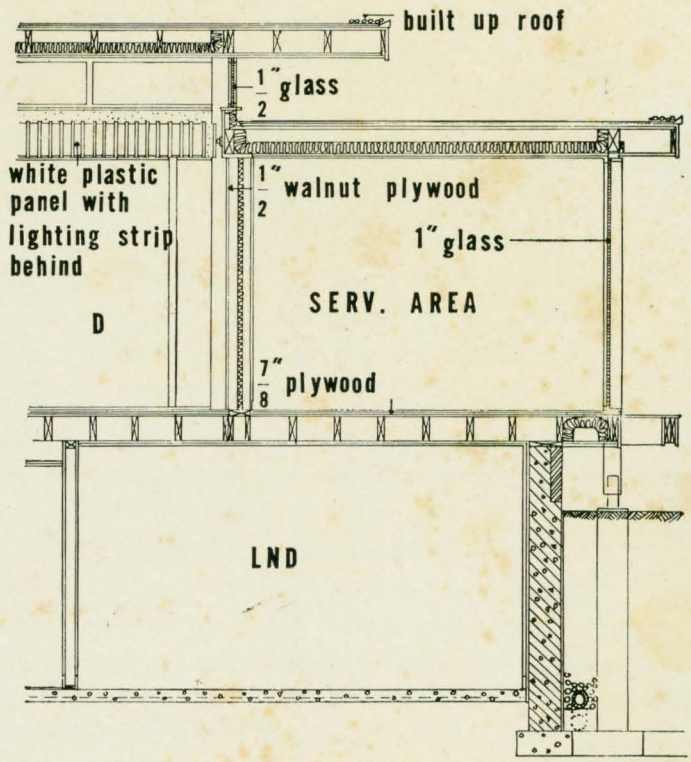
RESIDENCE OF MR. AND MRS. CARL MURCHISON

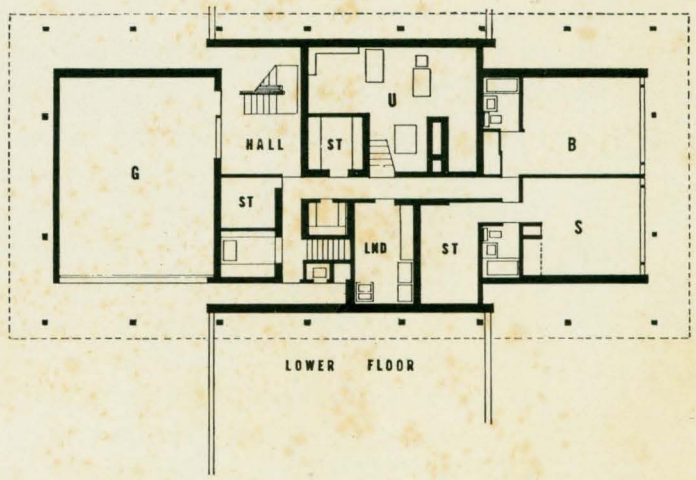
PROVINCETOWN, MASSACHUSETTS

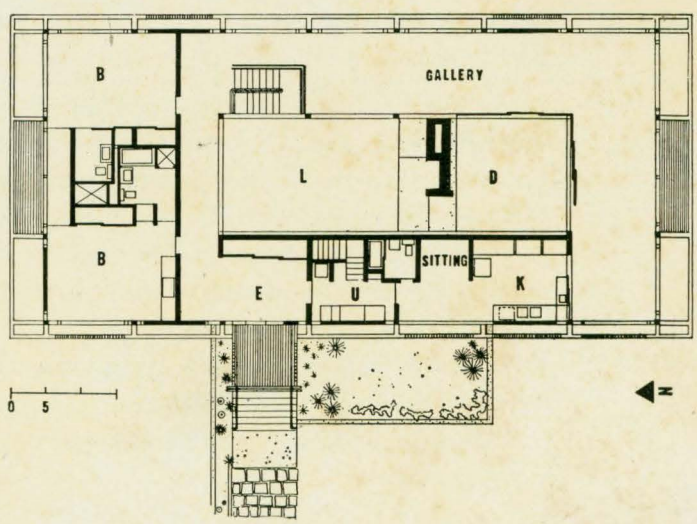
The ground plan indicates the service rooms, the location and thickness of the concrete walls, the location and number of the outside columns that hold the roof in rigid position, and the location of the chimney. The service rooms consist of a two-car garage, a hallway entrance from the garage and from the swimming-pool area as well as from the upper level, a refrigerated room for furs and woolens, a liquor closet, a food-storage room, a room controlling the air-conditioning in the two bedrooms above, a laundry, a business office with adjoining filing room, a complete guest-room with bath, and a utility room containing furnace, air-conditioning units, air compressors, water conditioners, circulators, auxiliary motors, and complete control panels for the automatic functioning of the house and grounds.

The second-floor plan indicates the two master bedrooms with adjoining baths, the entranceway and galleries, the living and dining areas, the kitchen suite, the utility elevator, and the overhanging sheathed facia that runs all around the house. The chimney and fireplace location are also indicated on this plan.

The vertical section indicates the plan of the built-up roof, the drainage from the roof, the location of the clerestory of glass beneath the upper-level roof, the location of the lighting frieze of vertical walnut strips and plastic placed below the clerestory windows, the location of forced ventilation from the laundry, and the structure of the columns and their deep-set footings. (Reproduced by permission of the **Architectural Record.)**





