

architecture **for** sale

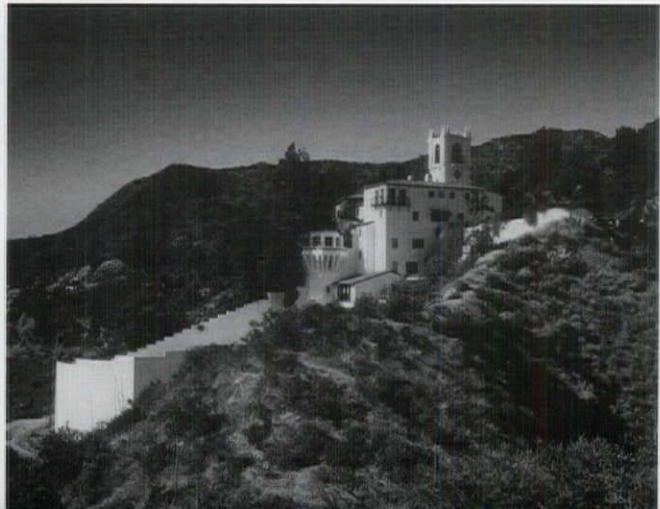
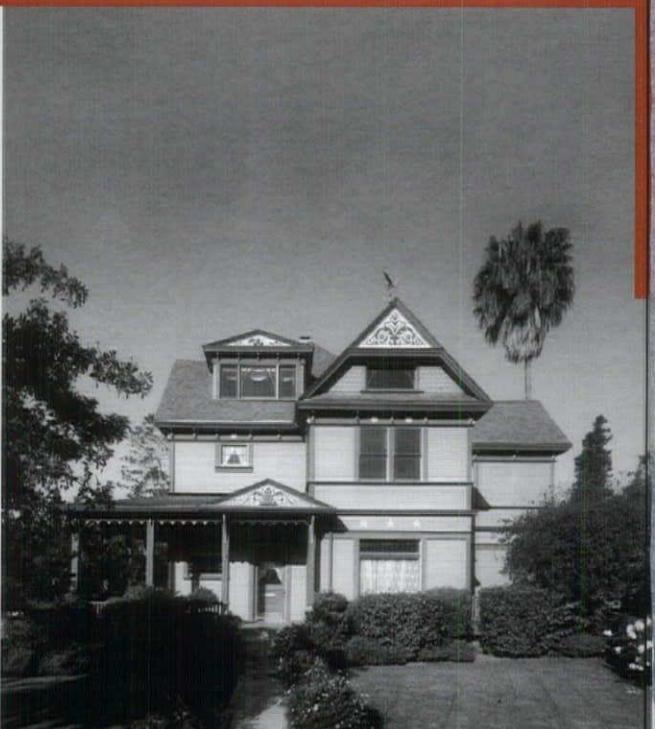
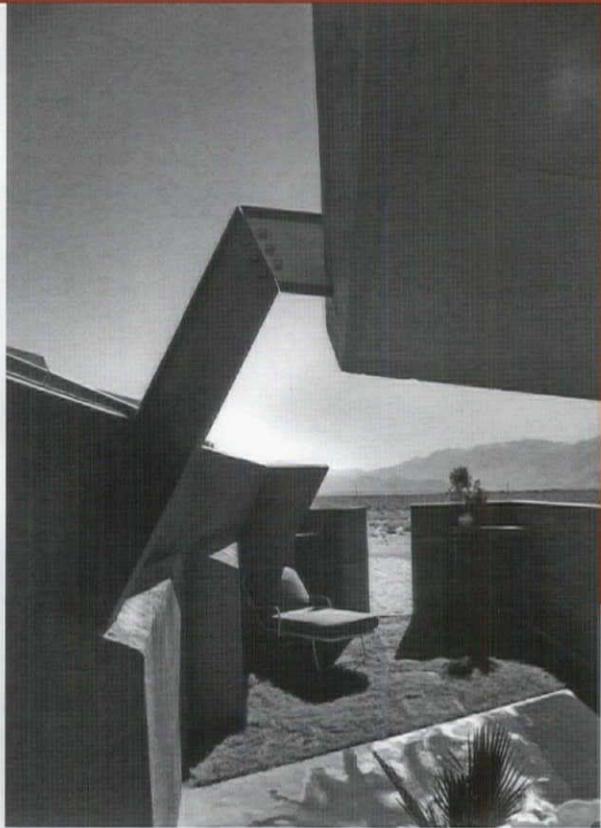
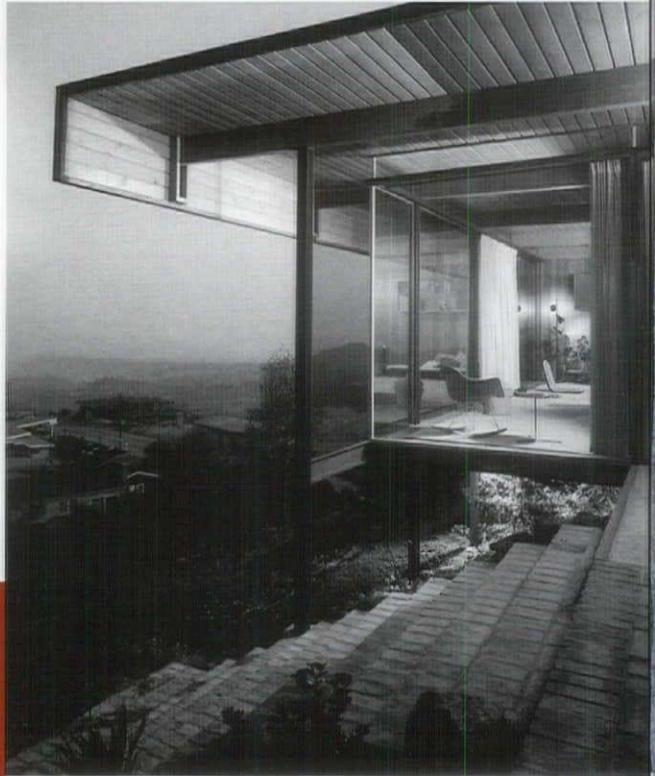
Quarterly

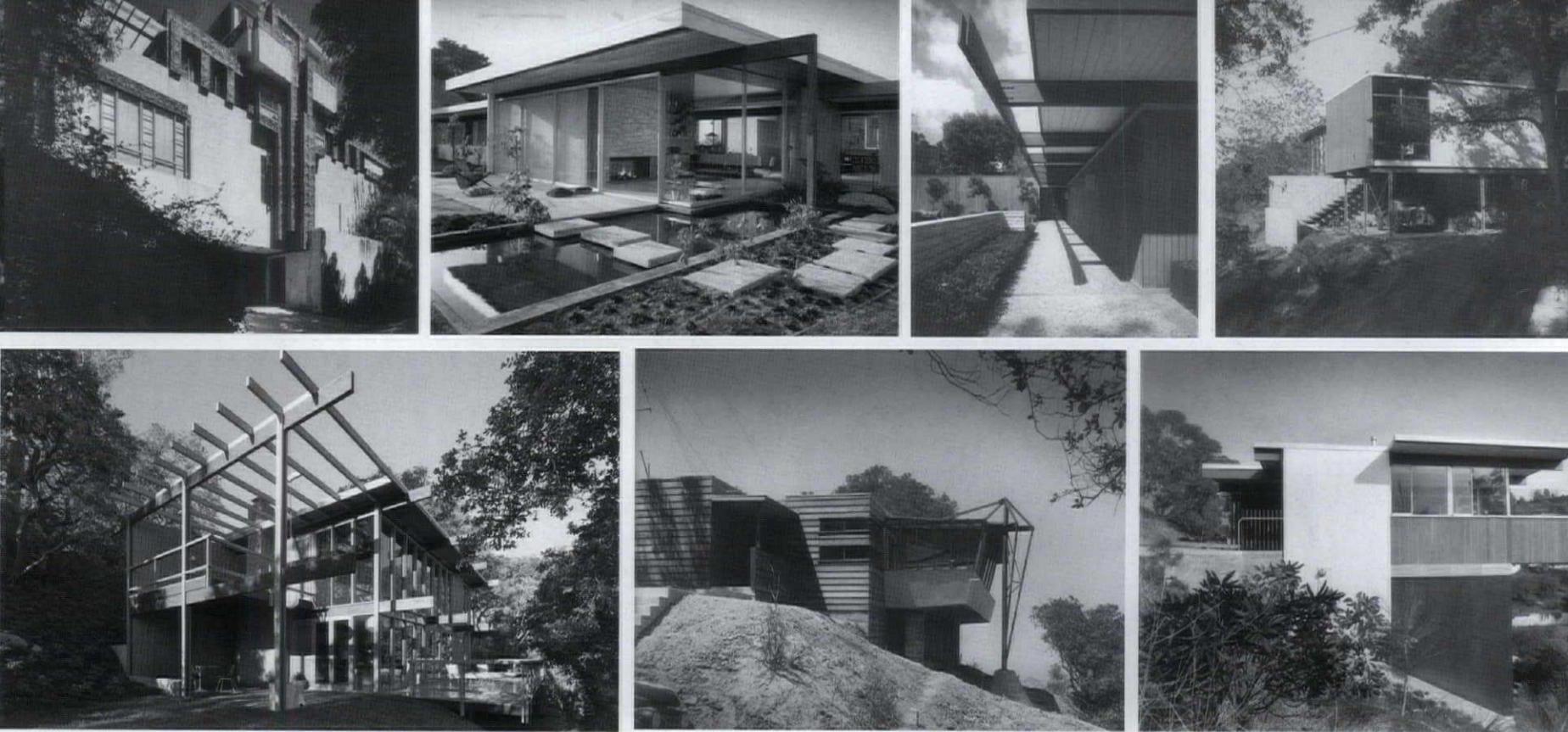
Winter 2017-2018

NEUTRA RENEWED

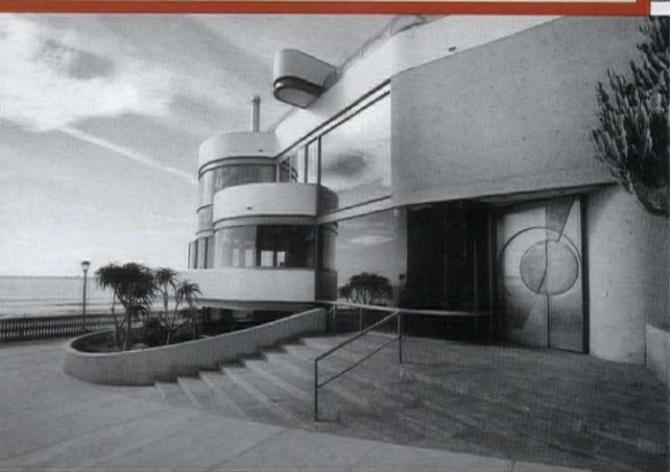
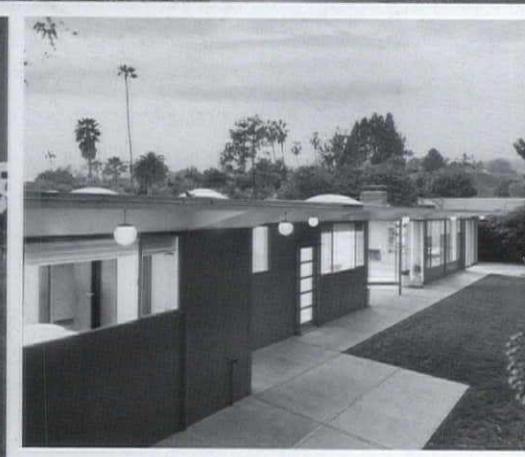
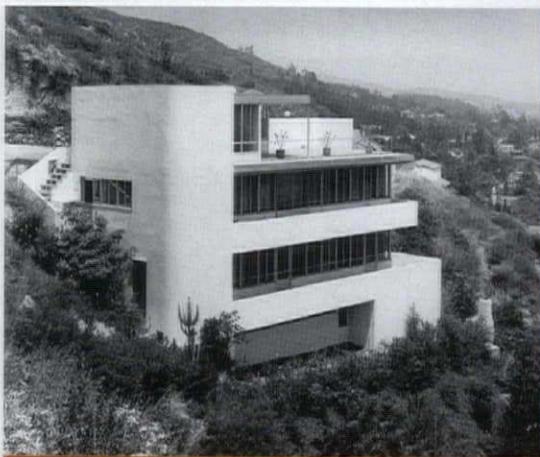
How a neglected 1955 treasure was saved from destruction

\$5.95





MAKING A MARKET FOR ARCHITECTURE SINCE 1974



**CROSBY DOE
ASSOCIATES**

310.275.2222

Crosby Doe Associates, Inc.
9312 Civic Center Drive #102 Beverly Hills, CA
90210

Editor's Note



Two years ago, Richard Neutra's mid-century Roberts House sat derelict, decaying and ripe for demolition when the 60-year-old property hit the market. Thankfully, wiser and more enlightened minds prevailed, and the house fell into the right hands as detailed in this issue's cover story, appropriately titled "American Idyll." Earlier this year, it was successfully sold to new owners who will love, appreciate and, hopefully, continue to preserve it. And I like to think my vision of a marketplace for noteworthy architecture, as seen in *ArchitectureforSale Quarterly*, contributed significantly to the outcome.

This hasn't always been the case. Neutra's iconic Maslon House in Rancho Mirage was unscrupulously razed in 2002. And this year, the spectacular 1955 Chuey House in the hills above Sunset Boulevard has been marketed as a teardown, initially offered for lot value without even a mention of Neutra.

If there was ever a defining moment that confirmed my belief that residential architecture was more than mere real estate, that it can be great art for living, and that its true value cannot be measured tangibly by the usual appraisal tools (square footage, bedrooms, baths, even location), it occurred at the Loring House in the spring of 1974.

Dancer Eugene Loring, famous for playing Bronco Billy on the New York stage, had moved back to California and commissioned Neutra to design a house for him on a promontory in Nichols Canyon. At that time, the house consisted of only one bedroom, a den and one-and-a-half baths. Though it embodied the California lifestyle so vaunted by the Hockney painting "The Bigger Splash," and Slim Arons photos, the Loring House was not an easy sale in the mid-seventies. Brokers took unnecessary pleasure in noting that for a few dollars more, one could buy a much grander home in Beverly Hills. Nevertheless, the house finally sold for a then-record price—\$100,000.

Cut to this year. A realtor friend invited me to see the Loring House to help evaluate an asking price. Over the years architect Steven Ehrlich had thoughtfully designed an A.I.A. award-winning studio/guest house for the property, and the current owner added a new master suite where Neutra had originally planned one. Since I had not seen the house recently, I wondered: Would my high regard for the property set me up for a fall? Would the changes since I had last been to the house enhance—or reduce—the premium I thought this iconic property deserved? Opening the front door, I was greatly relieved; the magic was still there. For the most part, good work had been done, and I determined that the property should sell today for over \$5 million. Which goes to show that by preserving and protecting historically significant properties, a savvy buyer still stands to make an enviable profit.

It has been a good year for art and architecture. Saving the Roberts House has added to the story, as has the ongoing meticulous restoration of Rudolph Schindler's Kallis-Sharlin House in the Hollywood Hills, featured in the last issue of *AFSQ*. So at a time when DaVinci's painting, "Salvator Mundi," sold at auction for over \$453 million, perhaps there may still be hope for Neutra's stellar Chuey House at the relatively paltry asking price of \$9 million.

Crosby Doe



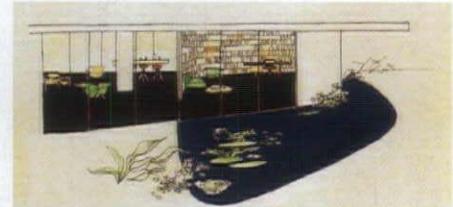
2 EDITOR'S NOTE

5 CONTRIBUTORS

8 THE LOST NIEMEYER

Nicholas Olsberg and Manuel Montenegro

After five decades of relative obscurity, Oscar Niemeyer's forgotten masterpiece, Alto de Pinheiros, has been rediscovered in a lush corner of São Paulo, Brazil.



30 BEING FRANK

John Crosse

The textile-block homes of Frank Lloyd Wright were more than modern wonders. On the occasion of his 150th birthday, a new look shows they were also hotbeds of cultural exchange in an emerging City of Angels.



42 GLASS ACT

Pierluigi Serraino

With his see-through Bay Area home, Donald Olsen proved that people who live in glass houses don't need to throw stones.



54 AMERICAN IDYLL

Mark Morrison

With the restoration of a neglected mid-century Neutra home in the West Covina hills came a renewed sense of history and a revived quality of life.



66 UNDERSTANDING UNDERWOOD

Ann Scheid

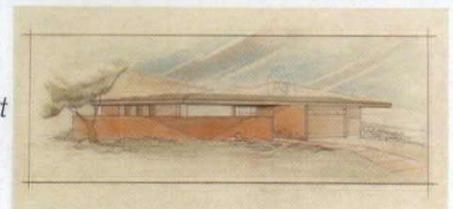
Known for his rustic lodges and grand depots, Gilbert Stanley Underwood changed the architectural landscape of the American West—and his rambling 1928 Hollywood Knolls home is just as modest as he was.



78 CURB APPEAL

Alan Hess

He is best known for edgy aeries and dramatic oceanfront showplaces, but John Lautner also brought equal imagination to a 1951 Long Beach residence offered here for the first time since built.



85 ON THE MARKET

A selection of architecturally-significant properties for sale around the world.



Richard and Dion Neutra papers at UCLA Library Special Collections

EDITOR & PUBLISHER

Crosby Doe

CREATIVE DIRECTOR

Scott Mayoral

MANAGING EDITOR

Mark Morrison

FOUNDER & EDITOR-IN-CHIEF

Crosby Doe

PUBLISHING CONSULTANT

Bret Bradigan

Contact Us

Editorial & Advertising
Crosby Doe Associates, Inc.
9312 Civic Center Drive
Beverly Hills, CA 90210
310.275.2222

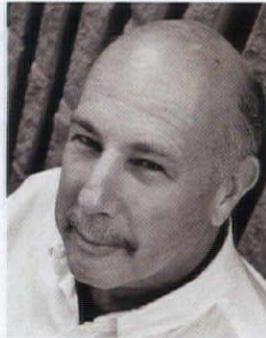
The contents of Architecture For Sale Quarterly, may not be used, reproduced or transmitted in any form or by any means without the written consent of the publisher. You can also e-mail us at info@architectureforsale.com

©2017 Crosby Doe Associates, Inc.

Contributors

ALAN HESS

Architect and historian Alan Hess is the author of 19 books on modern architecture and urbanism in the mid-twentieth century; his subjects include John Lautner, Oscar Niemeyer, Frank Lloyd Wright, the ranch house, Google architecture, Las Vegas, and Palm Springs. He is the architecture critic of the *San Jose Mercury News*, a contributor to *The Architects Newspaper*, grant recipient from the Graham Foundation for Advanced Studies in the Fine Arts, and a National Arts Journalism Program Fellow. He's received the Honor Award from the National Trust for Historic Preservation, and the President's Award from the Los Angeles Conservancy for three decades of work in preserving modern architecture. He is currently writing a history of modern architecture in California.



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 subject is the history of tuberculosis and how the disease affected Southern California and influenced its architecture. She earned a master's degree 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.



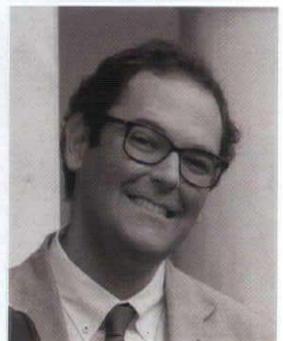
NICHOLAS OLSBERG

Nicholas Olsberg was chief curator and then director of the Canadian Centre for Architecture in Montreal, from its opening in 1989 to 2004. He has written, lectured and curated exhibitions about a wide range of architectural figures and topics including major studies of Arthur Erickson, Frank Lloyd Wright, Carlo Scarpa, John Lautner, Cliff May, delineator Carlos Diniz, as well as a recent series of magazine portfolios on architectural drawings; also, lectures and workshops on the urban character and forms of Los Angeles.



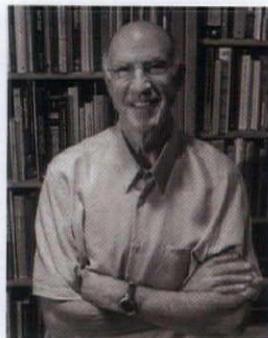
MANUEL MONTENEGRO

Manuel Montenegro was born in Porto, Portugal and holds a master's degree in architecture from the University of Porto's faculty of architecture for his research on the construction of the periphery of Porto in the eighteenth century. He was an assistant professor (2008-13) at the same institution and is also a researcher, critic and curator, and doctoral candidate at the GTA - ETH Zurich, under Philip Ursprung. He is a PhD fellow from the Fundação para a Ciência e Tecnologia (2013-17), doctoral fellow of the Canadian Center for Architecture (2017), and Architecture Fellow of the Schloss Solitude (2018-19).



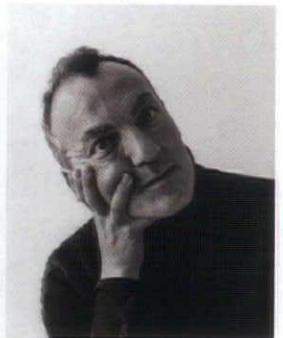
JOHN CROSSE

John Crosse is an architectural and cultural historian specializing in the arts and architecture of Southern California. He is currently working on a book titled *The Schindlers and the Westons: An Avant Garde Friendship*, a chapter of which has been anthologized in *Bohemian Crossroads: Arts & Culture Collide Then Subside on the Monterey Peninsula*. Two book chapters are also in the works: "Promoting an Avant-garde in California: The Historiographic Construction of the Case Study House (CSH) Program; and Narratives and Fictions, 1945-1989" which is slated to appear in *Cold War at the Crossroads, 194X to 198X: Architecture and Planning Between Politics and Ideology*, and "Domestic Architecture of the San Francisco Bay Region (1949): The Quest for a Modernist Identity and Other California Myths" which is slated for inclusion in *The Housing Project: Discourses, Ideals and Politics in 20th Century Exhibitions*. His work can also be viewed at socialarchhistory.blogspot.com.



PIERLUIGI SERRAINO

Pierluigi Serraino, AIA, is an architect, author, and educator. Prior to entering his independent practice, he worked for Mark Mack, Skidmore, Owings & Merrill, and Anshen + Allen. He has lectured extensively on post-war 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. Serraino is recipient of the 2013 Graham Foundation grant for his upcoming book on architectural photographer Robert Damora.



MARK MORRISON

A longtime L.A. journalist, Mark Morrison has covered entertainment, architecture, design, real estate, travel, food and wine and other aspects of modern living for *Travel + Leisure*, *Sunset*, *Wine Spectator*, *The Hollywood Reporter*, *Rolling Stone*, *Bon Appetit*, *Los Angeles*, *Men's Fitness*, *TV Guide*, *Emmy*, among others. As West Coast Editor of *InStyle* for 15 years, he covered celebrity lifestyle and home design, and contributed to its spinoff, *InStyle Home*. He has written about little-remembered L.A. architect Robert Finkelhor for *AFSQ*. He is currently West Coast Editor of *Men's Journal*.



CAMERON CAROTHERS

Los Angeles-based Cameron Carothers has specialized in photographing architecture and interiors for over 20 years. His work has appeared in numerous publications including *Architectural Record*, *Interiors*, *Sources*, *The Los Angeles Times*, *The Wall Street Journal* and *People*. He has a B.F.A. in photography from Art Center College of Design and enjoys serving as adjunct faculty for his alma mater.





MAK CENTER FOR ART AND ARCHITECTURE AT THE SCHINDLER HOUSE

Unique in its role as a constellation of three historic architectural sites and contemporary exhibition spaces, the **MAK Center for Art and Architecture** develops a year-round schedule of local, national, and international projects exploring the intersection of art and architecture. It is headquartered in the landmark Schindler House (R.M. Schindler, 1922) in West Hollywood; operates a residency program and exhibition space at the Mackey Apartments (R.M. Schindler, 1939) in Mid-Wilshire; and runs more intimate programming and special events at the Fitzpatrick-Leland House (R.M. Schindler, 1936) in Laurel Canyon. The MAK Center is the California satellite of the MAK – Austrian Museum of Applied Arts / Contemporary Art in Vienna, and works in cooperation with the Friends of the Schindler House.

The Schindler House, designed by modern architect and Viennese émigré Rudolph M. Schindler, is considered one of the world's first modern houses. It has influenced and inspired generations of architects worldwide. It redefined notions of public and private, and indoor and outdoor space; and broke new ground in the design and construction of the modern dwelling. Schindler and his wife Pauline regularly hosted artists, musicians, poets, writers, and actors, and so their home quickly turned into a center for avant-garde art and inquiry. Today, the **Schindler House** is regarded as one of Los Angeles's most beloved architectural and cultural landmarks. It is the MAK Center's mission to preserve and promote Schindler's architecture and continue his and Pauline's legacy of artistic and cultural experimentation.

photo by Joshua White

SCHINDLER HOUSE
835 NORTH KINGS ROAD
WEST HOLLYWOOD, CA 90069
(323) 651-1510
MAKCENTER.ORG

@ THE SCHINDLER HOUSE

MAK
CENTER
FOR ART +
ARCHITECTURE, L. A.

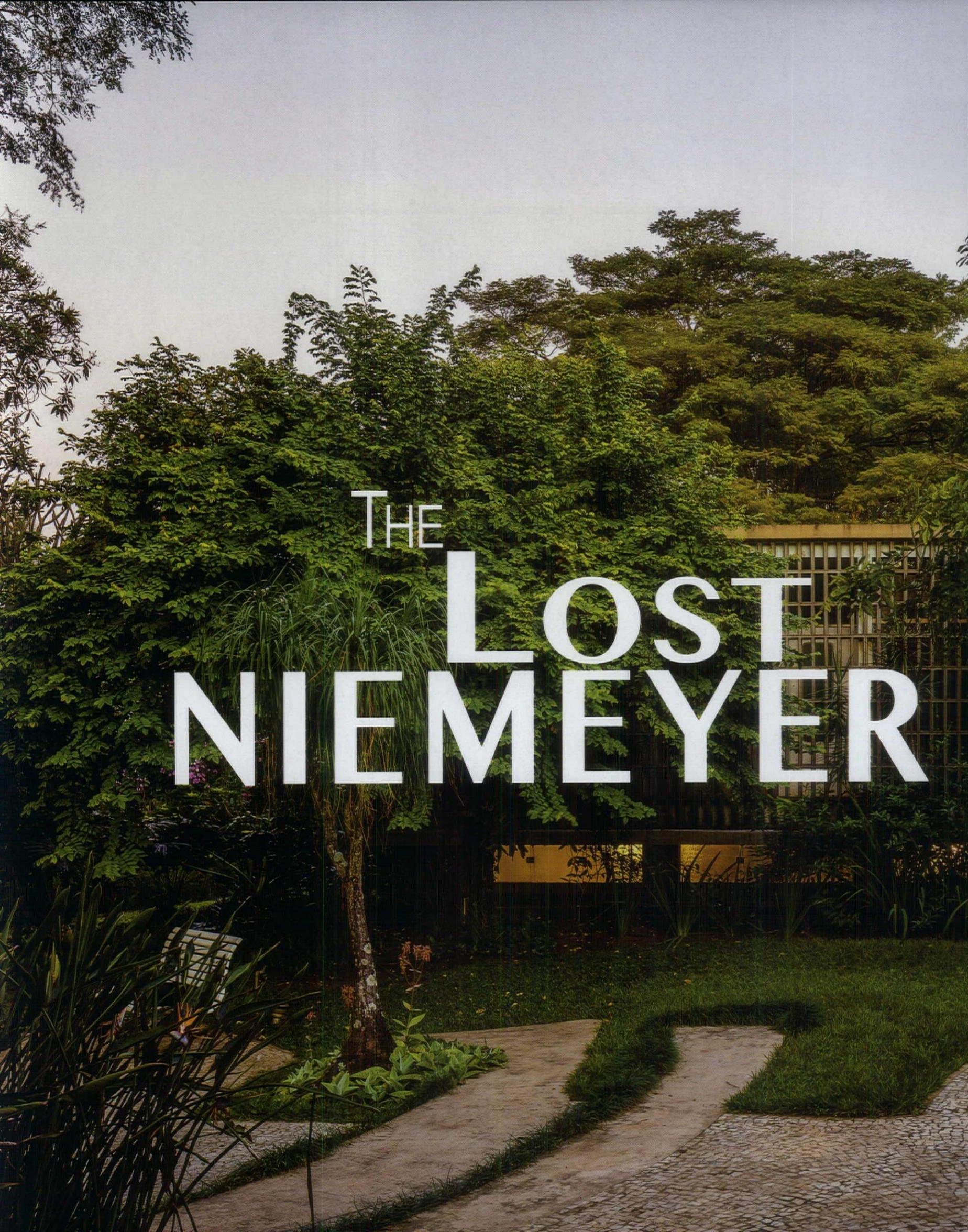
Tobey C. Moss

G A L L E R Y

7321 BEVERLY BOULEVARD • LOS ANGELES, CA 90036 • (323) 933-5523 • art@TobeyCMossGallery.com



Leonard Edmondson (1916-2002)
State of Patterns
Gouache and India Ink, c. 1951 / 18 x 28 inches (44.6 x 70.0cm)

A photograph of a lush garden with a building in the background. The scene is filled with various green plants, including a large tree in the center and a path leading towards the building. The sky is overcast. The text 'THE LOST NIEMEYER' is overlaid in white, bold, sans-serif font.

THE
LOST
NIEMEYER



AFTER FIVE DECADES OF RELATIVE OBSCURITY,
OSCAR NIEMEYER'S FORGOTTEN MASTERPIECE,
ALTO DE PINHEIROS, HAS BEEN REDISCOVERED IN A
LUSH CORNER OF SÃO PAULO, BRAZIL.

Written by **Manuel Montenegro and Nicholas Olsberg**

Photographs by **Leonardo Finotti**



“I am not attracted to straight angles or to the straight line, hard and inflexible, created by man. I am attracted to free-flowing, sensual curves. The curves that I find in the mountains of my country, in the sinuousness of its rivers, in the waves of the ocean, and on the body of the beloved woman. Curves make up the entire Universe, the curved Universe of Einstein.”

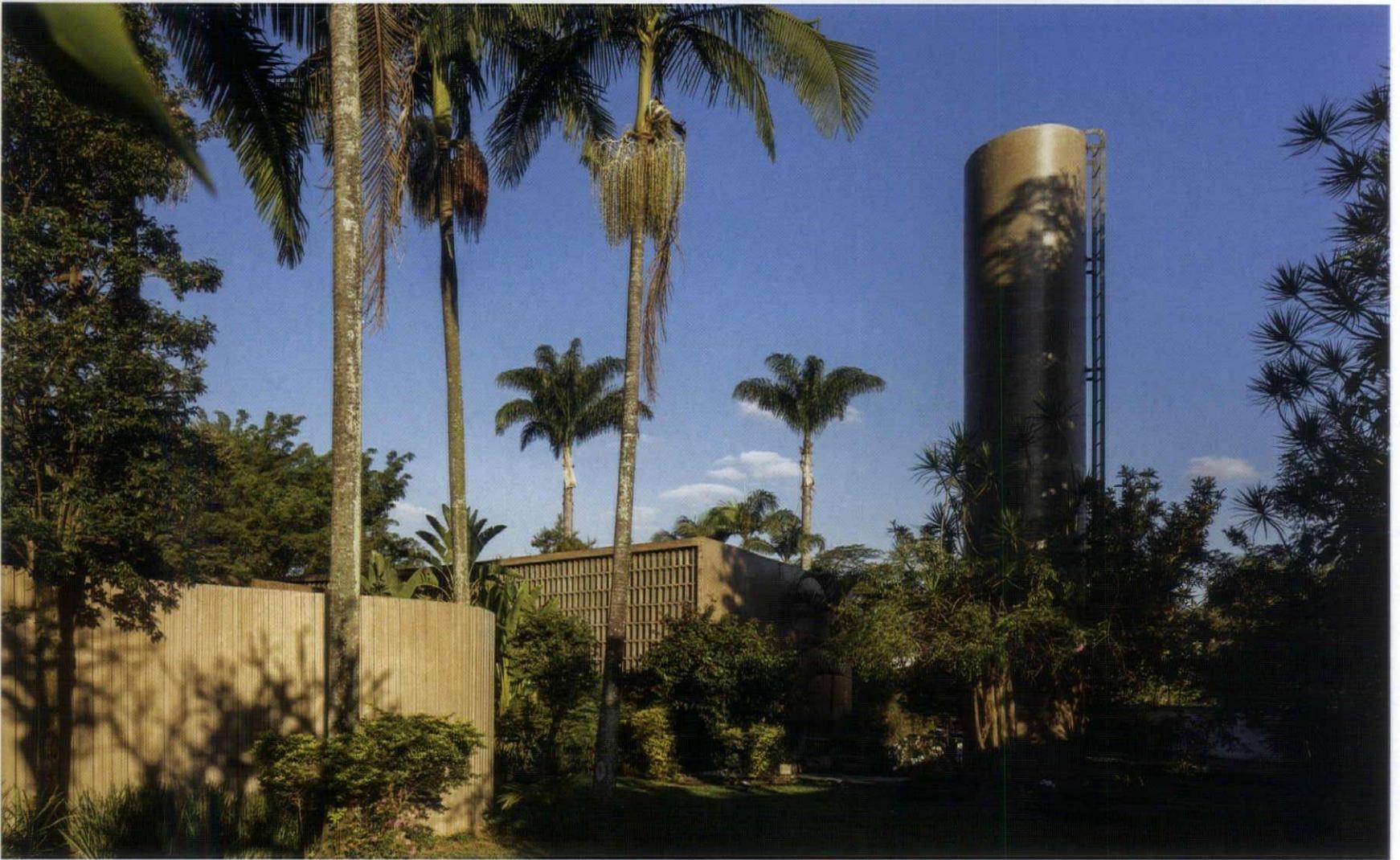
- Oscar Niemeyer

Tucked inside one of the leafy Garden City developments near the Pinheiros River in western São Paulo, sits a fairly inconspicuous semi-urban villa built in 1974 for a prosperous Brazilian family. The 7,000-square-foot abode includes five bedrooms, a wine cellar and garage space for six cars. From the street, all you can see is the rear of a hovering monolithic concrete volume that forms the bedroom wing and covers the carport. Most of the house opens to the garden behind it, the main living space hidden among the lush plantings of legendary landscaper, Roberto Burle Marx.

This is Oscar Niemeyer’s Alto de Pinheiros residence. It’s not as famous as his 1953 Canoas House, a free-form masterpiece that Niemeyer built for himself on an ocean-view slope, or even his celebrated 1954 Cavanelas house with its tent-like metallic roof that blends into the mountainous site (also with the help of Burle Marx-designed gardens). But this hidden gem nonetheless bears all the signs of a fully mature late work by an internationally renowned master at the peak of his powers.

