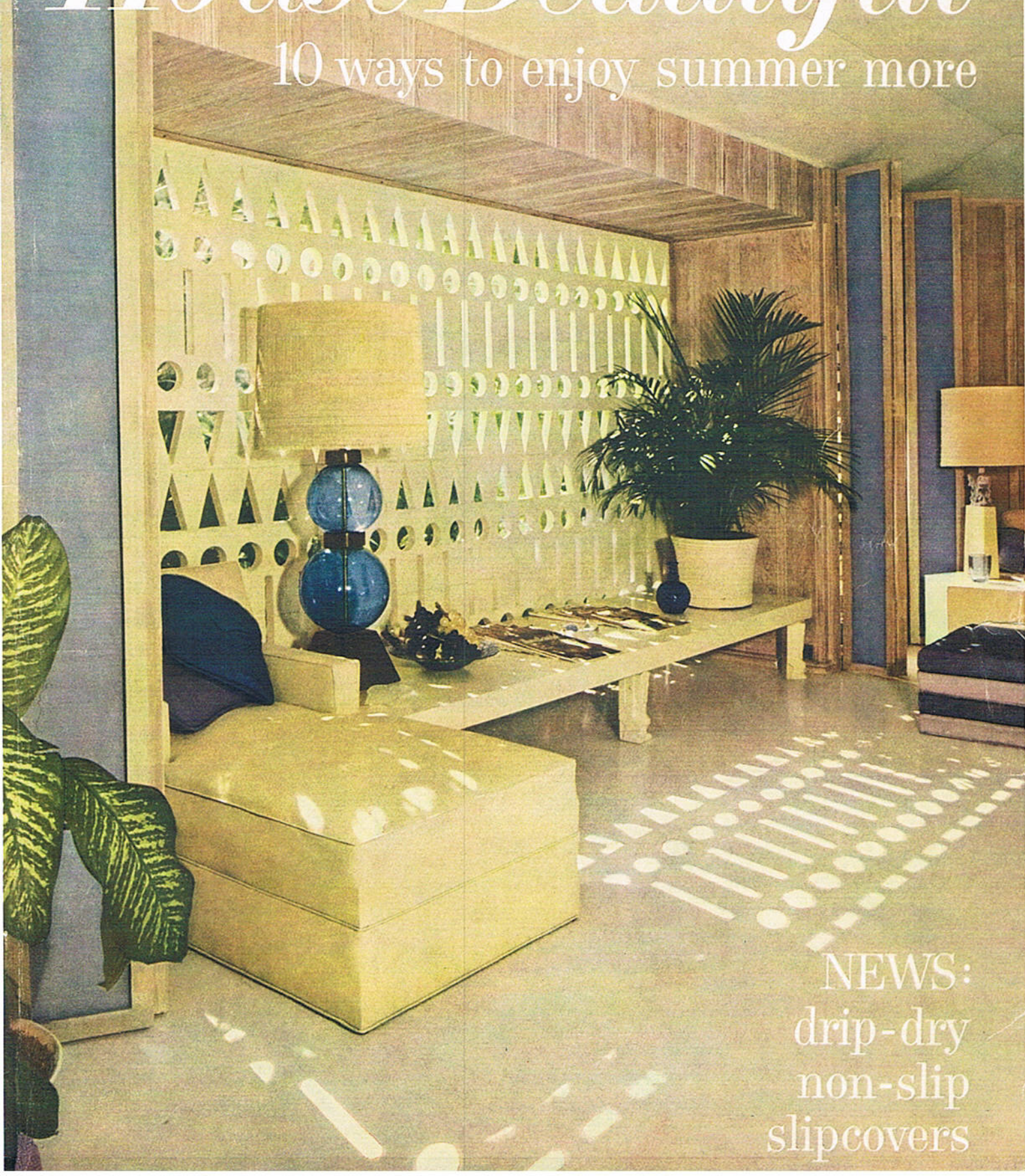


AUGUST 50c

# House Beautiful

10 ways to enjoy summer more



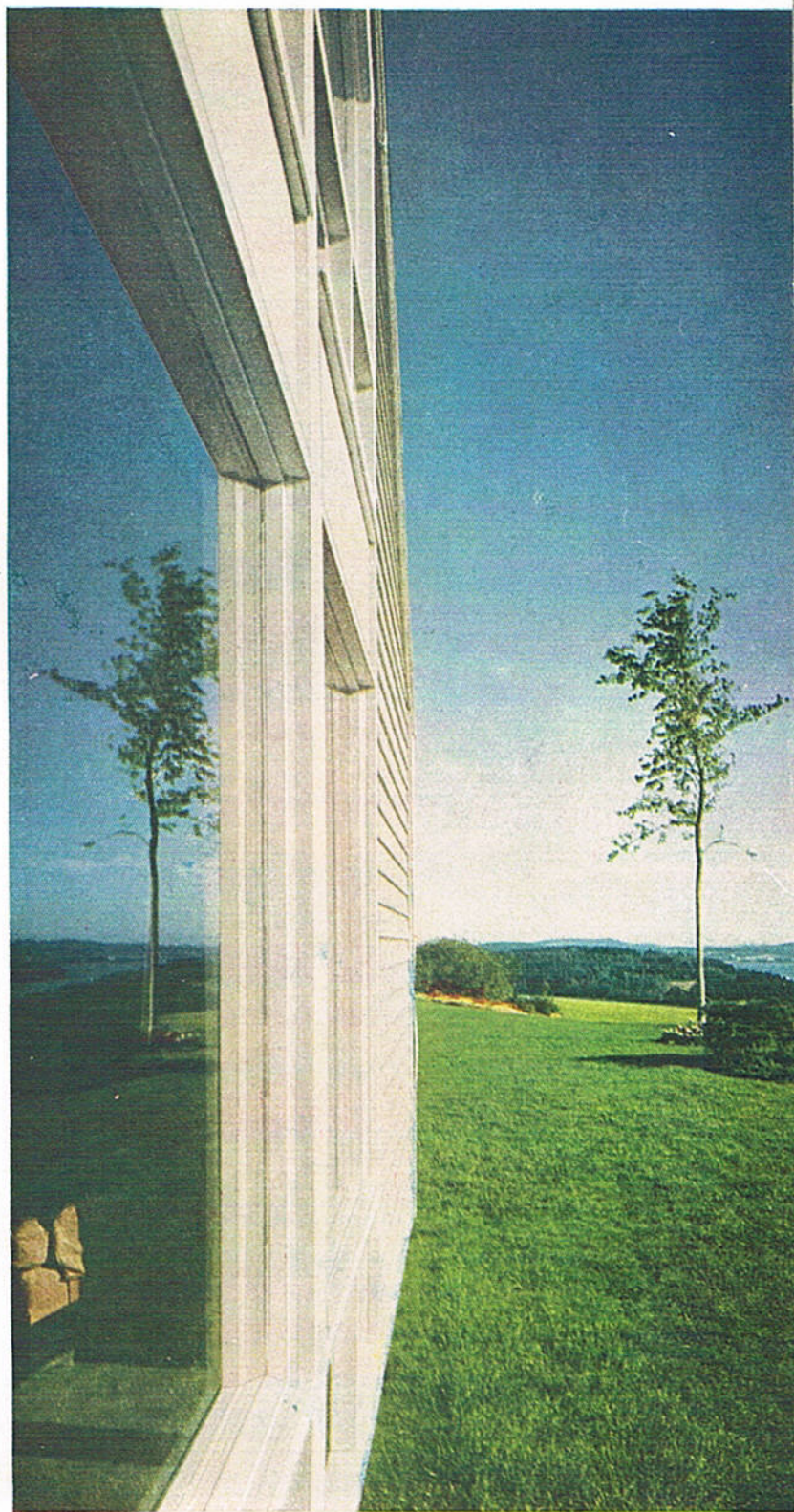
NEWS:  
drip-dry  
non-slip  
slipcovers



## Recipe for summer serenity

*The ingredients:  
a house of quiet design  
that cannot be labeled  
modern or traditional;  
a breath-taking view  
of broad horizons*

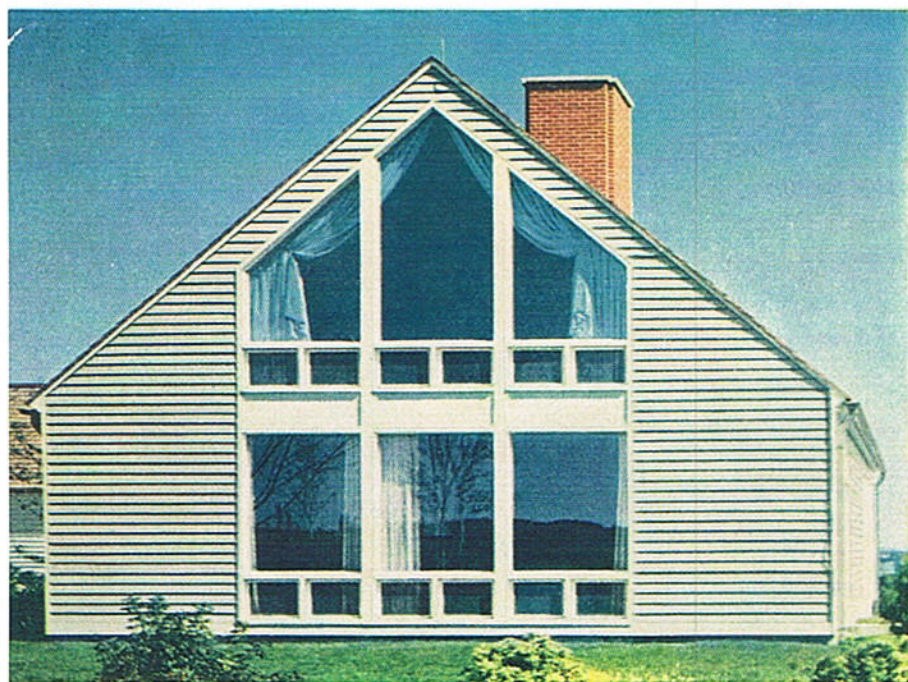
The calm, relaxing beauty of summer green, cool water, and blue sky are reflected in a window set in simple white clapboard. Wood, glass, a view—none of these elements is extraordinary. Yet they have been brought together here to create a wonderful way of living. This house—quiet, unassuming, and thoughtfully designed—is shown in detail on the next eight pages. ▶