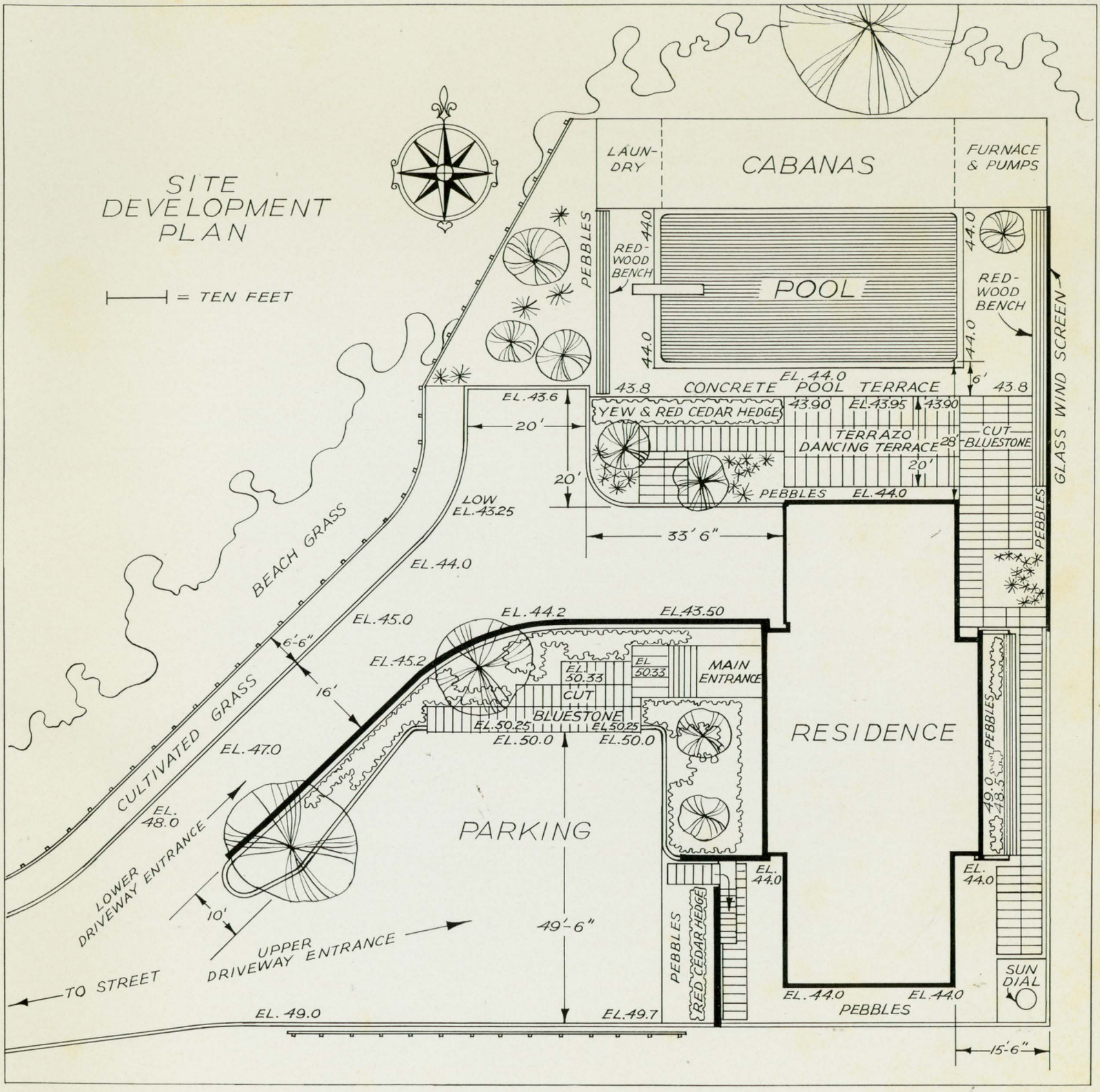


The area marked **Residence** is ground plan only. The area marked **Cabanas** is not drawn to scale and was developed later. The point where the driveway splits is about 500 feet from the street. The cooling tower for the air conditioning system is located behind the cabana building, and does not show in the drawing. The concrete area for the sunning of swimming suits is also behind the cabana building. There is a 20-foot wide driveway to the street.

The drives and the area marked **Parking** are concrete tarvia. At the foot of the hill on the Eastern side near Commercial Street is a pump house containing a booster-pump set to retain a constant pressure of water throughout the area. Down the hill on the Western side is an auxiliary electric light plant that is set to go into action automatically in case the town current should fail. The grass lawns throughout the estate have built-in water sprinklers below ground, all controlled by valves in the power-room of the main residence.

Three hundred feet down the driveway leading to the street is a modern four-car garage and living quarters for household workers. At the entrance to the driveway at the street is a six-room utility house containing a two-car garage and a workshop. Where necessary, telephone lines and electric cables are inclosed in conduits, and are equipped to give any desired service. There are 12 telephone stations, three in the master's suite, and all arranged for intercommunication or for calls to any part of the world.

Near the cooling-tower is a 65-foot tower for **AM, FM,** and **TV** reception which can be conducted to any part of the main residence or the grounds. On this same tower are located the precision instruments for measuring the speed and direction of the wind. These instruments activate the dials that are located in the lower hall at the foot of the stairway. The shrubbery is surrounded by fieldstone pebbles. (Drawing by George Yater.)



This is the first glimpse of the house that one gets from the street. The concrete gate pillars are six feet high and three feet square, steel reinforced, and set six feet in the ground. The first of many grass lawns can be seen extending along beside the driveway and beneath the limbs of the trees. Many of these trees are 40 to 50 years old, and there are nearly 200 of them in the area about the house.

The driveway rises in a constant curve at a constant grade past the old utility house near the gate and the modern service house about half-way up the hill, and finally past the split-level fork from which the upper level driveway leads to the main entrance of the house and the lower level driveway leads to the garage entrance and the swimming-pool area.

One can see the massive thermopane windows that rise from the floor to the ceiling on both levels of the house, and the teakwood and cypress overhanging sheathed facia framewood that extends all around the house at the second-floor level while following the lines of the overhanging roof. The cypress-sheathed pillars hold up and hold down the roof and the sheathed facia by means of deep-set concrete footing seven feet below the surface, and by steel beams and straps hidden in the fragile looking woods above. The roof is made still more massive and secure by the addition of six inches of white marble chips, a total of many tons of protection against the high winds of the New England coast.

The silhouette of house and trees against the northwestern sky would indeed be still more lovely if the electric cables could be made invisible. But too much beauty at this vantage-point would delay one's progress up the hill. (Photo by Molitor.)