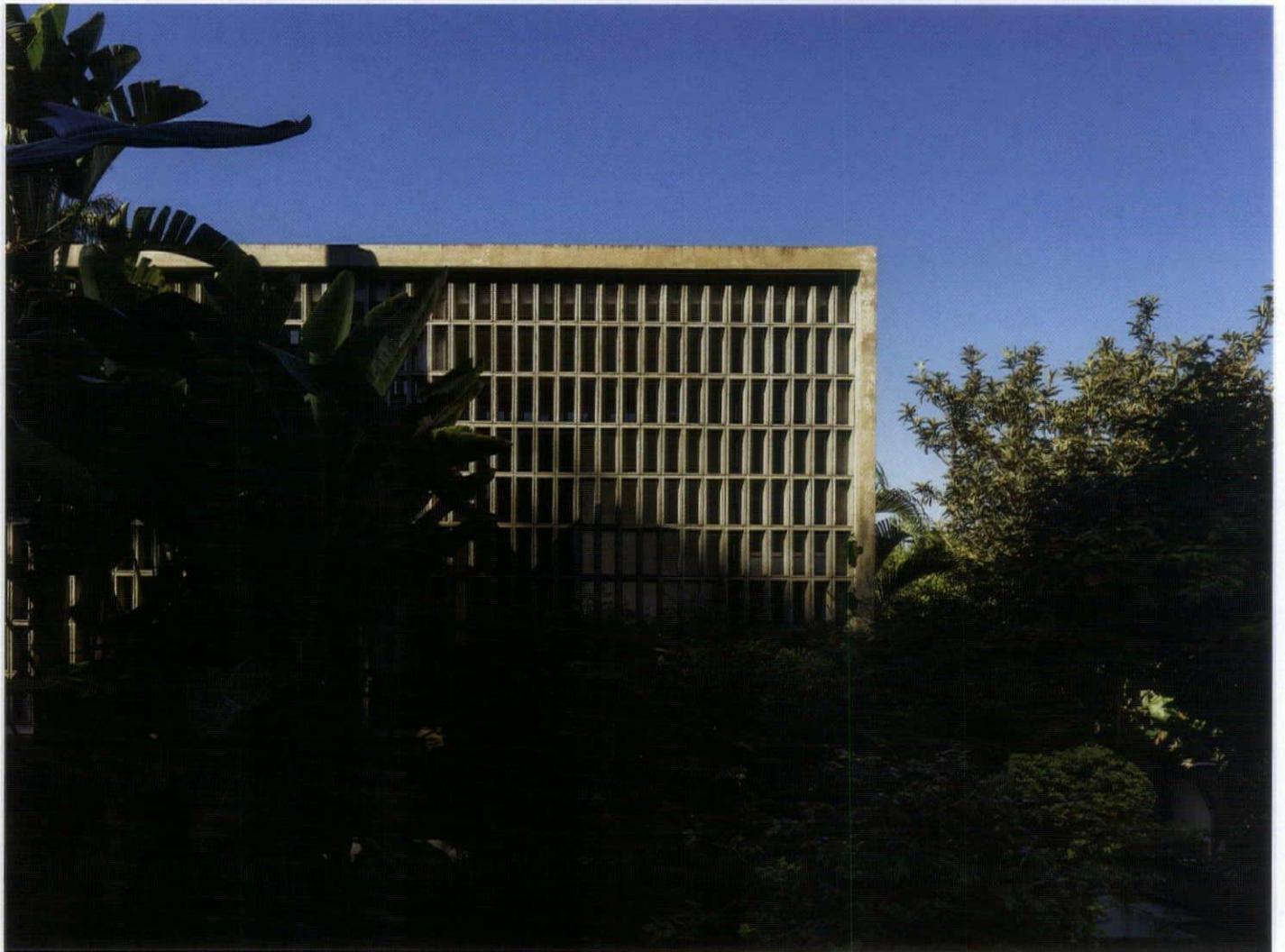
In a quiet and almost contemplative fashion, the house returns to and synthesizes many of the fundamental features that made Niemeyer—who created the curved, concrete Edifício Copan apartment tower in downtown São Paulo, as well as so many boldly innovative public buildings in the then-new capital city of Brasília—such a central figure in the development of the international modern movement. At its most essential, the home seems to recall its creator’s quest for a more fluent, natural and expressive approach to modernity.

So it is all the more remarkable that a work of such importance and magnitude by a figure of worldwide significance could sit almost unrecognized for over 40 years—until recently when the house hit the real-estate market for the first time. Till now, it has been vaguely known to exist by scholars and only the most dedicated of architecture aficionados. And though it has been in the same family all this time—remaining a compellingly complex, seductive and sensitively imagined work—even the Niemeyer Foundation hadn’t listed the project in their catalogue of his buildings.



Opposite: Glass curtain wall reflects lush surroundings.

This page: Extensive greenery encompasses and complements the solid forms of Niemeyer's project.





Burton Tremaine Residence



This and facing page: Altos de Pinheiros as it appears today.



Rectilinear forms frame the light streaming into the stairway.



Even in hallways, Niemeyer's approach to spatial balance is apparent.

Put into the context of its time, though, such anonymity is understandable. In the mid-1970s when Alto de Pinheiros was built, Niemeyer's career had been tarnished by his involvement with the Brazilian Communist Party. Having left his homeland after the 1964 military coup and opened in an office in Paris, he did not return to Brazil till 1985. And though he had been invited by Brazil's president, Juscelino Kubitschek, in 1956 to create the civic buildings for Brazil's new modern capital city of Brasilia—which were to include experimental designs for the National Congress of Brazil, the Cathedral of Brasília, the Palácio da Alvorada, the Palácio do Planalto, and the Supreme Federal Court, all designed by 1960—he was not awarded the prestigious Pritzker Architecture Prize until 1988.

So throughout this time, the Alto de Pinheiros residence was not appreciated as the final testament it was to the more intimate, inventive and sensitive approach to building that had always taken a place alongside his more assertive public work. This style was also lost in later years upon his return from Paris to Rio de Janeiro as his studio turned to more grandiloquent statements, like his clifftop Niteroi Contemporary Art Museum, which opened in 1996 overlooking Guanabara Bay.

Another key reason for the house's relative obscurity was its owners' ongoing desire for privacy. As a result, it has fallen, like a ruminative late Schubert sonata, quite off the radar. Its recent rediscovery should be an occasion for celebration and a reminder that (especially in his collaborations with landscaper Burle Marx), there was in Niemeyer just as much passion for the private—for serenity, for contact with nature, for the colors of life, and for the shaping of movement in living—as for the grander expression of public life that marks the works for which he is revered.

Alto de Pinheiros echoes, with greater delicacy and at a smaller scale, Niemeyer's penchant for linking linear and curved geometries within one entity.

Born in 1907, Oscar Ribeiro de Almeida Niemeyer Soares Filho graduated from the Escola Nacional de Belas Artes at the Federal University of Rio de Janeiro in 1934. Soon, he interned with Lucio Costa, quickly rising to be the most recognized and admired figure in the emerging South American movement towards a new architecture—one of the earliest and most vibrant chapters in modern architectural history. In 1936, he was part of the team from Costa's office that designed a building for the new Ministry of Education and Health Care in Rio, one of the first major modern public buildings in the world. Le Corbusier acted as a guest consultant, and Roberto Burle Marx made his first distinctively personal contribution to the history of landscape architecture.

Worldwide acclaim as Brazil's most important architect came at an early age—Niemeyer was awarded the Medal of the City of New York as part of the team that designed Brazil's pavilion for the 1939 New York World's Fair. Returning home the following year, he started his long collaboration with Kubitschek, then mayor of the city of Belo Horizonte, who commissioned him to design the masterplan and community buildings for the new suburb of Pampulha. Between 1940 and 1944, he built a casino, yacht club, dance club, and chapel (Burle Marx also designed the landscape). In addition to his work for the Ministry of Education and Health Care, the construction of Pampulha signalled the importance of Brazil, and of Niemeyer and Burle Marx in particular, in moving modernism from the realm of hypothesis and random monuments into the larger built world. As Niemeyer stated clearly, the Brazilian movement also radically widened the possibilities of modernism:

"The project [of Pampulha] was an opportunity to challenge the monotony of contemporary architecture, the wave of misinterpreted functionalism that hindered it, and the dogmas of form and function that had emerged, counteracting the plastic freedom that reinforced concrete introduced. I was attracted by the curve—the liberated, sensual curve suggested by the possibilities of new technology yet so often recalled in venerable old baroque churches."

Elizabeth Mock's 1943 MoMA exhibition, *Brazil Builds*, highlighted the innovative expressionist designs for Pampulha, placing them amid the long tradition of building derived from the Baroque churches of colonial Minas Gerais and crowning Niemeyer as one of the strongest voices in architectural practice. The exhibition was carefully timed to appear at a moment when Europe and North America—though still engulfed in war—began to envision the character of a post-war world, with Brazil's example clearly held up as a model for the world to follow. As a result, Niemeyer was invited to the United States in 1946, almost as soon as the war ended, to present his approach to modern architecture in lectures at Yale.

After being initially denied a visa to enter the United States because of his leftist leanings, his overriding importance to international architectural culture eventually prevailed. A year later, he was welcomed to the U.S. and spent seven months in New York, where he became the lead architect on the United Nations headquarters, adding its unmistakable contours to the city skyline. Though the final design was undertaken by Harrison and Abramovitz, and was tempered by some concessions to the requests of Le Corbusier, the fundamental separation into distinct but linked structures—one linear and mathematical, the other employing a sweeping curved geometry—was Niemeyer's conception. The very same factors, worked at very different scale and with more delicacy, is echoed in the Alto de Pinheiros house.



Period postcard depicts the Brazilian Pavilion at the 1939 New York World's Fair. Architects Lucio Costa, Oscar Niemeyer and Paul Lester Wiener.



United Nations Building, New York.



Alvarado Palace, Brasilia.

1938

1940

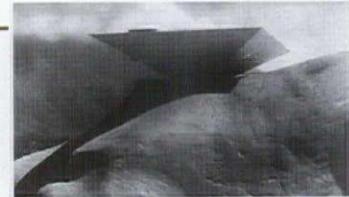
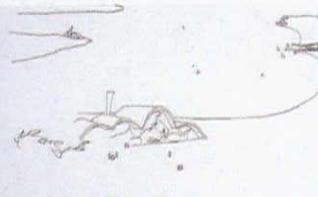
1948

1955

1957



Church of St. Francis of Assisi in Pampulha, Belo Horizonte, Brazil.

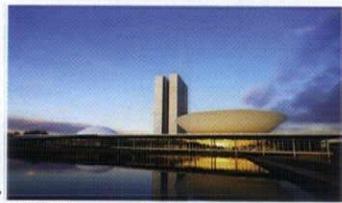


Architectural model of the Museum of Modern Art of Caracas, Venezuela.

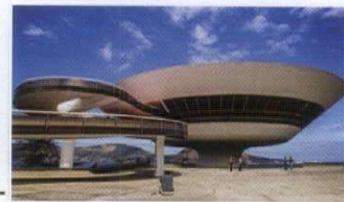
Photos by (l-r, top-bottom): period postcard; iStock.com/lucagavagna; Thum Fei; iStock.com/VanessaVan; Drawings: © 2017 Artists Rights Society (ARS), New York / AATWS, São Paulo



Curved lines accent this entry to the Alto de Pinheiros residence.



National Congress, Brasilia.



Niterói Contemporary Art Museum, Brazil.

1952-1961

1958-1960

1959-1970

1974

1991

2002



Edifício Copan apartments, São Paulo.



Cathedral, Brasilia.



Oscar Niemeyer Museum, Curitiba, Brazil.

Photos by (l-r, top-bottom): iStock.com/
VehnoLunior; iStock.com/PurpleImages; Silvio
Tanaka; iStock.com/thiago_santos; Mario Roberto
Duran Ortiz



The recent project for a California beach house by the young Brazilian architect Oscar Niemeyer, is the culmination of thirty years of development in architectural design.

This house represents today's final synthesis of two important Twentieth Century stylistic trends: the strict mechanical formalism of Le Corbusier and the Cubist-Constructivist movement, and the organic shapes and free form fantasy of the tradition of Miro and Arp.

The rectangular prism of the main section of the Niemeyer house, raised above the ground on stilts, derives directly from the genius of Le Corbusier. The tightly geometric curves that were part of Le Corbusier's precise architectural ideas in the twenties, and which were expressed both in his buildings and paintings, have been replaced, a generation later, by the less restricted, free shapes of Miro and Arp.

These irregular, free-forming shapes come into architecture in the thirties in the work of such men as the Russian landscape architect, Roberto Burle Marx. The Niemeyer house demonstrates the successful architectural integration of these complex and varied influences from the related arts.

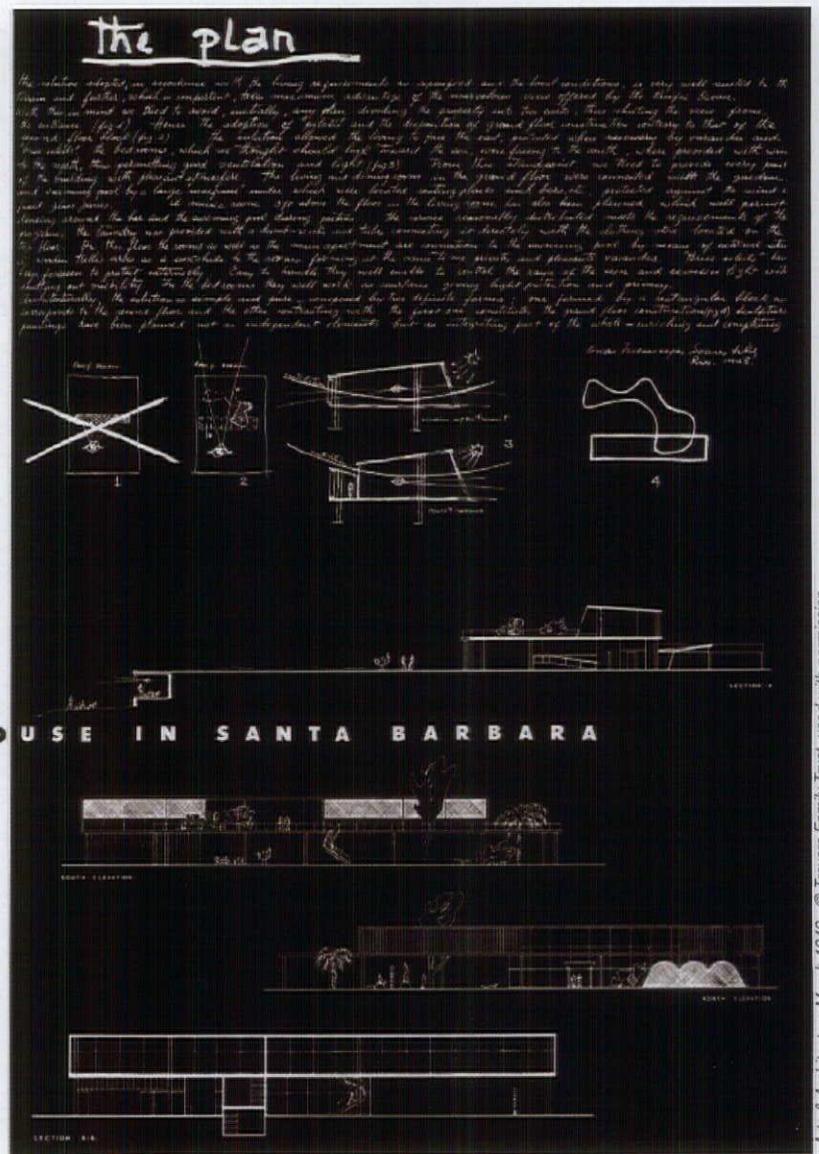
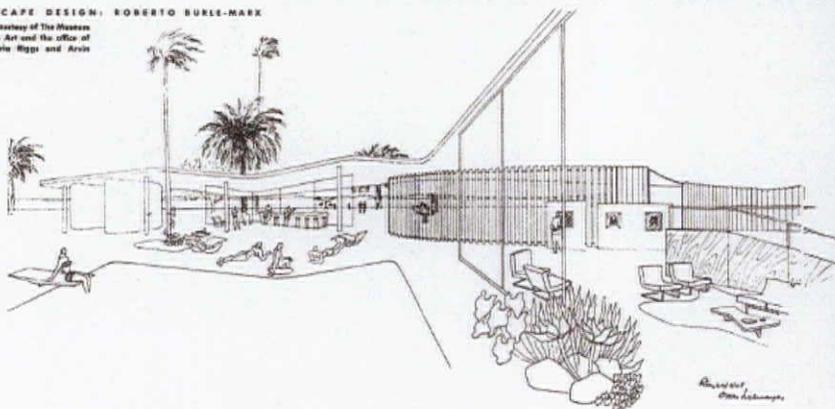
The process of cross-fertilization by which creative influences are transmitted in the arts, remains a mystery despite all that is written about them. Yet the study of the models and drawings may help to suggest how contemporary architecture has evolved in its characteristic visual forms.

The new Brazilian gardens designed by the painter, Roberto Burle Marx, carry the fantastic tradition of Arp and Miro into direct contact with architecture. They are less "architectural" than the painting and sculpture in this style, since they must approach the utilization. They seem to be an direct translation of neo-mechanical abstract painting into gardening terms as the English parks of the eighteenth century were of the classical landscape paintings of Poussin and Claude.

OSCAR NIEMEYER, architect
 detailing and execution
LUTAH MARIA RIGGS, A.I.A. AND ARVIN SHAW, III

PROJECT FOR A HOUSE IN SANTA BARBARA

LANDSCAPE DESIGN: ROBERTO BURLE-MARX
 Mutual courtesy of The Museum of Modern Art and the office of Lulah Maria Riggs and Arvin Shaw, III.



Around the time of his presence in New York, Niemeyer was commissioned to design a large-scale seaside house in Santa Barbara, California. In the Burton Tremaine residence, Niemeyer returned to the experiments he developed in Pampulha, in which individual buildings of different character become united across a widely dispersed landscape. Together with Burle Marx, he drew them into a compact whole, creating a perfect synthesis of his understanding of the place of architecture within the terrain. Here, Pampulha's chapel becoming the car park; the city's yacht club, the private quarters; and its dance club, the covered social areas. It was something he had previously developed as a strategy for the unbuilt Hotel of Pampulha, but here reduced in scale to its most basic unit.

The Tremaine design was, in effect, a comprehensive manifesto of his approach to architectural design, and its importance was widely and immediately recognized, leading to the exhibition *From Le Corbusier to Niemeyer, 1929-49* at the Museum of Modern Art in New York. Curated by American architect Philip Johnson, the exhibition traced the evolution of modern architecture toward a new and more expressive language through two single works: The already iconic masterpiece of Le Corbusier's Villa Savoye and Niemeyer's proposed Tremaine House on the bluffs of Montecito.

Though the house remained unbuilt, the ideas behind this hugely important project were heralded in a seminal issue of *Arts & Architecture* and were echoed decades later in the house at Pinheiros. As John Entenza wrote of the Tremaine House, "The recent project for a California beach house by the young Brazilian architect Oscar Niemeyer is the culmination of thirty years of development in architectural design. This house represents today's final synthesis of two important Twentieth Century stylistic trends: the strict mechanical formalism of Le Corbusier and the Cubist-Constructivist movement, and the organic shapes and free form fantasy of the tradition of Miro and Arp."

A second close collaboration with his patron Kubitschek, now the head of the Brazilian state, brought Niemeyer what was arguably his most audacious commission: Lucio Costa was named the urbanist for Brasilia, the nascent capital of a now rapidly modernising country. Most of the public buildings, from 1957 onwards, were to be designed by Niemeyer himself, and the public landscaping again by Burle Marx. They were designs that were emblematic of the idea that Brazil was a country racing into the future.

This triumphal march toward a gleaming tomorrow was abruptly halted by the military coup that seized power in 1964 and ruled the country for the next 21 years. During this time, Niemeyer, openly communist and an enemy of the new regime, abandoned his teaching at the University of Brasilia after protesting the invasion of its premises by the military in 1965. Ultimately, he found it impossible to work and left for Paris, where he opened an office in the Av. des Champs-Élysées in 1967. His most important public and private commissions at that time were mostly outside Brazil.

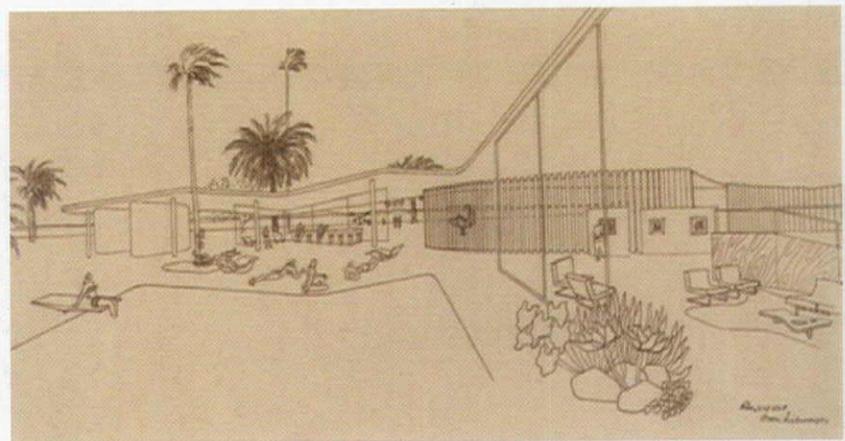




Photo iStock.com/filipefrizzo

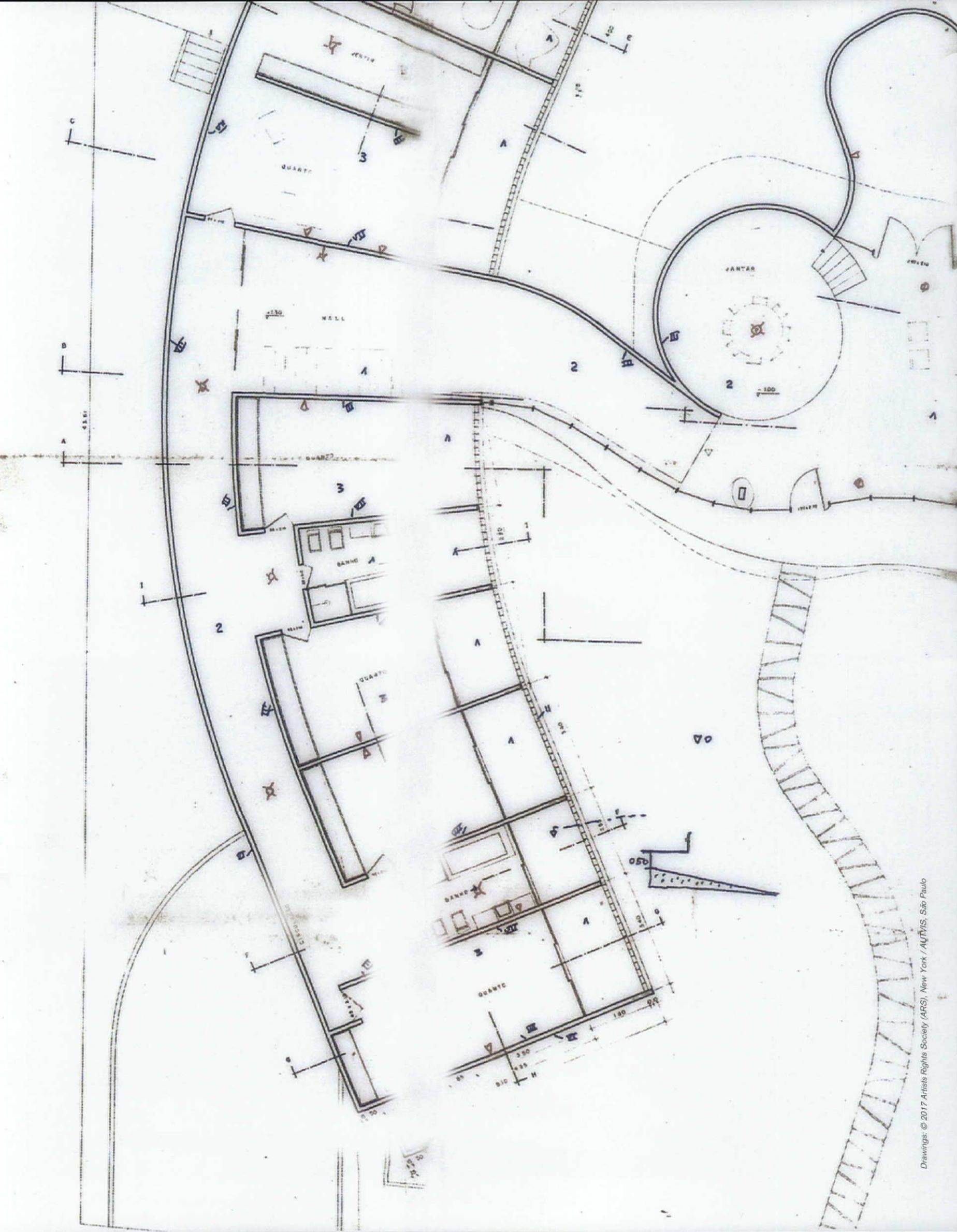
Opposite: Spread from March 1949 issue of *Arts & Architecture* depicting some of Niemeyer's drawings and ideas for the Tremaine Residence; original Niemeyer sketch of the Tremaine Residence.

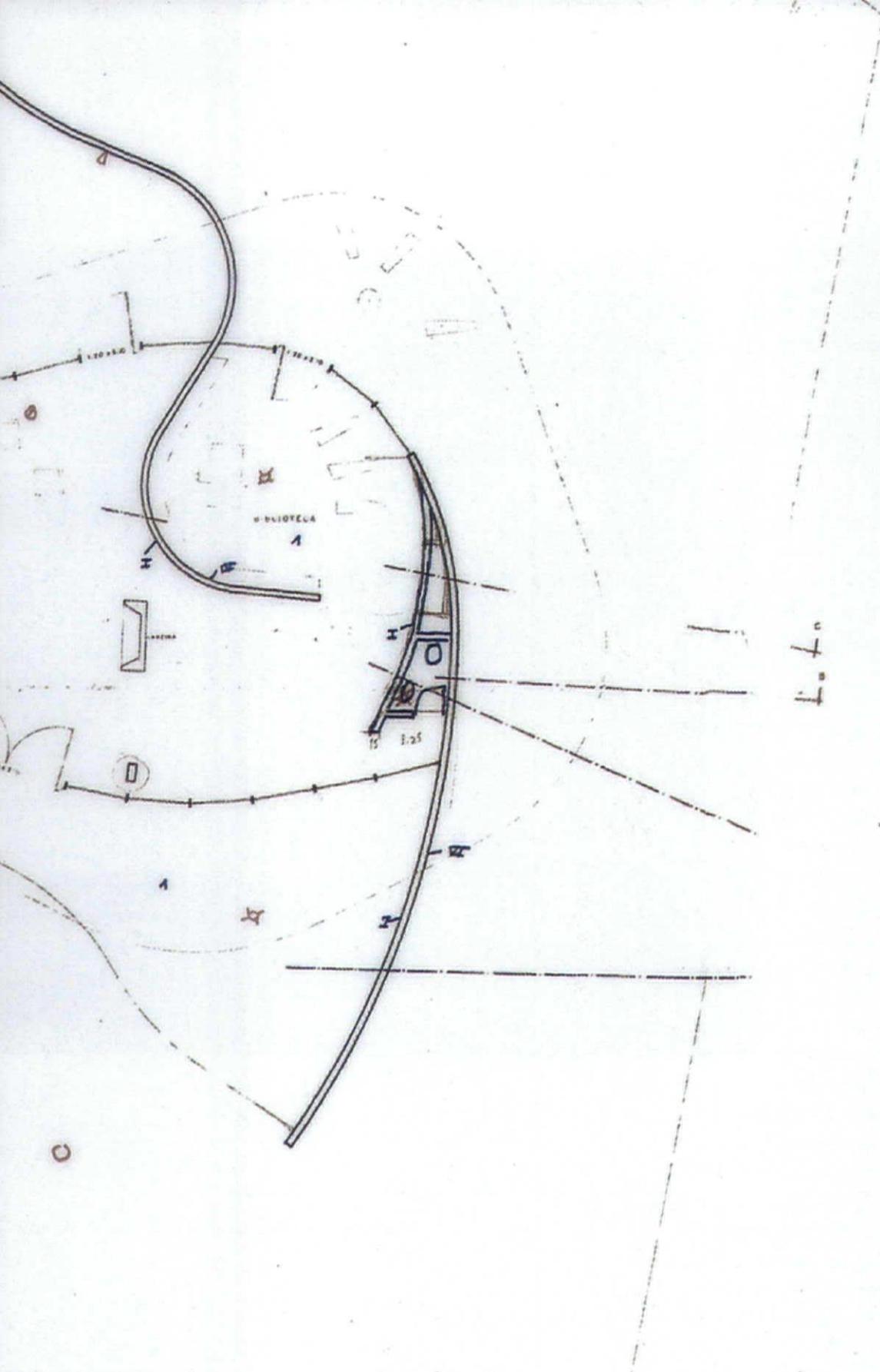
Top: The Supreme Federal Court building was one of Niemeyer's experimental designs for Brasília.

Bottom: The National Library in Brasília shares similar bold lines.



Photo iStock.com/micurardo





Blueprint page from Niemeyer's Alto de Pinheiros house.

- 1 marmore
- 2 fôrtil
- 3 friso

- I concreto, aparente ou muro pedra seca.
- II elemento concreto (c de telhas)
- III lambris
- IV azulejos
- V concreto aparente
- VI madeira
- VII

- ⊙ = 0
 - ⊗ = 100
 - ⊕ = 100
 - ⊖ = 100
 - ⊙ = 100
 - ⊗ = 100
 - ⊕ = 100
 - ⊖ = 100
- Over the map, 5-8-970
- Comedy de fôrtil para abajour
- Comoda baixa

PLANTA BAIXA

ESCALA 1:50

PROJETO PARA UMA RESIDÊNCIA
 SITUADA A RUA SÍLVIA CELESTE DE CAMPOS
 LOTES 16-17-18 Q.45 ALTO PINHEIROS
 PROPRIETÁRIO - ENS. MILTON JOSÉ MITIDIERI

SITUAÇÃO E/ ESCALA

DECLARO QUE A APROVAÇÃO IMPLICA NO RECONHECIMENTO PREFERENCIAL DO DIREITO TERREIRO

PROPRIETÁRIO

AUTOR DO PROJETO

FIRMA CONSTRUTORA

ÁREAS	
TERRENO	- 1.809,00 m ²
INFERIOR	- 203,00 m ²
INTERMEDIÁRIO	- 260,00 m ²
SUPERIOR	- 279,00 m ²

Alto de Pineiros was designed during these troubled times for Brazil, when Niemeyer was living in Europe and working on projects in France, Italy, and Portugal, not to mention North Africa and the Middle East (including Algeria, Lebanon, and Israel).

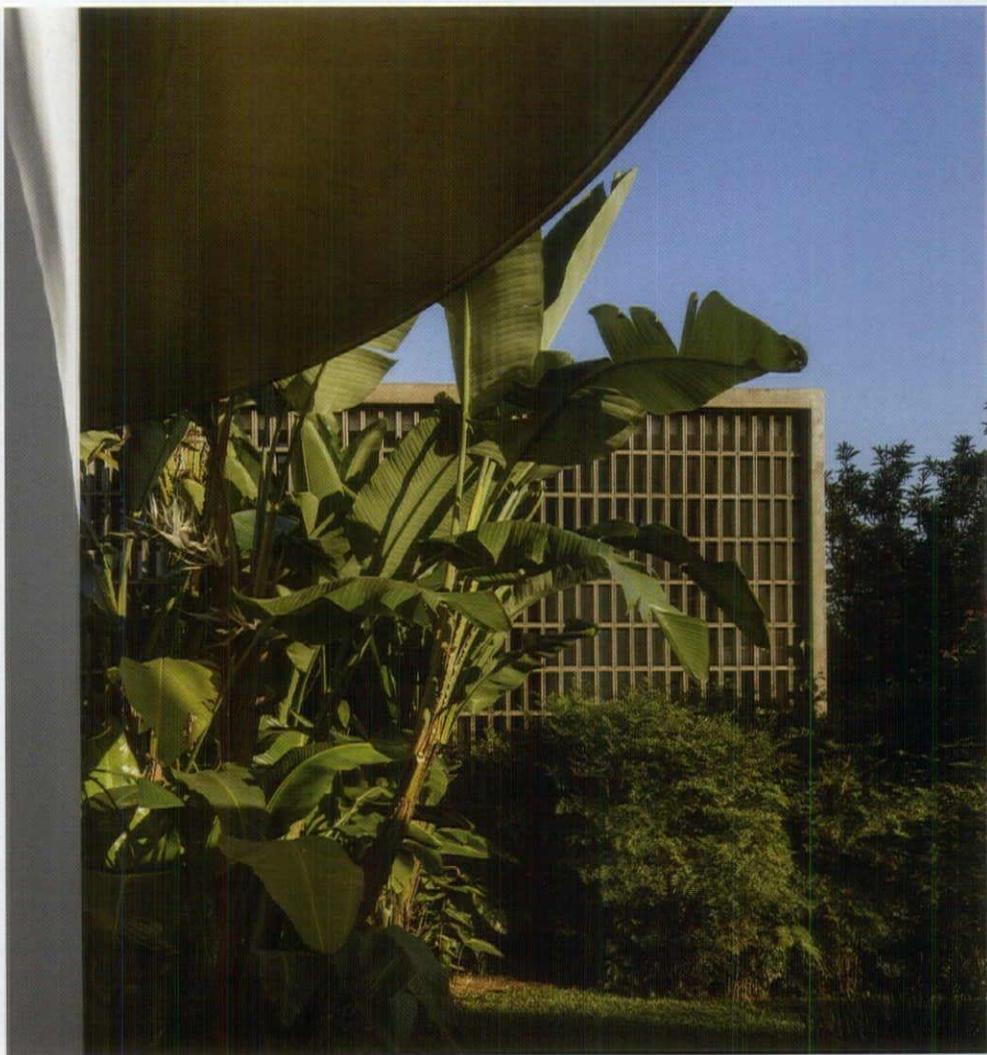
Little is known about the history of this design. All that remains of it, besides the actual building, is a small sketched presentation set of the house, most likely produced before construction began in 1970, as well as a personal letter from Niemeyer to the client, dated 1976, in which he seems to imply the house was largely finished.

In his presentation, Niemeyer explains his plan both in concept and detail, providing numbered sketches to illustrate how it will work. "This is a simple, deferential and welcoming house," he says. It was designed to be responsive to the family's needs and lifestyle. In order to obtain a more fluid space than is possible in a two-story house, the residence was organized in two segments: A long horizontal wing, in which the private quarters and bedrooms are raised above a service floor and parking and a free-form pavilion of interlocking, open-plan living space that extends out from this wing to wrap around the garden and its pool.

He goes on to explain in detail how each idea will work in the numbered sketch diagrams (two of which are seen opposite): "The bedrooms are raised one meter above ground level on the garden side. This is just high enough to keep them private. A porch along the side completes them. There are trellis slabs on the porch that pivot to control sunlight, and can, when fully closed, provide shelter to the rooms as required. On the ground level we find the reception and family rooms. The dining room is lowered one meter so that it can function practically on the same level as the service kitchen. The adjacent living room, bar and study constitute a distinctive modern environment of their own, separated from each other by the shape of the architecture itself. The study or writing room, the most intimate part of this sector, is divided from the other spaces through the curved wall of the library, and separated from the garden by a pond. The basic idea was to avoid laying out living space on two stories. To achieve this, we employed the notion of interlocking spaces, with shallow ramps and short passages or flights of steps to allow for easy movement between them. We also took care to maintain the light and airy appearance that modern architecture makes possible—hence the glazed surfaces and the integration of the principal indoor living spaces with the gardens. On the service floor are located the main kitchen, the employee quarters, the lunch room, the sewing room and the children's room. A security and protection system for the glass surfaces will be developed at a later date."

From Niemeyer's schematic section, we can read how the principal living spaces are level with the gardens, a half level above the service area and a half level below the bedroom area, providing varying degrees of privacy to the different spaces of the house, both from inside and from the grounds. The only space that interrupts this clear logic, and one that Niemeyer highlights in the presentation set, is the circular dining area, which is at the level of the service area but already under the free-form canopy with the vertical circulation wrapping around it in a snail-like composition reminiscent of Mies van der Rohe's famous Tugendhadth dining space (a comparison reinforced by the wood veneer covering the circular walls in Niemeyer's sketches, that can also be seen in Mies' space).