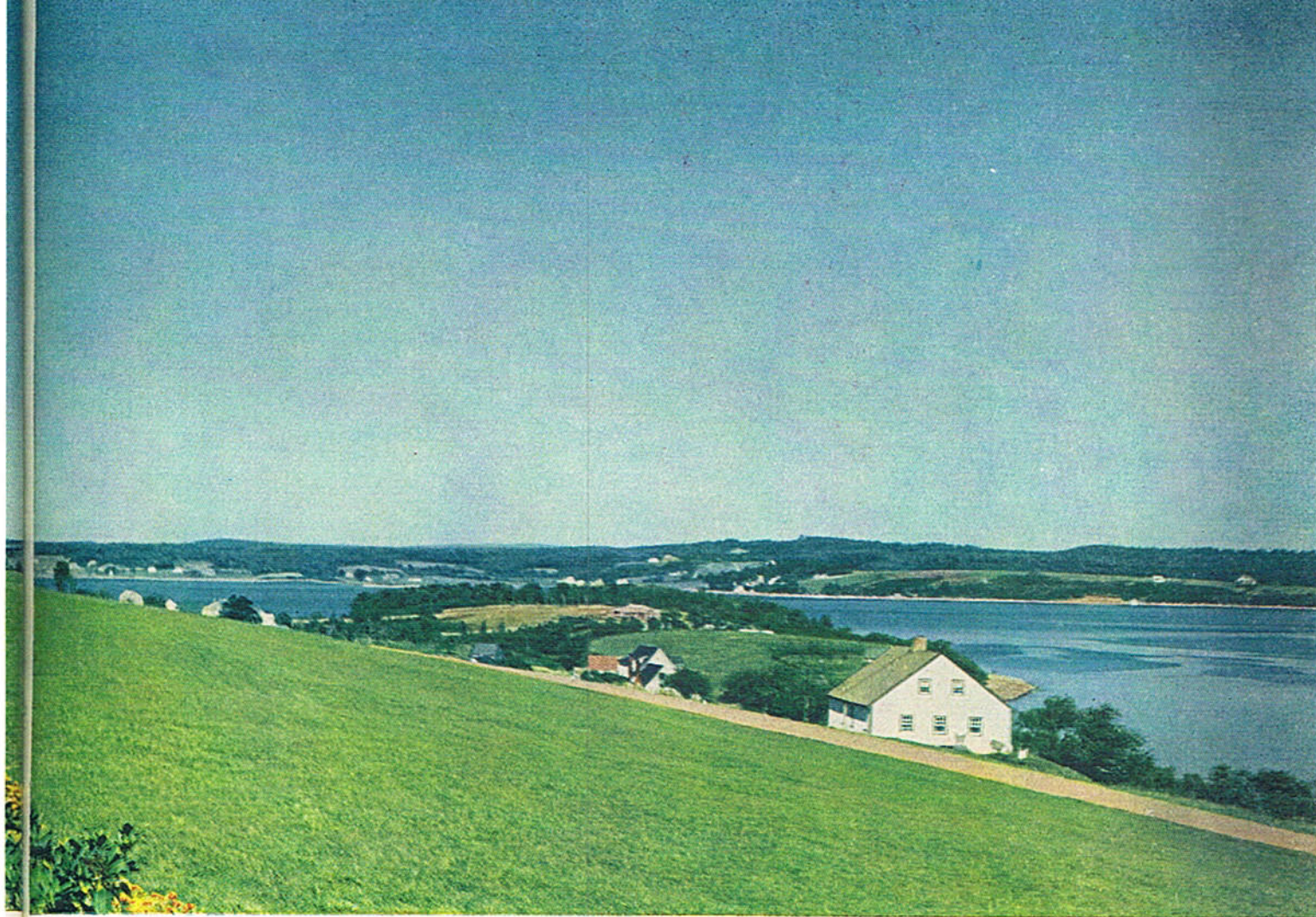
RECIPE FOR SUMMER SERENITY *continued*



*Although traditional in appearance, this house is less tradition-bound than many so-called modern houses*

The glazed gable of the bedroom wing lets in the full splendor of summer. The window shapes are modern, but so carefully proportioned that they fit into the unobtrusively traditional lines of house.





The spectacular view from this hilltop on the southern coast of Nova Scotia led the owners, Mr. and Mrs. Clarence J. Morrow, to select it as the site for their house. The simple, understated architecture fits naturally into this setting. It has true style, derived not from rigid adherence to a ready-made formula, but from a direct approach to the problem at hand.

● At first glance this house may appear to be traditional, but actually it is much less so than many houses that are labeled modern and rigidly adhere to ready-made formulas.

If it appears traditional, it is because it was shaped by the enduring values of all good residential architecture. It is fitted to its particular site and to its climate. The unpretentious design comes directly from an unforced solution to the problem. It has the sure quality of being unaffectedly homelike.

