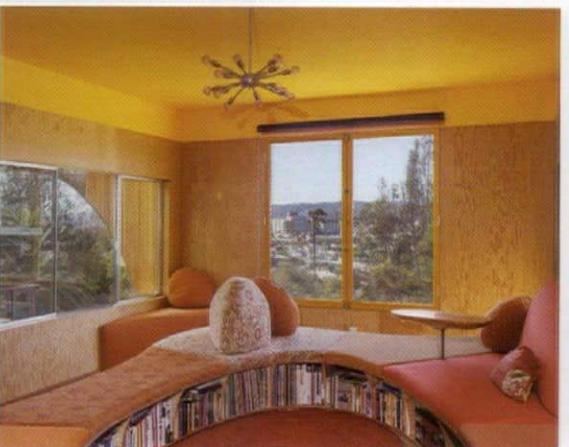
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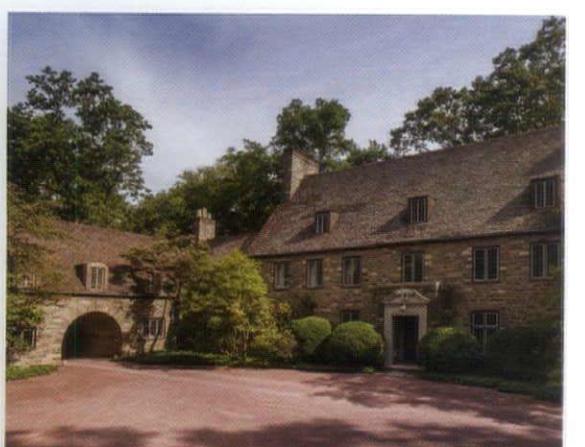
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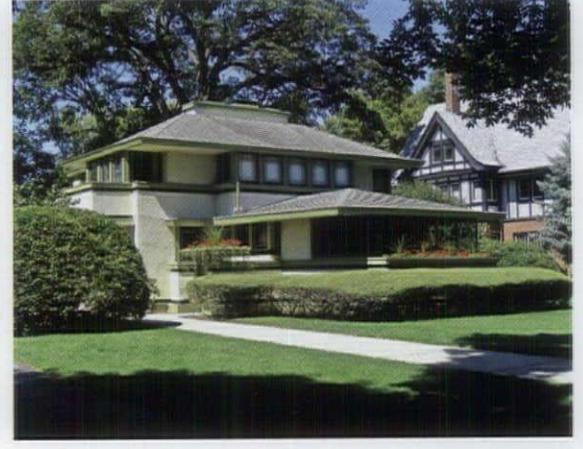
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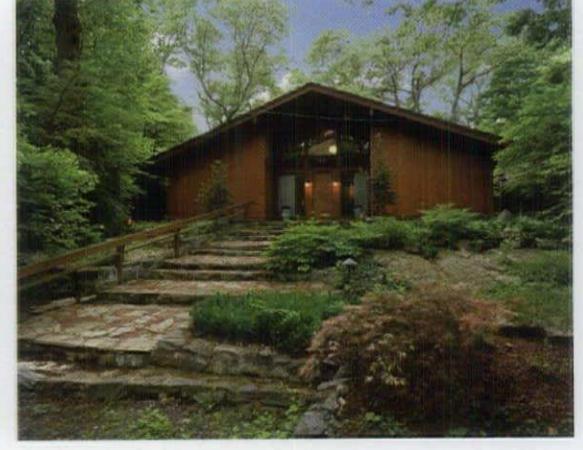
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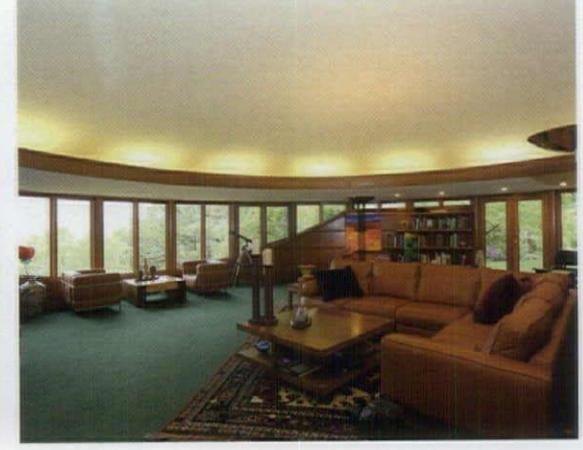
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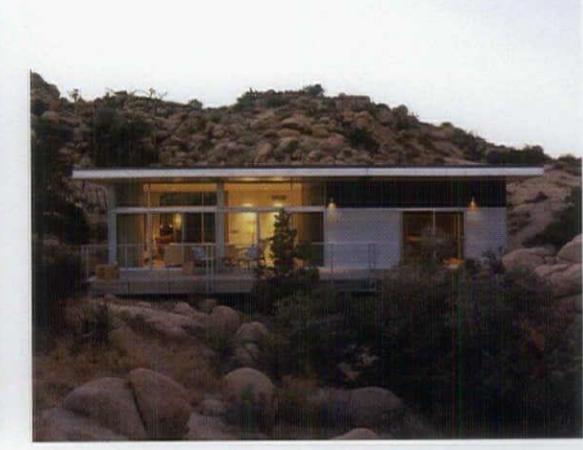