The general scheme of the house follows the same efficient strategy outlined by Niemeyer for most groups of his larger public buildings: Some form of stable, grounded block that anchors the ensemble (and mostly contains all

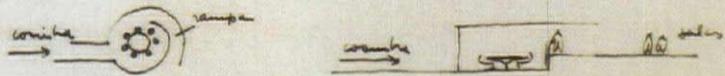
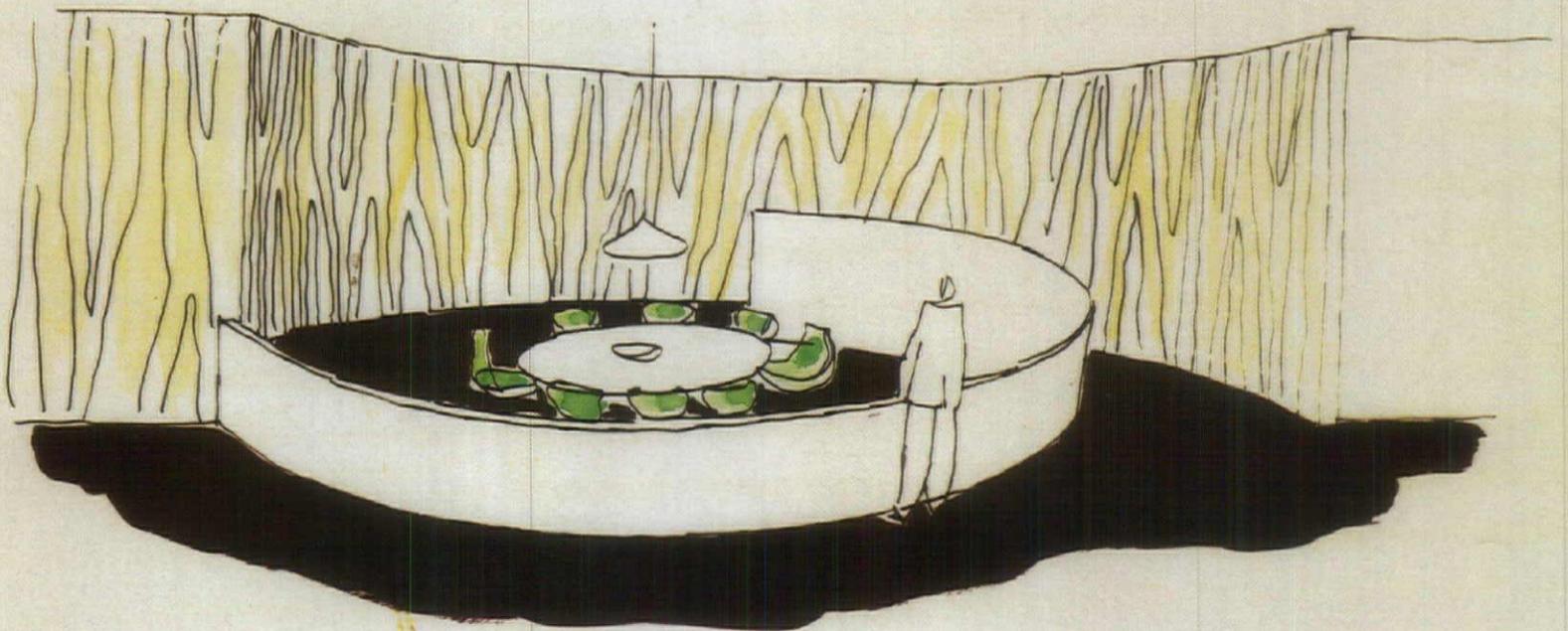
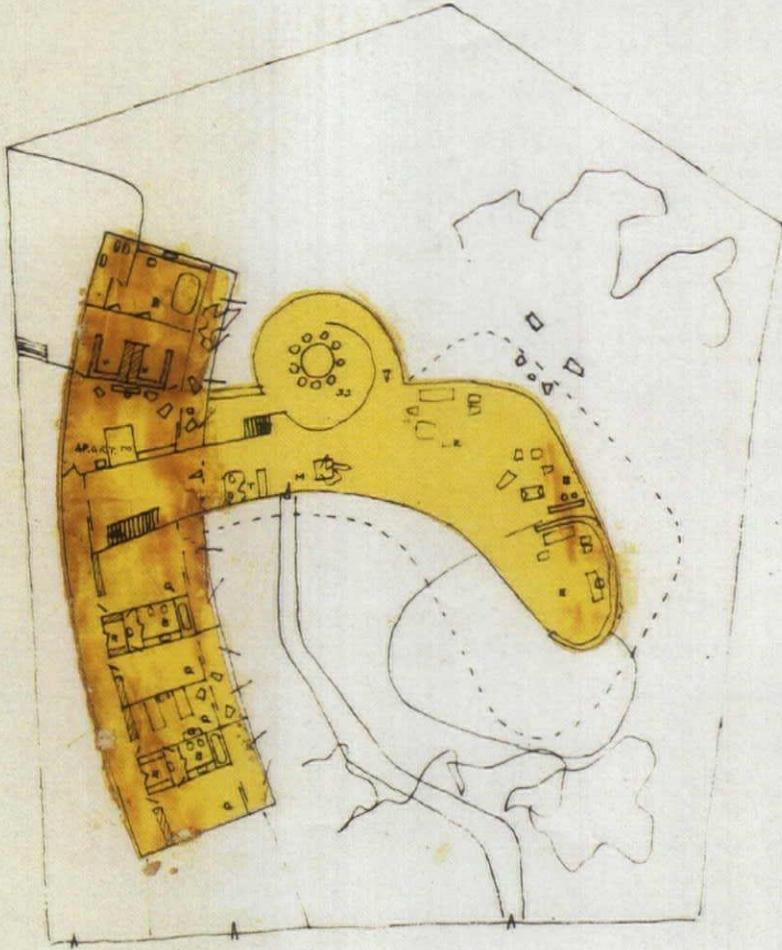


Above: View from the garden.

Opposite, from top: Niemeyer's drawings for the Altos de Pineiros house.

the services and secondary spaces) from which emerges an organic, free-form horizontal plane that provides a cover for a single level of united social space, fully glazed and connected to the outside gardens and landscape, like an extended porch or pavilion. It can be seen in his works for Pampulha, notably in the dance club roof structure, and in the Canoas House, where the "grounding block" is half-buried in the hillside and literally serves as a horizontal base for the free-form plane that is given center stage as it wanders into the gardens.

Niemeyer explores this idea of fluid space emerging from a fixed base to its fullest extent in his house designs, where his annotated sketches outline the theory behind this approach. This starts most notably with the Burton Tremaine House and is developed two decades later in the built version of the Mondadori House, in St. Jean de Cap-Ferrat, France (1968), a project that immediately preceded this work in São Paulo.



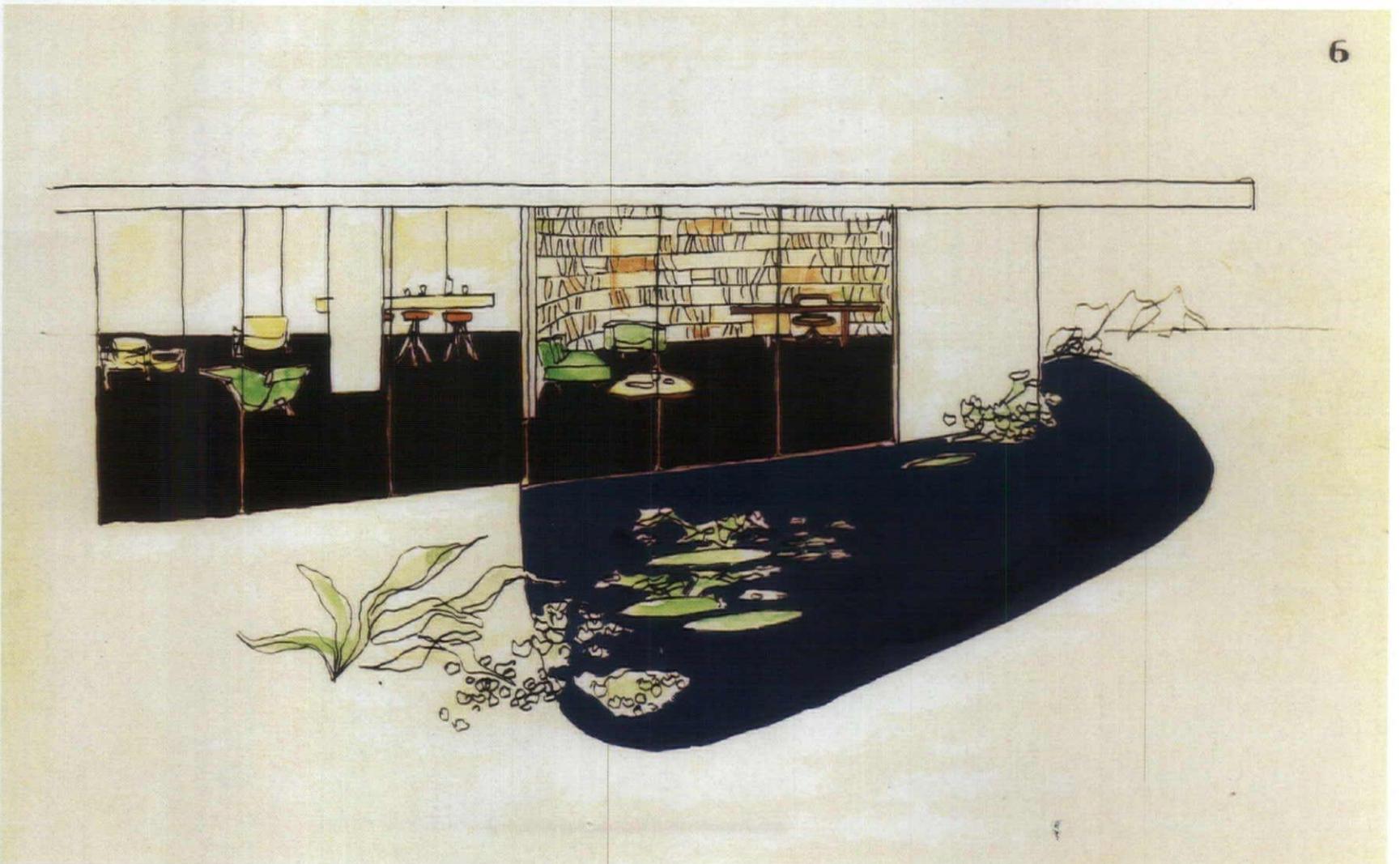
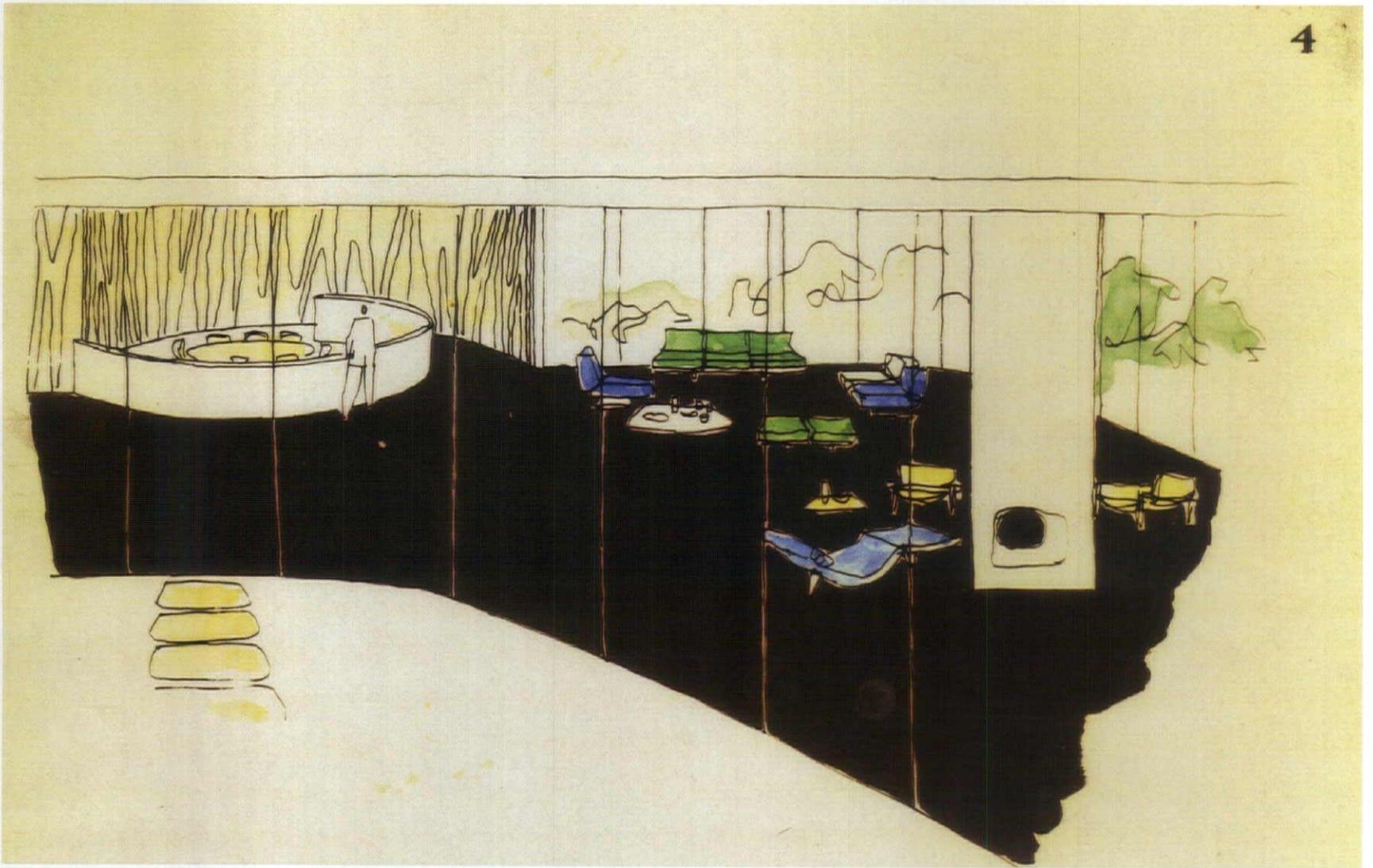
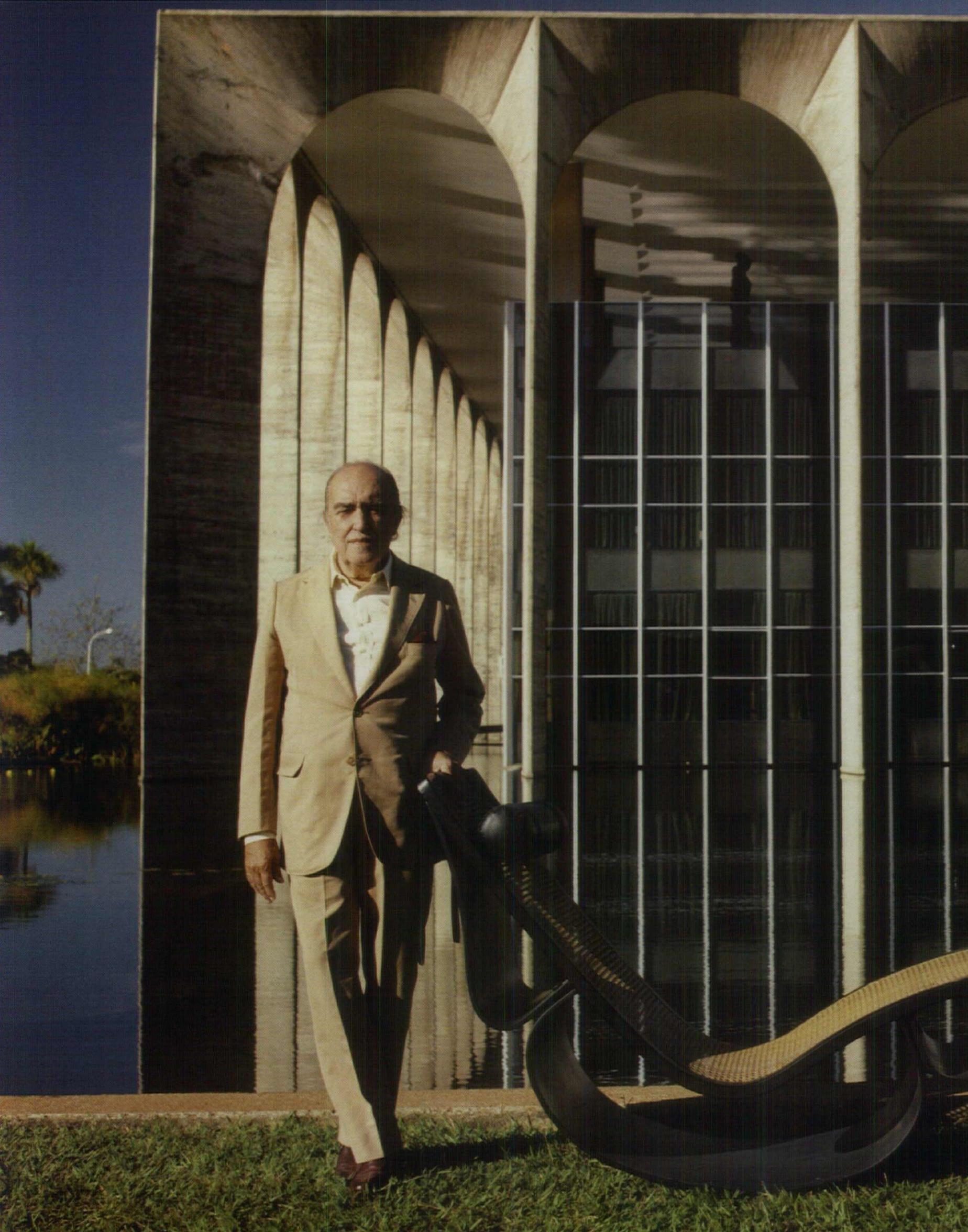




Photo: iStock.com/filipefrazao



National Congress, Brasilia, showing the dome of the Senate, legislative offices towers, and the bowl of the House of Deputies.





Slim Arons/Premium Archive/Getty Images

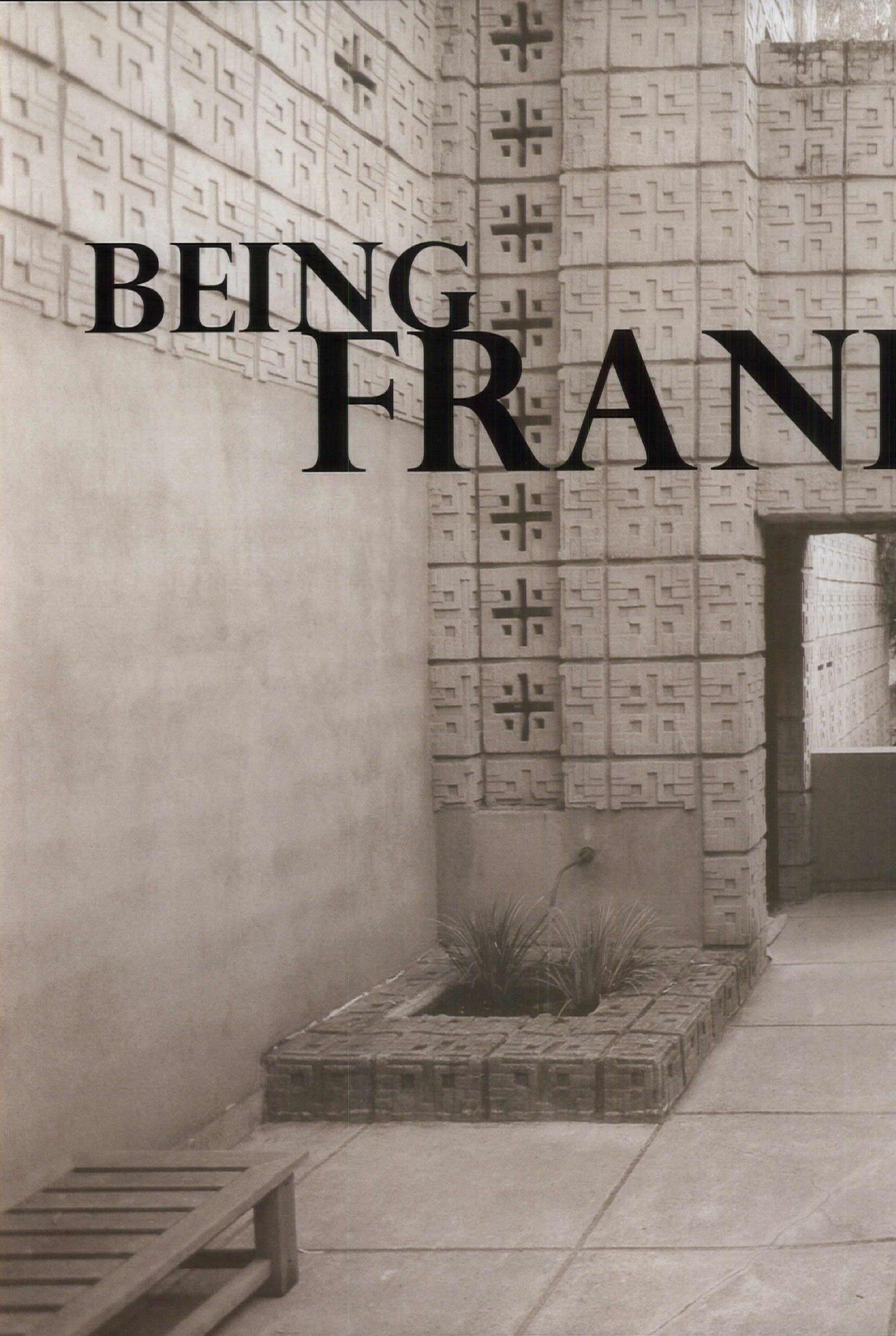
Niemeyer died in 2012, living to the age of nearly 105; he was still active in design and reconsidering the politics of space until the very end. He is, increasingly, one of the central and more fascinating figures in the history of twentieth-century architecture, spearheading the artistic contribution of the Southern Hemisphere to the modern movement in architecture from the late 1930s through the 1940s. His determination to introduce fluent forms and a more fluid approach to space—in such works as his Brazilian pavilion at the 1939 New York World's Fair and his designs for the United Nations building in 1947—answered the hunger for a newly natural and more expressive approach to modernity. He went on to become a fundamental source of inspiration for some architects of the late fifties—e.g. John Lautner—who rebelled against the discretion and quietude of New Humanism. Like Niemeyer, they sought bolder gestures and more sweeping forms to express the growing freedom of the Space Age and its aspiration to place architecture and life in greater resonance with the grandeur of the earth and skies.

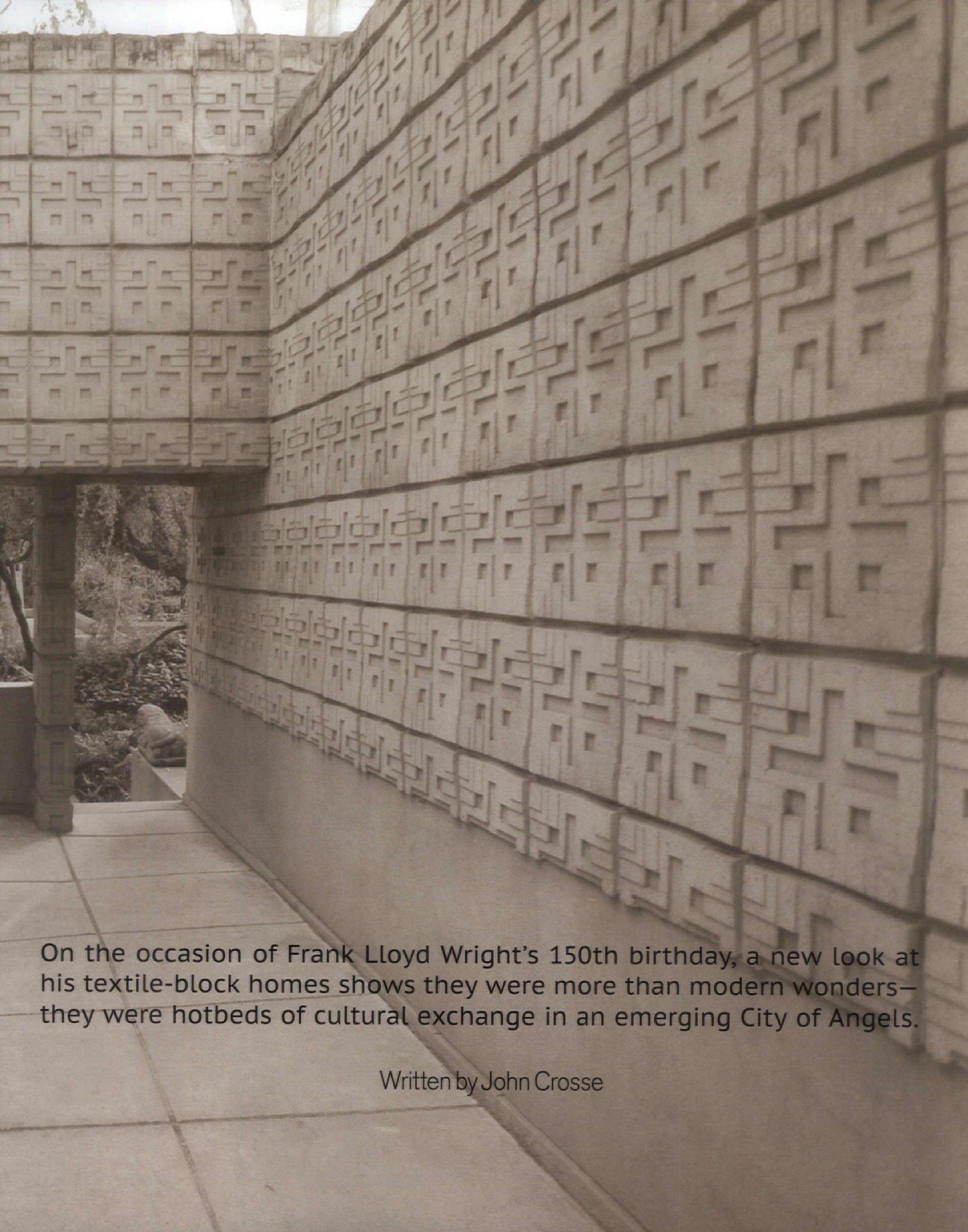
Though Cold War prejudice dampened his career and visibility for a time, Niemeyer reemerged in the sixties as an influential figure in international culture, as his conception of Brasilia, with its huge vistas, open plazas and supple monuments, captured the imagination of an entire generation intrigued by a fresh and transcendental future.

We can see all of this in Niemeyer's low-profile house at Alto de Pineiros. Here, in this strangely forgotten masterpiece, the Brazilian architect worked with Roberto Burle Marx to bring many of his most important and original ideas—the fluent connection of space to space, the union of built form with landscape, the balance between practicality and romance, as well as the mathematical and the biomorphic—to a triumphant conclusion. There is no doubt of his own assessment of the result. As Niemeyer wrote to the original client after seeing it, perhaps for the first time, six years after its inception: "I can only imagine the effort this house meant for you. It is something we do only once in a lifetime." **ais**

altopinheiros.com
R\$ 13,000,000
5 bedrooms, 4 bathrooms
880 Área Útil

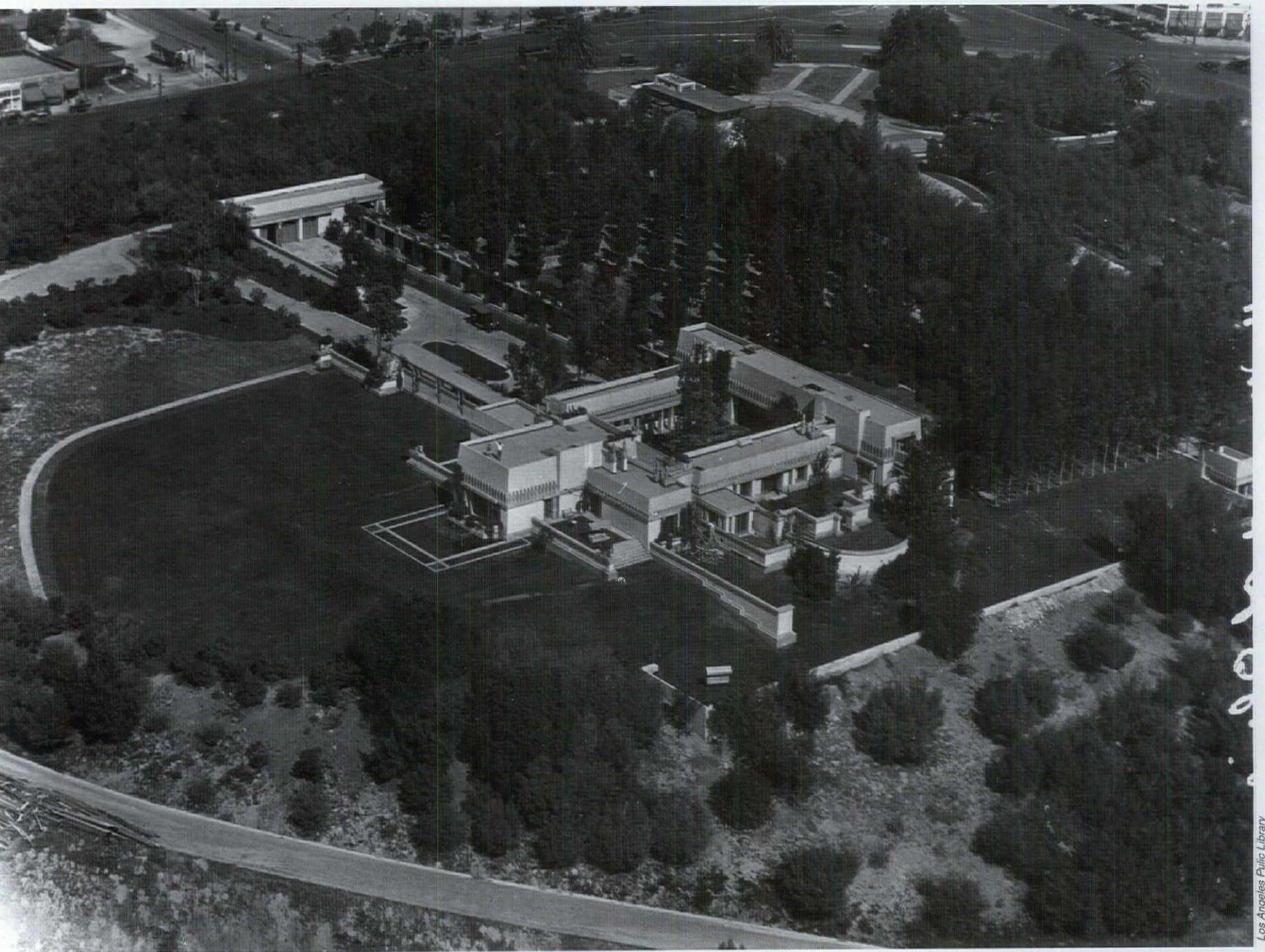
BEING FRANCI





On the occasion of Frank Lloyd Wright's 150th birthday, a new look at his textile-block homes shows they were more than modern wonders—they were hotbeds of cultural exchange in an emerging City of Angels.

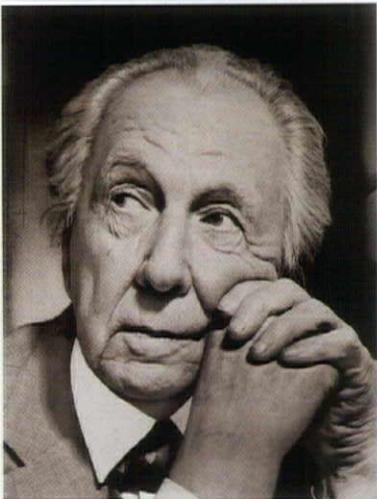
Written by John Crosse



Los Angeles Public Library

This page, from top: Historic Aerial image of Olive Hill; Frank Lloyd Wright.

Opposite, clockwise from top-right: Aline Barnsdall; Hollyhock House; Irving Gill; Rudolph Schindler.



Much has been written about Frank Lloyd Wright's Mayan-inspired Southern California architecture of the early 1920s. Yet, relatively little is known about his West Coast sojourns and his relationships with the bohemian denizens who lived in his remarkable Los Angeles homes. So what better time than now—the sesquicentennial year of Wright's birth (June 8, 1867)—to take a deeper look at the avant-garde personalities that elevated his unique structures to a higher plane.

All of Wright's Southern California houses have fascinating back stories. But four in particular—the Barnsdall, Millard, Storer and Freeman houses—provided important venues for the cross-pollination of cultural activity that took place in Los Angeles during the twenties and thirties.

Most historians would agree that Wright's commission for oil heiress Aline Barnsdall was not only a visionary work, but was perhaps the first step in the progression of Los Angeles's modern architectural and cultural history. In *Frank Lloyd Wright: An Autobiography*, the architect reminisces, "Now, with a radical client like Miss Barnsdall, a site like Olive Hill, a climate like California, an architect head on for freedom, something had to happen, even by proxy. So this Romanza of California came out on Olive Hill."

Barnsdall House

While commuting back and forth between Taliesin and Tokyo to bring his Mayan Revival Style to Japan's Imperial Hotel, Wright visited Southern California numerous times. In 1913, he rendezvoused there with sons Lloyd and John and their mentor, Irving Gill, his former Sullivan office colleague. He again reunited with Lloyd, Gill and Midway Gardens assistant Alfonso Iannelli in San Diego in early 1915 to visit the city's Panama-California Exposition (this was during his recuperation from the tragic events surrounding the 1914 fire that destroyed his Wisconsin home, Taliesin, where his mistress, Mamah Cheney, her two children, and four Taliesin guests were murdered by a mentally unhinged servant as they fled the blaze). The Exposition's Pre-Columbian Central America exhibits, including the models of the Mayan temples of Uxmal and Chichen Itza, clearly inspired Wright's 1918-24 Los Angeles oeuvre.



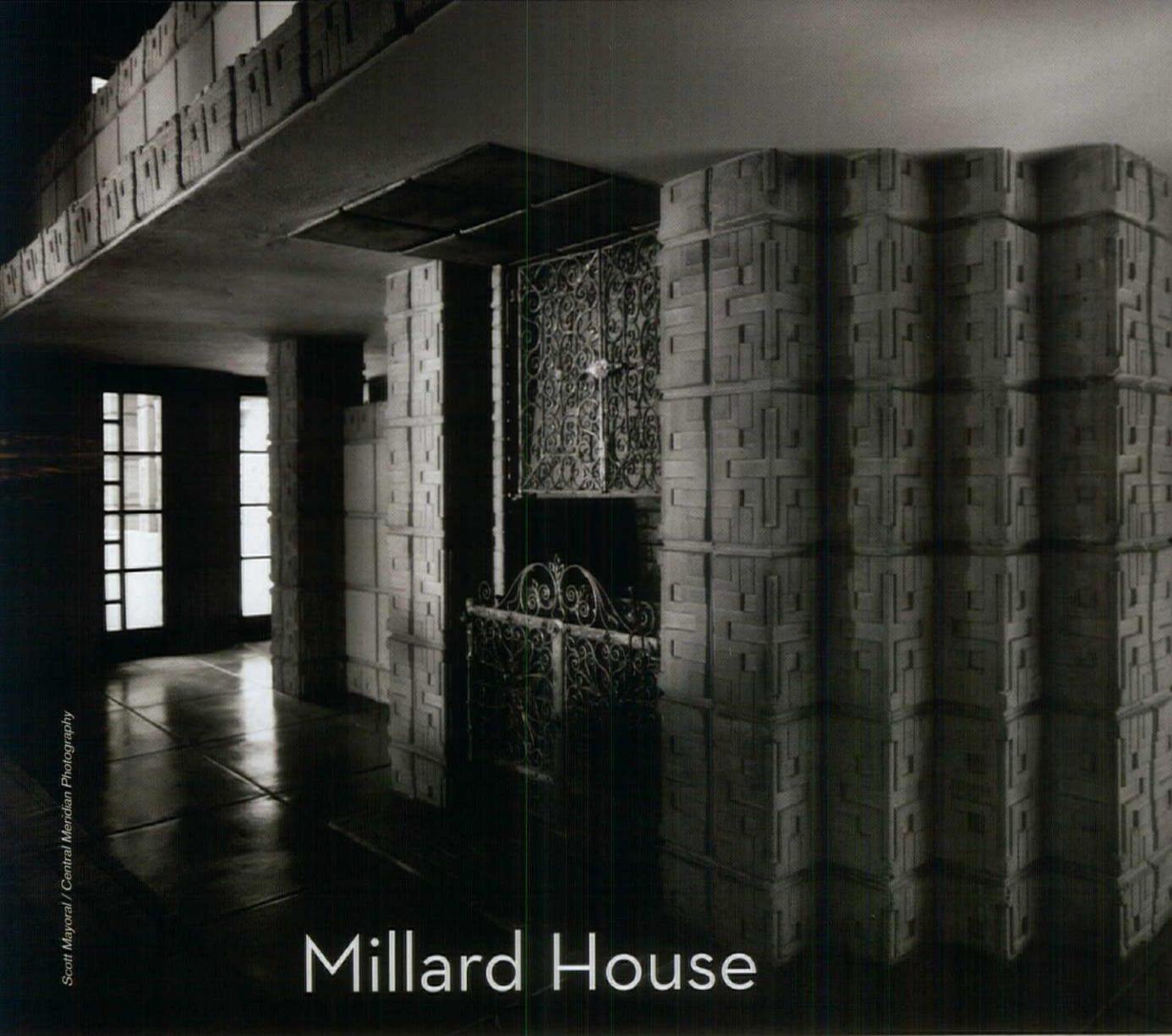
But it was Aline's earlier 1915 visit to San Francisco's Panama-Pacific International Exposition that anticipated her association with Wright. A year later, she selected Los Angeles as the location to fulfill her lifelong dream of creating a theatrical colony. While beginning discussions with Wright on a theater design, she rented a temporary space to launch her Los Angeles Little Theatre. She gathered together a well-regarded troupe which included Chicago Little Theatre star Kyra Markham with whom Lloyd Wright, then a set designer at Paramount Studios, became infatuated and married in November 1916.