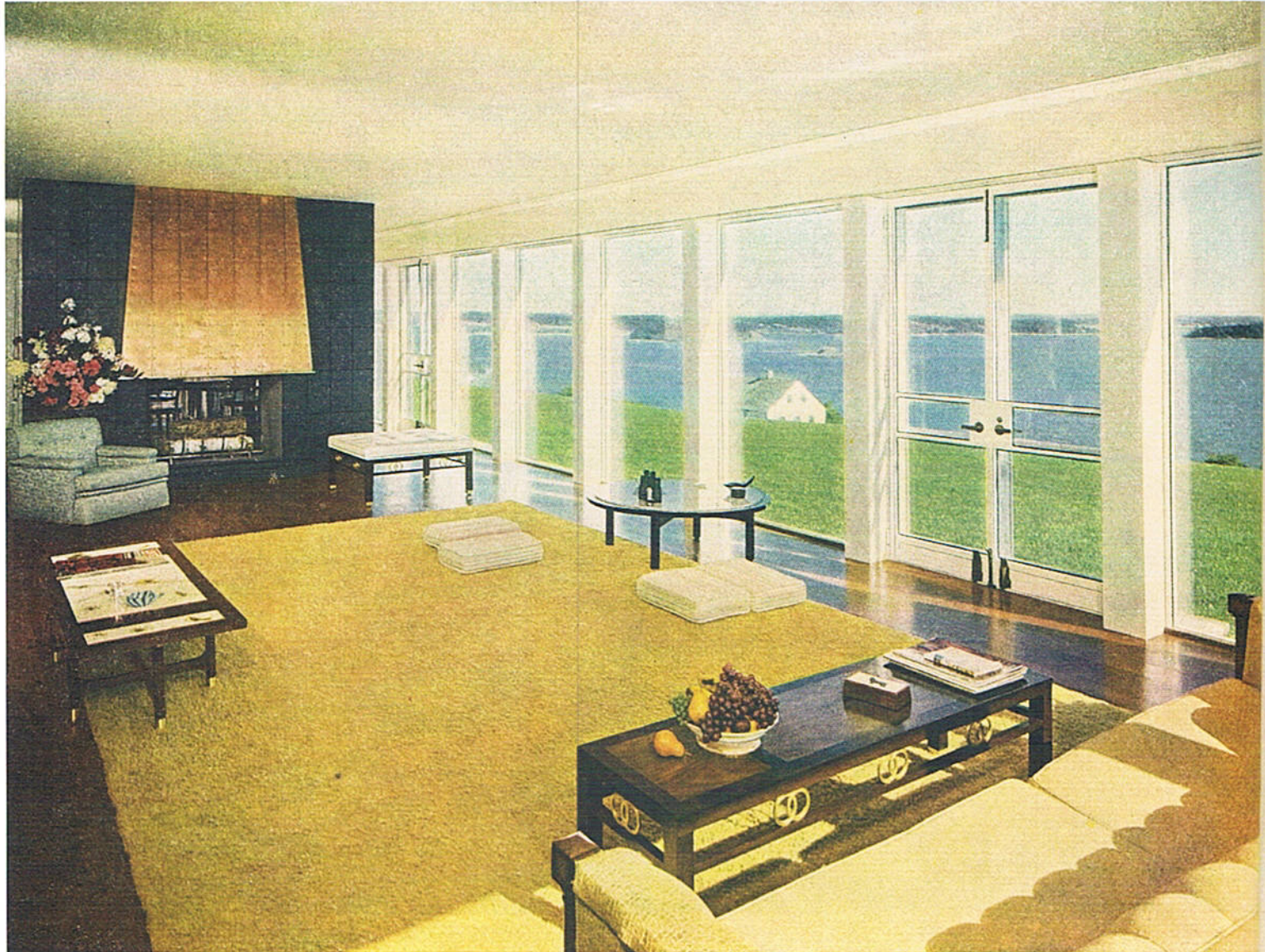
For the architect, George W. W. Brewster, the chief problem in building on top of the hill was to secure full advantage of the panorama. The site had been chosen by the owners, Mr. and Mrs. Clarence J. Morrow, because it was their favorite view-watching spot. From this hilltop near Lunenburg on the southern coast of Nova Scotia, you can see far out over the many islands in the bay. *(Please turn the page)*

The detached garden building in the foreground has, in addition to storage space, a greenhouse for flower growing and a screened porch with a fireplace for barbecues. The owners plan to build a swimming pool nearby for added summer fun.

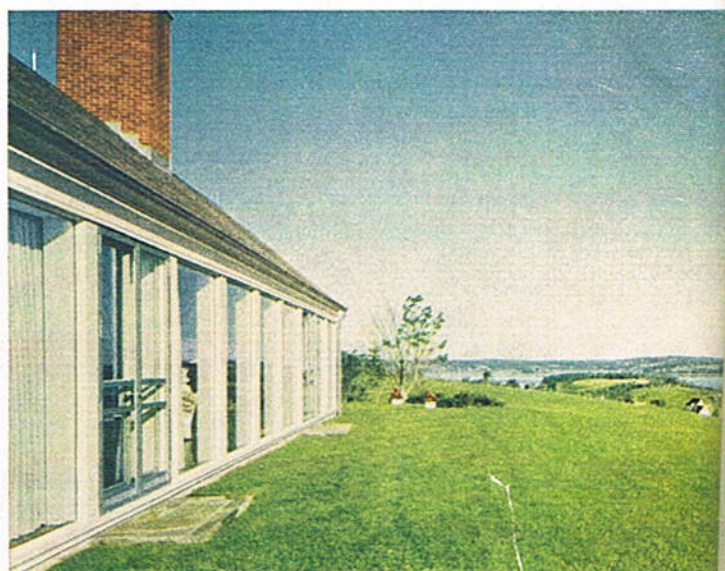


ALL PHOTOGRAPHS BY EZRA STOLLER





A black slate fireplace island with identical copper hoods on each side separates the living and dining areas and opens through to both. This long room is like a colonnaded porch, closed to the entrance court but open to the panorama of the bay. The very heavy mullions, in addition to framing the view, act as vertical elements to oppose and stabilize the extreme horizontality of the landscape. They also give a greater feeling of security and shelter to the occupants who might otherwise feel unprotected living in a location so open to the elements.



To see how important architecture is to landscape beauty, cover the left half of the above picture and view it without any foreground "framing" element. Compare this with the various interior views from the house shown on this page and see how the structure of the openings, the planes of the ceiling and floor (even the furniture) serve to focus your attention upon the surrounding landscape, making you more aware of it and adding significance to it.



