

NOVEMBER 1960 40 CENTS

LIVING

FOR YOUNG HOME-MAKERS

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We have consistently espoused the idea that there is no such thing as a house, or an architecture, for all America, because regional differences preclude it. Last month, we studied a "new vernacular" in architecture in the work of a young designer who is expressing the upsurge of life on the West Coast. This month, the focus of attention turns to the East, to the talents of another outstanding young man, Jules Gregory, A.I.A., and to a body of work which is quite different and yet so right for its region that we think it proves once again the validity of our argument.

The pattern of architect Jules Gregory's life affords a unique opportunity to study the influence of regional factors. Born and raised in New York City, he studied architecture at Cornell, then practiced in three of New York's most renowned firms. Ten years ago, Jules and his wife Nancy decided that they wanted to settle and work in a smaller community. An opportunity appeared when a fellow architect offered a partnership in Lambertville, New Jersey, a small town in the Delaware River Valley. Roughly halfway between New York and Philadelphia, the valley, with New Jersey on one river bank and Bucks County, Pennsylvania, on the other, is a cradle of early Americana. Visitors come from far and wide to admire the Quaker simplicity and Pennsylvania-Dutch solidity of the ancient stone houses and barns.

Oddly, however, Jules Gregory had never visited this historic area before 1950 and knew little or nothing about it. Yet his designs have been called contemporary counterparts of the distinctive architectural style of the region. His use of fieldstone and other native materials, his four-square forms and the

An architect rooted to his community

The influence of a tradition-

rich region and its people is evident in what

has been called a contemporary expression of an historic style

basic simplicity and straightforwardness of his designs are, to many, clearly reminiscent of venerable landmarks. Jules himself puts it in a different way: "I like the old houses because they resemble the things that I like. Remember that an architect is a practitioner of a craft, but he is an artist, too. Some of the masons and carpenters of this part of the country were artists. They had an 'eye' which the good proportions of many of the old buildings still show."

As a practitioner of architecture, Jules Gregory is in the classic tradition. Architecture to him is people; he needs human contact to give him direction. Understanding and coming to know his clients are prerequisites to working for them. He admires and thrives under the independent spirit in his community. He has never found it a problem to have good contemporary design accepted by his townsmen for schools and churches. "Get to know them," he says, "and let them know you and the ideas get under their skin."

It has been said that there are two kinds of architects, those who can tell you what they are trying to do and others who must show you. Jules Gregory is the latter and it is undoubtedly the quality of his work which has reached the hearts of his neighbors. He doesn't consciously work in a style; each building is closely related to a particular human living pattern. Perhaps that's why there is so much excitement and variety in what he has done and why a project is never to him a mundane chore. A rangy, informal man, usually in shirt sleeves, he might be taken for a farmer or local storekeeper, so firmly has the area taken root in him. It is a happy circumstance both for the Gregory family and for their community.