This created the impetus for Barnsdall to commission the senior Wright to design her personal residence, an unrealized theater, a director's residence and related buildings to provide a permanent home for her Players Producing Company. She purchased Olive Hill in 1919 and the design and construction of her Hollyhock House and Residences A and B were completed by the fall of 1921 under the construction supervision of the young architect, R. M. Schindler, whom Wright had summoned from Chicago the previous December.

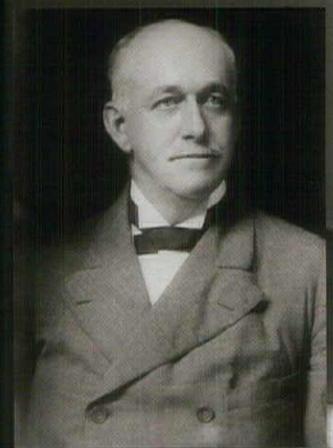
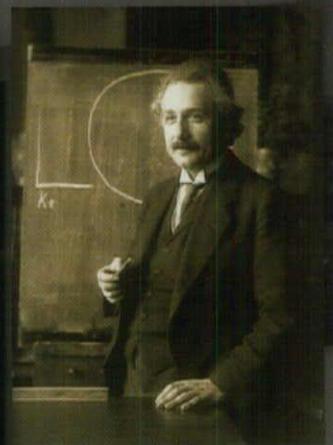


Upon completion of the Imperial Hotel, Wright returned to Southern California in 1923 with hopes of finding a fresh start. He and son Lloyd opened a design atelier on Harper Avenue in West Hollywood which was staffed by his Imperial Hotel associates, Kameki and Nobu Tsuchiura, and Will Smith from his Chicago office. He rented Residence B from Barnsdall and founded the short-lived Fine Art Society which led her to lease the Hollyhock House to the California Art Club in 1927 (meanwhile, his Residence A neighbors were noted art collectors, Walter and Louise Arensberg, who were freshly relocated from New York, another harbinger of the CAC inhabitancy).





Millard House



Opposite: Eastern façade of the Millard House; view towards the pond from the main living space.

This page: The fireplace in the main living space; inset, Albert Einstein, Henry Huntington; vintage photo of the entry façade.

From this base, Wright soon convinced Alice Millard to commission a home in Pasadena which would become known as La Miniatura (it would also become one of his favorite houses).

Alice Millard continued dealing in rare books after the 1918 death of her husband and would branch out into antiques, paintings, sculpture, tapestries and related finery brought back from annual European buying trips. The indefatigable tastemaker hosted salons and staged exhibitions in a relentless quest to educate allegedly provincial Southern Californians in all things beautiful. Wright described the doyenne of arroyo culture as the "heroine of this story: slender, energetic—fighting for the best of everything for everyone." Her success gave her the confidence to entrust Wright with the design of "nothing less than a distinctly genuine expression of California life in terms of modern industry and American opportunity."

By the 1930s, Millard could boast such important library-building clients as Estelle Doheny, Henry Huntington, Templeton Crocker, William Andrews Clark and Walter Arensberg. Her reputation among the well-heeled intelligentsia was such that she was able to invite the likes of Albert Einstein, in residence at the California Institute of Technology (Caltech), to dine with her and Wright at La Miniatura in 1931.

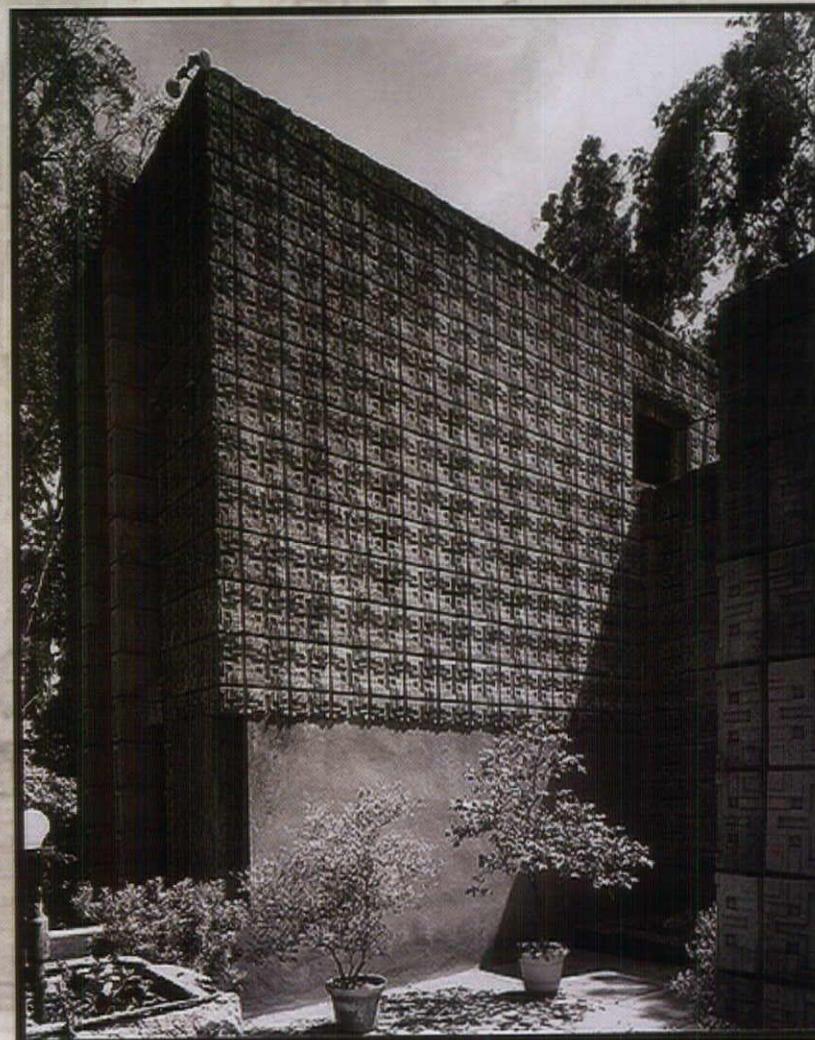


Photo Julius Shulman © J. Paul Getty Trust, Getty Research Institute, Los Angeles (2004, R. 10)

Photo Julius Shulman © J. Paul Getty Trust, Getty Research Institute, Los Angeles (2004, R. 10)



Photo Julius Shulman © J. Paul Getty Trust, Getty Research Institute, Los Angeles (2004, R. 10)





Photo: Julius Shulman © J. Paul Getty Trust, Getty Research Institute, Los Angeles (2004, R.10)

Samuel and Harriet Freeman survey lower garden walks from south living room balcony.



Freeman House

During Wright's attempt to establish his practice in Los Angeles in 1922-23, progressive educator Leah Press Lovell and Rudolph Schindler's wife, Pauline, were helping form a kindergarten for Barnsdall's daughter Betty and some neighborhood children. About the same time, Leah's teacher-cum-dancer sister Harriet and jeweler-husband Sam Freeman visited Leah on Olive Hill and were so impressed by Wright's work, that they immediately selected him to design their hilltop Hollywood home near the corner of Franklin and Highland avenues. The house was completed by Lloyd in March of 1925 after Frank returned to Taliesin in 1924.

Like the Schindlers and their unorthodox Kings Road home in West Hollywood, the Freemans regularly opened their Wright manse to a coterie of like-minded bohemians, which provided another serious venue for cultural exchange. The Freemans also became close with photographer Edward Weston and mutual artist friends such as Gjura Stojana, Franz Geritz, Boris Deutsch and Peter Krasnow; also included were Roscoe and Bess Shrader and Conrad and Mary Buff who were officers in the California Art Club and Hollywood Art Association with the Schindlers and connected to the Otis Art Institute and the Los Angeles Museum of Art.

The noted painter and art dealer Galka Scheyer, who brought the work of the "Blue Four" (artists Lyonel Feininger, Wassily Kandinsky, Paul Klee,

and Alexej Jawlensky) to the United States, hosted many promotional salons while living with the Freemans in 1927. She continued to hold such soirees in their new Schindler-designed guest apartment in 1933, before moving into her own Richard Neutra-designed home in the hills where she entertained Wright, Weston, Aline Barnsdall and others.

Harriet also closely bonded with the circles surrounding Weston dance clients Marion Morgan, Norma Gould, Ruth St. Denis, Martha Graham and Bertha Wardell who taught dance and physical education at UC-Southern Branch (later UCLA) alongside Pauline's sister Dorothy Gibling. Weston has written of dancing with Harriet at one of her countless soirees: "Harriet dances well: if she were smaller—in bulk—she would be ideal for me. We danced many times to exquisite Spanish tangos."

Another close friend of the Freemans was UCLA art instructor Annita Delano who has said: "Schindler and Neutra came to Los Angeles to work with Frank Lloyd Wright, and I was privileged to know them right away within the first year after they came here. It seems the architects, designers, painters, sculptors got together. The city was so much smaller. We met in a Frank Lloyd Wright house—that is, the Freeman House in Hollywood. It was tremendous to have this get-together with people who were creating. And that's how I got interested [in modern architecture]."

Storer House

Around the time the Freemans were getting settled, Barnsdall was tiring of Olive Hill and donated her hilltop to the City of Los Angeles for an art park. In 1927, she gave the California Art Club a 15-year lease for use of the property as a clubhouse and exhibition venue. Architect members of the club, including Neutra, Schindler and Kem Weber, were involved in designing modifications to create viewing galleries for their frequent exhibitions.

Just as the California Art Club was organizing its inaugural exhibition on Olive Hill (including a Schindler-designed exhibition of Barnsdall's travel posters), the Schindlers separated. Pauline spent the next two years in Carmel publishing and editing the local progressive weekly, *The Carmelite*, naming to her editorial advisory board Edward Weston, Richard Neutra, Galka Scheyer, Carol Aronovici, Lincoln Steffens, Ella Winter and others. She returned to Los Angeles in early 1930 with ambitious plans to market the work of Schindler (though they were estranged), Neutra, Kem Weber, J. R. Davidson, Jock Peters and Frank Lloyd Wright and to author a book on modern architecture. She eagerly established her headquarters in Wright's Storer House on Hollywood Boulevard in the hills above Sunset, which her husband had remodeled in 1925.

Moving in with her shortly thereafter were Edward Weston's son, Brett Weston, a talented photographer in his own right, and Galka Scheyer. The fledgling lensman established his first studio on the ground floor and was quickly commissioned to photograph L.A. work by Wright, Schindler and others for Pauline's first project, a groundbreaking exhibition she titled *Contemporary Creative Architecture of California*. This was not only the first independent exhibition of Wright's work, but it was solely focused on "modern" architecture and would precede the seminal 1932 MoMA show, *Modern Architecture: International Exhibition*, by a full two years.

The exhibition traveled among various West Coast venues during 1930-31. Pauline also began acting as Brett's agent and designed his business card featuring Brett's portrait of their mutual Carmel friend Vasia Anikeef.

Pauline and housemate Galka Scheyer, the first person to ever purchase a Brett Weston print,

would commandeer Harry Braxton's nearby Hollywood gallery (designed by Pauline's estranged husband), to show wealthy prospective clients Brett's work. Despite his fondness for that period of his life, the photographer called the Storer residence "a Frank Lloyd 'Wrong' house. Horrible to live in. Nothing worked right, but it looked good. He never built a house people could live in."

Filmmaker Josef Von Sternberg (*The Blue Angel*, *Shanghai Express*), who was to own one of Neutra's most famous (and later, tragically demolished) houses, helped sponsor a series of Blue Four exhibitions that Scheyer organized at the Braxton Gallery (where Edward Weston, Peter Krasnow and others in their circle also exhibited in those days), hoping to finally make inroads with well-heeled Hollywood collectors. The exhibitions ran concurrently with Pauline's exhibitions at UCLA and the California Art Club.

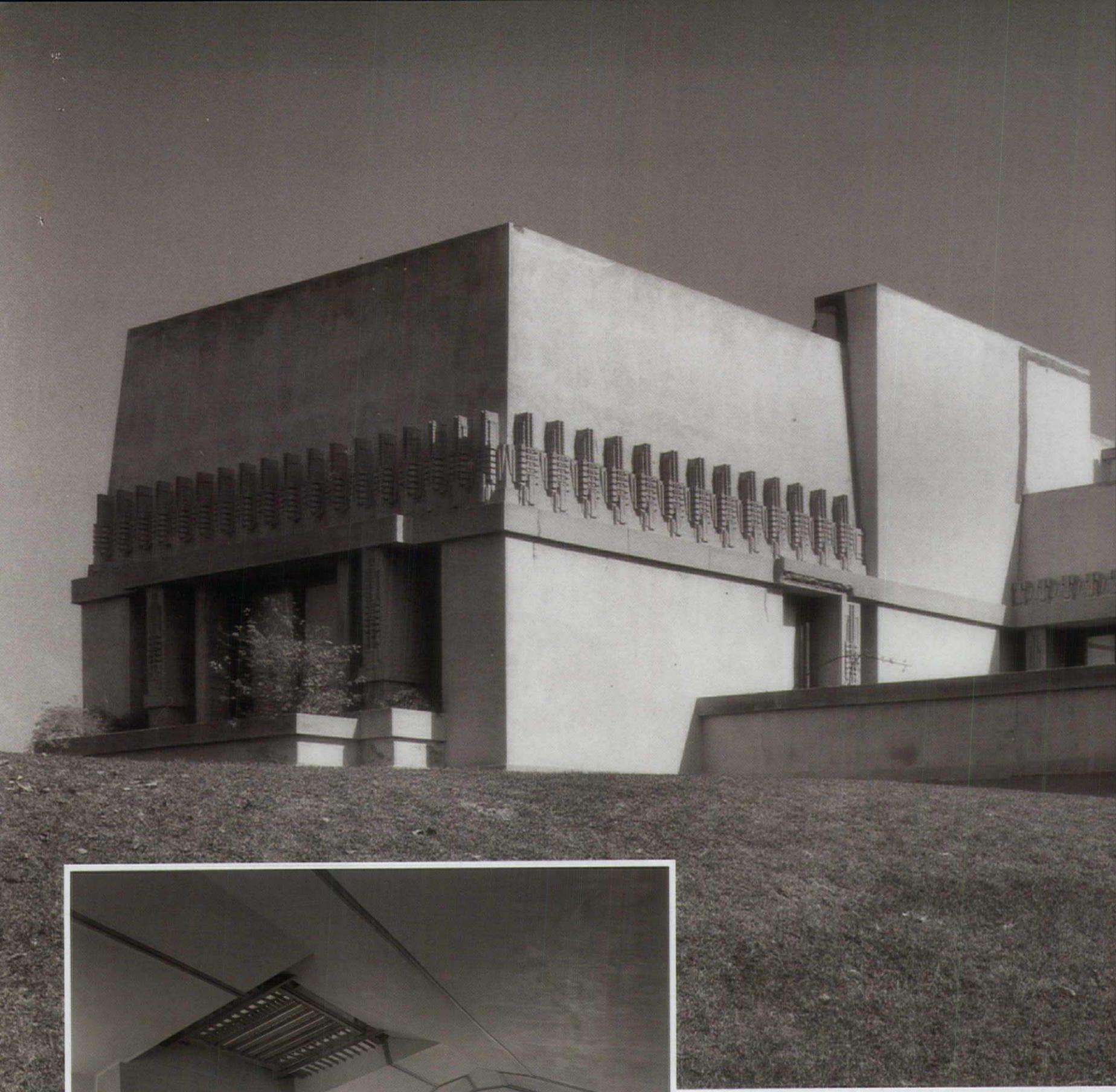
Meanwhile, Brett's portrait clients during 1930 included his amigo, Mexican painter Jose Clemente Orozco, in town for a fete at the California Art Club upon completion of his Prometheus mural at Pomona College, and also Soviet director and theorist, Sergei Eisenstein, who was collaborating on a film with the writers Upton Sinclair and Weston family friend Seymour Stern.

During her two-year stay in the Storer House, Pauline maintained an active schedule of salons, published dozens of articles promoting the work of her "contemporary creators" and artist friends, ran a business selling children's toys, taught a graphic design class at USC, and co-edited the arts and crafts magazine *The Handicrafter* in which she featured the work of Weston, Peter Krasnow and Kings Road tenant John Bovingdon, among others. In 1931, she also organized a second modern architecture and interior-design exhibition at the Plaza Art Center in conjunction with the restoration of downtown's Olvera Street and the La Fiesta celebrating L.A.'s own sesquicentennial.



Pauline Schindler





Top: Exterior view of the Hollyhock House at Barnsdall Park.

Left: The expansive living room is the heart of the house.



Photos this and facing page: Julius Shulman © J. Paul Getty Trust, Getty Research Institute, Los Angeles (2004, R. 10)

Wright's last project in Los Angeles was fittingly an exhibition pavilion on Olive Hill designed to house his traveling exhibition, *Sixty Years of Living Architecture*. It brought his involvement on Olive Hill full circle; the show was attended by a virtual who's who of the L.A. arts community—artists, patrons and aficionados who had spent their formative years attending exhibitions, salons, recitals and parties in the Barnsdall, Millard, Freeman and Storer Houses. Many were no doubt imbued with and inspired by Wright's unique brand of inventiveness and imagination.

It is no mere coincidence then to find that these four Wright houses in Los Angeles have all been declared local Historical Cultural Monuments and are listed

in the National Register of Historic Places. The Aline Barnsdall complex on Olive Hill—now more commonly known as Barnsdall Park—was granted National Historic Landmark status in 2007. And upon completion of a major restoration effort in 2015, it was nominated for designation as a UNESCO World Heritage site—a fitting honor for the place where so much cultural exchange started in the City of Angels.

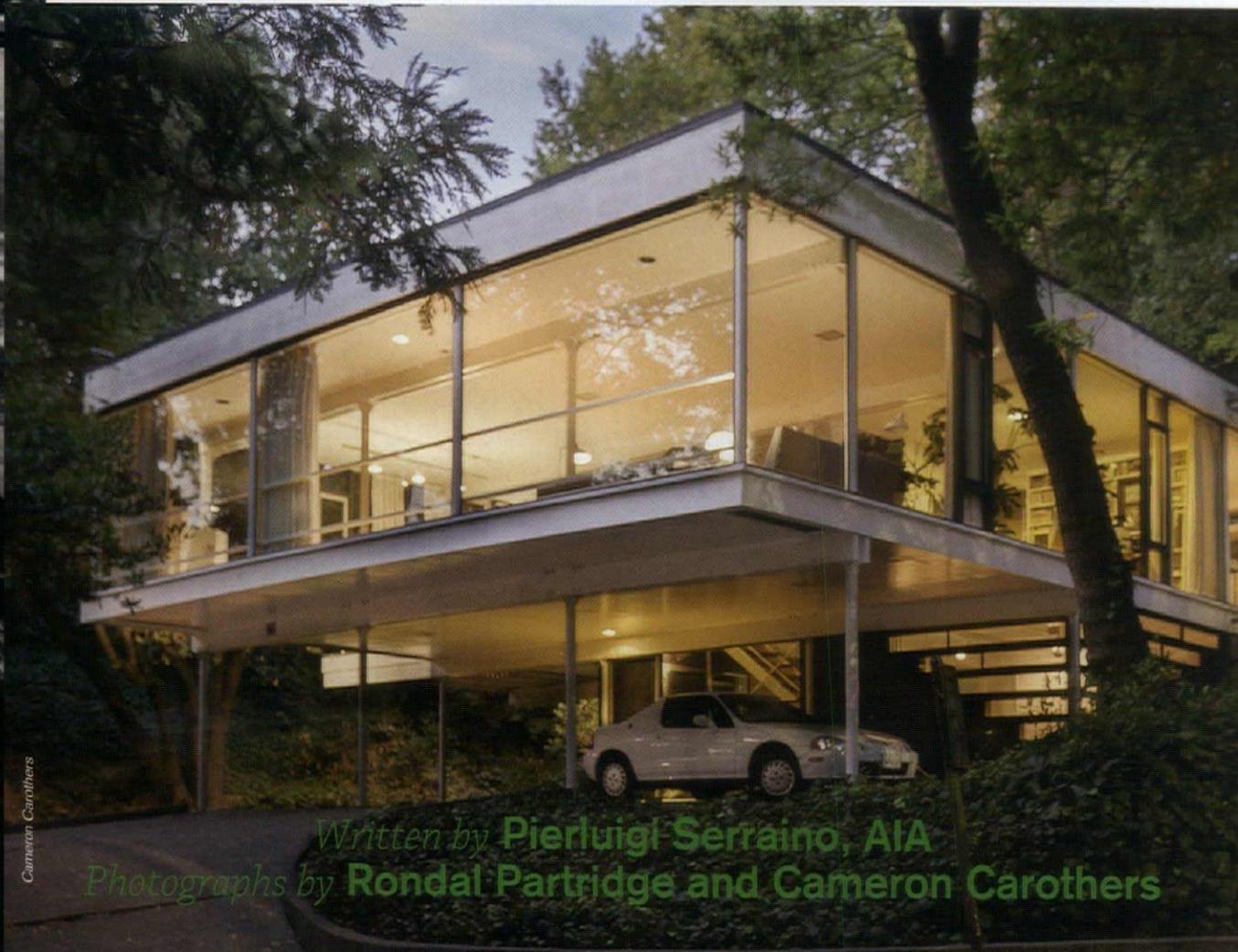
In his own way, the legendary architect provided a foundation for the people of Los Angeles to celebrate the arts. It was a byproduct of his genius—and as good a reason as any to celebrate 150 years of Frank Lloyd Wright. 



GLASS

ACT

WITH HIS SEE-THROUGH
BAY AREA HOME, DONALD
OLSEN PROVED THAT A GLASS
HOUSE CAN BE AS PRIVATE
AND PRACTICAL AS IT IS
AESTHETICALLY PLEASING.



Cameron Carothers

Written by **Pierluigi Serraino, AIA**
Photographs by **Rondal Partridge and Cameron Carothers**

Mies Van Der Rohe may have coined the architectural aphorism, "Less Is More," but it didn't stop him from living in an unremarkable apartment on a historic block in downtown Chicago. Likewise, the equally celebrated Finnish-American architect, Eero Saarinen made a standard Victorian his home in Bloomfield Hills, Michigan, despite being at the forefront of all things modern in the mid-twentieth century. So it's the rare architect who lives in a house of their own design that exemplifies their unwavering belief in specific architectural and aesthetic ideologies about how space should be articulated for daily living. That's what makes the personal home of Donald Olsen in North Berkeley, California such a gem.

Beyond its evident architectural merit, its exceptionalism is rooted in the site and pedigree of its designer, a gifted maverick trained at the Harvard Graduate School of Design directly under Walter Gropius, co-founder (with Mies) of the Bauhaus School in Germany and a major pioneer of modernism. But what is perhaps most compelling about this residence is the way it can be seen equally as a great piece of art as well as a practical environment for domestic living. Olsen and his wife, Helen, lived there for over 60 years, raised a family there, and entertained actively there throughout their lifetime, proving that a space can accommodate both day-to-day functionality as well as make

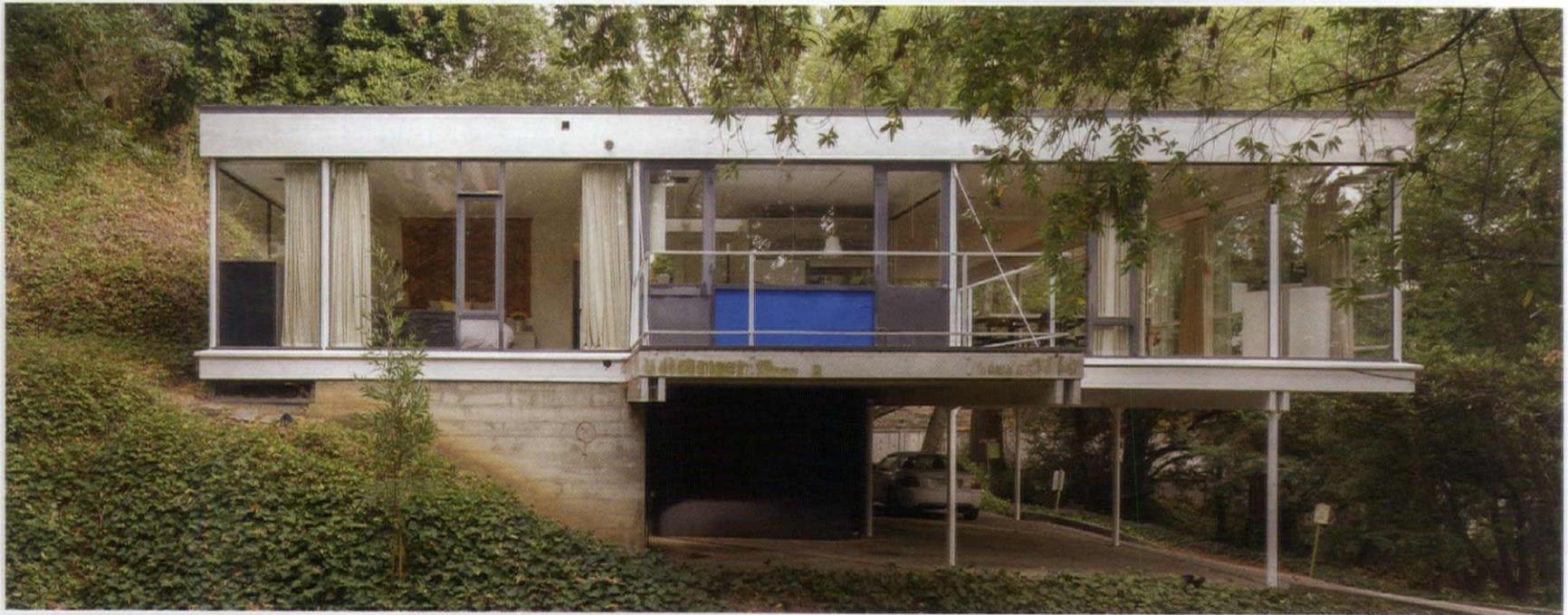
a decisive architectural statement that reflects the orthodoxy of the modern movement.

Completed in 1954, the Olsen Residence sits on a very steep, irregular lot. Yet, thanks to such challenging grading, the sharp incline of the driveway and the abrupt site contour in the back of the property became key factors in determining the exact position of the house. And because of the site's high elevation from the street below and the thick foliage surrounding it, the inhabitants are afforded an unusual degree of privacy despite its openness.

Set on stilts, the glass house (which is glazed on all four sides) has both a commanding and welcoming presence often foreign to designs fitting the International Style idiom. It follows, almost verbatim, four of the five principles Le Corbusier outlined in his seminal 1923 book *Vers Une Architecture*: A house on pilotis; free design of the plan; free design of the façade; and ribbon windows. These same architectural ideals can also be found in Mies' Villa Savoye in Poissy, France, which the Swiss-French master designed in 1929. Much like that masterpiece, the main level of the square-shaped Olsen Residence is located at the center of the second floor. And true to the spirit of the modernist European avant-garde of the twenties and thirties, it is entirely painted white, both inside and out.



Rondal Partridge



There is an invisible perpendicular axis at the house center where the architectural staircase is located. It is the only point in the interiors where one can experience the full height of the building section. Upon entering the small vestibule, the ascent toward the main level reveals a double height mural by American-born artist Claire Falkenstein (who was Paris-based at the time), a personal friend of the Olsens, who commissioned the artwork specifically for their home. Long, narrow clerestory windows on all four sides of a raised light well top this core, illuminating the large painting as well as the areas farthest from the windows. The mural, shipped from Europe and rolled out in Berkeley, was laid out per the artist's specifications.

All circulation pivots around this center, thus reducing the amount of corridor to an absolute minimum and maximizing the net areas of the building's footprint. The house derives a sense of grandeur from the clarity of its plan and the intelligibility of its organization, which compensate for its rather modest size: 1,800 square feet cleverly utilized with no wasted space. Two thirds of the main floor are devoted to the kitchen/dining area, a very spacious living room, and an office area, all visually connected as part of an open-plan concept, yet virtually subdivided by

the position of the central stair. The sleeping quarters are in the back facing lush greenery and a creek. Its structure is made by sixteen three-and-a-half inch steel pipes laid out on nine bays on a square grid; the horizontal framing is made from a double wood joist anchored to the vertical supports to produce a "moment frame," structural connections at the corners that help resist seismic movement.



Built-in seating and media pod by Alan Olsen.

Below: *The two-story entry mural by artist Claire Falkenstein.*



Cameron Carothers (5)





There are three additions to the original plan, all designed by the architect and executed by his son, Alan Olsen. Two long and narrow decks, initially at the front and back of the house, were enclosed in 1963 to increase the square footage. The lower level, a carport when the house was completed, was partially enclosed in 1994 and converted into a studio for Mrs. Olsen's love of painting. And lastly, in 2003 a small bathroom was added to this level. But the basic organization of the house has remained unchanged.

The central-plan solution with a light well at the center was adopted in numerous designs Olsen did over the years and became his hallmark in the first phase of his career. The legendary magazine *Arts & Architecture* featured many of his designs and this house appeared a few years after its completion in the July 1960 issue.

Making a virtue of unbuildable lots is a forte of California modernism. It was Helen Olsen who spotted the site while cruising in her car around the hills, at a time in the early fifties when North Berkeley already lacked more viable building sites. That unfavorable condition was turned into an asset by taking advantage of the drastic change of elevation; the height afforded 180-degree views of the San Francisco Bay, which are no longer available due to the mature vegetation surrounding the house (which at least offers an unusual degree of privacy for a glass house).



This metaphorical temple of modernity stands between two other designs by Olsen. On the east side, the Kip House, built in 1952, is a split-level scheme devised for a professor of physics at UC Berkeley; and on the west side, the multilevel Shoebring House, built a few years later, provides another iteration of Olsen's design language when dealing with comparably difficult site conditions. Taken together, these three buildings produce a truly unique result: An unlikely fragment of a modernist utopia in the epicenter of California regionalism.

Still, it comes as no surprise that the name of Donald Olsen is not well known today, even to the growing mass of mid-century modern aficionados (though curiously, at the time, the architect was a staunch defender of European modernism in local northern California circles). Architect William Wurster, dean of the architecture school at UC Berkeley from 1950 to 1963, routinely introduced Olsen, then on the faculty, as "the other point of view" within the academic elite. To his credit, Olsen never allowed himself to be derailed from his passion for modernism, even during the long post-modernist years.





Rondal Partridge

Born in Minneapolis, Minnesota, he received his architectural indoctrination at the University of Minnesota, where much of the literature on modernism was mainstreamed into general design courses long before the movement caught on at Ivy League colleges. Graduating in 1942, he found employment at the Kaiser Shipyard in Richmond, California, where he witnessed the extraordinary might of the military industrial complex at the start of World War II. By his own admission, Olsen created more designs in the three years he was at the Kaiser Shipyards than in the rest of his career. And it was there that he met many of the architects and engineers who contributed to the mythology of mid-century design. One among them was J.J. Polivka, the structural engineer for Frank Lloyd Wright on the unbuilt San Francisco Bridge, as well as Wright's celebrated Guggenheim Museum in New York.

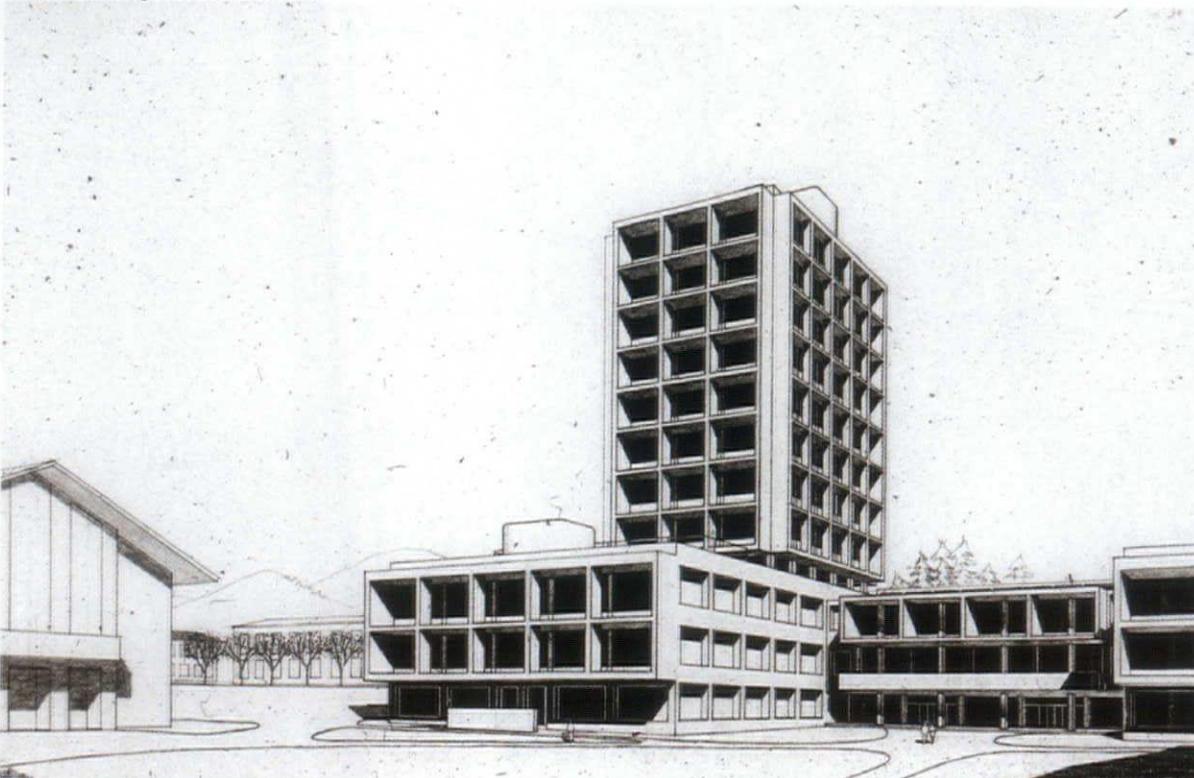
As the war ended, Olsen enrolled at Harvard and graduated in 1946. His teachers there included Marcel Breuer, Hugh Stubbins, Joseph Hudnut, and the young I.M. Pei. And among his classmates was Harry Seidler, arguably the most famed Australian architect of his day. It was through Gropius that he found his first job working for Eero Saarinen, who was looking for young talent to join his staff. Olsen was hired as a designer in the offices of Saarinen, Swanson, Saarinen in Bloomfield Hills, Michigan, where he worked on the Drake University dormitories and, to a lesser extent, the General Motors Technical Center in Warren, Michigan.