# RECIPE FOR SUMMER SERENITY

*continued*

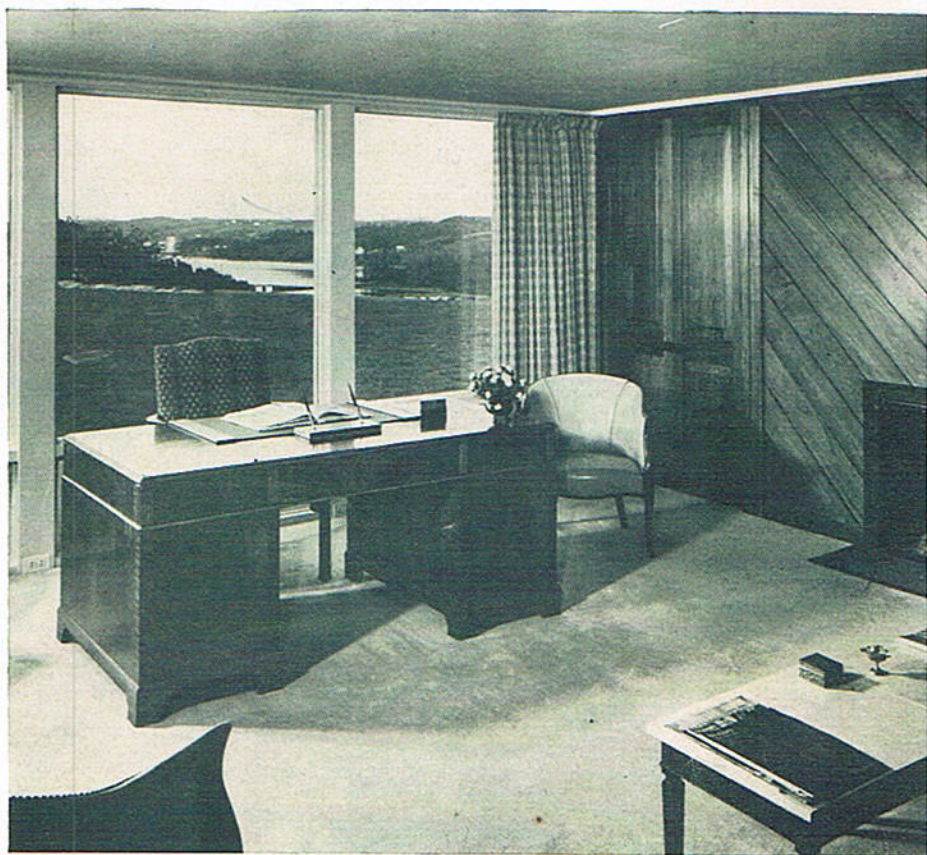
*Architecture can be a frame to give  
added depth and meaning  
to the beauty of the landscape*

Before starting the house, Brewster visited the site and studied the region. But except for the simple fishermen's shacks built of wood with clapboard walls and shingle roofs, no local architecture suggested a point of departure or a direction to follow in the design. The most important consideration was to take advantage of the truly magnificent view without letting it overpower or dominate the interior of the house.

If you study the various photographs of the interior shown on these pages, you can see how well the problem was solved. The Morrows, instead of being exposed to the view, are presented with it in a delightful series of framed vistas.

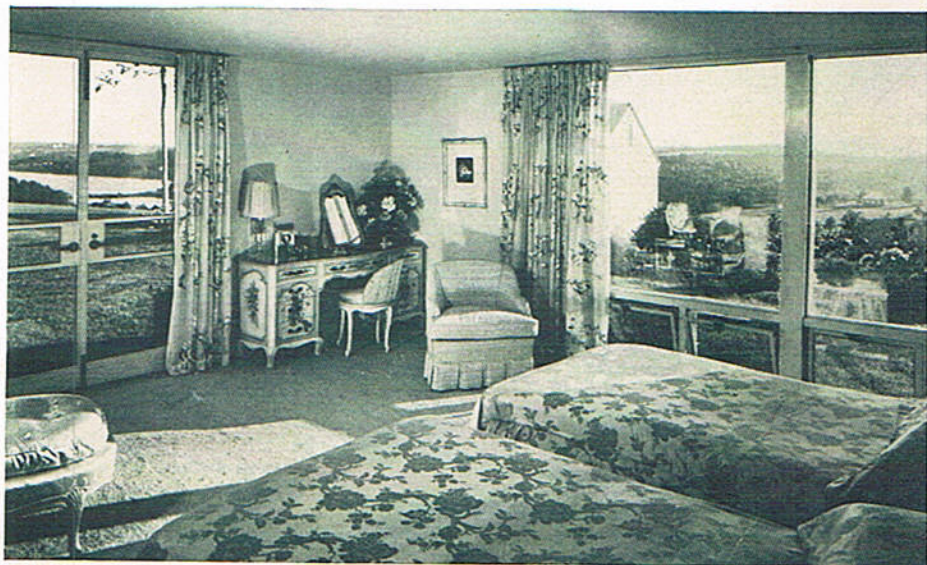
No attempt was made to have all of the view visible from any one particular room, although each of the rooms has its share. For better appreciation it is savored in smaller portions instead of being swallowed whole in one gulp.

The architecture, in addition, stresses strong verticals, using the heavy mullions of the windows visually to stabilize the insistent horizontal direction of the landscape. This sense of visual stability is most important, since it gives a feeling of security and protection all good architecture should have. (Please turn the page)



Located off the entrance hall, the pleasant study is used both as an office and as an intimate sitting room. Through its large floor-to-ceiling windows you can look out toward the seacoast town of Lunenburg. The handsome diagonal walnut paneling is mitered over the slate fireplace. Walnut is also used for the double doors that close off the bar equipment.

Glazed doors and large windows open two sides of the master bedroom to the magnificent view. Doors open to area planned for a future swimming pool. Notice how the ventilating sashes are placed low on the windows so that they don't obstruct vision. They are hinged at the bottom to tilt in and deflect the air, thereby reducing drafts and keeping out rain.







A corner of the entrance courtyard is paved with flagstones in an irregular shape that contrasts effectively with the precise architecture of the house. See how the front door is carefully positioned in the almost severe windowless wall.