BILL MARGERIN

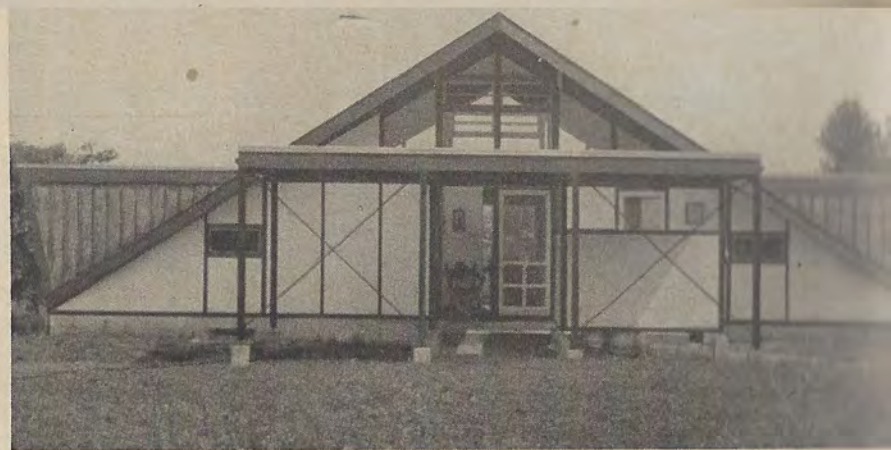
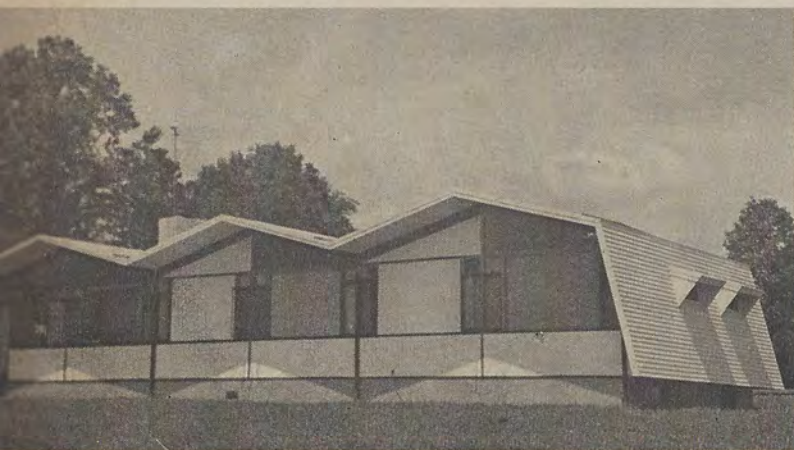
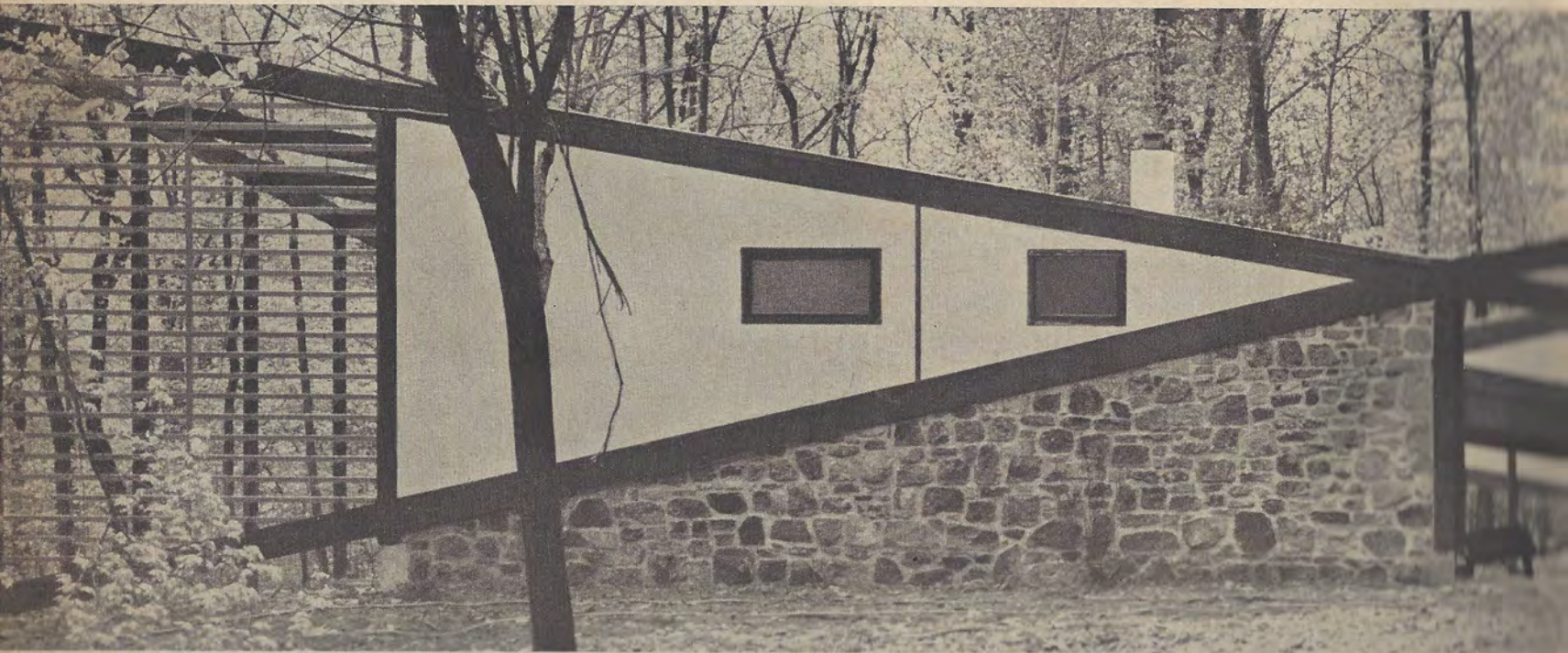