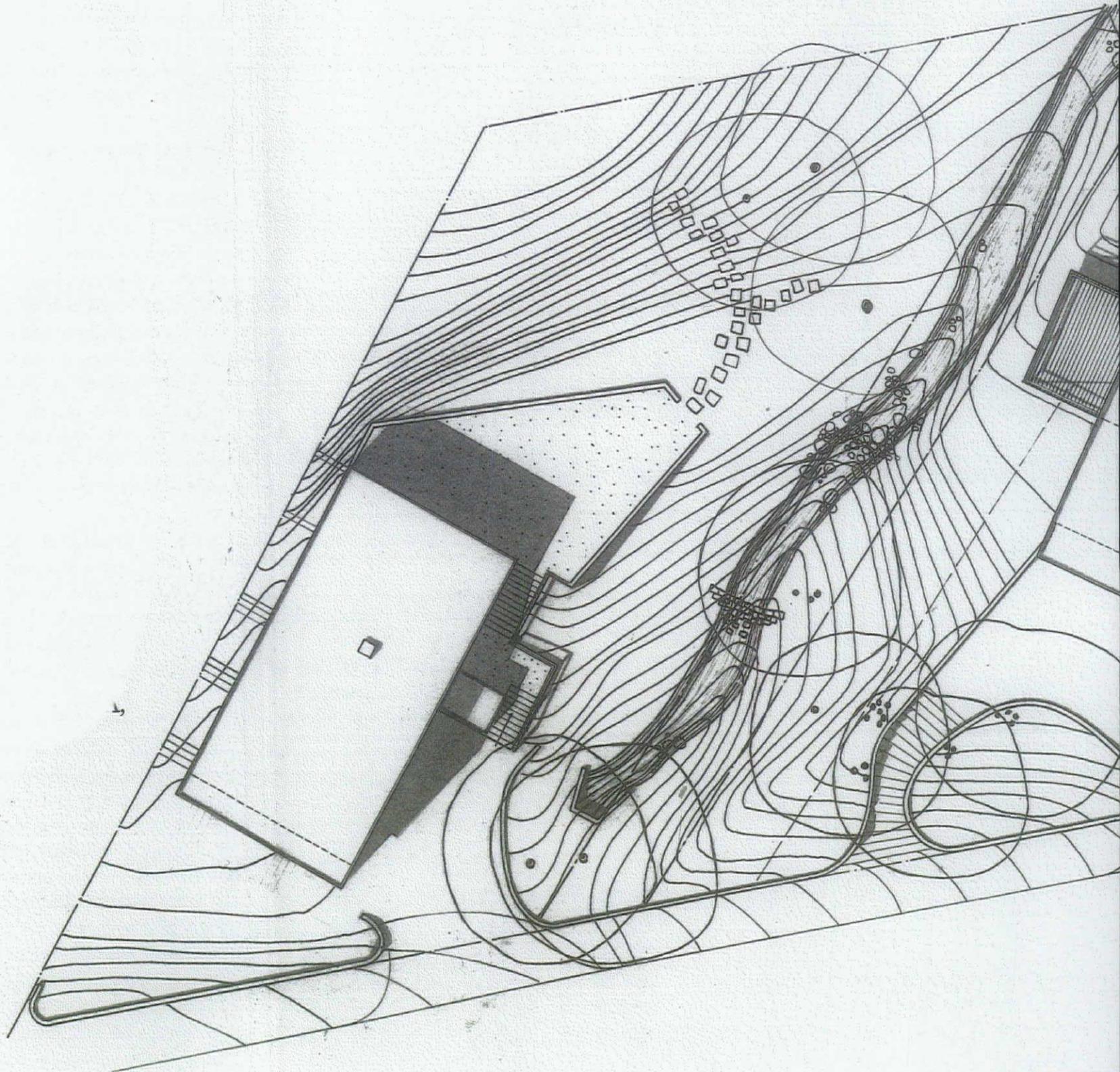
Following that, he moved back to the San Francisco Bay Area, where he worked for Anshen + Allen, known for their iconic Eichler homes. There, he designed several large service stations. Soon after, he moved on to the offices of Franklin, Kump & Falk, which exposed him to school planning; Skidmore, Owings & Merrill where he learned about health-care design; and finally, Wurster, Bernardi & Emmons, where he specialized in residential work before starting his own practice.

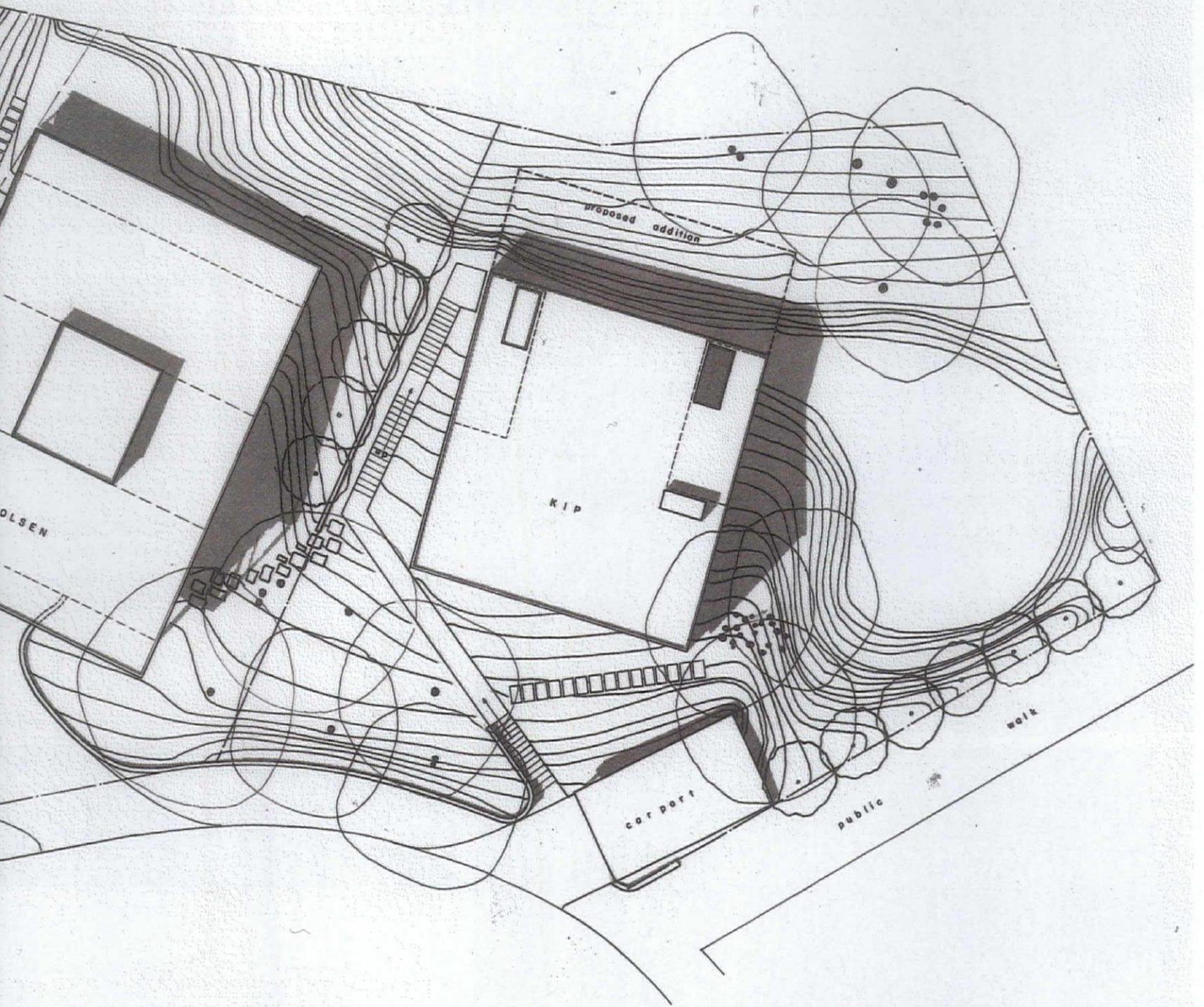
Interestingly, the professional trajectory of Donald Olsen was powered by his alliances with a veritable Who's Who of the post-war academic elite. While at Harvard, he developed close ties with William Wurster, then at M.I.T., and his wife, Catherine Bauer. Also part of that circle was Vernon DeMars, who directed a student research project at M.I.T. that led to faculty housing project that which *Architectural Record* called one of the 50 most significant buildings in the United States over the past century.

Together, they formed a core group of professors in the architecture program at UC Berkeley. Wurster, who was named dean of the UC Berkeley architecture school in 1950, hired Olsen over the phone. Three years later, he attended the Congrès Internationaux d'Architecture Moderne (CIAM) held in Aix-en-Provence, where he met Alison and Peter Smithson, John Winter, and many other English modernists. In the course of his career, he also met Mies Van der Rohe, Finnish architect Alvar Aalto, Frank Lloyd Wright, and Le Corbusier. Olsen also nurtured friendships with figures who were lesser known to the general public, yet equally important in his own itinerary as an architect, such as Paul Nelson, Hans Scharoun, Ralph Rapson, Serge Chermayeff, and Ralph Jenkins. Together, these associations reflected the complete ideological commitment of Olsen, who became, in turn, a much-beloved teacher to many younger architectural practitioners graduating from Berkeley.

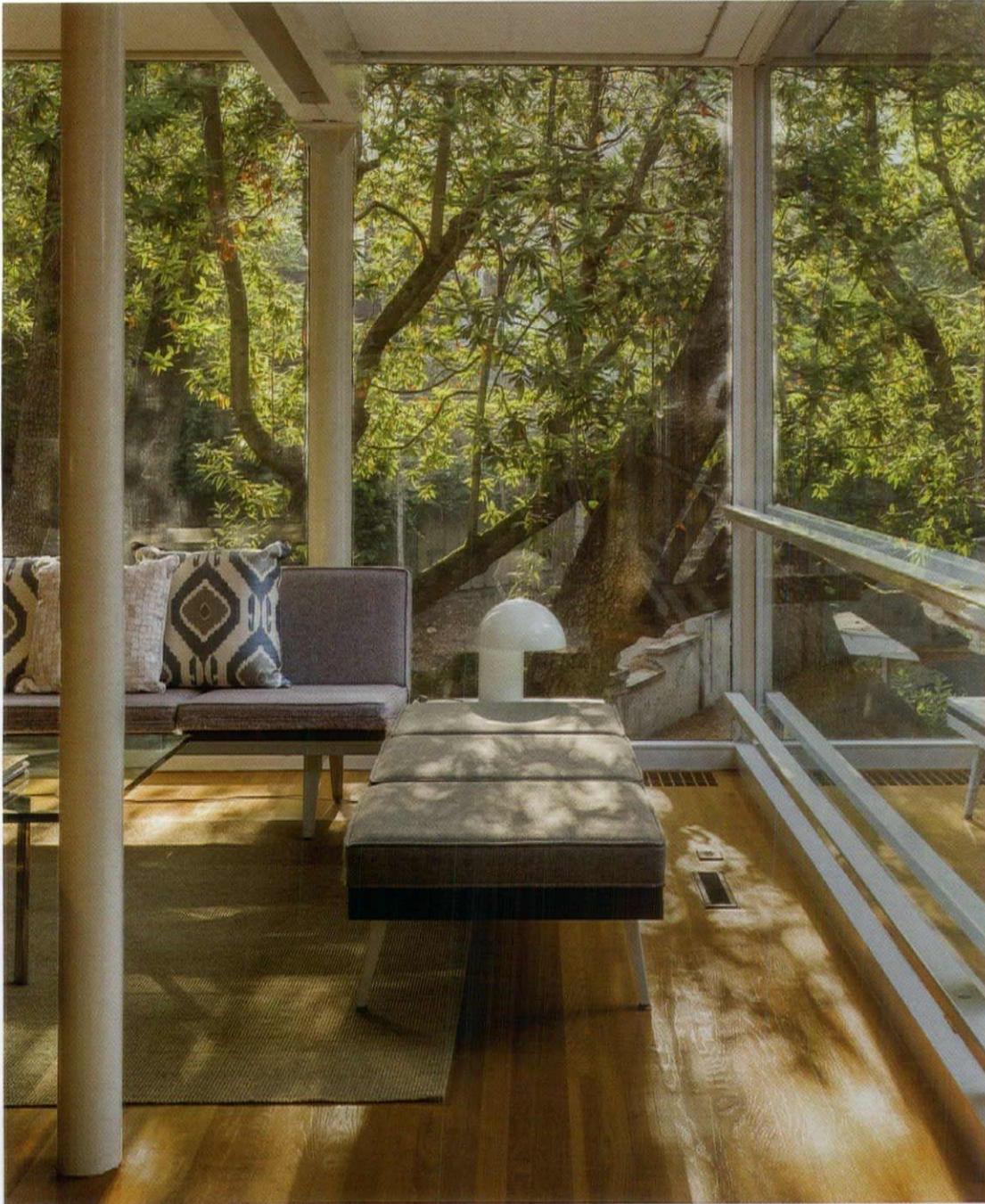
Proposed design for Wurster Hall.







Site plan showing Olsen Residence located directly above Berkeley's John Hinkel Park, and in context with two other Olsen-designed properties.
Drawing courtesy Alan Olsen.



At UC Berkeley, where he taught for 35 years (and where he laid down the schematic design for Wurster Hall), Olsen became a cherished mentor to many and a chief figure in the educational itinerary of numerous notable contemporary graduates. These include city planner and urban designer John Kriken of Skidmore, Owings & Merrill, who has worked on projects in Beijing and Ho Chi Minh City, as well as San Francisco, and Craig Hodgetts of Hodgetts + Fung, who created the new acoustical shell for the Hollywood Bowl and renovated the landmark Egyptian Theater in Hollywood, besides being the founding dean of the School of Design at the California Institute of the Arts.

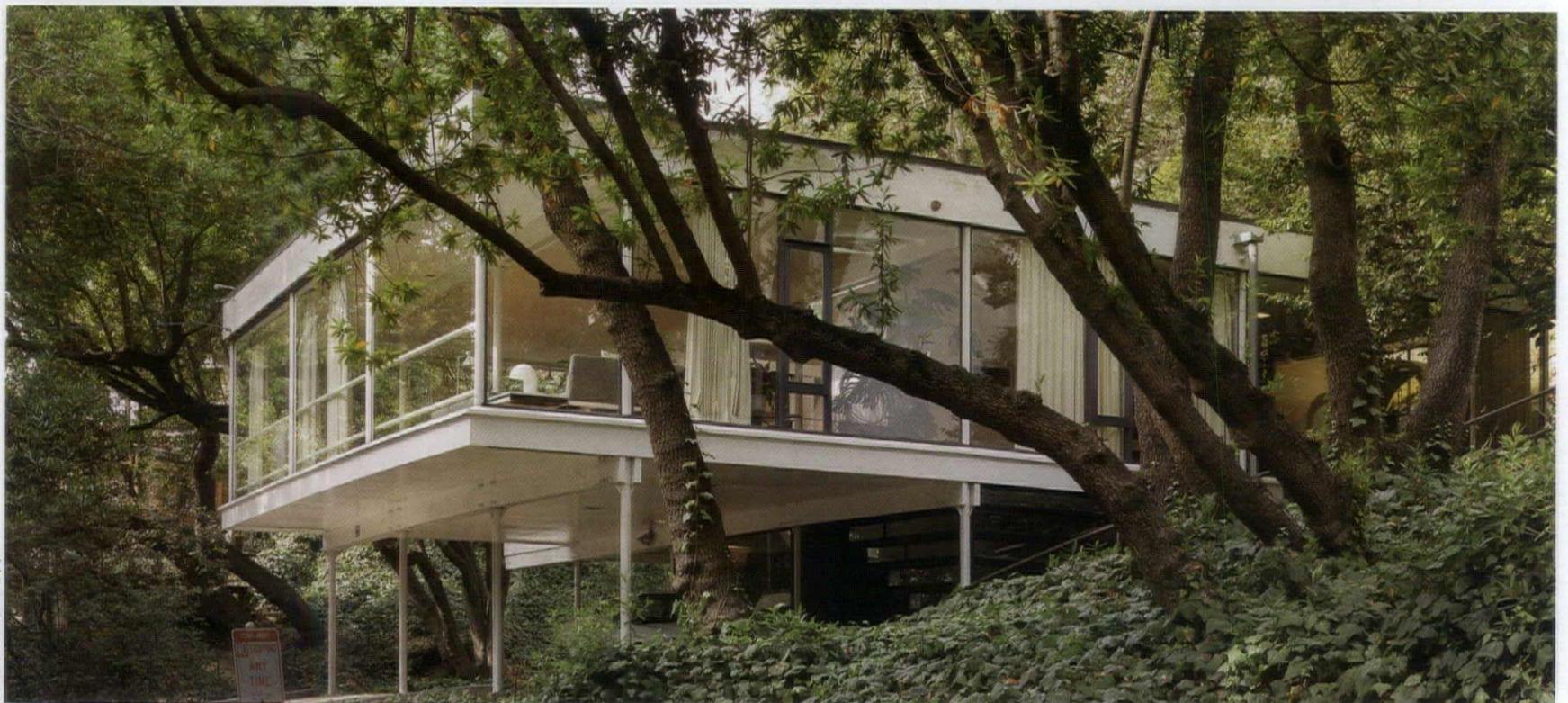
As a result, the Olsen house was a regular destination for both his students and many brilliant architects visiting the Bay Area, including Pritzker Prize winners Richard Meier and Richard Rogers. In many respects, however, his true model for reforming the culture of design in the Bay Area was always Walter Gropius, with whom Olsen maintained a relationship throughout the rest of the elder architect's life (he died in 1969).

While he may have been a maverick in his work, Olsen remained married to Helen from their wedding day in 1942 till their deaths—he at 95 in 2015, she at 100. And they always welcomed visitors to their home, forever enjoying and sharing the hypnotic luminosity of this special space, which remains a retreat for contemplation and relaxation. Here, the Olsens marveled at the constant sense of surprise and wonder the house generated while the seasons changed around it. That magic is retained today as moonlight bathes the modernist temple's interiors and makes way for new owners, promising unforgettable living for generations to come. [aia](#)



architectureforsale.com/address/1170
 \$ 1,795,000
 3 bedrooms, 3 bathrooms

Cameron Carothers (5)



Cameron Carothers (4)

MODERNICA
MODERNICA.NET



THE ART OF MOLDED WOOD DESIGNED AND MANUFACTURED IN CALIFORNIA



**Neutra VDL Studio & Residences
(1932, 1937, 1965)**

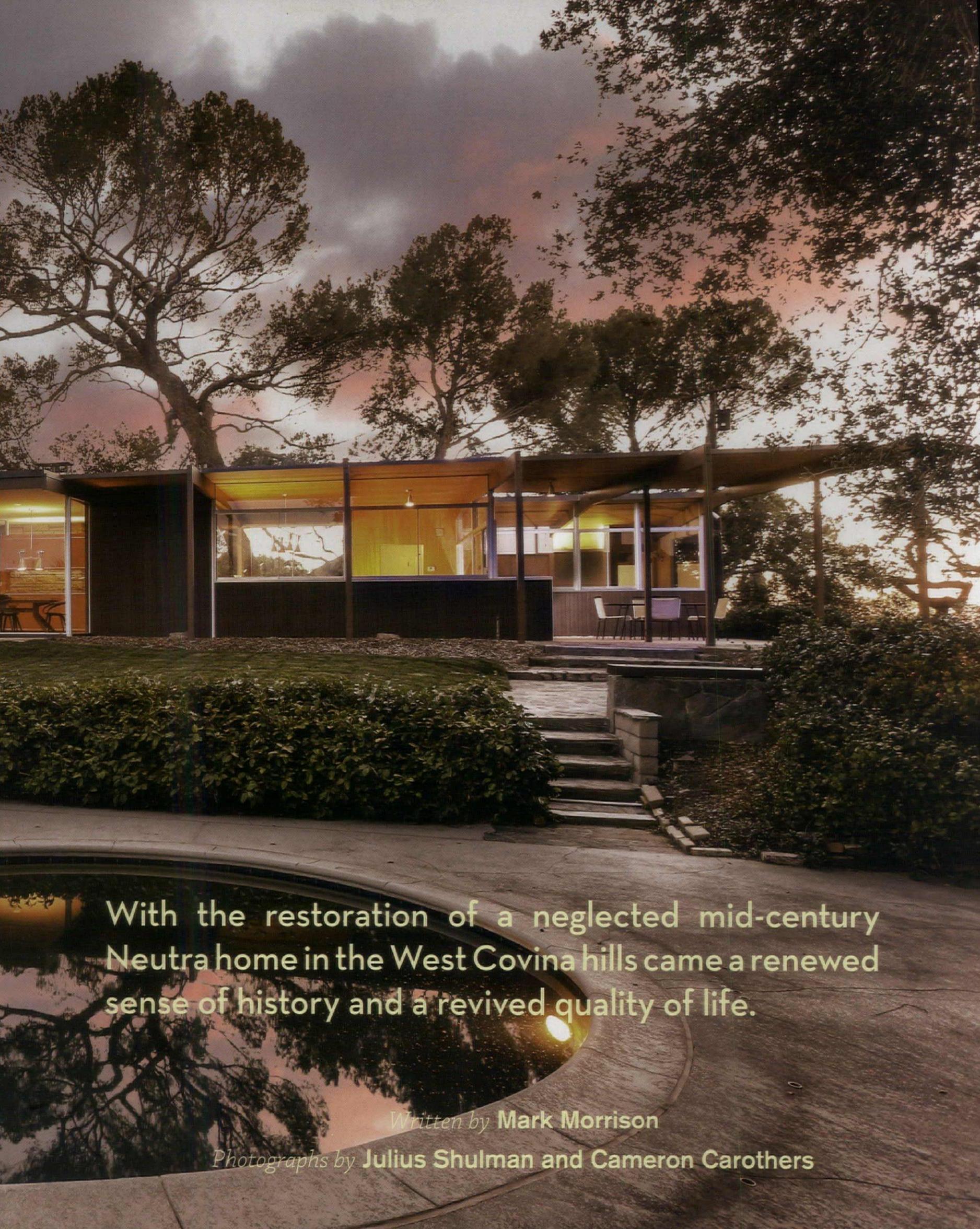
85 years ago, Viennese-American architect Richard Neutra built a radical "glass house" on Silver Lake Boulevard in Los Angeles. He called it the VDL Research House after his benefactor Dutch philanthropist CH Van Der Leeuw. Seven years later, as his family expanded, he added a garden house and central courtyard. In 1965, after a fire destroyed most of the original house, the Neutras built a third house on the original foundations. VDL II incorporated reflecting pools, sun louvers, and indoor-outdoor living, applying what the practice had learned over decades in practice.

Today Neutra VDL is under the stewardship of the College of Environmental Design at Cal Poly Pomona. The College of ENV preserves and maintains the property, makes the house accessible to visitors via Saturday tours given by CPP ARC students, and hosts arts and culture programs.

**To find out how you can visit Neutra VDL
visit www.neutra-vdl.org**



American Idyll

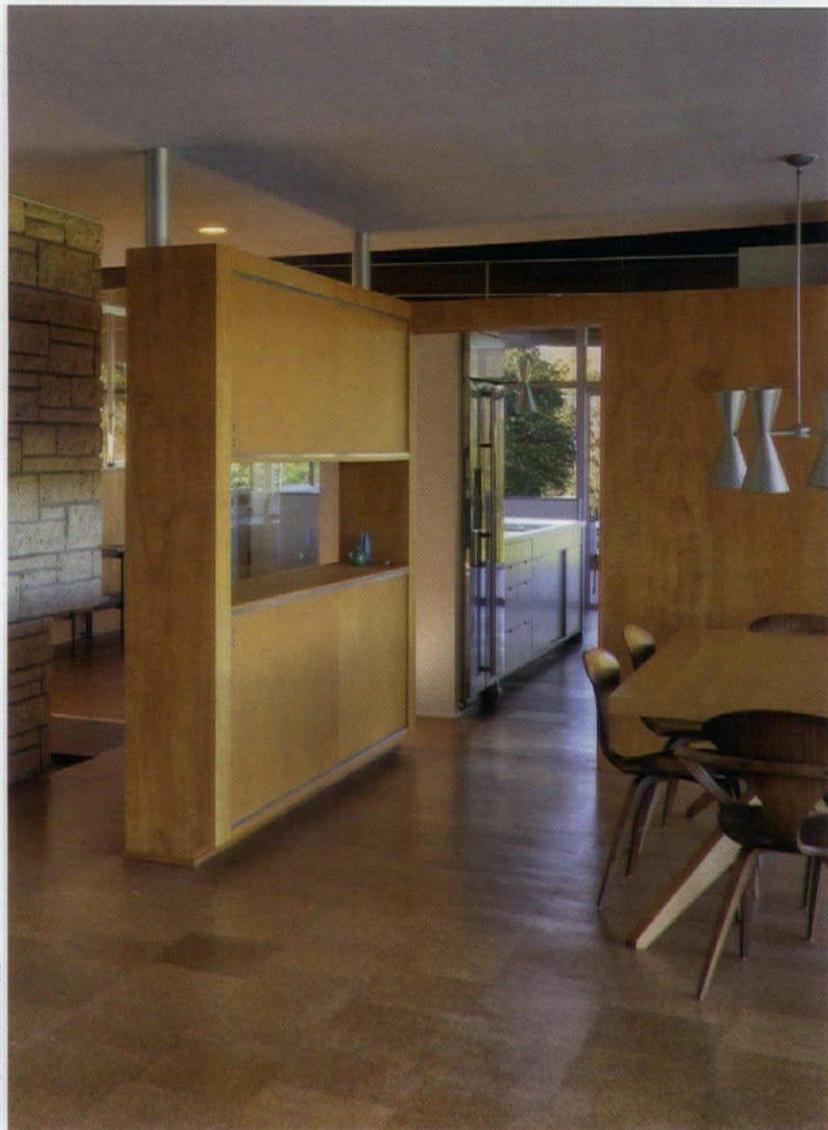


With the restoration of a neglected mid-century Neutra home in the West Covina hills came a renewed sense of history and a revived quality of life.

Written by **Mark Morrison**

Photographs by **Julius Shulman and Cameron Carothers**



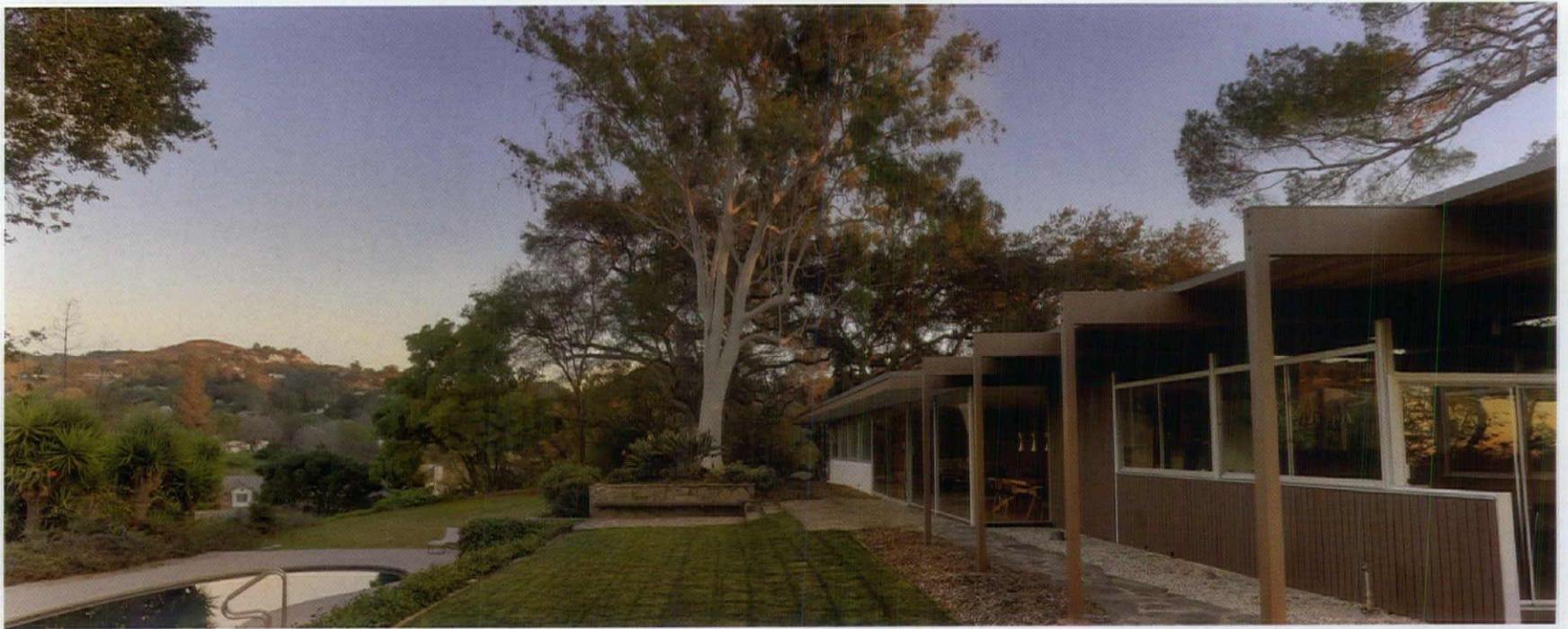


Cameron Carothers (3)

The first time Deborah Chumi Paul set eyes on Richard Neutra's Roberts House in early 2014, it looked more like a drug den than a mid-century find. "There was garbage everywhere, needles everywhere. Copper had been pulled out, presumably to sell. It was a disaster," says the architectural home restorer. To make matters worse, she continues, "the second owners had turned it into a Spanish home. It was very dark. All the natural pine and birch had been stained a dark brown and Mexican tile had been put on the floor. And everything had been clad in this distressed ash veneer from the seventies which looks cheap and hideous. It was very ugly."

However, there was little denying that, despite the abuse and wear of time, the sprawling 2,500-square-foot, four-bedroom house in the hills above West Covina had all the elements of a classic Neutra. "The bones were incredible," says Paul. "It was Neutra's version of a ranch house with a ribbon of windows all around it so you could see right through the house from almost any angle. It had high ceilings that would rise and fall as you went through the house. And it was large and expansive and you could see Mt. Baldy—it was built on bedrock and had three-and-a-half acres, very private. So it had a lot of potential. But it had 70 years of decay just from the elements."

At the time, Paul had recently restored Schindler's Schlesinger House in Silver Lake and was looking for another project when her contractor, Eric Lamers, called to tell her the Roberts House had hit the market. "He said he was panicked because it was being advertised as a unique development opportunity. There were many interested buyers—some were developers, some were couples asking, 'Can I cut down this oak tree and that oak tree?' And, 'How big a house can I build here?' Eric was very worried because he thought it was a beautiful house and could see how majestic it used to be."



Looking back, Lamers remembers attending an early open house there. “I was taking a lot of detail pictures like I always do at open houses, and I overheard a lot of talk—parties asking what they could do if the house was demolished, and what could they do if they cleared the site. The listing agent told them they had to contact the city for that information. But you get a read that the house may potentially have been removed.”

So he and Paul decided to join forces and protect it, along with another mid-century modern aficionado, designer John-Mark Horton, who had previously restored his own architectural home, Schindler’s Goodwin House in Studio City. “People were looking at [the Roberts House] to tear it down and build several houses up on top of the hill there,” he says. “We began working on it to save it—that was the entire reason to do that.”

“It was pretty trashed,” recalls Lamers. “Bedroom doors had dead bolts on them and some of them had been kicked in to break the latch out of the jam. There was an outbuilding that used to be a tack stable for a horse in the old days which had been converted into a room and that was pretty dismal. They had had horses through the years as well as chickens and other stuff.”

“It was like a ramshackle homestead situation. So we did a lot of clearing of fences and brush,” adds Paul. “But we didn’t plant. We spent our money on the house itself.”

Happily, the Roberts House remained surrounded by magnificent California live oak trees and the vestiges of an avocado grove. Birds filled the air and, with its panoramic view of the San Gabriel Mountains, the property retained a sense of peace and privacy. “You never felt the influence of the outside world when you were

on the site,” says the contractor. “You may drive down the 10 freeway or the 210 but when you came on the site that whole world disappeared.”

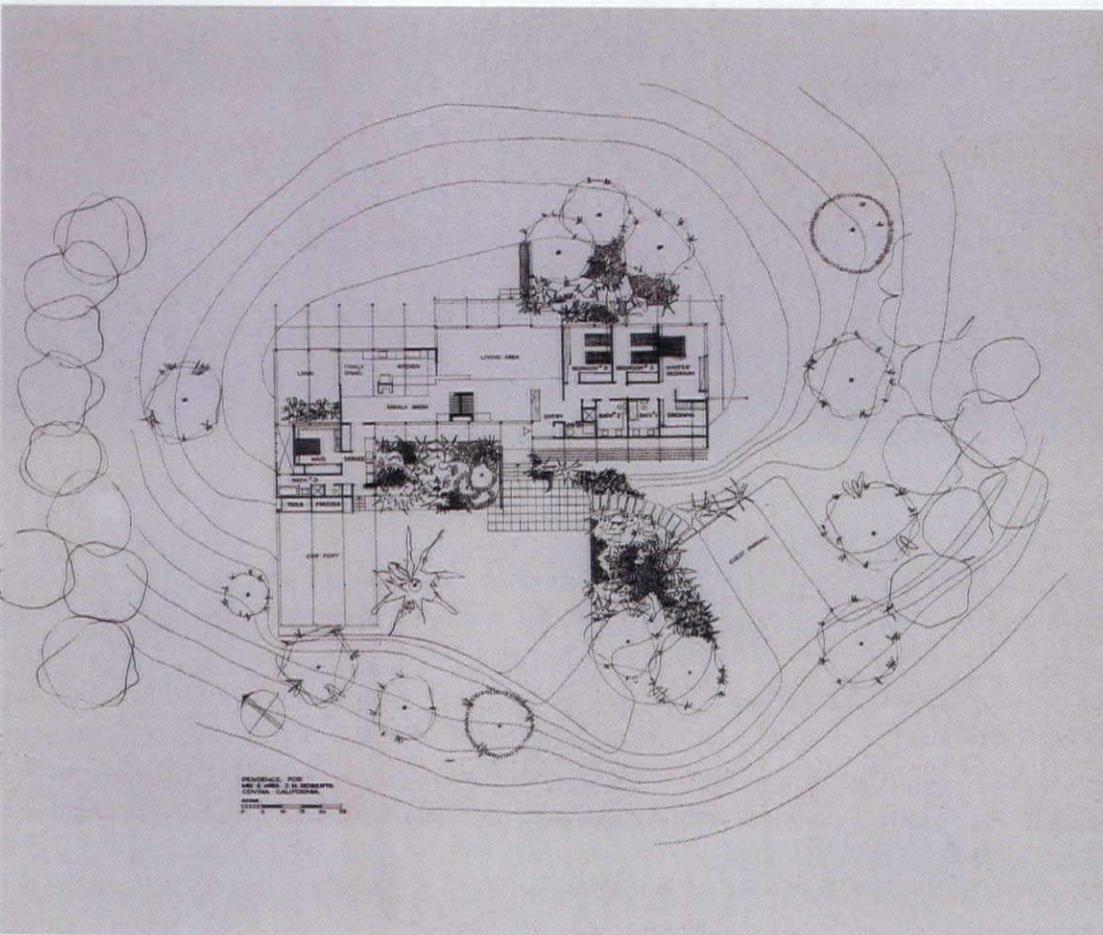
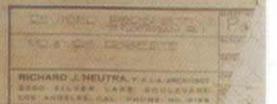
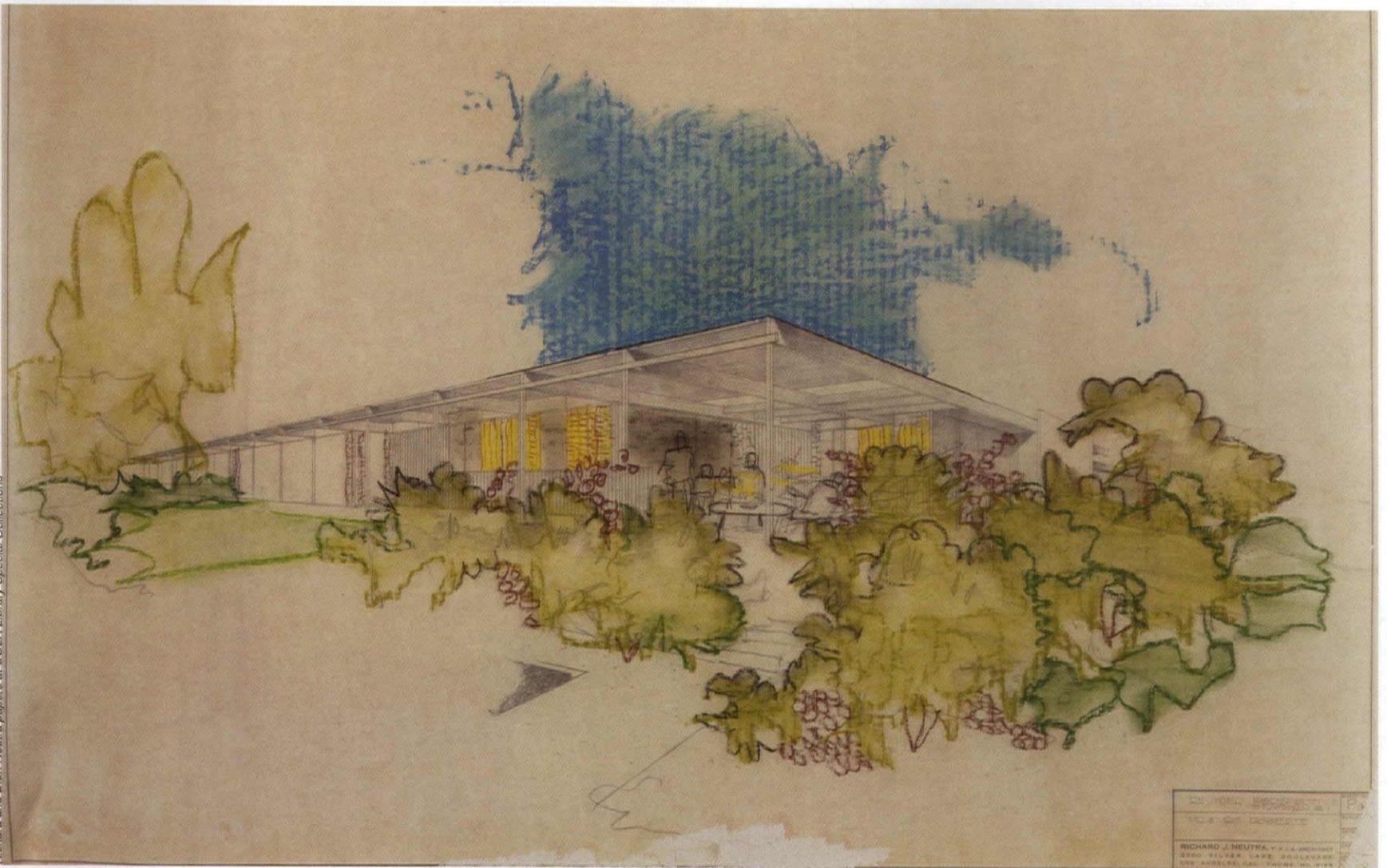
Lamers also appreciated that the house was unusually large and lavish, since it was originally built for an owner with fairly deep pockets (Roberts owned a successful metal-products business). “There is detailing that reminded me of some of [Neutra’s] Bel Air homes [such as the Brown House, currently owned by designer Tom Ford and restored by Marmol Radziner]. Maybe not as lavish. But it was built in the same period and has the same kind of Texas shellstone walls and fireplaces some of those houses had.”