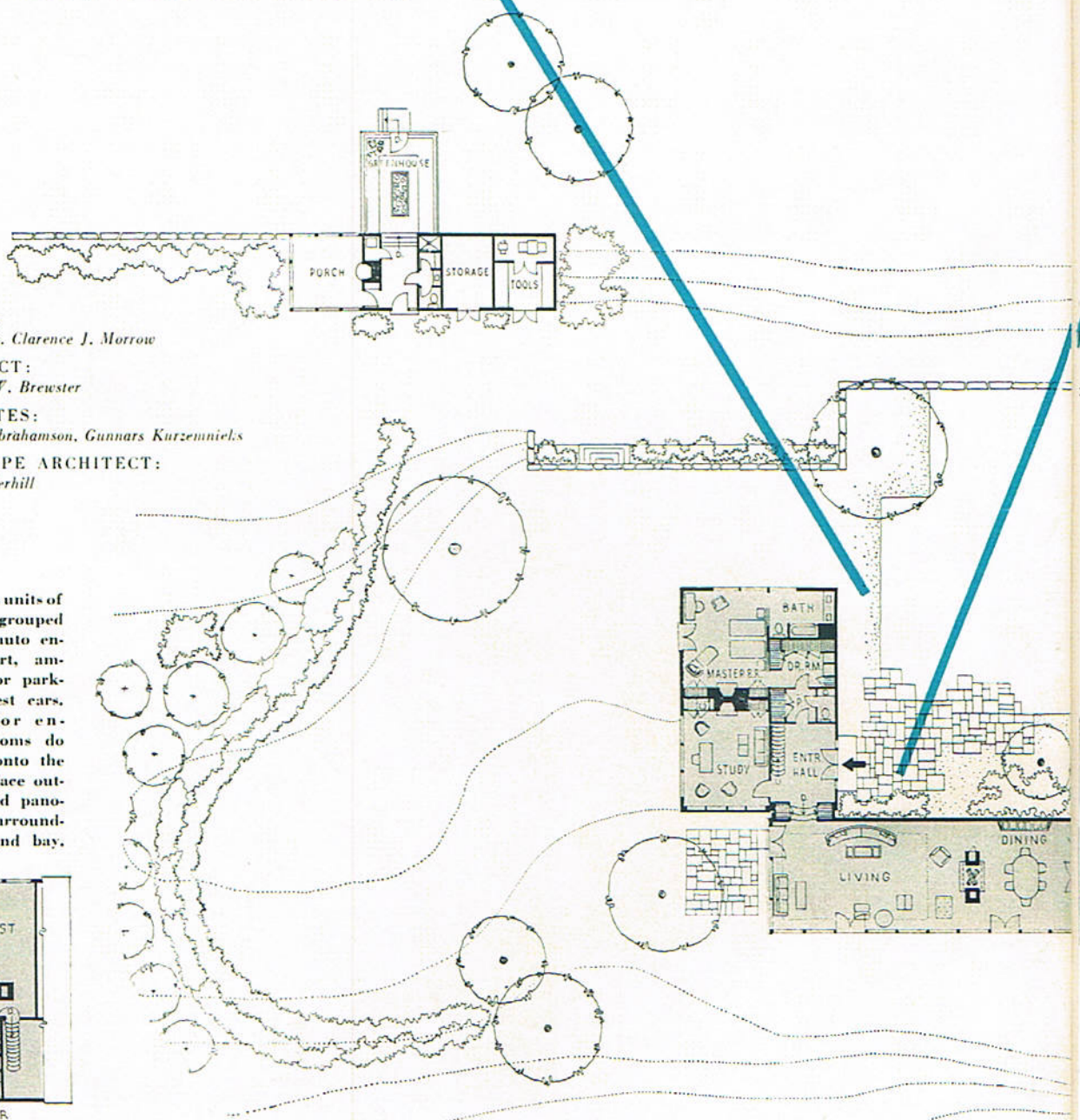
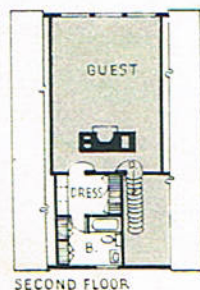
OWNERS:  
Mr. and Mrs. Clarence J. Morrow

ARCHITECT:  
George W. W. Brewster

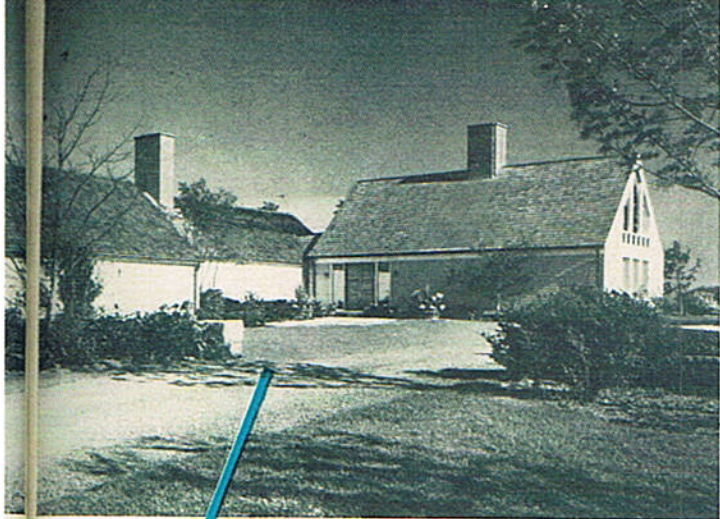
ASSOCIATES:  
Robert C. Abrahamson, Gunnars Kurzemniels