Coming up the driveway from the street, one has this first view from the point where the driveway divides into two levels. This view is from the upper level as it leads towards the main entranceway. The basic motif is that of a Japanese temple, the roof above a roof, the long horizontal lines at top and bottom, the massing of beautiful woods, the overhanging reaches, the use of pebbles, and the careful selection of shrubs with character. From this vantage point, the clerestory windows are hidden.

It seems that the artist got too much massed wood into the external sun-screens at the right, so he has removed some of the wood by means of the high red-cedar hedge. It is no accident that the graceful Japanese pine sways before the white panel to the right of the teakwood and glass entranceway.

The raised walk in front of the teakwood steps is of bluestone from the Hudson River. Ink trees, bayberry trees, and dwarf pines are placed informally around. All the wood that can be seen on the outside of the house is teakwood or cypress. The vertical fins in the outside sun-screens are there as a continuance of the linear ornamentation that extends throughout the inside and outside of the house.

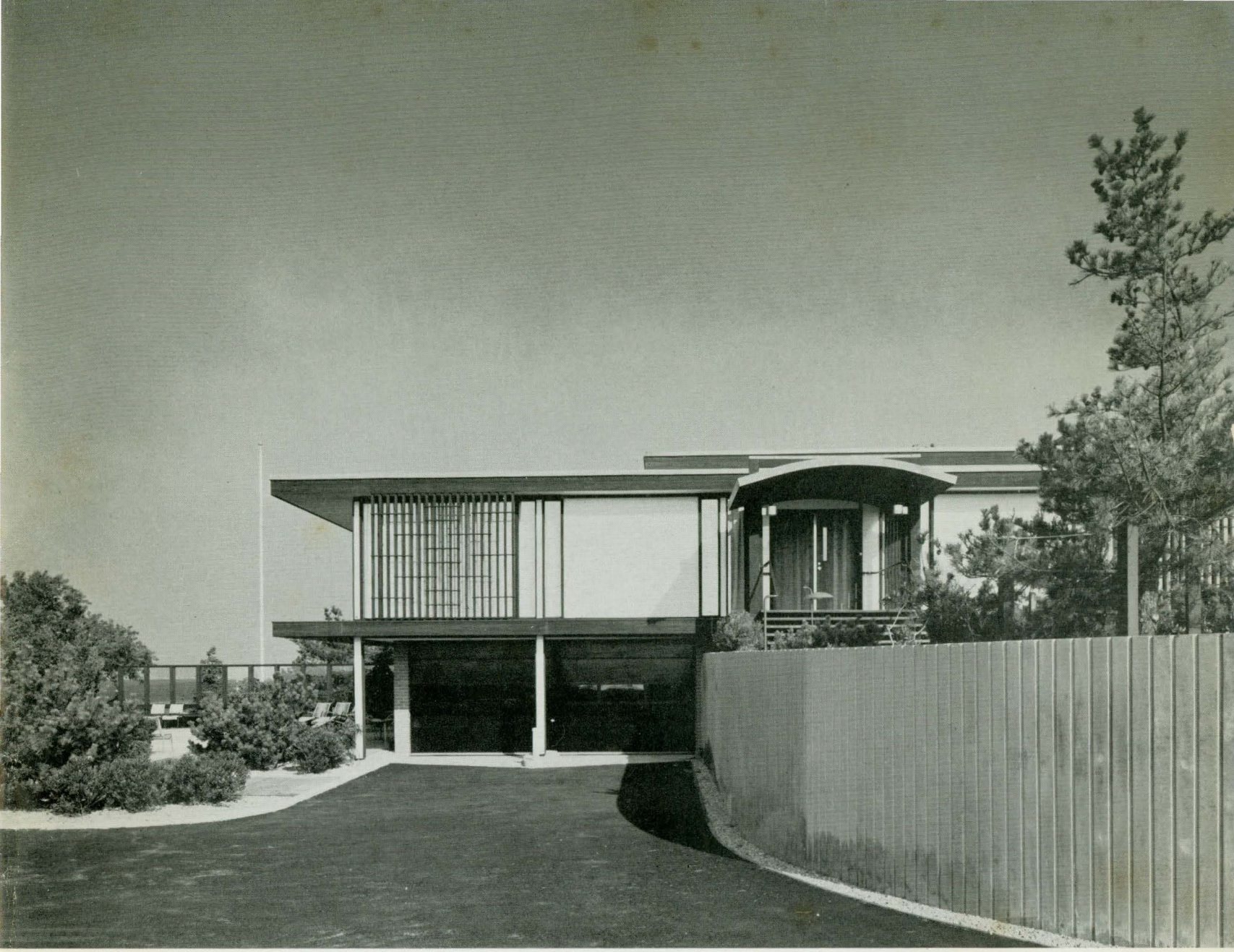
There is an interesting architectural device in the structure of the building. Reference to the figure on Page 3 reveals the ground plan as a perfect cross or cathedral. The superstructure fades out this cross into the perfect rectangle of the Japanese temple. Thus, both forms are contained in the basic structure. (Photo by Molitor.)

The termination of the lower-level driveway is alongside the magnificent serrated bulkhead that supports the upper-level terminal at the front entrance. This massive wall extends five feet below the level of the lower driveway, is steel reinforced, is five feet thick at the footing, is equipped with expansion joints at intervals, and is seven feet high in the area of observation.

Straight ahead is the black overhead door which is 20 feet wide and radio controlled. Prominently placed are the cypress-sheathed posts that are footed seven feet below the surface and are strapped with steel to the rigid structure of the roof. Especially prominent are the teakwood and cypress overhanging sheathed facia observing the lines of the cypress roof. The upper-level cypress roof is also prominent from this area. One of the master bedrooms is located behind the external cypress sunshield at the left upper-level.

To the left of the garage approach one can see the beginning of the bluestone walk leading to the swimming-pool area. The steel flagpole can be seen just off the upper-level roof, and at its foot the plate-glass windbreak that shields the pool from the east winds.

Only copper nails are used on the outer surface of teak and cypress, or screws are used from below. The roofs are edged with lead-covered copper sheets that pitch the water into inside drains. There are no gutters on the house, and the white marble chips on the roof reflect the sunlight and help to retain an inside temperature of 74 degrees throughout the year. (Photo by Molitor.)