Though the exterior of the house had not been significantly altered, the second owners had gutted the interior so there was only one remaining built-in that was original—and that had been covered in veneer (it was a year before they discovered the original wood underneath). In fact, most of what had to be done involved stripping surfaces. “We spent a good year just on wood repair,” says Paul.

First, they removed an obvious eyesore—the air conditioning ducting on the roof looked like a giant octopus that was consuming the house. “It was very sad,” she recalls. When they removed the unit, they found holes had been punched through the ceiling for the ducting. “So Eric and two other carpenters got up on the roof for a year and were pulling ceiling board off and sanding the dark stain off and repairing the holes and putting each one back. The roof was bigger than the house so about 4,000 square feet of ceiling work had to be repaired. There was water damage to the eaves and exterior spider legs, which we replaced minimally, repairing as much as we could. We replaced maybe 15 percent of the ceiling boards; new ones had to be custom milled.”



Cameron Carothers (3)



Though most of the wood paneling was intact, paint-grade birch wood was used to replace cabinet doors. "We salvaged as much as possible of the spider legs and used a wood filler to repair damaged wood," says Horton. "We replaced some beams in the garage because they were in terrible shape. We replaced the doors on the sliders which had been replaced by Spanish-style doors. But beyond that, it's original—the ceilings are all original, though we had to do some repair and replacement." [They replastered the living room ceiling with real plaster, not drywall.]

Removing the Mexican pavers, they sunk the ducting for central heat and air conditioning into the slab floor beneath. "The original brick-colored concrete floors were so beautiful," says Paul. "But they were in such bad shape since they'd been tiled over. It really hurt not to be able to restore them. But that didn't make sense since the radiant floor heating that had been in there was broken." After weighing options, they decided to cut costs by drilling into the slab, burying the ducting, and covering the floor with cork, since it would provide warmth underfoot and it was also true to mid-century design. And, by drilling into the concrete, they were pleased to discover the house was built on bedrock "which is great," says Paul. "The house is not going anywhere and there are no potential water problems."



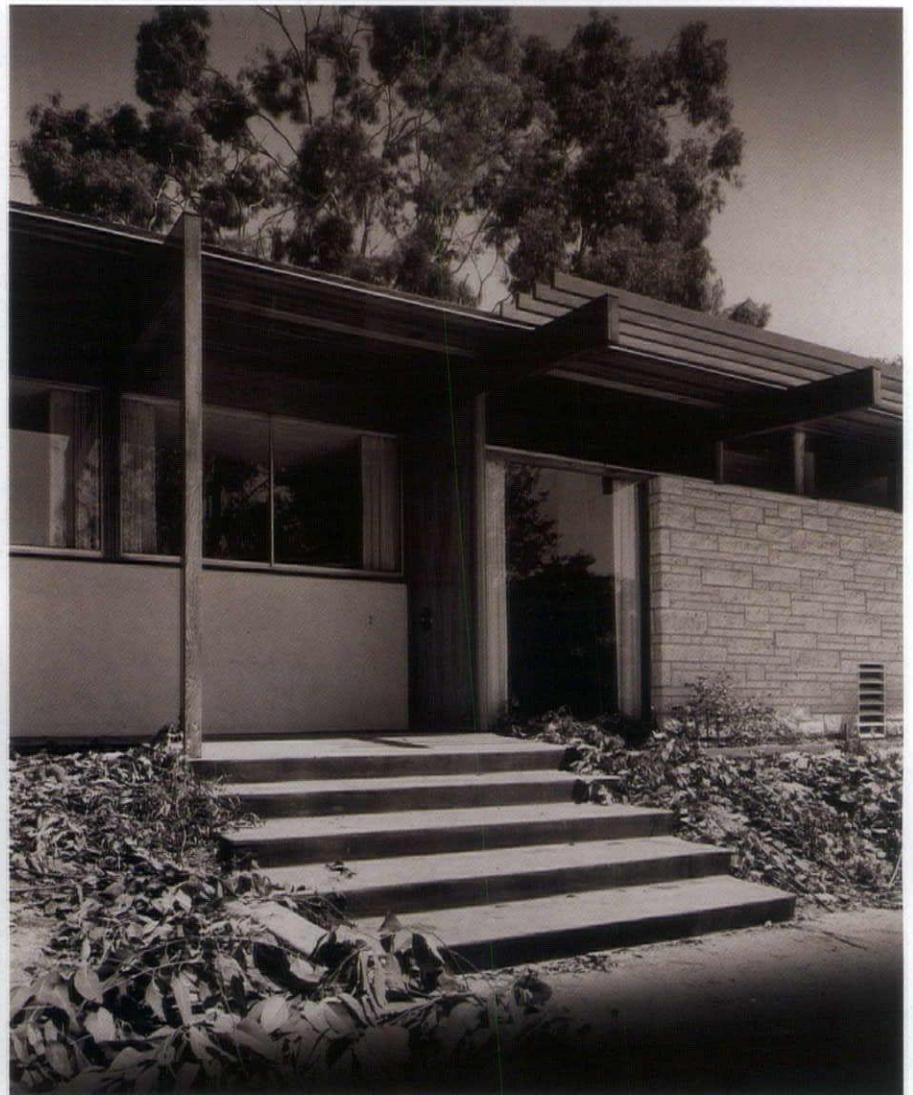
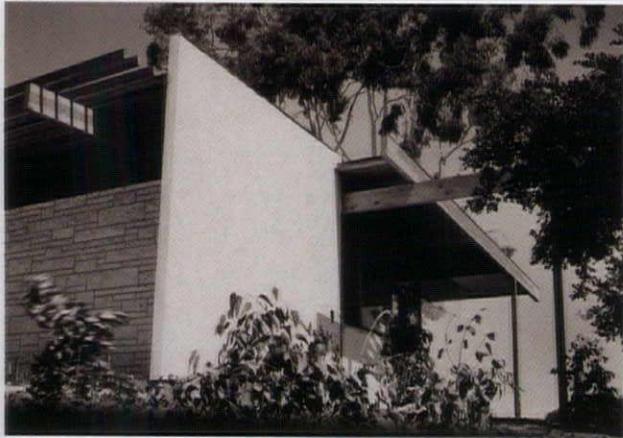
Though they had no visual images of the original interiors to help guide them on design details (Julius Shulman had photographed the exterior but not the inside), they did have Neutra's specifications book for reference. Plus, Paul and Horton made a trip to UCLA to consult the Roberts file in Neutra's archives. They also discussed options with Eric, who consulted detailing books he has from other houses, often yielding to his expertise and understanding about what Neutra might have done.

While two of the pastel-colored bathrooms were intact, they had to retiling the yellow counter and shower in the third with matching square tile they found at B & W Tile Company. Original Crane hardware was gone so they replaced it with vintage hardware. Missing toilets were replaced with vintage Crane commodes.

And the original terrazzo floors in the bathrooms were cleaned and polished. Only one of the original copper-colored Schlage "Plymouth" doorknobs from 1955 remained throughout the house, so Paul combed eBay and salvage yards to find and install over a dozen sets.

In the open kitchen, old Formica counters were replaced with a clean white laminate. And new top-of-the-line GE Monogram appliances were added (they decided that's what Neutra would be using today). For practical purposes, they moved the induction cooktop to the kitchen island. And for aesthetic purposes, they moved the curiously-placed refrigerator to the other end of the island so it didn't block the mountain view. This change not only opened up the space but provided more usable countertop for serving.

*Vintage photographs of the Roberts House
by Julius Shulman.*



For the kitchen and dining rooms, Paul found two vintage cone fixtures on eBay that came from a church in the Midwest. "I don't know what used to be there," she says. "Sometimes you just have to [trust your instincts]." But they did know that the impressive back-to-back fireplaces nearby were an important feature of the house, so they repaired the existing gas lines and cleaned up the intact Texas shellstone chimney walls. They also restored the adjacent stainless steel firewood boxes which had been randomly removed.

As for the walls of glass, all the original sliding aluminum windows were there and a water element outside the master—a pond that was perhaps not original to Neutra—was fixed.

Though a lot of cabinetry had been removed from the bedrooms, they were forced to draw the line on what they could and couldn't restore due to budget constraints. Which is one of the factors that dictates decision-making on any home-improvement project, but can be especially perplexing, even heartbreaking when doing restoration work. "[Restoration] can be an endless thing," says Lamers. "There was a lot of casework and interior details we never got to put back in. But that was something that subsequent owners can always put back on their own."





In the end, the sellers and the contractors were happy with their work when the home was finished in 2016 and put on the market—where it was met with a flurry of interest and nearly a dozen offers. “It was nice to see people’s reactions who had never seen the house,” says Lamers. “It’s a very graceful house and very transparent in a way that some of Neutra’s other houses aren’t. There’s so much glass, it has a lightness to it. It [also] looks crustacean-like—it has all those spider legs and the ridge beam is like the spine. If you stand at the right angle, you can almost see that kind of structure some of the other Neutra houses don’t quite have.”

Having completed eight or nine large-scale modernist restorations like

this one, Lamers says, “They’re all hard. The nice thing about this house is that it was very well made originally and laid out very accurately. So in that sense, things were easier to figure out and there wasn’t too much of an idiosyncratic nature. The thing that made it difficult was the scale. After awhile, it felt like processing the roof boards was endless. You’d get up there and say, ‘This is like three or four tennis courts.’ The roof extended so far beyond the living space with the carport and the lanai—and the overhangs extend six to eight feet beyond the walls. It’s a significant roof area. But it shades the house nicely and has a lot of character to it.”





So was it worth all the time and money in the end? Horton and Paul agree: Absolutely.

"I've seen so many basic mid-century buildings that are really lovely that are dipped into white paint—they're homogenized, modernized and poorly done," says Horton. "There's no acknowledgement of the original. They've decided, 'Let's make this as clean as possible to appeal to as many people as possible to get the price up.' I would argue that if they really paid attention and maintained some of the integrity of the building as it was originally designed, they would get better money."

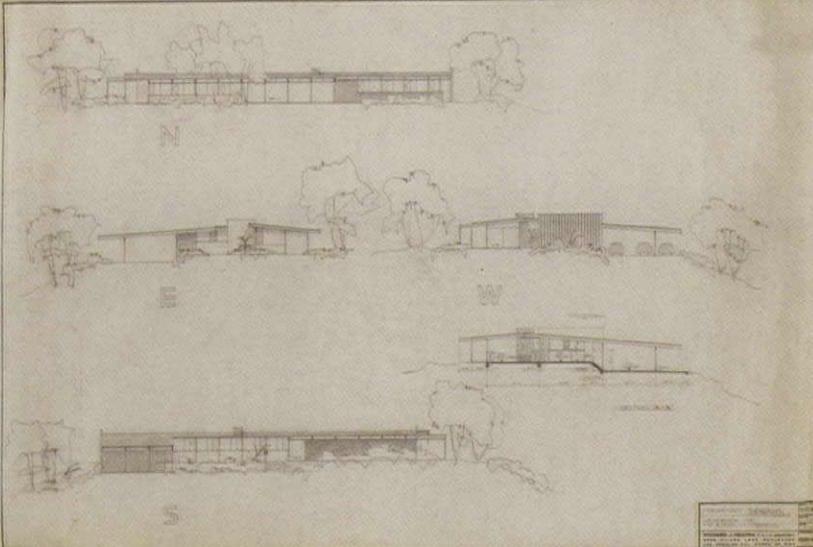
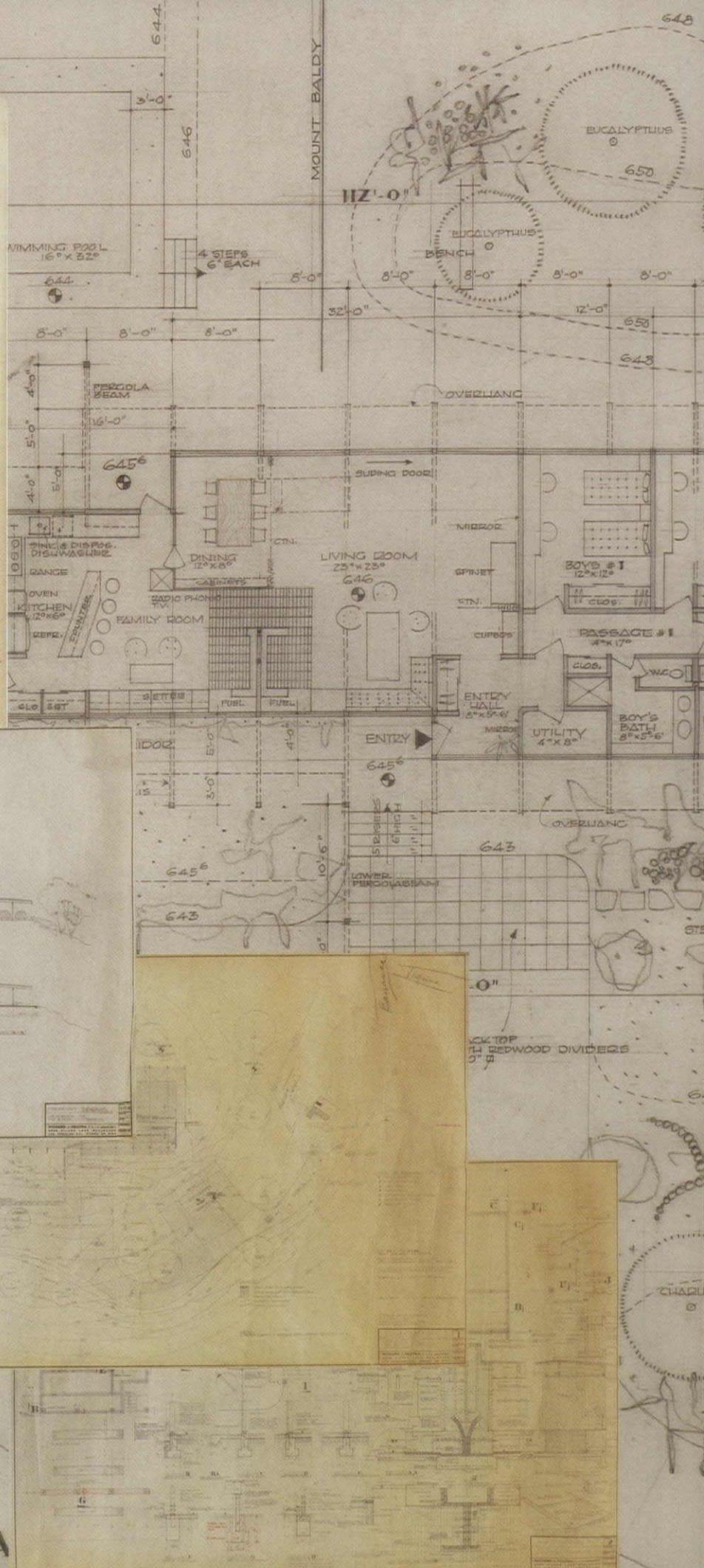
Says Lamers, "So many of these houses have suffered injustices over the decades. [Yet] they're houses that are exceedingly beautiful and thought out. You could never replicate this house exactly just because building codes wouldn't allow you to do it—whether it's because of energy or safety or engineering. They're important pieces to save just for the vocabulary and architectural history and evolution of the city and building."

Or as Paul puts it, "Architecture is art. And it's history. When we destroy architecturally significant homes it's like erasing part of our history." ■

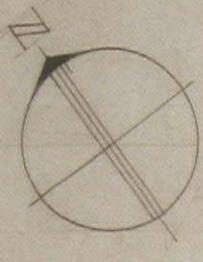
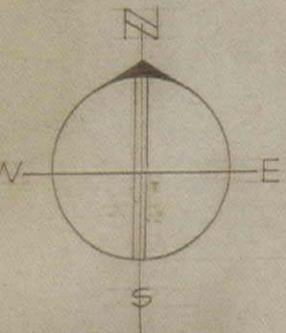


Dear Mr. Roberts
 These last weeks
 I have been having some very health troubles
 but I have tried to keep informed about your
 progress. I hope so much that your home will soon
 rise on your beautiful property and all the detailed
 and loving thought which we worked ⁱⁿ with infinite
 care every line of the revisions, will bear fruit. We have
 tried to incorporate all your ~~but~~ and our best decisions
 and in the process I believe to have learned to know
 you both very well and have deep sympathy with
 your problems and myself. I have honored the
~~your~~ confidence which you have bestowed in me
 and what has visibly grown, as you saw us go willingly
 into ~~the~~ ^{the} red by pre-arranged below, I am glad
 we did, what we did, and if this house is built as
 detailed, by an understanding, fully sympathetic and
 cooperative contractor it will, I know as a result
 of our work, be a lasting success. Please do
 not expect a purchase of low cost, way below what
 our ^{long} experience tells us is feasible. You possibly
 be able to be your own purchasing agent of materials
 and here is a total cost will let you
 during the
 your own
 you ~~have~~
 point of ca

Dear read and
 correct them type.
 Superseded
 by please
 conversation
 may be used
 as sample
 only

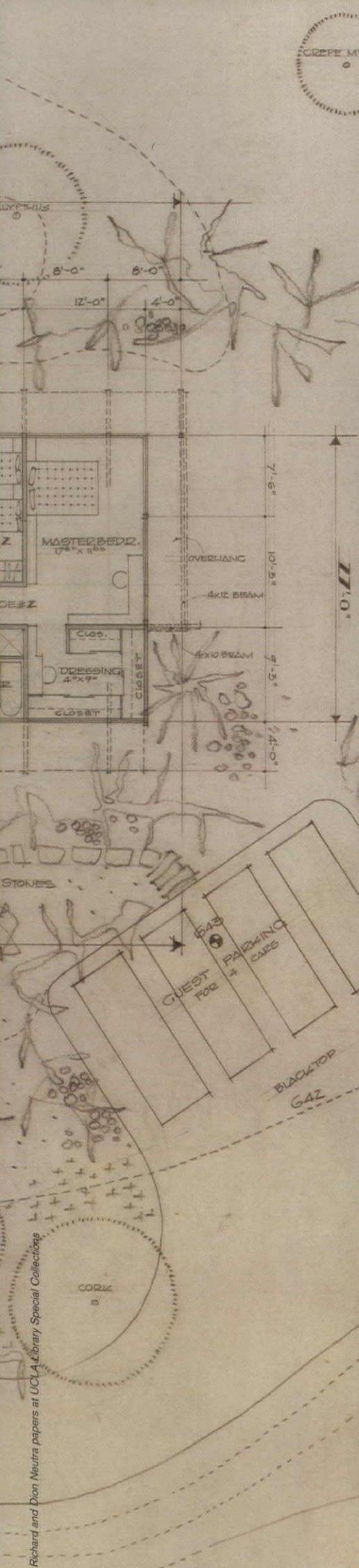


Prevailing Wind
 FROM WEST



CONVENTIONAL
 FLOORPLAN & ELEVATIONS ONLY

ACTUAL



CREPE MYRTLE

OAK

Neutra On (Saving) Neutra

At 91, Dion Neutra remembers the first time he and his father met with J.M. and Mary Roberts to discuss plans for a sleek hilltop home on what was then a 15-acre lot in the Covina hills. The project manager for the project, he remembers Mrs. Roberts changing her mind a lot and creating complications. And he remembers the Roberts had hired a contractor to complete the job, though the Neutras advised him privately to protect their design, unbeknownst to the clients.

While the Roberts House was fortunate enough to dodge the threat of a wrecking ball when it was offered for sale as a potential tear-down in 2014, other iconic architectural homes have not been so lucky—e.g., Irving Gill’s celebrated Dodge House in West Hollywood (razed in 1970), R.M. Schindler’s 1928 Wolfe House on Catalina (razed in 2001), and Richard Neutra’s masterful Maslon House in Palm Springs (razed in 2002). While these incidents were a wake-up call for preservationists and architecture aficionados, the problem still persists, especially in a culture where deep pockets often trump integrity and good taste.

Current case in point: Neutra’s Chuey House, a glass-and-steel home built in 1956 on an acre-and-a-half in the hills above Sunset Plaza for Josephine Ann Chuey, a poet who’d been married to architect Gregory Ain, and her third husband, painter Robert Chuey. It went on the market in late August for \$10.5 million as “a truly unique development opportunity”—real-estate code for “tear down.”

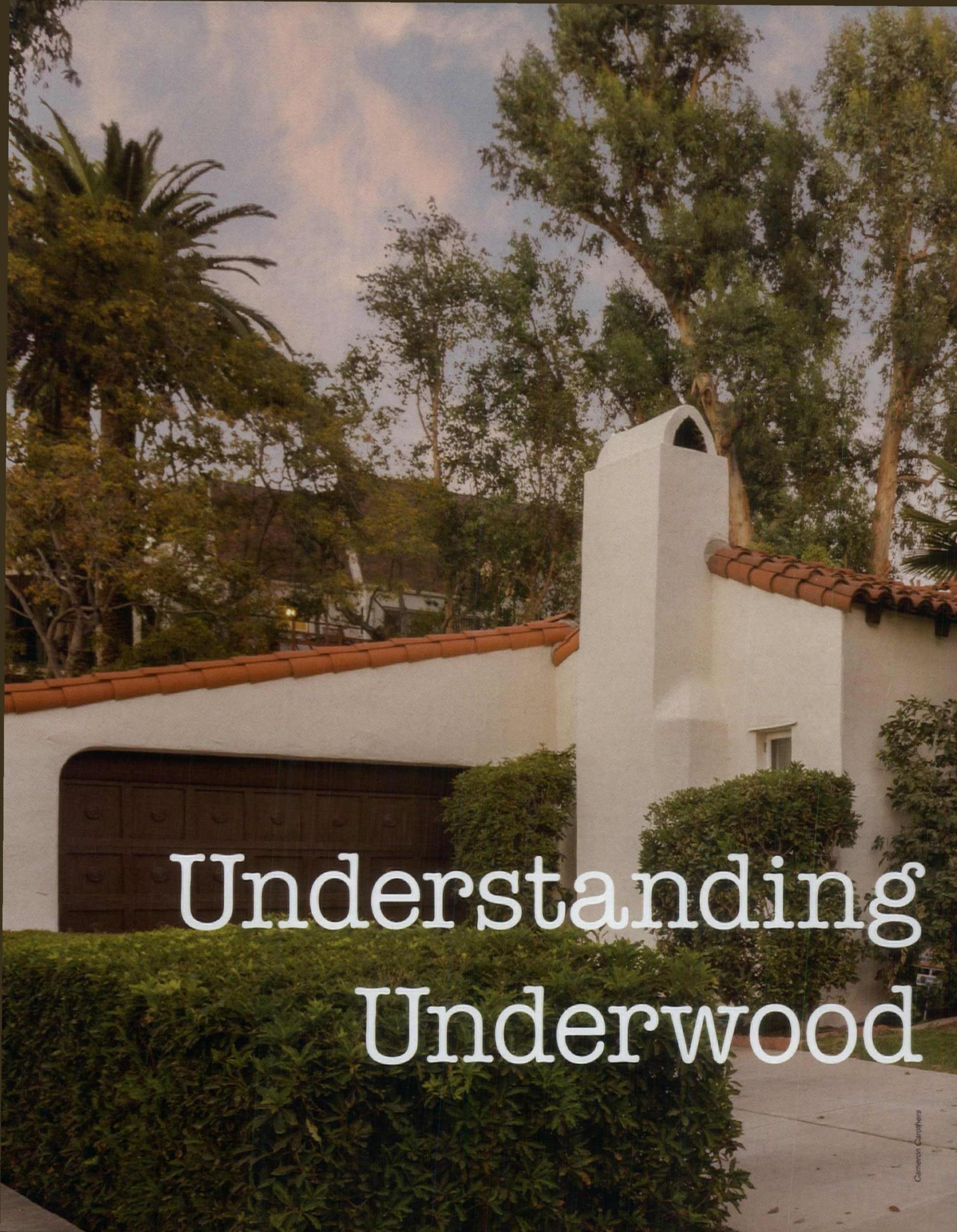
Dion was alarmed by the news. He remembers it as a “smallish house on a spectacular site. At the top of Sunset Plaza Drive above the Sunset Strip, this artist couple had found a site that seemed to them idyllic although remote. It called for a simple two-bedroom house plus a spacious artist’s studio.”

In 2004, Josephine left the house to a niece and nephew who allegedly filed for bankruptcy earlier this year. After he was notified that it was being sold, Neutra says he began “trying to figure out whether this was really a [potential] McMansion site or not. Or was there a strategy whereby this icon could somehow be saved? Who would buy a 1,500-square-foot two-bedroom house with studio on one acre for \$10.5 million and live in this house? Stories like this are all too common. Can we finally have one success story somewhat like what we hope is happening at the Roberts House?”

John-Mark Horton, the designer who helped save the Roberts House, says, “I’m always saddened to see the mangling that people do.” His partner on the Roberts House, Chumi Paul, says, “It’s so important to save the Chuey House.” And for his part, their contractor, Eric Lamers, doesn’t understand why some buyers purchase an architectural home and disregard its quality and character. “These houses have already been thought out and they may not always comply with people’s desires of today, but in the end it’s good architecture and it’s hard to improve—whether it be a Greene and Greene or a traditional or a modernist home. There are so many hum-drum marginal homes in the world that you can improve, I don’t see any reason to heavily modify already designed homes.”—M.M.

Richard and Dion Neutra papers at UCLA Library, Special Collections

PRELIMINARY FLOORPLAN
RESIDENCE FOR
MR. & MRS. J.M. ROBERTS



Understanding Underwood



Known for his rustic lodges and grand depots, Gilbert Stanley Underwood changed the architectural landscape of the American West—and his rambling 1928 Hollywood Knolls home is just as modest as he was.

Written by **Ann Scheid**



Gilbert Stanley Underwood was a quiet man who preferred to live a quiet life. Aloof and serious about his work, he was prolific in his Los Angeles practice, yet unsung as the architect of many American landmarks. So it seems fitting that when he built his own Spanish Revival-style family home in the Santa Monica Mountains, it was both close to, yet secluded from, the lure and luxury of Hollywood.

Here, in a rugged canyon between Mulholland Highway and Cahuenga Pass (which would become home to the Hollywood Freeway in 1940), a network of roads wend through a rolling landscape, curving down to a sparkling reservoir (created by the adjacent Mulholland Dam, built in 1924) commonly known as Lake Hollywood. In the midst of this wild terrain, emigré architect Franz Harding first laid out the upscale Hollywood Knolls neighborhood in the early twenties, touting its Old Europe setting. Yet, the real draw was its varied topography, open parkland and city views, which created a unique environment—at once urban, yet close to nature and seemingly removed from the increasingly sprawling metropolis below (not to mention the nearby movie studios in both Hollywood and Burbank).

Built in 1928, Underwood's Mediterranean abode, sited at the top of the hills, meshes the needs of a twenties suburban lifestyle with the charm and romance of California's Spanish heritage—red-tile roof, white plaster walls, prominent wooden beams. A massive vertical wood-plank front door with hand-wrought iron hinges opens to an entry hall flanked by spacious living and dining rooms that are first glimpsed through dramatic pointed archways. A wrought-iron grille screens the large living-room window from the street, while a bay window extends the dining-room space.

To complete the architectural look, hand-hewn exposed wood rafters, wrought-iron light fixtures further emphasize

the rustic hand-crafted quality evoking Old Spain. Arched doorways lead to the breakfast room and kitchen, while the house's L-shaped floor plan frames a walled courtyard and covered terrace accessed through French doors in the living room. Upstairs, three light-filled bedrooms offer treetop views.

This quietly elegant home and its low-key location are also emblematic of the architect's legacy. For while little has been written about the man, his list of highly visible works and significant American landmarks is remarkably long. Though Underwood may have preferred to remain unsung, living just outside the Hollywood limelight, his work—more than that of most architects—managed to influence the lives of millions of American tourists and international travelers alike with his designs for some of the most famous national-park lodges and railroad depots in the western United States.

To name a few is akin to architectural name-dropping: Old Faithful Lodge in Yellowstone (1923), Bryce Canyon Lodge in Utah (1925), Zion Lodge in Utah (1927), the Grand Canyon Lodge on the north rim (1928), the Union Pacific Railroad's luxurious Lodge at Sun Valley in Idaho (1936), Jackson Lake Lodge in Grand Teton National Park, Wyoming (1954)—and perhaps his most monumental achievement, his rustic grand dame, the Ahwahnee Hotel in Yosemite (1927).

His list of train stations, post offices, court houses and federal buildings (including the striking 1937 U.S. Mint building in San Francisco) is equally impressive. His work for Union Pacific Railroad included the Grand Overland Station in Topeka, Kansas (1927), as well as depots in Abilene, Kansas (1929), Gehring, Nebraska (1929), Shoshone, Idaho (1929), Greeley, Colorado (1930), culminating in his spectacular Art Deco Union Station in Omaha, Nebraska (1931). Yet, the name of Gilbert Stanley Underwood remains under the radar.



This and facing page: Underwood's home as it appears today.



Left: Grand Olympic Auditorium.

Bottom: Los Angeles Wilshire Tower.

Next page: The Majestic Yosemite (formerly Ahwahnee Hotel).

Despite Underwood's success in Los Angeles, it was his ties with the National Park Service that would advance his career and build his reputation. Government funding for national park structures was scarce in the twenties, but the desire to promote tourism in the West prompted the railroads to step in. The Santa Fe Railroad had already completed a lodge at the Grand Canyon's south rim, and the Great Northern Railway had earlier built an enormous lodge at Glacier Park. Anxious to have access to year-round tourist destinations, the Union Pacific Railroad formed the Utah Parks Company to develop destinations in southern Utah at Cedar Breaks, Bryce and Zion canyons. These early efforts helped Underwood refine his version of rustic architecture, a style that has become the dominant style and image in

Born in Oneida, New York in 1890, Underwood was raised in San Bernardino, California. Starting at 18, he worked as an apprentice to various Southern California architects, including Franklin Burnham, Arthur Benton and Arthur Kelly. While studying architecture at the University of Illinois, he met and married Mary Elizabeth Smith. Underwood later received degrees in architecture from Yale and Harvard, where he won important prizes for his work.

Following graduation from Harvard, the Underwood family, which now included a son, moved to Los Angeles where the architect opened his office in 1923. During his studies, Underwood had developed friendships with Paul P. Kiessig and Daniel Hull, who had trained as landscape architects at Illinois and Harvard, respectively. Hull had become an assistant to Stephen Mather, director of the National Park Service, and Kiessig was brought in as an assistant to Hull. These friendships would lead directly to Underwood's later commissions to design buildings in the national parks.

First, however, Underwood concentrated on developing his private practice in Los Angeles. Early on, Underwood landed a major commission, the Grand Olympic Auditorium (1925), at the time one of the largest public spaces in the city. A major sports venue in downtown L.A., it became home to boxing in the thirties and was immortalized by poet-novelist Charles Bukowski before succumbing to wrestling events in the sixties and seventies. It still stands on South Grand Avenue.

Another prominent Underwood building, Wilshire Tower (pictured, right) was built in 1928 and covers an entire block at Wilshire and La Brea. The 10-story central tower is composed of receding blocks, set back as the tower rises. Rich Art Deco sculptured bas-relief panels decorate the Wilshire Boulevard entrance. In its day, the retail wings were occupied by Desmond's and Silverwood's clothing stores, while the tower originally housed medical offices.

our national parks.

Working for the Utah Parks Company, Underwood designed Bryce and Zion Lodges and cabins in 1924 to house park visitors traveling on the railroad's "loop tour." According to Underwood biographer Joyce Zaitlin, Underwood developed his own version of the rustic style, using native materials, stone and large timbers to form massive volumes, interspersing them with large glazed areas. This technique allowed the buildings to blend with their surroundings, highlighting the grandeur of the natural setting, while simultaneously opening the indoor spaces to light and views and lightening the massiveness of the structures. Following Mather's direction to preserve as much of the landscape as possible, Underwood also kept these early lodges relatively small, housing most tourists in rustic cabins scattered in the forest and reserving the lodges primarily for dining and social interaction.



Los Angeles Public Library

Los Angeles Public Library



In the meantime, Underwood received his most important National Park Service job, the Ahwahnee Hotel at Yosemite (since 2016 known as the Majestic Yosemite Hotel due to an ownership dispute over the name). Mather realized that many people were unwilling to visit a national park if they had to “rough it” in tent cabins or rustic hotels without private facilities. His solution was a 100-room inn, set against an imposing cliff in a remote area of Yosemite Valley, a location chosen to minimize the impact of the large hotel building on the landscape and to reduce the concentration of visitors in the central valley area.

Underwood began work on the Ahwahnee drawings in his Los Angeles office in July 1925, first designing a wood-and-stone structure, only to have to change it to steel and concrete to meet fire regulations. Logistical challenges included trucking all materials and equipment from the rail terminus in Merced into the valley and providing housing and supplies for the nearly 250 laborers and craftsman who eventually worked on the site.

In the design for the Ahwahnee, Underwood applied the methods of his previously successful rustic park designs in Utah and at Yellowstone, but on a

much grander scale. To integrate the six-story building into its surroundings, Underwood broke up the massing into blocks that echoed the gigantic rock formations behind it. Huge trees surrounding the building also minimized its size. Underwood transformed the appearance of the concrete walls by specifying rough-sawn boards for the concrete forms to replicate wide board horizontal wood siding, and then had the rough concrete acid-stained to a golden brown, effectively simulating wood. Roof elements were finished in the same manner, with concrete rafter tails jutting from under the eaves, recalling California Arts and Crafts-style buildings.

The plan was also innovative, placing the visitor arrival and registration desk off to the side to devote most of the space to a grand lounge and a dramatic dining room. The timber framing of the dining room, lined by giant tree-trunk pillars supporting enormous timber trusses, created a grand cathedral-like space, its tall windows framing views of nature, while the soft lighting from its candle-like iron light fixtures added to its romantic atmosphere. The whole is a fantasy of nature concealing the steel frame that provides the supporting structure. It is surely one of the most spectacular dining rooms anywhere.

Though Underwood may have preferred to remain unsung, his work—more than that of most architects—managed to influence the lives of millions of American tourists and international travelers alike.

Even before the completion of the Ahwahnee, the Union Pacific and the National Park Service approached Underwood to design a lodge on the north rim of the Grand Canyon, intended as the last of the railroad's loop-tour lodges. The site was even more remote than that of Yosemite, 200 miles from the railroad. But the Union Pacific's experienced and efficient organization had the lodge completed in less than a year.

Again Underwood created a site-specific design. Perched at cliff's edge facing south across the canyon, the Lodge seemed to grow out of the stone face of the cliff. Tapered stone pillars rose from the canyon wall to frame large

plate glass windows. Here the inspiration was the adobe cliff dwellings of the Southwest, assembled in layers receding back from the cliff's edge and ending ultimately in a stone "watch tower." Broad terraces at canyon's edge allowed guests to get closer to the view. Guests stayed in rustic log cabins nestled among the trees. Unfortunately the Lodge burned down in 1932, just four years after its completion, leaving only the stone pillars standing. The replacement building, while maintaining Underwood's basic plan and interior spatial relationships, substituted gabled roofs for the original flat roofs and omitted the central tower. These alterations compromised the original pueblo-derived image.





At the same time, Underwood was busy with projects in Los Angeles. Union Pacific had hired him to design a new station “in the old Spanish manner” in East Los Angeles, intended to serve Pasadena, East San Pedro and Anaheim. The station served UP passengers for over a decade, until the opening of Los Angeles’ Union Station in 1939.