LANDSCAPE ARCHITECT:  
Stanley Underhill

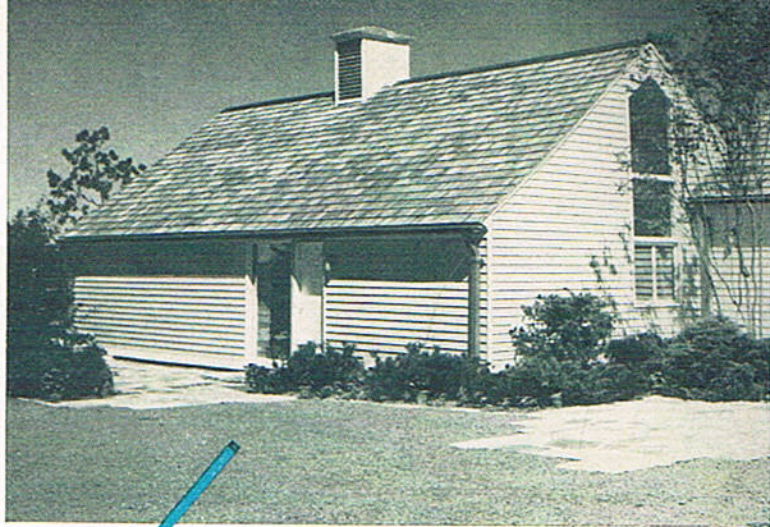
The various units of house are grouped about the auto entrance court, amply-sized for parking of guest cars. Except for entrances, rooms do not open onto the court. All face outward toward panorama of surrounding hills and bay.







Resembling the traditional house-plus-later-additions, this is a simple but studied group of elements: service unit (left), living and dining (center), bedrooms and study (right).



The kitchen wing and the convenient service entrance as seen from the entrance court. See how kitchen ventilating unit on roof becomes a design feature—not an added after-thought.

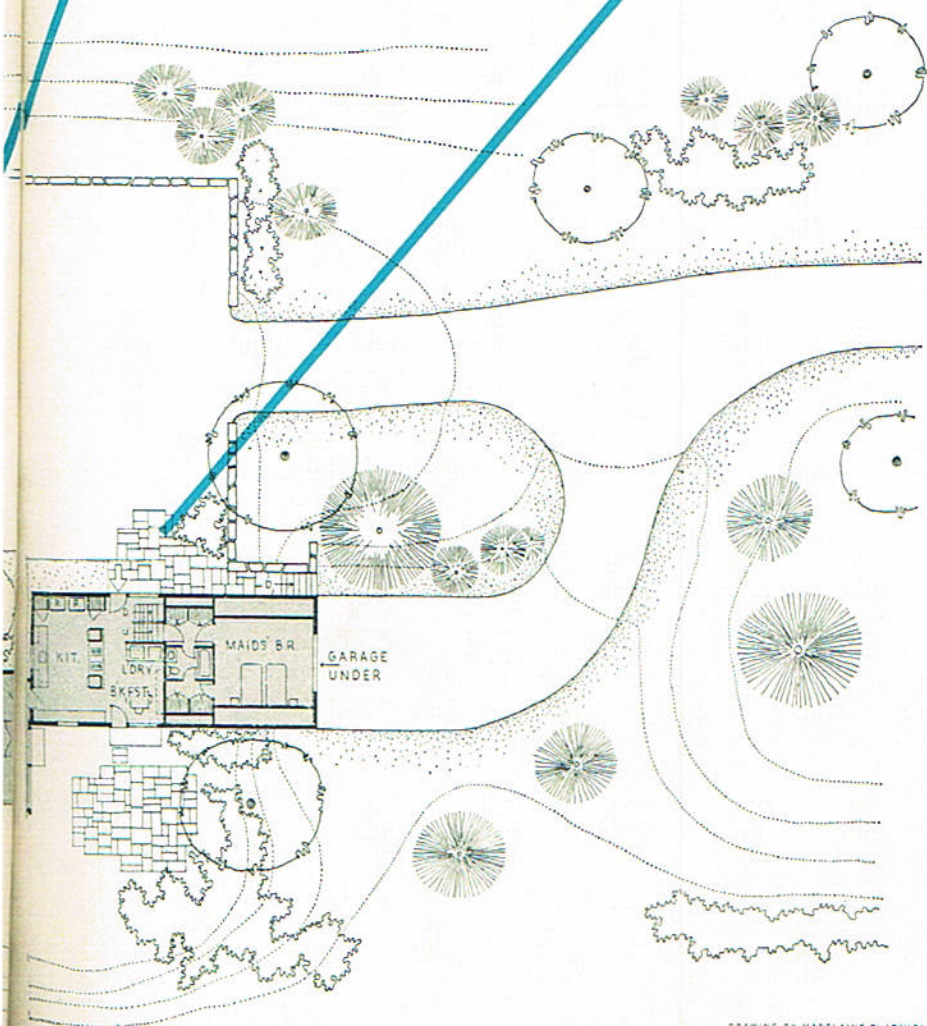
#### RECIPE FOR SUMMER SERENITY

*continued*

*Though designed with precision,  
the house looks  
casual and unpretentious*

You aren't conscious of style (in the sense of outworn labels like modern and traditional) when you look at this house. Quiet, restful, and unassuming, the plan is a reflection of the requirements and interests of the owners. Since the more favored views are to the south and to the east, the three main elements are grouped by the architect with studied casualness to form the south and east sides of the entrance court. Each element serves a different function: bedrooms and study, living-dining, service.