As one walks around the yew and red-cedar hedge and stands at the foot of the steps leading to the platform in front of the cabana building, one's eye falls upon this scene of peace and tranquility. The faces of this pair reflect integration with the physical world and whatever spiritual world may be at home here. The water in the pool has been purified and softened, and is chlorinated and passed through filters constantly. During the swimming season the water is kept at a temperature of about 80 degrees, which is very comfortable to all who have such facilities. There is always the problem of whether or not to inclose such a pool, especially in New England. The little lady prefers the way it is here.

One should notice the white plaster panels balancing the thermopane windows through which one can see the Isle of Malta draperies, and the white plaster paneling with its expansion joints lining the under side of the overhanging roof. This paneling was installed by master craftsmen on structures designed by master craftsmen, and will not crack.

One can see also the special Ohio bricks that compose the wall of the ground plan. These bricks were made to order to match the Italian marble in the living area that we shall see later. Between the plaster paneling and the thermopane windows are two casement windows made in England because it was desirable that they operate and that they not leak. There are five of these casement windows installed about the house where people might sleep, and are intended as escape exits in an air-conditioned house. They are not to be used at other times.

Through the glass wind-screen on the far side of the pool, the view is out over the Provincetown harbor. The area around the pool is wired for microphone, radio, and high fidelity transmission. (Photo by Molitor.)

Architects tend to linger here in this spot observing the external architectural details. It is 200 feet from this spot where Mr. Molitor is standing behind his camera to the far end of the house. The craftsmanship keeps coming at one as if one had not seen it before. The beautifully precise expansion joints in the ceiling of the roof, the purity of the white panels, the dignity of the massive thermopane glass, the sturdy English casement panel windows, the long reaches of flawless cypress encasing the overhanging roof, the ornamental overhanging sheathed facia, the sun shields, and the stabilizing columns. And again the upreaching walls of beautiful Ohio bricks and the massive serrated concrete that cleaves the upper and the lower levels.

The shadows indicate that it is a morning scene, and that the sun is rising over the harbor to the left and shining through the plate-glass screen. The door in the left alcove leads into the lower-floor hall-way at the foot of the stairway leading to the upper floor, and it is through this door that one comes from the house to the swimming-pool area. Notice that the door is situated in the ground-plan cross, a form that does not appear in the rectangular upper-floor structure.

There is a Boogar sun-dial at the far southeast corner, depicting the legendary race between the tortoise and the hare. That is the only resemblance to hurry and strain in this setting of repose.

The two sun-shields down the east side of the house do not cover windows, but cast their protecting shadows against white-panel walls. In that way, perfection is triumphant. (Photo by Molitor.)

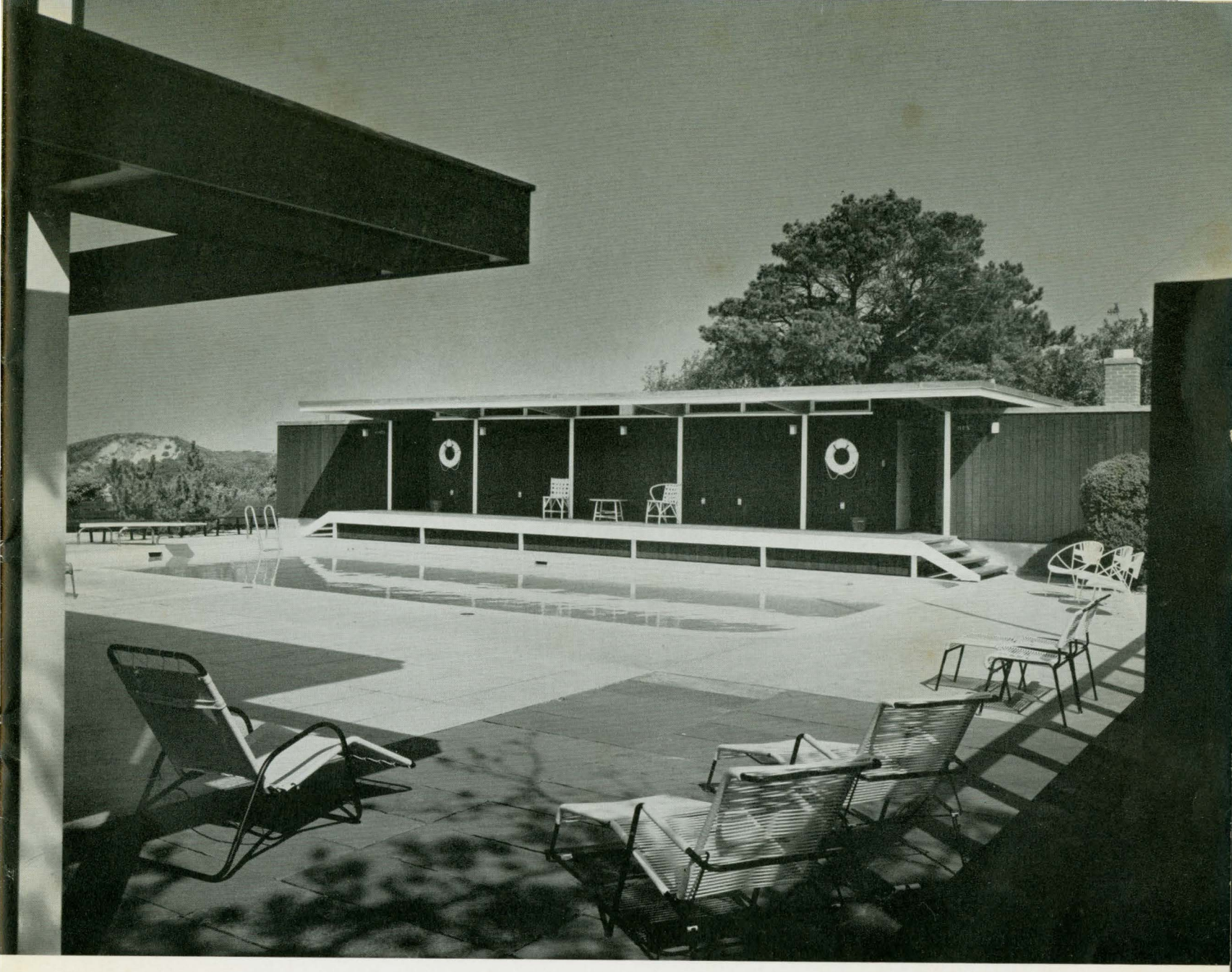
This view seems to bustle with activity, even though no one can be seen. The cabana building is really loaded with heavy equipment. The wing to the right, with the chimney, contains two furnaces, two pumps, two heavy filter tanks, and a chlorination plant. One furnace heats the water for the two bathrooms, while the other furnace heats the water of the pool. The two pumps are drawing water from the pool constantly and driving it through the filters in the tanks and back into the pool again. This work does not cease during the swimming season.