A home of their own, designed by their favorite architect, has been a ten-year dream of Jules Gregory's family. Here, wife Nancy and daughters Kathe and Nicole look over blueprints in front of their unfinished house. Undulating roof-line, the dominant architectural feature, suggests the famous rolling countryside of the region. Roof is a continuous band of 2 by 3s nailed together



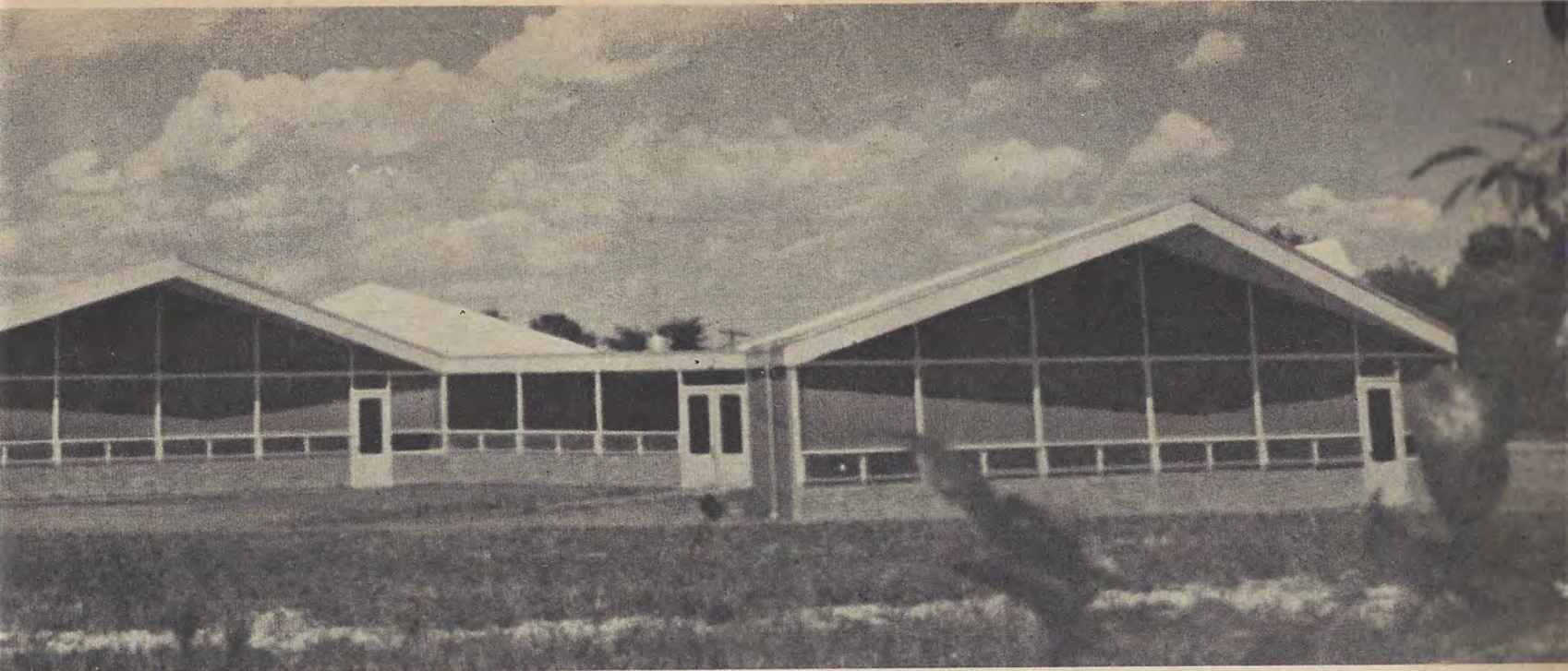
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Familiar materials and forms
combine to create dynamic
new spaces and patterns