But the company had another big project in mind—a Union Station in distant Omaha, which would become one of Underwood’s most impressive and significant buildings. This was his *Gesamtkunstwerk*—the architect was able to design not just the exterior, but all decoration, furniture, fixtures, lighting and sculpture. The elegant design, with Underwood’s trademark massive vertical piers alternating with tall windows, was assessed in a 1931 article in *The Union Pacific Magazine* as “perhaps the most daring effort at creating a railroad station in the ‘new’ modern manner. . . .” The article went on to describe the exterior architecture as “strong and vital . . . almost brutal in its expression . . . with a simplicity which is almost Greek in character.”

Heroic sculptures of the heads of railroad workers atop the massive exterior piers symbolized the railroad and the dignity of labor. Meanwhile, the interior also featured luxurious materials: Imported stone from Europe, silver and gold leaf highlighting ornamental carvings, and light fixtures and other metal trim in antiqued bronze. Huge medallions in the terrazzo floors mark the crossings of the axes of the floor plan.

As the twenties came to a close, Underwood had an increasing number of large projects on his drawing boards, including a 150-room million-dollar hotel in Yuma, Arizona, as well as a smaller inn, the oceanfront Laguna Beach Hotel, which opened in 1930 and still overlooks the Pacific surf today.

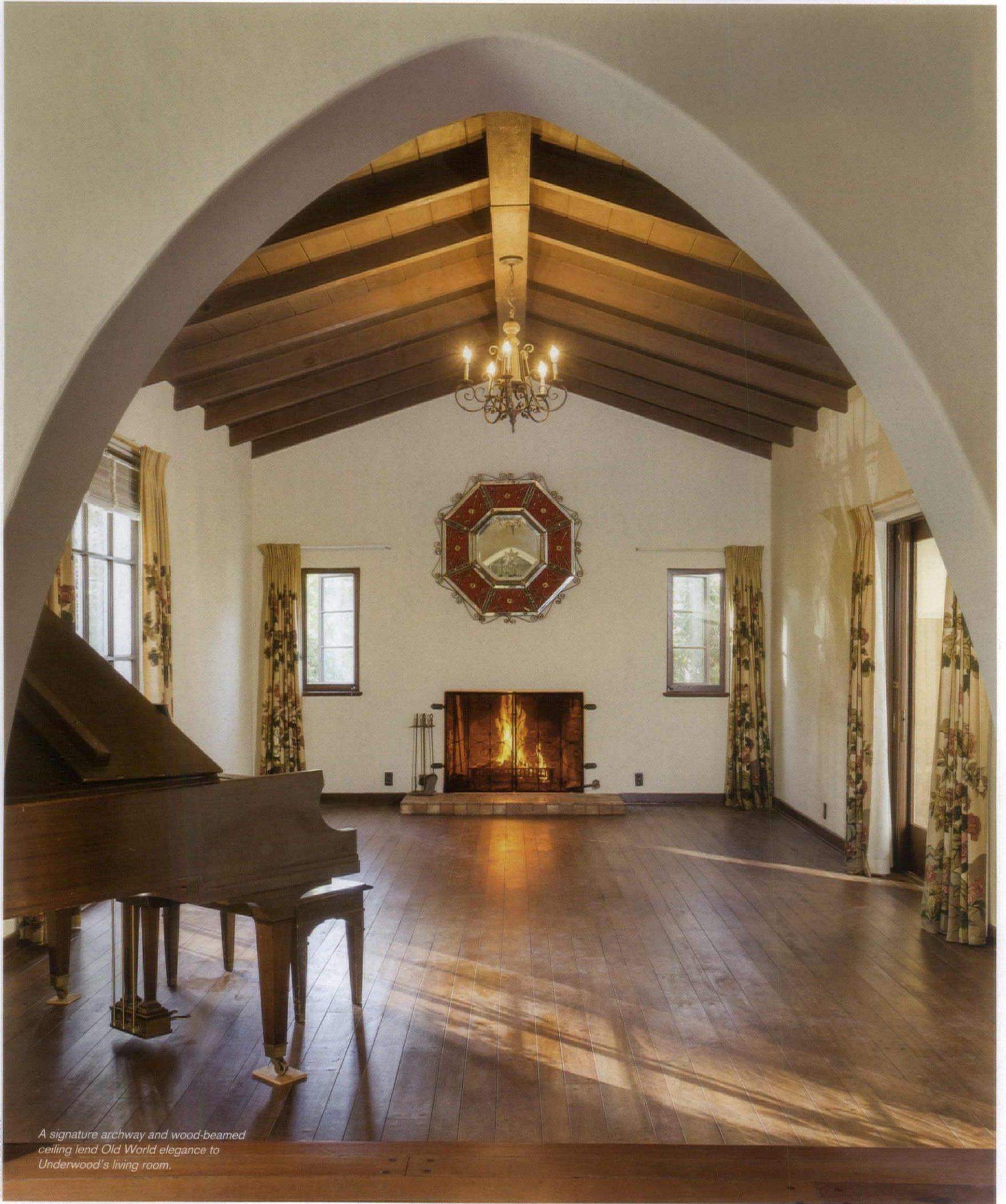
Above: Omaha Union Station, 1931, now the Durham Western Heritage Museum.

Opposite: The Grand Canyon Lodge, North Rim, which was completed in 1928 and burned in 1932.



*Staircase and arch, Timberline Lodge,
Oregon.*

Library of Congress



A signature archway and wood-beamed ceiling lend Old World elegance to Underwood's living room.

Cameron Carothers



Seth Golub, Creative Commons



Los Angeles Public Library



Above: Los Angeles Federal Courthouse.

Opposite, top: San Francisco Mint;

bottom: Los Angeles Post Office Terminal Annex.

architectureforsale.com/address/1130

\$ 1,595,000

4 bedrooms, 3.5 bathrooms

The October 1929 crash that launched the Great Depression sent building activities into a tailspin, but it took some time for reality to catch up with the overblown plans fueled by the boom. In 1930 alone, half a dozen Los Angeles projects by Underwood were announced in the *Los Angeles Times*, including three downtown skyscrapers as well as a multi-story hotel. The investment total for the projects was estimated at almost \$4 million, which would have provided Underwood with plenty of work and income for some time.

With such prospects, Underwood expanded his downtown Los Angeles office, looking forward to completing the many projects announced in the *Times*. However, there was little work to be had. The only known work completed from this period was the small commercial building on Wilshire Boulevard across from Hancock Park (now home to the Craft and Folk Art Museum). The year 1932 was increasingly bad. City records show that Underwood retained his office on South Spring Street through 1934; but in 1935 it is gone.

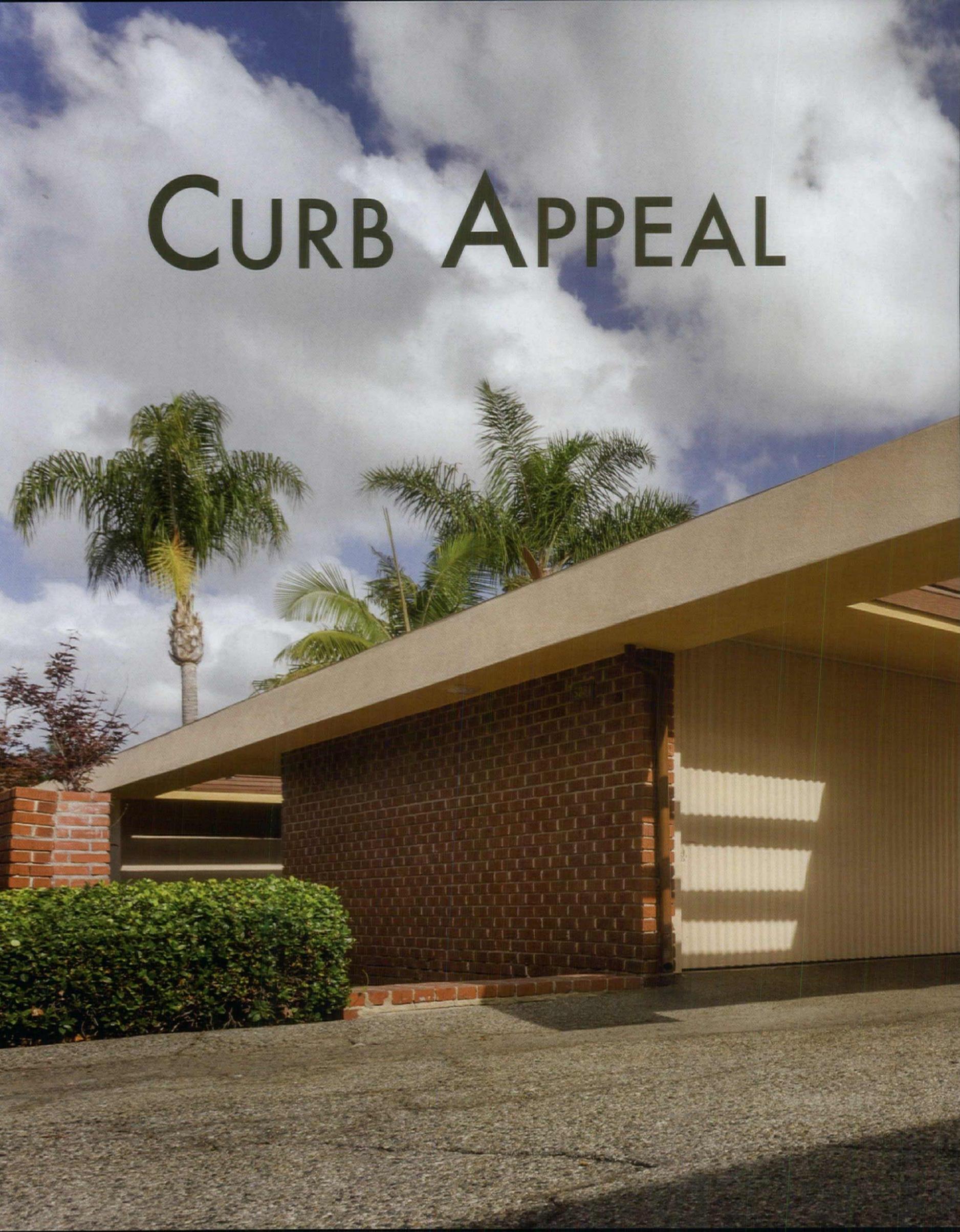
That same year, Underwood moved his family to Washington, D.C., where he took the job of supervising architect for federal buildings on the West Coast. This would lead to Underwood's designs for a Los Angeles federal courthouse and new quasi-Mission Revival post office. Underwood's designs for federal buildings in the late thirties and forties reflected the prevailing taste for stripped Moderne, appropriate to the fiscal restraint of the period and also acknowledging the impact of the International Style. His landmark buildings of the period included the Neo-Classical San Francisco

Mint and monumental multi-storied federal buildings in Seattle, Los Angeles, and San Francisco. These displayed Underwood's favorite pattern of solid vertical glazed openings alternating with massive vertical piers, echoing the massing first expressed so elegantly in the Ahwahnee dining room.

Why Underwood has never been recognized as a major twentieth-century architect remains to be seen. Maybe it's that his buildings are not identified with place, but scattered across the country; this may have led to his work being seen as isolated buildings, not as part of one body of work. Also, he worked primarily in the first half of the twentieth-century when modernism became the architectural style of choice, rejecting the practices of the past, and some of the more traditional architects along with them. Unlike the modernists, Underwood was not identified with a personal style, but adapted his designs to the problem at hand and to the needs of the client.

Yet, viewing Underwood's own home in Hollywood Knolls is a reminder of the intrinsic value of his many works that still stand today. Collectively, they represent his significant contribution to our architectural history—not only as the creator of historic landmarks in our national parks, but as a contributor to the urban landscape of Los Angeles and the designer of important Federal buildings. His Union Station building in Omaha, once a gateway to the American West, has been faithfully preserved and now houses the Durham Museum, an affiliate of the Smithsonian that's dedicated to the preservation of America's western history. It's only fitting that Underwood's ongoing legacy should be a part of that. 

CURB APPEAL

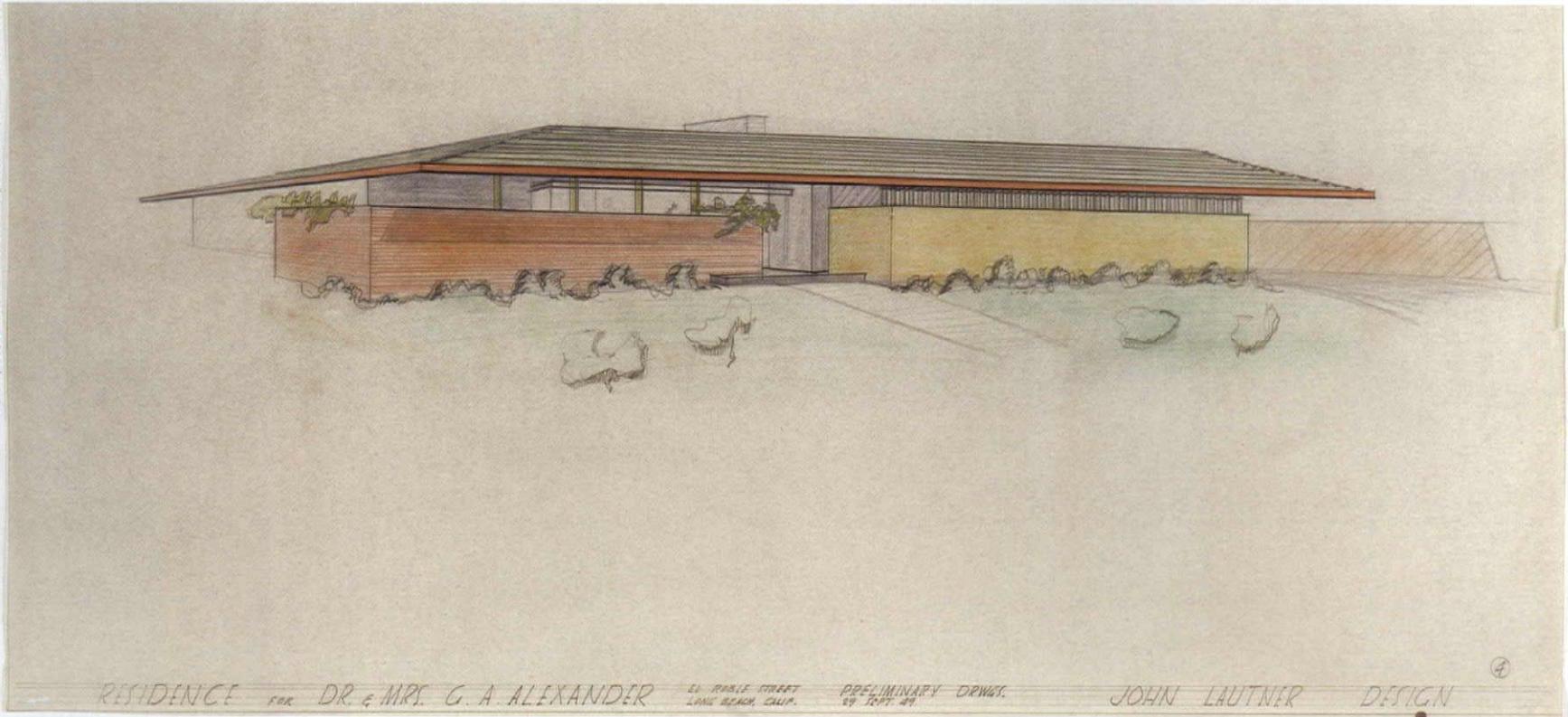




He is best known for edgy aeries and dramatic oceanfront showplaces, but John Lautner also brought equal imagination to a 1951 Long Beach ranch house.

Written by **Alan Hess**

Photographs by **Cameron Carothers**

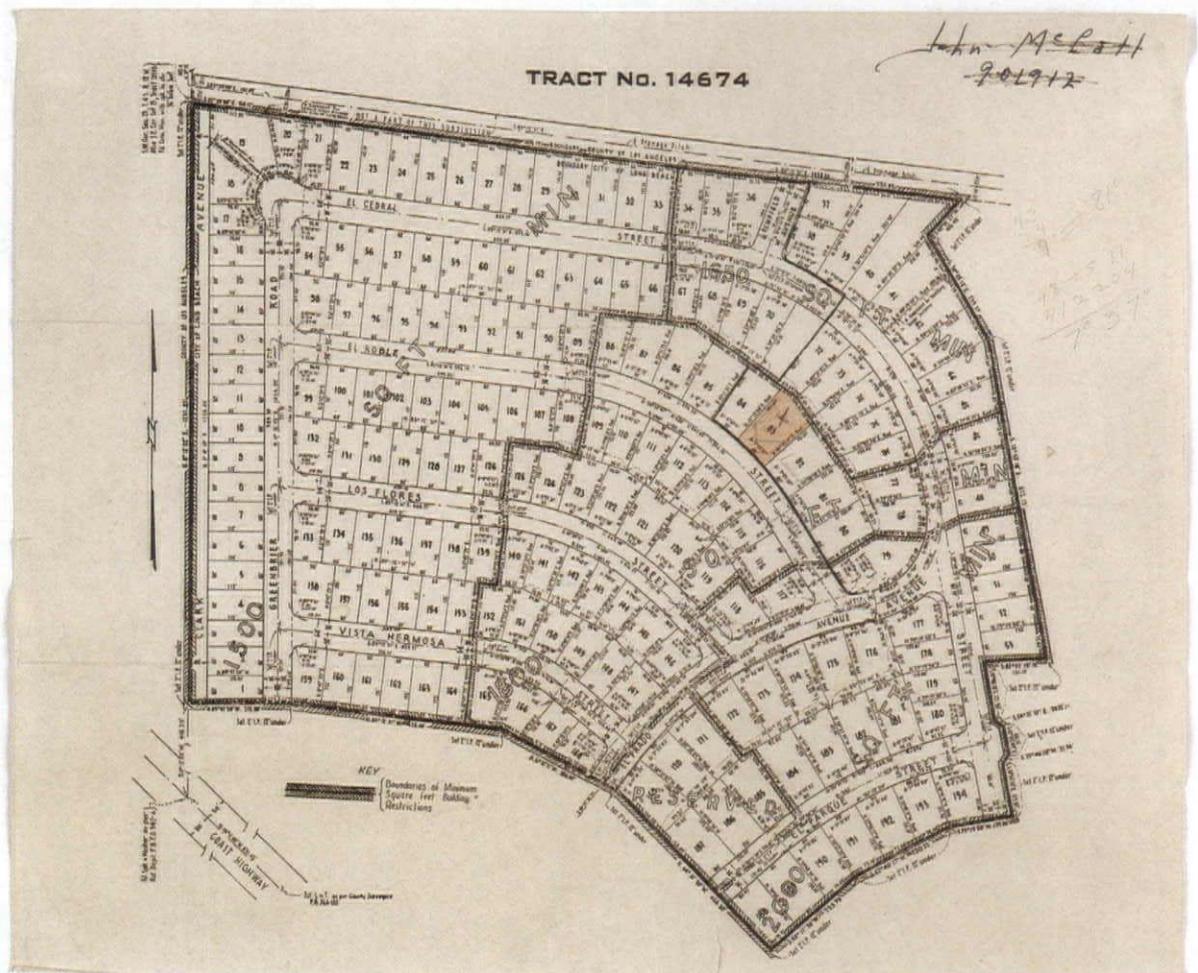


Think of a John Lautner house and an image springs to mind of a spectacular aerie set high on a hillside with killer views, where glamorous people dressed in high fashion mingle around the infinity pool. What we don't imagine is the simple sight of a child riding her tricycle down a long hallway and out through sliding doors onto the patio loggia.

Whether designing for a world-famous entertainer or an everyday family, Lautner always gave the best of his protean creativity. Large or small, his goal was always the same: To create inspired living spaces for the client. Over his long career, Lautner would design homes for school teachers, musicians, engineers—and dentists like George Alexander.

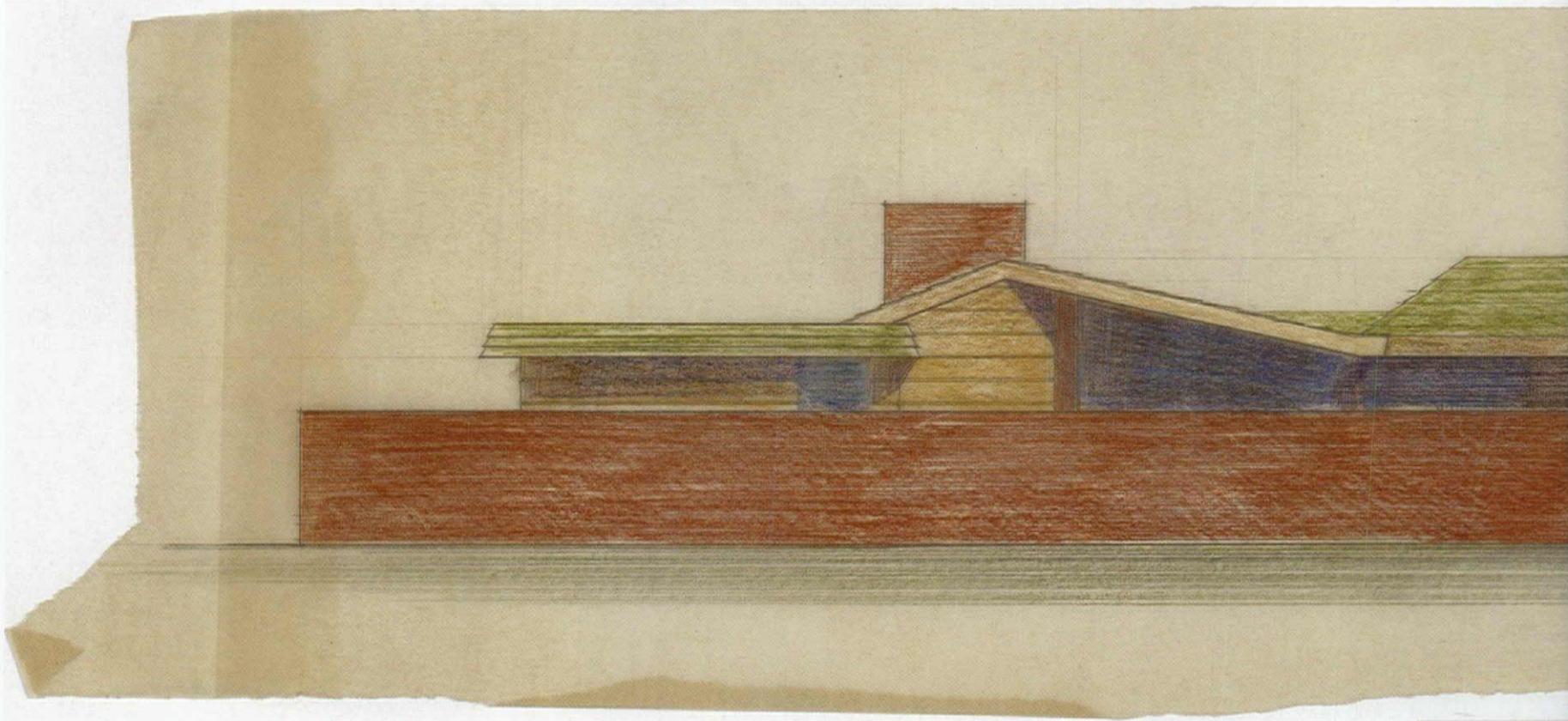
The house he designed for Dr. Alexander and his wife Grace in 1951 sits on a suburban lot near California State University, Long Beach, California. Yet, Lautner's unique genius comes through. The couple treasured openness and greenery, no doubt the result of growing up in the expansive San Joaquin Valley. So the task they gave Lautner may seem contradictory: To create a house that is both open and private for a challenging tract-like space.

Drive through Long Beach's Park Estates subdivision and the low horizontal lines and shallow gable roof of the Alexander House blend easily with the other ranch and California contemporaries on the block—as well as homes by noted architects Richard Neutra, Paul R. Williams, Cliff May, and Ed Killingsworth. (The neighborhood's architecture review committee



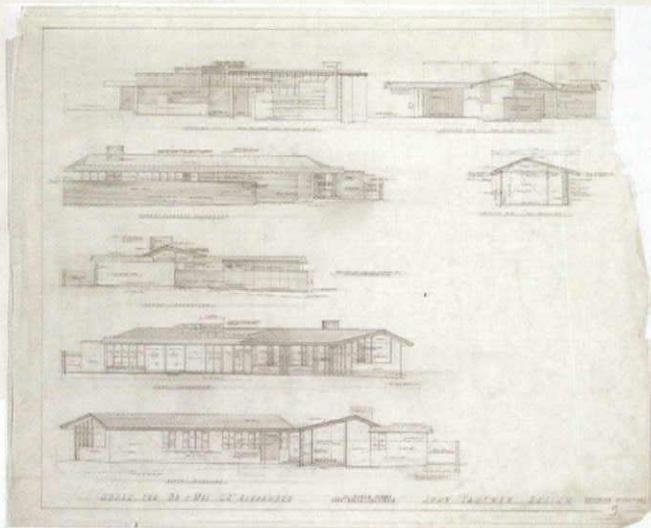
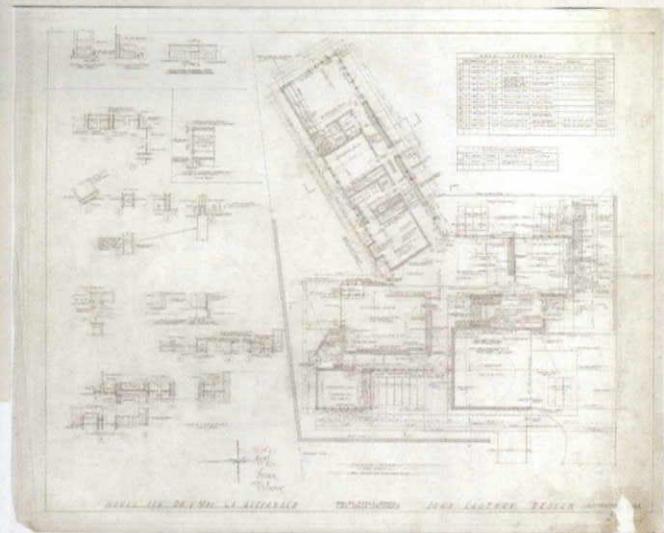
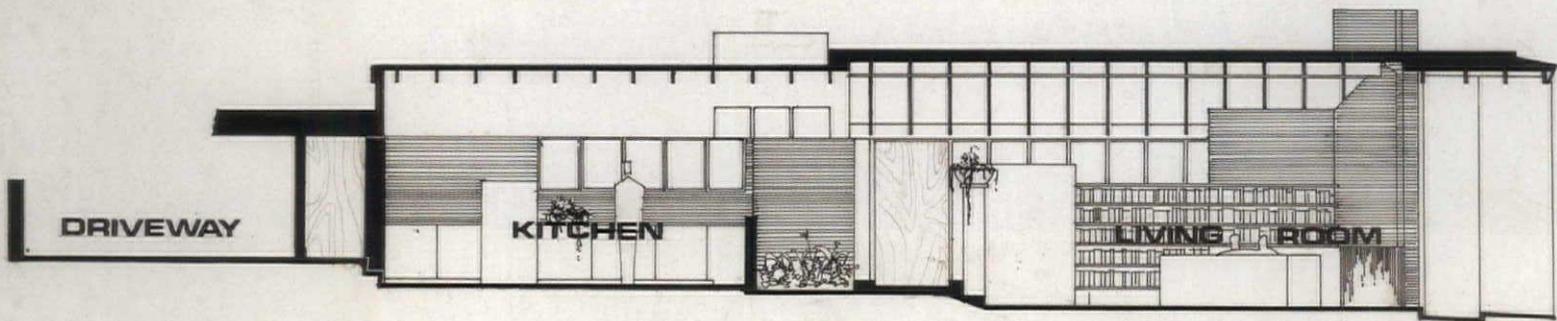
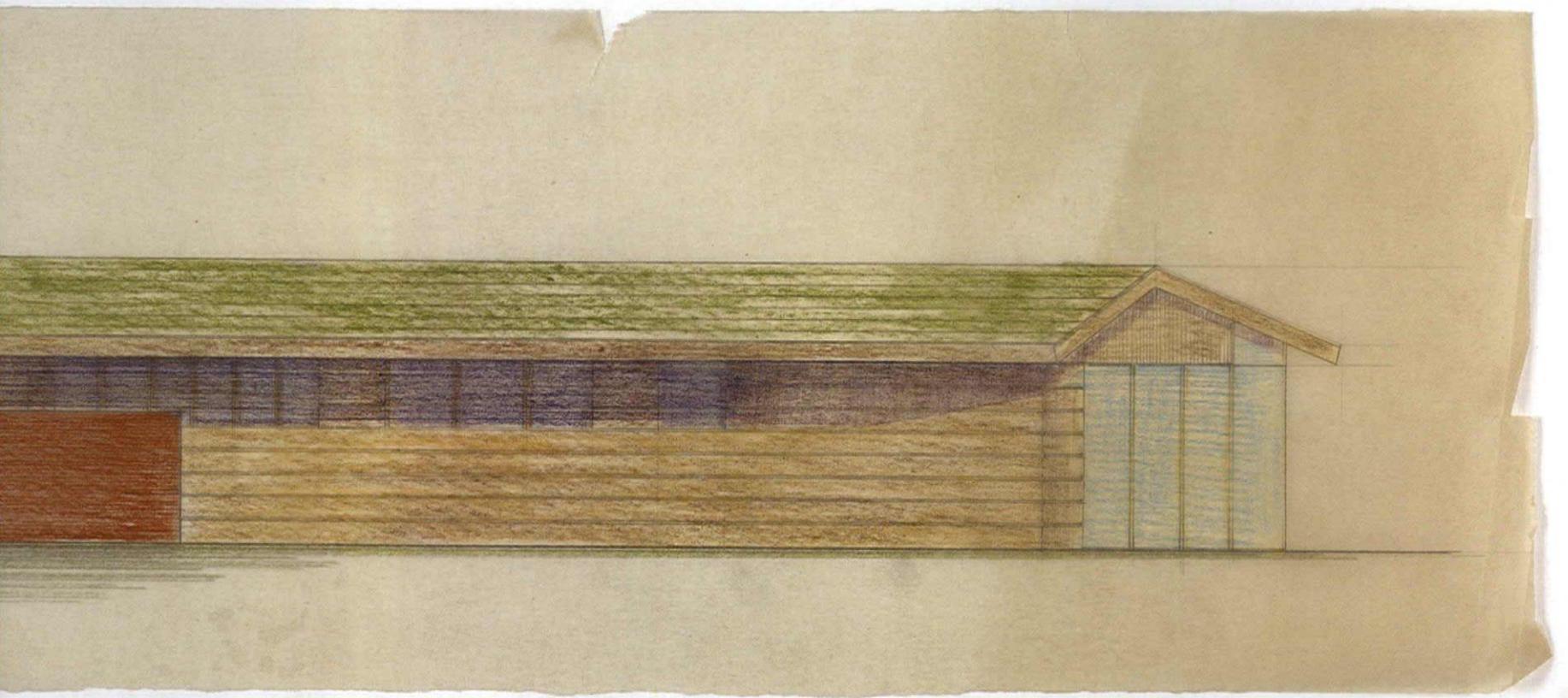
© The John Lautner Foundation, The John Lautner Archive, Research Library, Getty Research Institute, Los Angeles, California (2007.M.13)

has maintained a high level of design over the years.) The Alexander House does not make a grand statement like Lautner's later eye-catching circular Chemosphere house rising above Mullholland Drive in the Hollywood Hills. Pause for a second look, though, and Lautner's ingenuity is obvious. He consistently thought through each of his client's needs, the character of the site, and the given budget, and always came up with a highly original solution.



© J. Paul Getty Trust, The John Lautner Archive, Research Library, Getty Research Institute, Los Angeles, California (2007.M.13)

Drawings this spread © The John Lautner Foundation, The John Lautner Archive, Research Library, Getty Research Institute, Los Angeles, California (2007.M.13)



Alexander Residence

Lautner manages to open the Alexander House to light, views, and outdoor space, while maintaining privacy at every turn. Such features were central to the Organic design principles he had learned as a student of Frank Lloyd Wright. The Alexander's daughter, Kathy, only a baby at the time, remembers enjoying the house's openness; she still recalls riding down that long hallway and outside on her trike. The house she grew up in met her needs as well as those of her parents.

The Alexanders entertained often. Kathy remembers her parents and their friends playing bridge at parties that she, as an only child, often attended.

The adults dined with fine wines in stemless glasses, long before such sophisticated entertaining became the fashion. It was the era of cocktails and unfiltered Chesterfield cigarettes.

The house set the stage for the Alexanders' guests. Lautner positioned the front door behind a long brick screen that emphasizes the house's low-slung suburban character and maintains its sense of privacy. There, the front door sits in a small private shade garden with a wall of glass that allows natural light from the front of the house to balance the natural light coming in from the opposite garden side.



Cameron Carothers (2)

As guests entered the house, a wooden cabinet wall with storage for coats (as well as easy access to Graces' card tables) defines the entry hall. It stops far short of the ceiling, allowing the eye to discover the broad wood-beamed ceiling that stretches from the living room to the kitchen. To the right, is another element of greenery—an indoor planter. Are we inside or outside? The boundary between indoors and outdoors is dissolved. Turning left, a few steps lead down into the living room, making the ceiling seem higher, establishing a welcoming spaciousness—and leading the eye once again out to the side garden beyond a wall of glass.

This may be the gracious formal entry to the house, but as everyone knows, it's the back door off the garage that gets the most use in a suburban home. In the Alexander House, Lautner reinvents the garage and back door with the same creative spirit. The garage door is a long panel of corrugated metal that contrasts with the long plane of front-facing brick wall just around the corner. The garage door is sheltered by a wide cantilever that doubles as a carport. It forms a composition with the back door that leads directly into the kitchen and family room. Instead of treating it as an afterthought, Lautner makes this practical entry beautiful and eventful.

The Alexander House is filled with such moments inspired by the family's busy life. Note how Lautner reinterprets the typical suburban kitchen. In most houses it was isolated, off

the dining room, where the messy pots and pans of cooking could be hidden from the view of guests. "Grace wanted a small kitchen, but [still have] everyone around her," says Kathy.

So Lautner combined the living room, family room and kitchen into one open plan—an idea pioneered by his mentor, Frank Lloyd Wright, that was only then beginning to infiltrate the average American home. Lautner brought his own unique perspective to it, giving Grace a big picture window from the kitchen into the living room and adding a skylight directly over this window. He also placed a large planter beneath it, literally bringing the outdoors indoors.

And there's more: Wood doors in the kitchen slide open to the dining room and den, as the family pleases. These allow for flexibility and versatility, creating convertible areas that can be entirely open for the free flow of space, or closed off as needed, perhaps to shutter the clutter from sight till the guests left—or muffle the noise from the children watching television in the den while adults play cards or chat in the living room.

Adult guests weren't the only ones charmed by Lautner's design. Kathy remembers how its spacious front and back yards became the go-to play house for all her friends. There was plenty of outdoor space for a swing set, as well as a lath house for plants, a rose garden, a rock garden, and a clothesline where the wash could be hung to dry. Though Lautner designed a curved pool for the yard, it was never built.



The Alexander House was also designed with a third generation in mind: Grace's parents lived with them, which helped when George was called to serve in the Korean War just as the house was finished. An out-of-the-way bedroom and bath near the front door allowed them to maintain their privacy and later served as an often-occupied guest room.

Lautner liked to use unexpected geometries to solve problems and energize his designs. The house's three other bedrooms extend from the living room-kitchen wing that faces the street. By framing the backyard in a wide oblique angle, these two wings make the generous backyard seem even larger. And by slicing across the lot, the bedroom wing creates a second garden on the house's west side which the glass-walled living room overlooks. When Kathy's friends claimed the large backyard for their play, this more intimate garden provided an alternative retreat for adults.

The first two bedrooms share a common bath. Kathy's was the second, with built-in closets that stop short of the ceiling, creating a greater spatial dimension

and hiding soft indirect lighting. A built-in dresser and mirror served her as she grew up, and a trundle bed made sleepovers easy. Jalousie clerestory windows on the corridor side allow natural ventilation.

The master bedroom at the end of the hall is a signature Lautner design, a sheltered sanctuary which nonetheless reaches out through banks of glass across two sides to frame the backyard greenery. The downward sloping ceiling provides both enclosure and drama.