The wing to the left contains a complete modern laundry, and all towels are laundered there immediately. Behind the laundry is an outside concrete platform containing racks for the sunning of bathing suits.

In the central portion of the building are two dressing rooms and complete bathrooms, power ventilated and without windows except at the roof level. There are linen closets containing all supplies that might be needed.

As might be wished, an Italian pencil fountain plays along the entire length of the platform, and flood-lights from beneath the water illuminate the entire area at night. Sockets are arranged along the wall into which one can quickly insert a microphone and loud speakers. The life-preservers are as real as they should be in Provincetown, and not painted on the wall as some one thought.

The dunes stretch away for miles, just as the marshes do in other directions. Under one's feet are bluestone slabs, and to the left is the terrazzo terrace for dancing and other forms of pretense and amusement. (Photo by Molitor.)



One has now left the sylvan scenes of dalliance and relaxation in the garden area, and is now approaching the sterner demands of the main house. This could be an entrance to a Japanese temple. The Shinto Shrine cross timber has been lowered in order not to violate the horizontal lines of the roof, but all the dignity is still there. The steps, the floor, and the roof of the entranceway are all teakwood. Each bronze guard-rail is a single welded structure. The upper side of the roof is lead-covered copper welded at all joints.

The graceful Japanese black pine is as fascinating as a pretty girl, and presides very adequately over this meeting place of architectural skills. The spaces between the uprights are filled with plate-glass. The white panels within the entranceway space are formica instead of plaster, as a sort of gesture to wandering human fingers.

Again, the heavy bluestone slabs and the massive concrete attend upon the delicate superstructure that is also massive and rigid behind the surface appearances. The teak steps that seem to float in the air are really held in place by massive bronze stringers set in concrete. The delicate shrubbery to the left of the steps is a thicket of ink-tree bushes, a very hardy plant on Cape Cod.

A two-way telephone system is being devised for the front door, which is a double door of very heavy teakwood. (Photo by Molitor.)

The Italian breccia marble extends all around the chimney and across the floor in front of the fireplace. The white ceiling extends throughout the living area and for five feet beyond the clerestory windows on the outside. The only piece of furniture not especially designed for its function and location is the Steinway Contemporary Model of natural mahogany. The wall to the right is 50 feet long and is thick enough to contain within its dimensions a custom built **TV** set, and to shield out the sounds from the kitchen suite. The walnut facing of this wall extends the entire length of the living area, and includes adjustable solid walnut book shelves. The carpet is a single-piece, manufactured to fit the entire area, and dyed a golden color to order in Puerto Rico. The white birch logs in the fireplace came from a freshly-cut tree in New Hampshire, a feat as difficult as shooting elk in Wyoming.

We come face to face here with an ambiance of two persistent motifs. The first motif is the constant elaboration of white and brown. These two colors find their origin in the brecciated marble and attain their expression throughout the entire house, inside and outside. There are the Ohio bricks of the chimney and outside walls, the bright golden tone of the carpet, the darker tone of the walnut in the large wall and the inside columns and much of the furniture, the lighter tone of the mahogany, the much lighter tone of natural birch, and the much darker tone of the cypress and teak on the outside structures; while the white appears everywhere in the ceilings, inside and outside panels, lower level floors, and trimmings everywhere.

The second motif is decorative linearity, such as seen in the vertical walnut strips against the plastic of the lighting frieze beneath the clerestory windows, the inside columns, the vertical flutes in the marble, the fireplace hardware, the lines of the furniture, the sheathed facia, the outside sunshields. (Photo by Molitor.)

The camera is now on the marble hearth in front of the fireplace, and is directed out across the gallery and through the thermopane glass, past the trees and over the harbor. This is the time to tell the story of the "Murchison chairs" which are facing front and center. There was a discussion with the designers concerning how to make these chairs so that they would be comfortable both to a petite lady and to a tall man. The drift of the conversation was arriving at a solution to build a chair that would be comfortable to a person of average height. This seemed to vitiate the need of having custom-built chairs. The owner worked on the problem and finally reached an acceptable solution. A foam-rubber cushion of proper thickness will, when placed against the back of the chair, make a comfortable seat for a petite person. When the same cushion is placed down on the chair, a comfortable seat is made for a tall person. The two chairs in the picture illustrate this simple solution. The same solution was used for each seating space on the sofas. It just shows what an amateur can sometimes do.

Mention is made again of the vertical walnut strips along the lighting frieze below the clerestory windows, the linear treatment of the clerestory windows themselves and of the inside columns. The use of white paint gives an effect of linearity that otherwise would not be present. This is especially the case with the wrought-iron grill-work at the left. Please notice the short horizontal pieces that have been welded between the vertical rods. Notice that there is a rhythmic recurrence of spaces between the long vertical rods while the spaces between the short horizontal rods never recur.