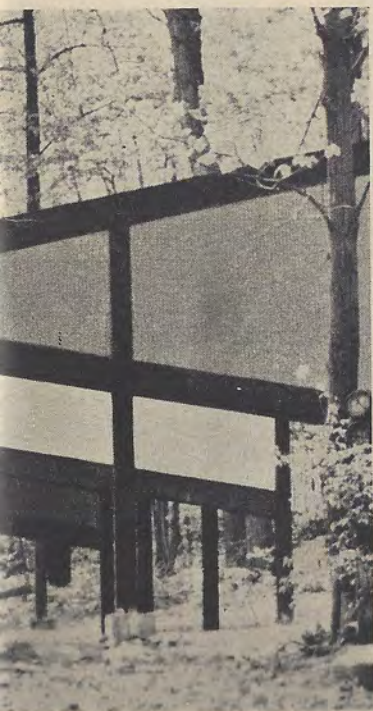


Parsonage of St. Paul's Lutheran Church in Flemington, New Jersey, has an unusual canopy of roof and side-walls, strongly reminiscent of the gambrel roof, characteristic of many late eighteenth- and early nineteenth-century New Jersey structures

Geometric play with the gable form, a dominant part of the local landscape, is evident in the facade of a delightful small house in Buckingham, Pennsylvania. Architect Jules Gregory created pattern with an exposed wood frame filled with stucco and glass panels. House cost \$22,000



Above, the new elementary school in Tinicum Township, Bucks County, stands near an ancient stone barn (at left), emphasizing a contemporary design quality resulting from a repetition of gabled, essentially barnlike structures