In such ways, the Alexander House exemplifies Lautner's design methodology as he built astonishing, diverse, even iconic residences throughout his long career. He studied his clients well, got to know their desires and needs, their character and lives, and without preconceived notions he designed a house that suited them individually while also reaching deep into his understanding of the fundamental human need for shelter, warmth, and nature. By the Alexanders' own testimony, Lautner gave them a home that enriched their lives tremendously which they were able to enjoy till the end of their days. **ais**

architectureforsale.com/address/1171

\$ 1,650,000

4 bedrooms, 3 bathrooms

1. SPECIFICATIONS (See also General Contracting Conditions)

2. PROFESSIONALS

3. THE CONTRACT DOCUMENTS

These documents shall consist of the following:

- Contract Agreement, Conditions of Contract, and Specifications.
- Drawings.
- Order of Contract Documents.

The Contract Documents shall be read together and shall be construed so that they shall be consistent and complete. In the event of any conflict, the order of precedence shall be as follows:

- Contract Agreement.
- Specifications.
- Drawings.
- Order of Contract Documents.

4. GENERAL CONDITIONS

4.1. CONTRACT AGREEMENT

The Contract Agreement shall be a written instrument in duplicate, signed by the Contractor and the Architect, and shall contain the following:

- Name of the Contractor.
- Name of the Architect.
- Name of the Owner.
- Address of the Owner.
- Address of the Contractor.
- Address of the Architect.
- Date of the Contract.
- Amount of the Contract.
- Time of the Contract.
- Place of the Contract.
- Signature of the Contractor.
- Signature of the Architect.

4.2. SPECIFICATIONS

The Specifications shall be a written instrument in duplicate, signed by the Contractor and the Architect, and shall contain the following:

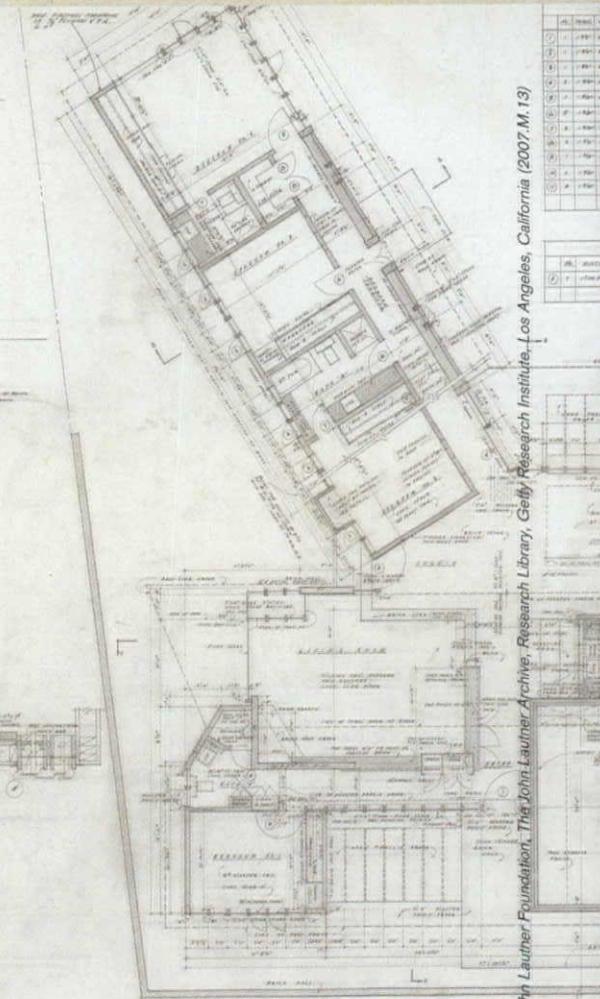
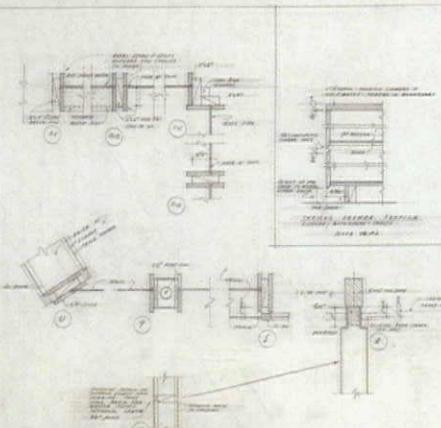
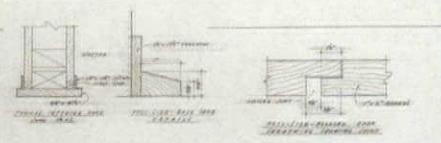
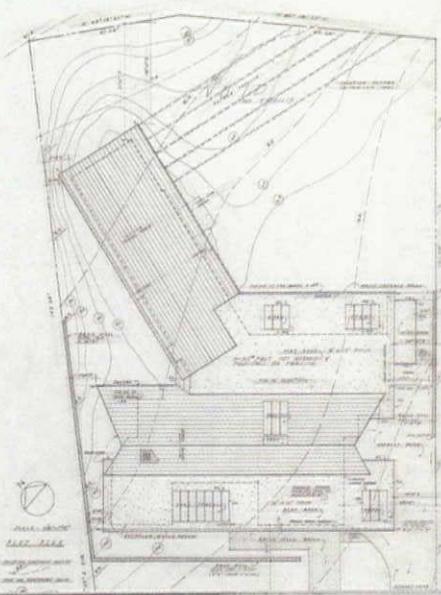
- Name of the Contractor.
- Name of the Architect.
- Name of the Owner.
- Address of the Owner.
- Address of the Contractor.
- Address of the Architect.
- Date of the Contract.
- Amount of the Contract.
- Time of the Contract.
- Place of the Contract.
- Signature of the Contractor.
- Signature of the Architect.

4.3. DRAWINGS

The Drawings shall be a written instrument in duplicate, signed by the Contractor and the Architect, and shall contain the following:

- Name of the Contractor.
- Name of the Architect.
- Name of the Owner.
- Address of the Owner.
- Address of the Contractor.
- Address of the Architect.
- Date of the Contract.
- Amount of the Contract.
- Time of the Contract.
- Place of the Contract.
- Signature of the Contractor.
- Signature of the Architect.

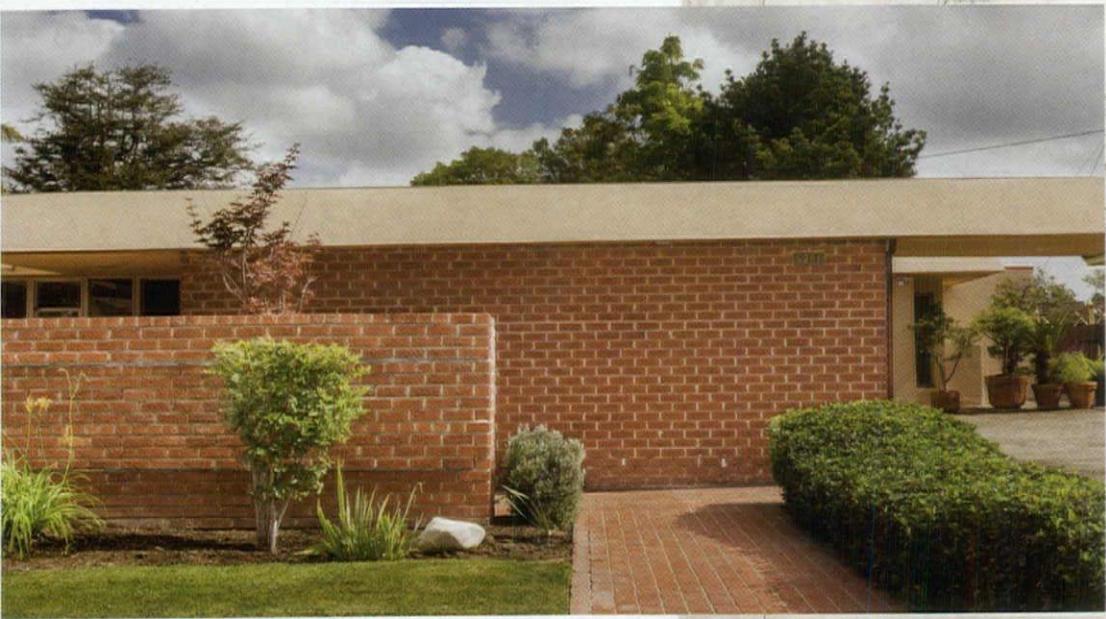
HOUSE FOR DR & MRS CA ALEXANDER



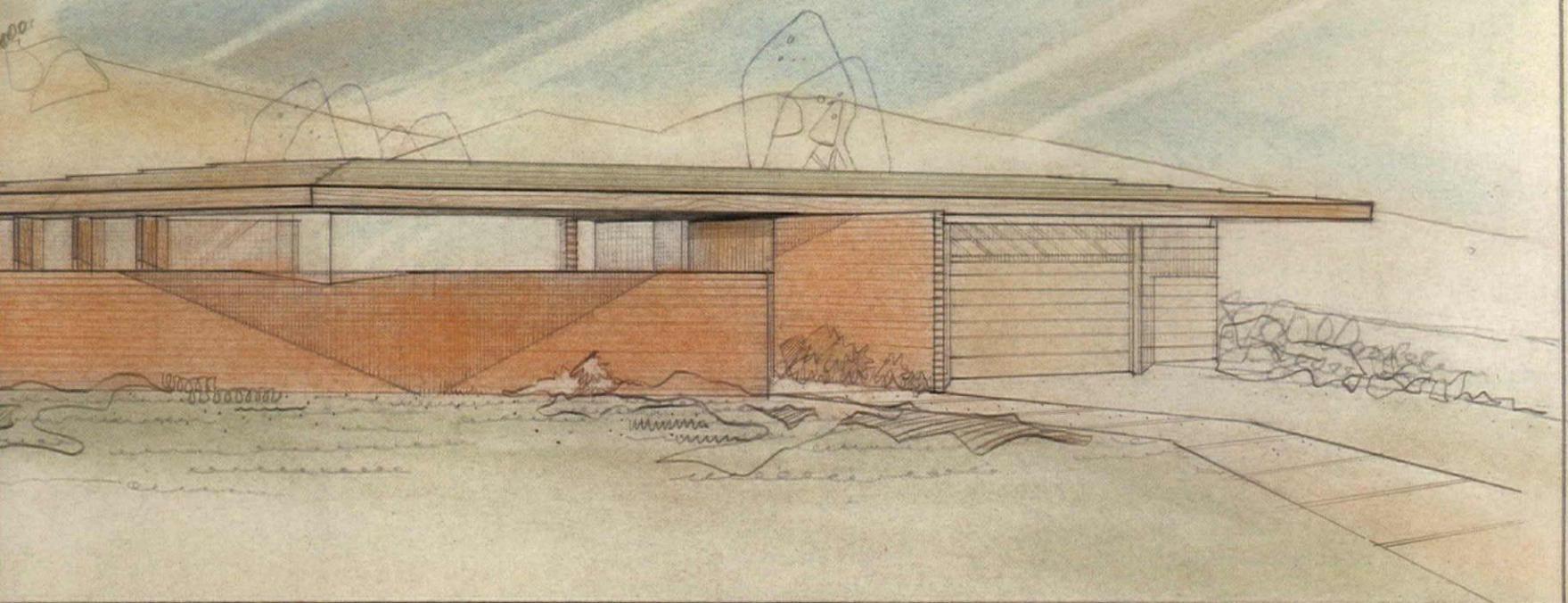
Notes:
45%
Xerox
To here

HOUSE FOR DR & MRS CA ALEXANDER

104



Drawings this spread © The John Lauffer Foundation, The John Lauffer Foundation, Research Library, Gelfy Research Institute, Los Angeles, California (2007.M.13)
Photo: Cameron Carothers



Man with a Plan (or Two)

To achieve his ideal as closely as time, budget and building technology would allow, Lautner often went through several versions of his house designs. The drawings are now preserved in the Lautner Archives at the Getty Research Institute.

For the Alexander House, an early front elevation drawing dated September 1949 shows a shorter brick screen wall, exposing the front door to the street; it also reveals a simpler single gabled roof instead of the more complex geometry combining flat and sloped roofs. Another undated elevation indicates the garage facing the street instead of the side of the house, and walls rotated at 45 degree angles from the roof.

Another plan from this time shows the positions of the family and dining rooms switched, but with sliding panels that would allow the two rooms to be open or enclosed. In the final plan, Lautner switched these two rooms, thereby creating a simpler and more flexible living area for entertaining. This plan also shows a long trellis stretching across the backyard from the master bedroom to a brick wall and the proposed pool, none of which was built.

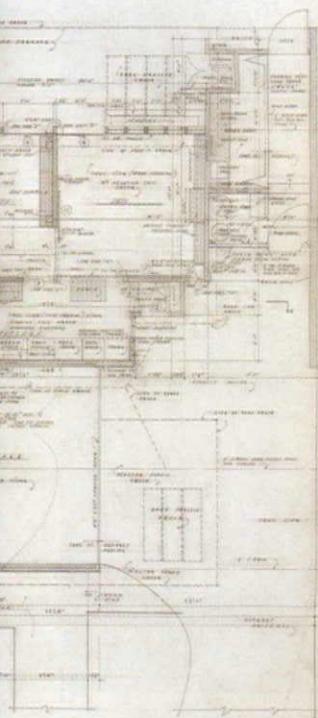
Just before the Alexander house, Lautner designed the 1947 Carling House, which solved the problem of building on a steep, narrow ridge by erecting three triangulated prefabricated steel masts, and then suspending the ceiling from it. More similar to the Alexander House in its suburban siting (though a different solution) is the 1949 Schaffer House, threaded through a grove of oak trees to unite the indoors and outdoors.

The Alexander's suburban site is simpler but with its open floor plan, modulated natural light, and its exploitation of its large yard, the Alexander house is Lautner's ingenious answer to the ranch house, suburbia's favorite all-purpose housing type. This makes sense: The ranch house was shaped in part by Frank Lloyd Wright's Usonian houses, a prototype for a suburban house that was affordable to the average person. The Alexander House shares a Usonian emphasis on the large living space uniting living, dining, and kitchen spaces with an easy flow out to the garden. True to Usonian style, the Alexander House bedrooms are lined up efficiently in a separate wing and radiant heating is embedded in the concrete floor slab.

While the house also shares some of Wright's visual vocabulary—red brick walls and brick tile floors, skylights, and interior gardens—Lautner uses those materials to shape his own unique spaces. Unlike the work of some other Wright apprentices, few Lautner houses can be mistaken for the Master's. Plus, he got to incorporate the slickest new materials on the market. In the Alexander House, the bathrooms use a compressed Masonite wall material sprayed with a hard surface, like automobile paint, for a slick moisture-resistant, easy-to-clean finish. These were the wonders modern technology offered, and Lautner embraced them enthusiastically. A.H.

NO.	DESCRIPTION	QUANTITY	UNIT PRICE	TOTAL
1	CONCRETE	1000	0.10	100.00
2	BRICK	5000	0.05	250.00
3	WOOD	2000	0.02	40.00
4	GLASS	100	0.50	50.00
5	ROOFING	1000	0.01	10.00
6	PAINT	500	0.02	10.00
7	LABOR	1000	0.05	50.00
8	PERMITS	1	100.00	100.00
9	UTILITIES	1	50.00	50.00
10	LANDSCAPE	1	100.00	100.00
11	POOL	1	200.00	200.00
12	TRELLIS	1	100.00	100.00
13	SCREEN WALL	1	50.00	50.00
14	SCREEN WALL	1	50.00	50.00
15	SCREEN WALL	1	50.00	50.00
16	SCREEN WALL	1	50.00	50.00
17	SCREEN WALL	1	50.00	50.00
18	SCREEN WALL	1	50.00	50.00
19	SCREEN WALL	1	50.00	50.00
20	SCREEN WALL	1	50.00	50.00
21	SCREEN WALL	1	50.00	50.00
22	SCREEN WALL	1	50.00	50.00
23	SCREEN WALL	1	50.00	50.00
24	SCREEN WALL	1	50.00	50.00
25	SCREEN WALL	1	50.00	50.00
26	SCREEN WALL	1	50.00	50.00
27	SCREEN WALL	1	50.00	50.00
28	SCREEN WALL	1	50.00	50.00
29	SCREEN WALL	1	50.00	50.00
30	SCREEN WALL	1	50.00	50.00

NO.	DESCRIPTION	QUANTITY	UNIT PRICE	TOTAL
1	CONCRETE	1000	0.10	100.00
2	BRICK	5000	0.05	250.00
3	WOOD	2000	0.02	40.00
4	GLASS	100	0.50	50.00
5	ROOFING	1000	0.01	10.00
6	PAINT	500	0.02	10.00
7	LABOR	1000	0.05	50.00
8	PERMITS	1	100.00	100.00
9	UTILITIES	1	50.00	50.00
10	LANDSCAPE	1	100.00	100.00
11	POOL	1	200.00	200.00
12	TRELLIS	1	100.00	100.00
13	SCREEN WALL	1	50.00	50.00
14	SCREEN WALL	1	50.00	50.00
15	SCREEN WALL	1	50.00	50.00
16	SCREEN WALL	1	50.00	50.00
17	SCREEN WALL	1	50.00	50.00
18	SCREEN WALL	1	50.00	50.00
19	SCREEN WALL	1	50.00	50.00
20	SCREEN WALL	1	50.00	50.00
21	SCREEN WALL	1	50.00	50.00
22	SCREEN WALL	1	50.00	50.00
23	SCREEN WALL	1	50.00	50.00
24	SCREEN WALL	1	50.00	50.00
25	SCREEN WALL	1	50.00	50.00
26	SCREEN WALL	1	50.00	50.00
27	SCREEN WALL	1	50.00	50.00
28	SCREEN WALL	1	50.00	50.00
29	SCREEN WALL	1	50.00	50.00
30	SCREEN WALL	1	50.00	50.00





#1161
Stoneham, ME

Mark Scogin & Merrill Elam, Architects
\$ 2,000,000



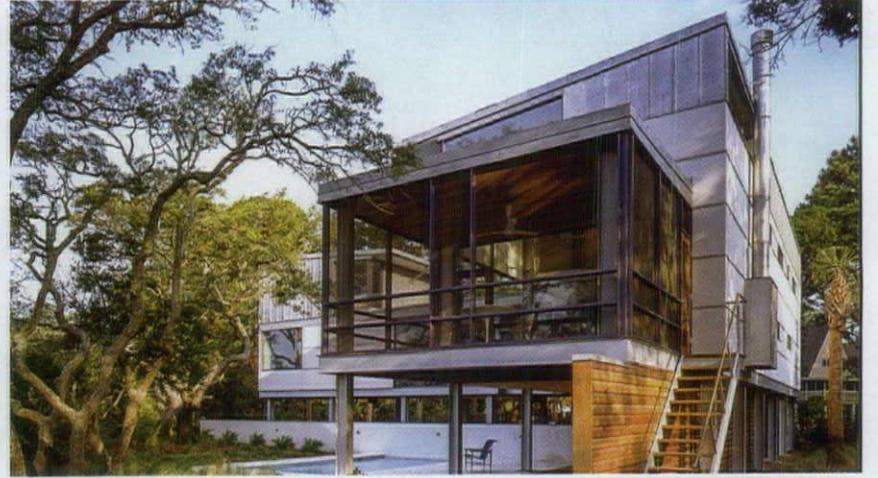
#1078
New Canaan, CT

Philip Johnson, Architect
\$ 14,000,000



#1131
New Canaan, CT

Eliot Noyes, Architect
\$ 5,950,000



#1172
Tybee Island, GA

Eric S. Robinson, AIA
\$ 1,475,000



#1105
Lake Quivira, KS

Bruce Goff, Architect
\$ 599,000



#1164
Elk, CA

Lee Aaron Ward, Architect
\$ 2,250,000



#1168
Taghkanic, NY

Adam Dayem, Architect
\$ 1,900,000



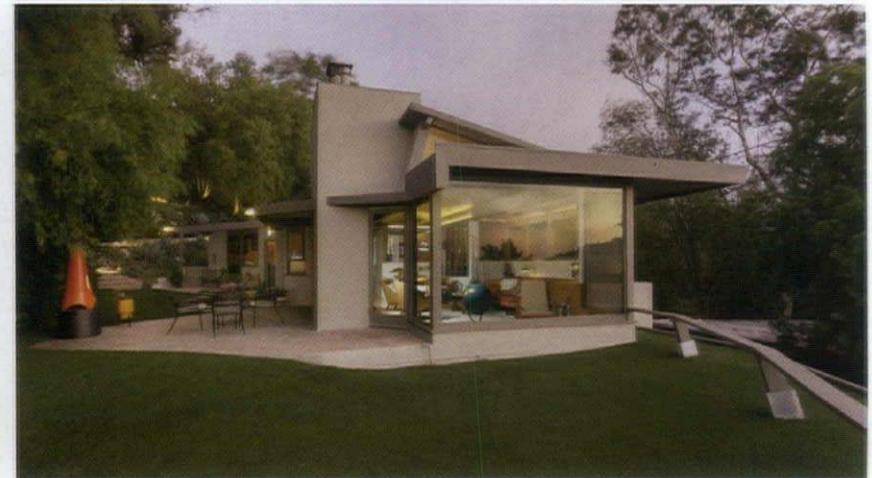
#1170
Berkeley, CA

Donald Olsen, Architect
\$ 1,795,000



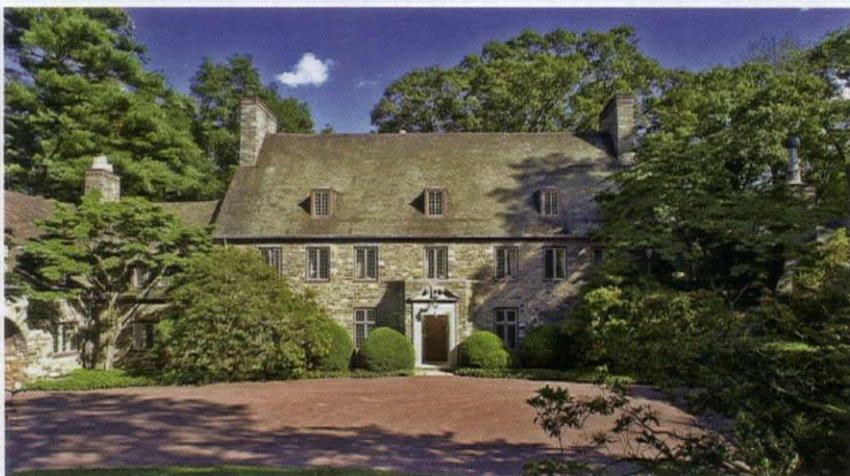
#1100
Redlands, CA

Robert D. Farquhar, Architect
\$ 6,990,000



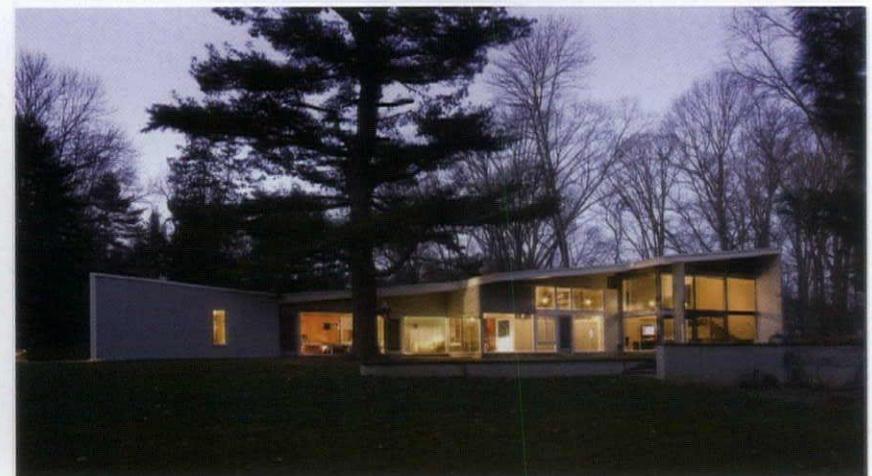
#1167
Studio City, CA

R.M. Schindler, Architect
\$ 2,295,000



#1072
Greenwich, CT

Harrie T. Lindeberg, Architect
\$ 11,000,000



#1056
Princeton, NJ

Marcel Breuer, Architect
\$ 1,470,000



#1160
Boise, ID

Trey Hoff, Architect
\$ 2,500,000



#858
Bellevue, ID

Olson Kundig Architects
\$ 3,200,000



#1054
Ladue, MO

Bernoudy-Designed Residence
\$ 1,350,000



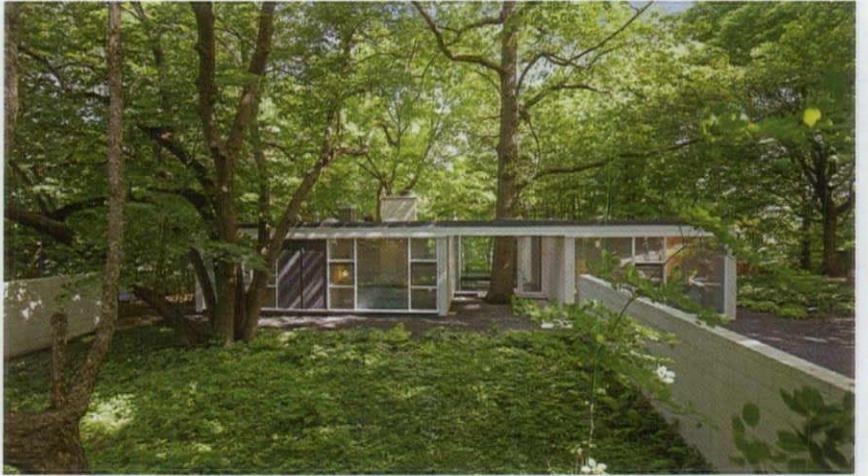
#1121
Glencoe, IL

Frank Lloyd Wright, Architect
\$ 1,650,000



#1016
Stuart, FL

James Yates, Architect
\$4,995,000



#1071
Chanhausen, MN

Ralph Rapson, Architect
\$ 750,000

architectureforsale.com™ on the market:



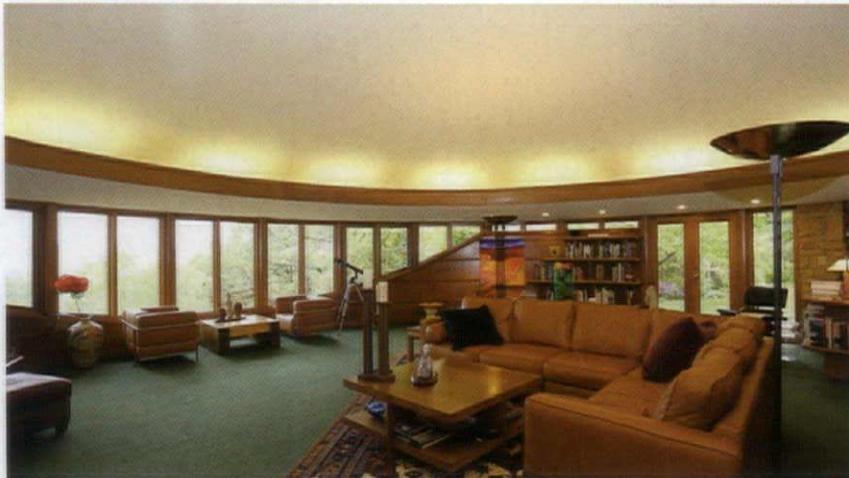
#929
Anacortes, WA

Richard T. Broderick, AIA
\$ 1,195,000



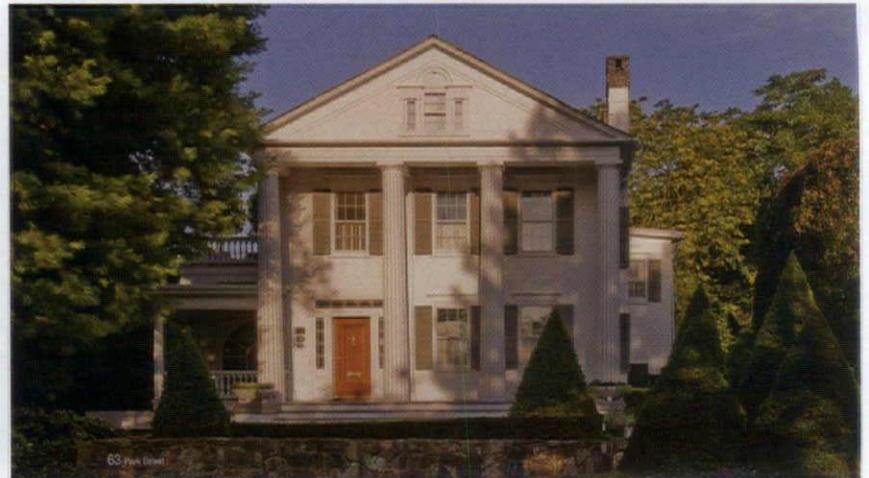
#1171
Long Beach, CA

John Lautner, FAIA
\$ 1,650,000



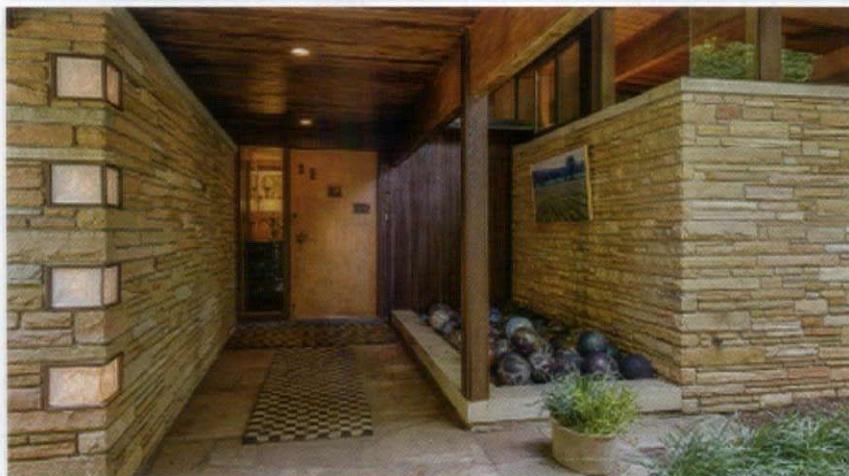
#1091
Black Earth, WI

William Wesley Peters, Architect
\$ 1,900,000



#1062
New Canaan, CT

Richard Bergmann, FAIA, ASLA
\$ 3,500,000



#1053
Chesterfield, MO

Ralph Fournier, Architect
\$ 2,000,000



#1158
Beverly Hills, CA

Robert Skinner AIA
\$ 2,695,000



#1055
Augusta, MO

Bernoudy Treasure
\$ 1,175,000



#1169
Woodland Hills, CA

Rex Lotery, FAIA
\$ 1,395,000



#1144
Ghent, NY

Techny Group, Architects
\$ 1,585,000



#1165
Malibu, CA

Herbert Kameon, AIA
\$ 3,195,000



#1114
Los Angeles, CA

Studio 0.10 Architects
\$ 3,400,000



#1145
Highland Park, NJ

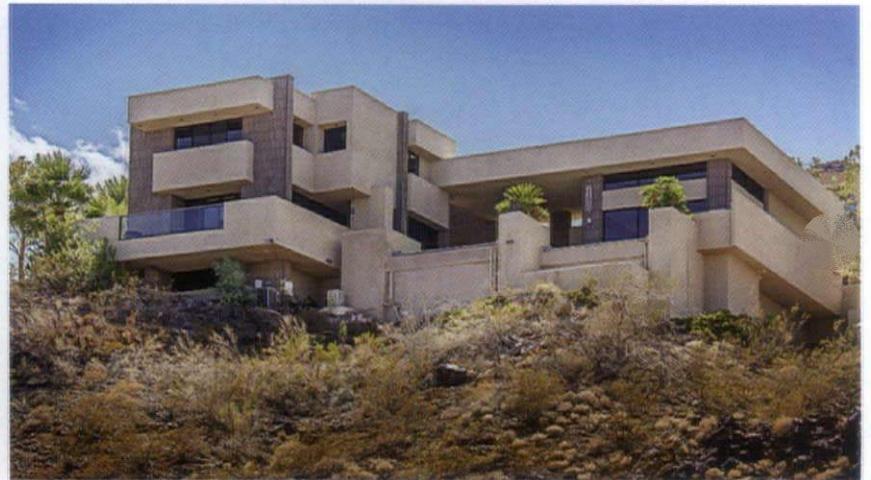
Modernist Cabin, 1953
\$ 635,000

architectureforsale.com™ on the market:



#1075
Woodstock, VT

Rick Joy, Architect
\$ 9,250,000



#1097
Boulder City, NV

Buff & Hensman, 1985 – 1988
\$ 2,950,000



#758
Weston, CT

Allan Gelbin Design
\$ 1,250,000



#1087
Darien, CT

Arthur Holden, Architect
\$ 2,465,000



#1032
Glencoe, IL

Edward Dart, AIA
\$ 2,490,000



#1059
Winnetka, IL

Stephen Guerrant, AIA
\$ 1,275,000



#861
Castries, Saint Lucia

Belmont, Queen of Castries
\$ 1,495,000



#1174
Montreux-Brent, Switzerland

Fritz Haller & Adriano Soppelsa, Architects
\$ 3,500,000



#1103
Würenlos, Switzerland

Andreas Fuhrmann & Gabrielle Haechler, Architects
\$ 4,950,000



#1117
Surrey, United Kingdom

Amyas Connell, Architect
£ 1,850,000



#1082
near Grenoble, France

Pierre Fauroux, Architect
€1,870,000



#1152
Uzès, France

Claude Häusermann-Costy & Joël Unal, Architects
Inquire for Pricing

architectureforsale.com™ on the market:



#1155
Paris, France 75014

Robert Mallet-Stevens, Architect
€ 2,400,000



#1150
Saint-Rémy-de-Provence, France

André Bruyère, Architect
€2,625,000



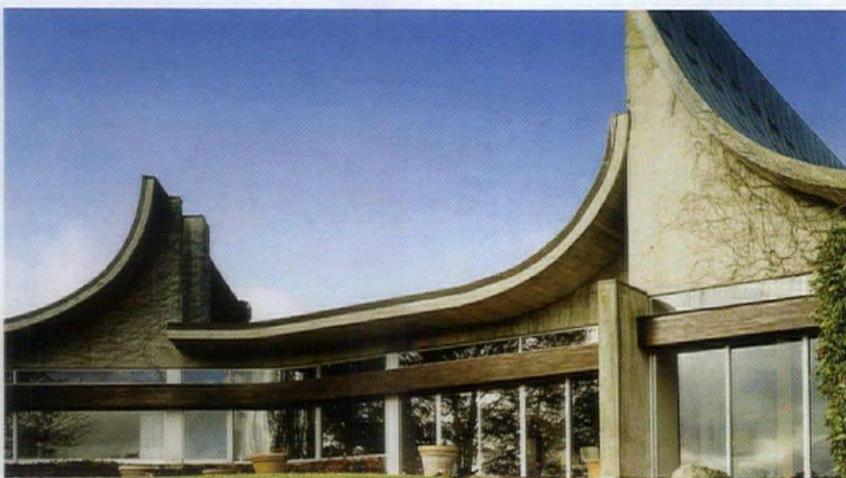
#1151
Neufchâtel-en-Bray, France

ARBA Architecture
€ 180,000



#1156
Aix-en-Provence, France

Michel Tortel, Architect
€1,280,000



#1079
Bois-le-Roy, France

Claude Parent, Architect
€1,210,000



#1153
near Cap Fréhel, France

Martine Abraham, Architect
€ 845,000

architectureforsale.com™ featured:



Sculptural elements, natural light, direct views and access to the landscape give you an unprecedented experience of this exceptional mid-century modern house. True to Eliot Noyes' original vision, the renovations done by builder Dave Prutting and architect Joeb Moore, keep the sophisticated approach of making spaces functional to today's modern living. Natural material such as wood and stone add warmth while the expansive use of glass defines the proportions of the space.

Extensive landscaping by Reed Hilderbrand for the entire property has resulted in a breathtaking, peaceful, retreat-like site surrounding this luxury mid-century gem with its guest and pool house. Efficiency, simplicity and transparency are key to this iconic home.

\$ 5,950,000

architectureforsale.com/address/1131



Semi-Antique Tabriz Carp
Pers
12'-6" x 1

Walter M. Cecil

Fine Oriental Rugs
ethnographica.com

Acquisition, Appraisal and Consulting since 1971.

walter.cecil@ethnographica.com

(415) 370-5450



Esra

Familie Japonaise

Stanley Hayter 55

stanley william hayter

familie japonaise

color engraving, 1955

THE ANNEX GALLERIES

SINCE 1971 SANTA ROSA, CA ANNEXGALLERIES.COM 707.546.7352