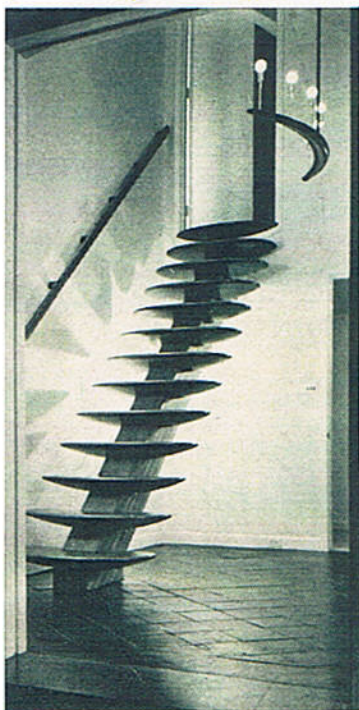
Except for the entrances, the house is closed and windowless on the courtyard side. This shuts out a view of parked cars and also shields the house from northwestern winds in winter. The south and east sides of the house are opened outward to views of the bay. (Please turn the page)



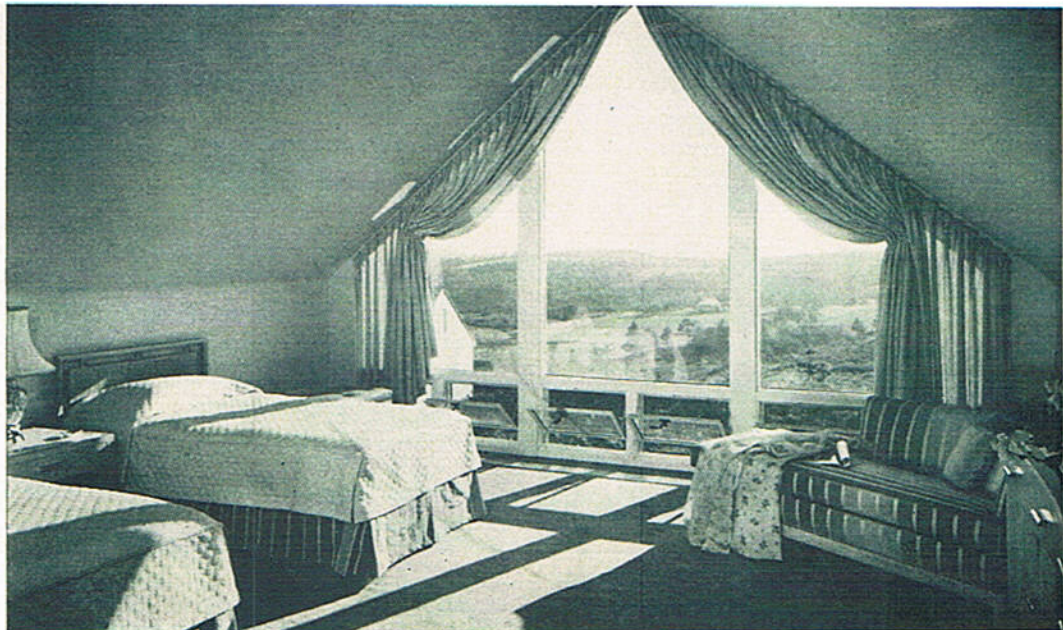
DRAWING BY MADELAINE THATCHER



RECIPE FOR  
SUMMER SERENITY  
*continued*



Architect-designed, and made by local craftsmen, the stairs that lead to guest room have walnut treads supported on an oak beam. Rail, light, and stair become a sculptural feature.



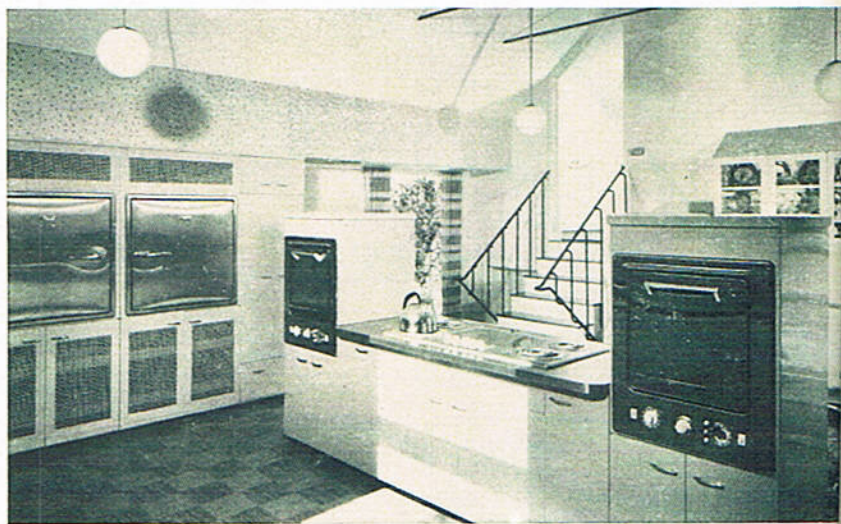
The guest room, tucked under the roof with a sense of snug security, has a view over the surrounding hills, handsomely framed by the glazed gable. The room is large enough to serve as a dorm for visiting grandchildren. The draperies are furled in a nautical manner.

The simplicity and straight-forwardness of its design, the choice of materials, and the manner in which they are used, makes this a house that is pleasant to live in and one that is also easily maintained.

It contains the best in mechanical equipment, but one is never aware of it. Even the kitchen manages to remain more domestic than mechanical in character. The mechanics of the house are played down in favor of its qualities as an environment in which to live. It has its own pump and water system because of its isolated position. In the garden house is a stand-by power plant ready for use in emergencies such as breaks in the local distribution system or power failures.

In the same manner that its mechanics are understated, this house has an element of reticence about its design which is somewhat deceptive. It looks so simple and easy that one may overlook the skill and thought which have gone into it.

*Straightforward design makes  
this a house that is pleasant to live in  
and very easy to maintain*



The spacious kitchen has the same refreshing simplicity as the whole house. The tall, gable-end window (right) fills the room with light and provides a view of the entrance area. In opposite gable (not shown) are a vent grille and a fan to exhaust air from the kitchen. A high, ventilated space like this one will make any kitchen much more pleasant during the summer. The stairs (above) lead up to the maid's room, down to the garage. The service door to court is to the left of the stairs.

*For details, please turn to page 116*