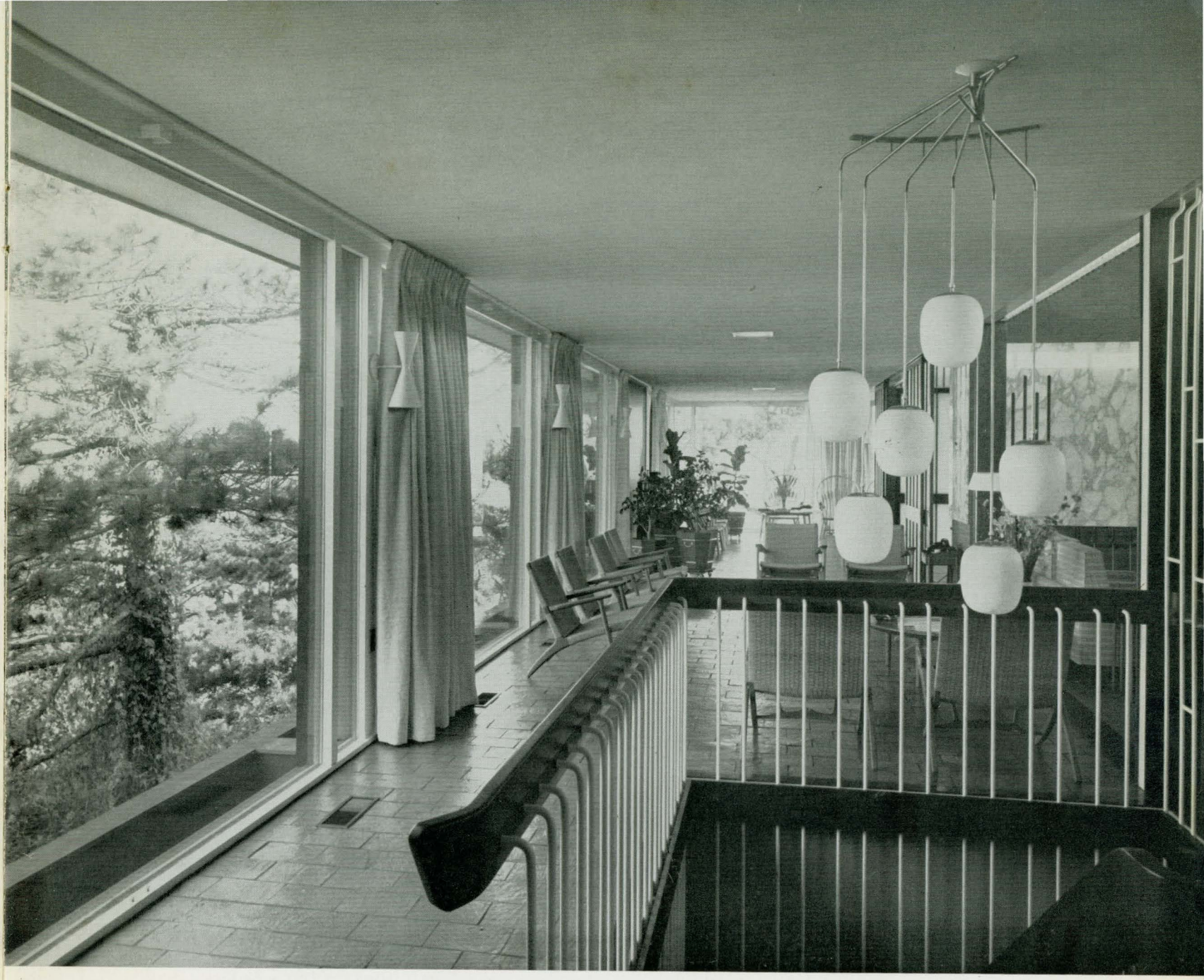
The glass in the clerestory windows is custom-made thermopane and is attached to the house from the outside. Notice the expansion joints in the outside ceiling. (Photo by Howard.)

The camera has moved from its position on the hearth in front of the fireplace and is now just outside the door leading into the master's bedroom. From this point there is a view of the main gallery for about 80 feet along the Eastern side of the living area of the house. The floor is of bluish-gray Vermont slate, an attempt to seek neutrality from the predominant whites and browns.

Here and in the previous picture there appears the amazing walnut handrail that winds around and around the stairwell from top to bottom without bending, since the changes of direction are carved from solid blocks of walnut and then integrated with the straight railings.

The six-unit light fixture hanging above the stairway merits special attention. The architect worked all day with toy balloons on strings getting just the right clustering, then designed the fixture that would obtain the clustering and present it with the proper distinction. This fixture and the lighting friezes of the living area are attached to rheostats that will determine any desired intensity of illumination.

The draperies, that extend all around the house at this level, are tailored from hand-woven Isle of Malta cotton. They are unlined, so as to allow greater diffusion of light. The air-conditioning intake vents may be seen on the slate floor. Some of the loud-speaker outlets may be seen in the ceiling. The teakwood sheathed facia structure may be seen just outside the thermopane glass. Notice how closely the thermopane glass extends from floor to ceiling. The bar, designed and built by Design Research, is hidden among the shrubs down the gallery, available but not obnoxious. Notice the lack of crowding and cluttering of the furniture, which is a characteristic feature. (Photo by Howard.)



The camera has now moved down the gallery past the chimney and is looking in on the dining area. About half of the chimney and some of the brecciated marble can be seen. In this area there is a carpet that matches the one on the other side of the chimney, and was also made in one piece to fit the area.

The table is solid teak top with oak chassis, and opens with panels to a size that will seat 12 people. The small table in the alcove to the left is the breakfast table, and is identical in material and style but does not extend. These tables were custom built in Boston by Design Research. The chairs are made of teak and were made to order in Denmark.

The large cabinet is walnut with formica front, and was custom built by Design Research. A matching cabinet is at the far end of the same wall in the living area, and contains the installations for AM, FM, high fidelity, tape recording, and connections to loud speakers throughout the house and the grounds. Both cabinets are completely equipped with all required partitions, drawers, shelves, etc.

The collection of books no longer has distinction, and consists only of volumes published during the last four years.

Here, as on the other side of the chimney, lighting is completely flexible and can vary from candle-light dimness to very intense brilliance. (Photo by Molitor.)

The camera has swung around slightly to the left from the previous picture in order to show the beautiful shoji screens, the fan-back Danish chairs, and more of the treatment of the slate tiles.

The fan-back chairs are of oak with teak arm-rests. This is one of the most striking designs in modern Danish, and is used exclusively in the Danish room at the United Nations. These chairs, like all good modern Danish, are hand made to order and presuppose loving care and high craftsmanship.