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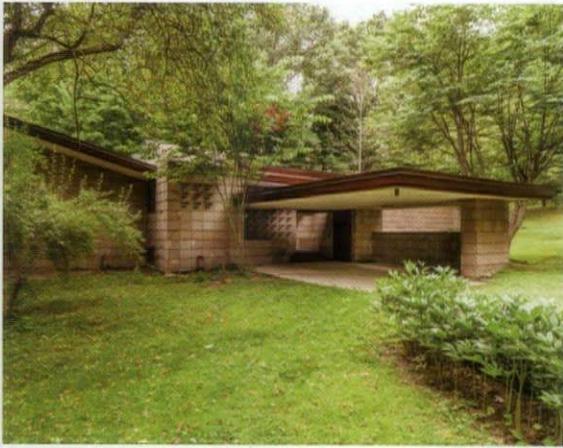
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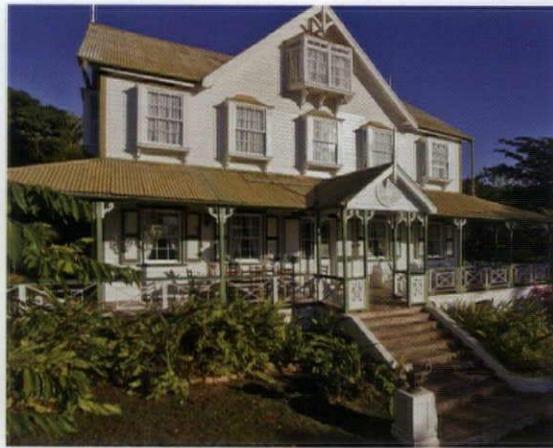


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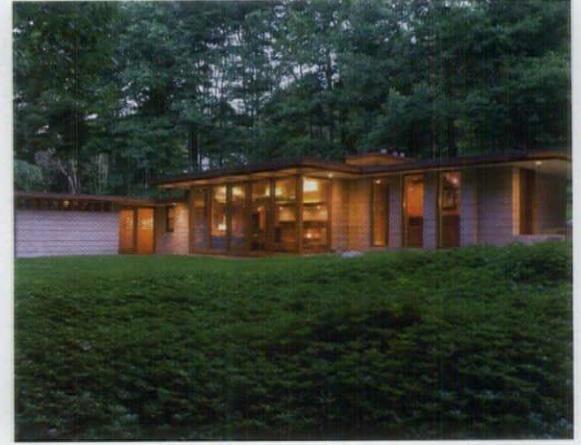
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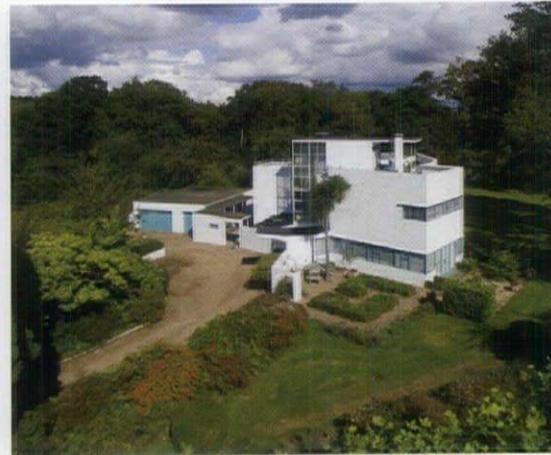
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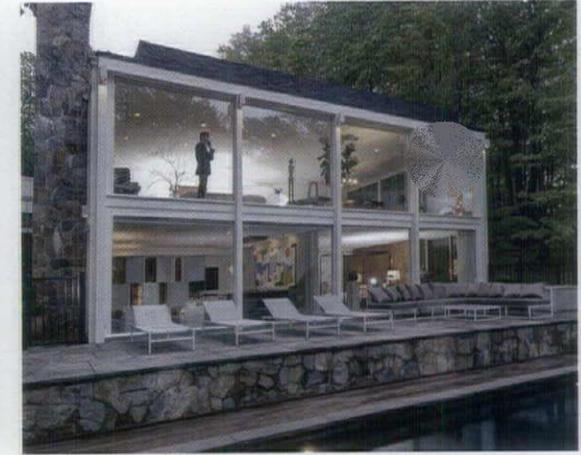
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