The shoji screens were custom built in Boston, and are truly a lovely design. They are walnut and fiberglas, and move at the slightest touch. They are not intended to give privacy, but only the suggestion of privacy, as is the case with the truly Japanese.

Notice how the slate tiles give neutrality where neutrality is needed, and mark with precision the functional lines of various areas. It is a surface on which careless cluttering is unthinkable, and where quietness and dignity come naturally.

In case it is desired to seat more than 12 people at dinner, the breakfast-nook table is moved to a position opposite the dining table, making it possible to seat 18 people. (Photo by Howard.)

The camera is looking into the kitchen area from above the breakfast-alcove table. The kitchen does not lend itself to the wiles of the photographer because it is broken up into alcoves. We are looking through the door and the open glass panels in the center of breakfast-alcove cabinets. These cabinets are walnut on the alcove side, but all wood-work in the kitchen is birch. All cabinets are custom-made, and designed for their location.

The kitchen floor is plastic coated cork, and the walls and ceiling are sound-proofed. As much as possible, standard electrical equipment is used so that replacement will be possible without damage to the cabinet work.

The furniture in the kitchen is also Modern Danish, the chairs, table, and cabinet of the living area being of birch, and the sofa being of teak. The kitchen suite extends for 40 feet, and contains a beautifully designed bathroom and many cabinets for service. It also contains a stainless-steel electric dumb waiter for service from the service entrance below. The kitchen has its own private stairway to the service rooms on the lower level. White formica is used extensively in the kitchen and in some of the service rooms. (Photo by Molitor.)

The camera has now passed through the kitchen suite and across the entrance gallery into the master suite. One can easily tell who lives in this room, as the severely modern has been softened by the female interest.

The sofa and chair were made of rosewood more than a hundred years ago, and have been groomed for the modern setting.

The combination desk and dressing table is of walnut and formica, with all drawers tailored for specific functions. The upper cabinet is of walnut, with sliding panels. Japanese grasscloth occupies the space between the desk and the upper cabinet. The circling driveway can be seen through the fins of the sun-shield.

The carpet is of neutral color, and was woven as a single piece fitting the entire room. Not shown in the picture are the large birch sliding doors to the clothes closet. One corner of the bed appears at the lower right. There is a lovely designed bathroom containing a shower alcove as well as a tub.

This room has loud-speaker service for radio and high fidelity, and a telephone that can exclude all other telephone stations in the house. (Photo by Molitor.)

The camera has passed through the private passageway to the master's bedroom. All the walls in this room are paneled with walnut, and there is a decided attempt to create severity. But much of the sternness has slipped out. The formica top and front of the desk has introduced quite an air of gayety, and the reclining chair of luxurious down has added an atmosphere of relaxation. The purpose of the chair is to supply a ready invitation to a nap, or to encourage reflection.

The desk was designed and installed as part of the house, and not as a piece of furniture. This gives greatly increased stability.

The carpet matches the one in the other bedroom of the master's suite, but was made in one piece also to fit this room.

The upper cabinet is similar to the one in the other bedroom in the master's suite, but the cabinet-work inside is functional for the work that is done here.

The master's bathroom does not have a tub, but has quite a large shower-alcove. (Photo by Molitor.)

It seemed interesting to show a view of the other half of the master's bedroom. The monastic atmosphere of the walnut paneling is greatly softened by the small white cabinets, one on each side of the bed, and by the cluster of light-fixtures above the bed. The three small touches, the two cabinets and the cluster of light-fixtures, create too much gayety for any monastery.

Originally, the solid walnut bed had a short bed-spread that tucked in around the mattress. But this effect was too successful in that direction, so the designer ordered a change to the long and stately but still masculine effect.

The telephone by the bed should be remembered with the telephone on the other side of the room on the desk. The two should not be confused with laziness, but with driving activity.

Some of the village can be glimpsed through the snow-laden branches of the trees, and Provincetown harbor is down the hill. (Photo by Molitor.)

The camera now leaves the bedrooms and descends the stairway, the entrance to which has already been seen on Page 22. We are now standing on the slate floor of the lower hallway, which is the main entrance to the house from the garage and is the family entrance from incoming cars.

The one overwhelming feature is the walnut, teak, and iron stairway. The handrail and floor trimming are walnut, and the heavy supporting stringer and the treads are teak. It can be seen that the tread-carpet is inlaid, and so presents a finished tread from below and can be replaced without damage to the tread. The stairway is supported by the iron rods from heavy ceiling timbers, heavy floor timbers, the concrete blue wall behind the stairway, and by steel plates that go down into concrete footing beneath the floor.

The stairway is beautiful from all vantage points, from above, from below, or from the sides. It is a work of art in any man's language, is fully adjustable, and is extremely stable and equal to any weight.

The grill-work underneath the landing of the stairway is an auxiliary air exhaust vent through which air may be exhausted quickly from the house in the case of smoke or too much heat from overcrowding. The radiator cover at extreme left indicates one of several radiators located at entranceways where it is not desirable to use air-conditioning.

We leave the lower-level entranceway, and enter the service hallway that leads to the service-entrance and the dumb-waiter, past a couple of storage rooms. But we turn from that hallway and enter the long corridor that leads southward past the liquor closet, the refrigerated room for furs and woolens, the laundry, and the mechanical service room. This corridor is white, containing birch doors for most rooms but a steel door for the mechanical room and a walk-in refrigerator door for the refrigerated room, and a concrete floor with rubber-based white and yellow striped ceramic tiling. At the far end of the corridor are located the guestroom and the office-suite, each with completely appointed bathrooms.

We are looking into the guestroom. The window faces to the South. The trees, the breakwater, the marshes, the tip of the Cape, and the open water to the Cape Cod Canal are all visible through this window but not in this picture.

The rug in the foreground is a hand-woven woolen rug from the Isle of Malta, and made to specifications. The small rug near the window is the only oriental rug in the house. The draperies are the same Isle of Malta cotton seen in other parts of the house. The mirror is an old New England hand-painted heirloom.

The beds, chairs, bed-furnishings, and combination chests were designed and installed by the architects and designers, as is also true of the small telephone stand. The floor is concrete on top of foam glass and vapor seal and covered with white vinyl asbestos tile. (Photo by Molitor.)

The office suite is the business office, presided over by business employees, and connected by intercommunicating telephones to all parts of the house and grounds. Only dedicated people can work in the presence of such superb scenery, but dedication is no stranger here. Perhaps it should be said that supervision is not heavy in a place such as this.

We see here the same type of draperies, the same type of furniture, the same white vinyl tiling on concrete as we have seen in the guestroom. (Photo by Howard.)

If we face away from the window, we see the remainder of the office suite in part. Sections of the furniture appear that we have seen in the front of the office. The door to the right leads in from the outside corridor. In the back center can be seen the filing cases that fill that entire back room. The door between that filing room and the front office space is the bathroom door for the office employees. It is as modern and complete as any bathroom can be.

The birch panels to the left cover the fire-proof steel filing cases in which all business records are stored, except those that are kept in bank vaults. We now step forward to the filing room, turn left, and pass out through the private office entrance. (Photo by Molitor.)

Having left the office and guest area on the lower level, and climbed the hidden stairway to the upper level on the outside of the house, we turn and see this farewell view of the southern end of the house. There is great architecture here, built of great materials by great craftsmen, and it almost speaks. The Boogar creation that is peeping through the overhanging facia demands its place in keeping watch at the foot of the trees in the temple-like place. A visitor from far away stood here recently, and said simply as he left: "Let us hope that this will be here 500 years from now."

All of these glimpses of tranquility are dedicated to the memory of the precious things that perished in the ashes and ruins of this hill-top on the morning of May 1, 1956. (Photo by Molitor.)

December 20, 1959.

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A NEW STYLE FOR CONTEMPORARY CAPE COD

Built on a hilltop site in the midst of historic and festive Provincetown, Massachusetts, this large residence points a new direction in contemporary design that seems remarkably at home in its setting. The house also marks a subtle change of design direction for its architects, previously best known for a highly sophisticated simplicity in their work.

The sophistication, and a simplicity of concept, are still there, but interwoven with these is a strong concern with pattern, and rhythmic and bold shapes.

A Japanese temple was used as a basic motif, or inspiration. This is most apparent in the pavilion shape of the house, and the double roof: there are two roofs with the top one smaller and about 5 ft above the lower; each roof has a wide overhang, and a clerestory of glass between the two floods the interiors with indirect sunlight. The wood screens used around the house, and the dramatic canopied entrance further the oriental ambiance.

The plan of the living areas also suggests the Japanese. There are no rooms in the conventional sense, but rather living spaces which blend together, and are linked by a broad gallery. The house has an architectural impressiveness not often seen today.

The two levels of the house use the crest of the hilltop site to give direct access to the outdoors from each floor. Principal rooms are on the upper level, to take advantage of the seaside views. The lower floor contains functional and service rooms, an office and bath for Mr. Murchison, and guest accommodations. A change in ground level at the front of the house links the motor court with the front entrance, and with the garage.

Landscaping and site-planning include a terrace that spans three sides of the house and widens into a big terrace for dancing. The latter adjoins a 25- by 50-ft swimming pool and two small cabanas which have dressing rooms and laundry facilities for guests. The cooling tower for the main house is also located near the pool.

All furniture, with the exception of a few antiques, was custom designed by The Architects Collaborative and Design Research, Incorporated. As all was designed to fit the occupants, a problem was encountered with the sofa, for Mr. Murchison is tall, and Mrs. Murchison is petite. Thus, a "Murchison Sofa" was devised with a movable pillow which can be turned back as part of the back or down as part of the seat. Major rooms are banded with a lighting frieze of vertical walnut strips and plastic placed below the clerestory windows. This decorative motif becomes a device used throughout: for the stair rail, a panel over the fireplace, on the shoji screens, the emphasized divisions in the cabinets, and for the entrance and screens.

Living rooms are designed as alcoves off the broad slate-paved gallery, creating cosier retreats within the large space. The alcoves also interconnect: note how the living and dining rooms have a marble fireplace between them, but no dividing wall. Sliding concealed doors completely open or close the dining room from the gallery. A breakfast space at the end of the gallery can also serve as an expansion area for large dinner parties.

Interior finishes, as well as the spaces, are planned with an eye to ease of upkeep, as well as ease of entertaining large groups of people. Walls are teak, walnut, brick; floors are brick, slate, carpet in the "alcoves."

The plan of the house devotes the major part of the second level to living space. A zone at one end of the house is devoted to two master bedrooms which overlook the swimming pool. Rooms ranged along the front include the entrance, which has generous storage, kitchen, and living and dining areas for the household help. Service areas on the lower level include laundry, storage, a refrigerated cork-lined room for furs and woolens, furnace room, a four-way air conditioning system and a water softener and purifier. The lower stair hall opens on the terraces.

The structure of the house uses posts cased in cypress, concrete foundations. Exterior walls are panelled with double glass, white stucco, teakwood, cypress and brick. The screens are cypress. Most interior partitions are $1/2$-in walnut plywood on 2-by-4's. The built-up roofs are surfaced with white gravel. Apart from the slate and carpet-floored living areas, flooring consists of cork in the kitchen, ceramic tile in the baths, vinyl asbestos tile in rooms below grade. Ceilings throughout are metal lath and plaster. The house is well insulated: double glass is used throughout, and batt insulation is used in exterior walls and roof. The exterior sun shades are cypress.

The equipment for the house includes an emergency electric plant for use in the event of a local power failure; and a built-in radio and hi-fi system which can be switched on in any room in the house or at the pool area.

The heating system uses an oil-fired, cast iron boiler. Hot water is distributed to heating coils in four air conditioning units and to unit heaters by means of a two-pipe forced circulation system. Radiators are recessed finned-tube convectors. Supplementary electric heaters are used in all baths, and a unit heater in the garage. Controls are fully automatic. The water supply is connected to the town service, with an added booster pump and pneumatic tank.

Terraces around the house are made of terrazzo for the dancing area, scored concrete around the pool. Walks are cut bluestone, washed gravel or precast concrete slab. A $1/4$-in plate glass fence serves as wind screen while preserving the maximum view.

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