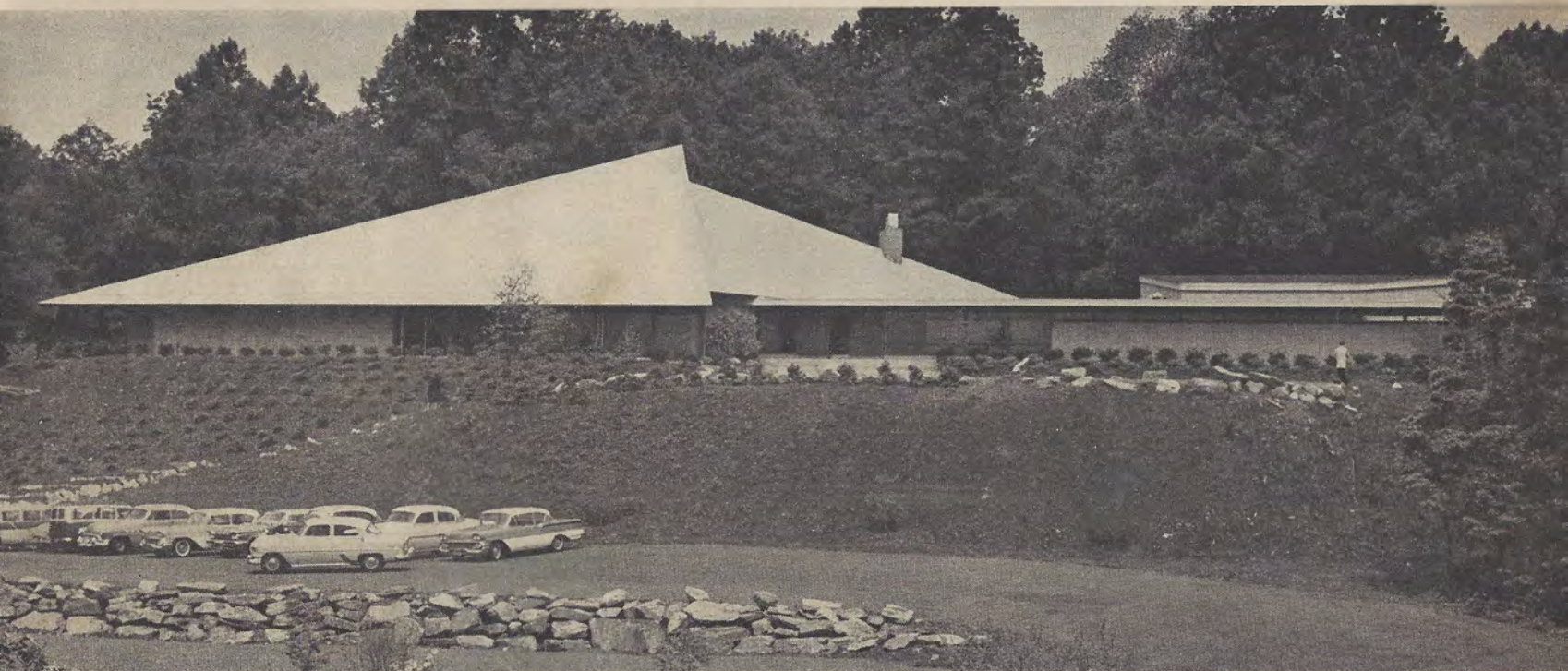


At left, the Stowe Richards home in Stanton, New Jersey, is a superb example of present-day handling of native stonework, in this case played against expanses of tinted stucco. Jules Gregory finds local masons and carpenters, like their forebears, to be craftsmen of the highest order

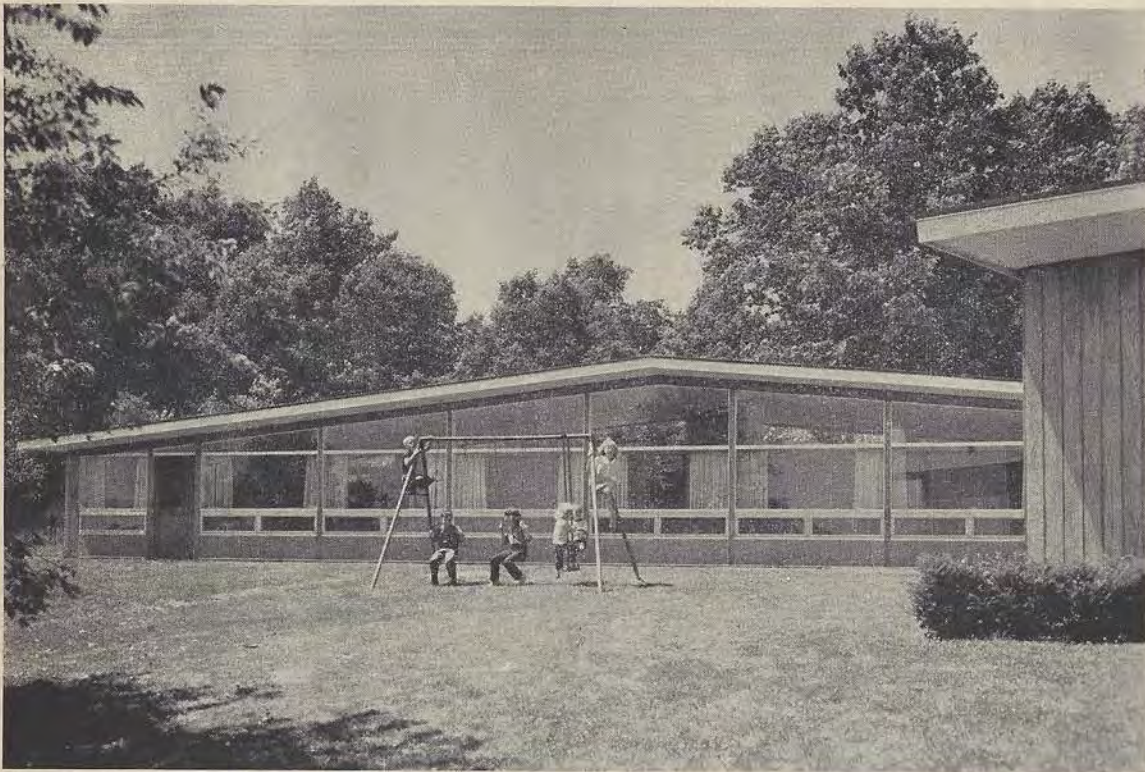
At right, a modest, \$12,500, home in Raven Rock, New Jersey, relates to its surroundings much in the manner of a simple farm building. Inside, the rectangle is divided compactly into the living area and three bedrooms



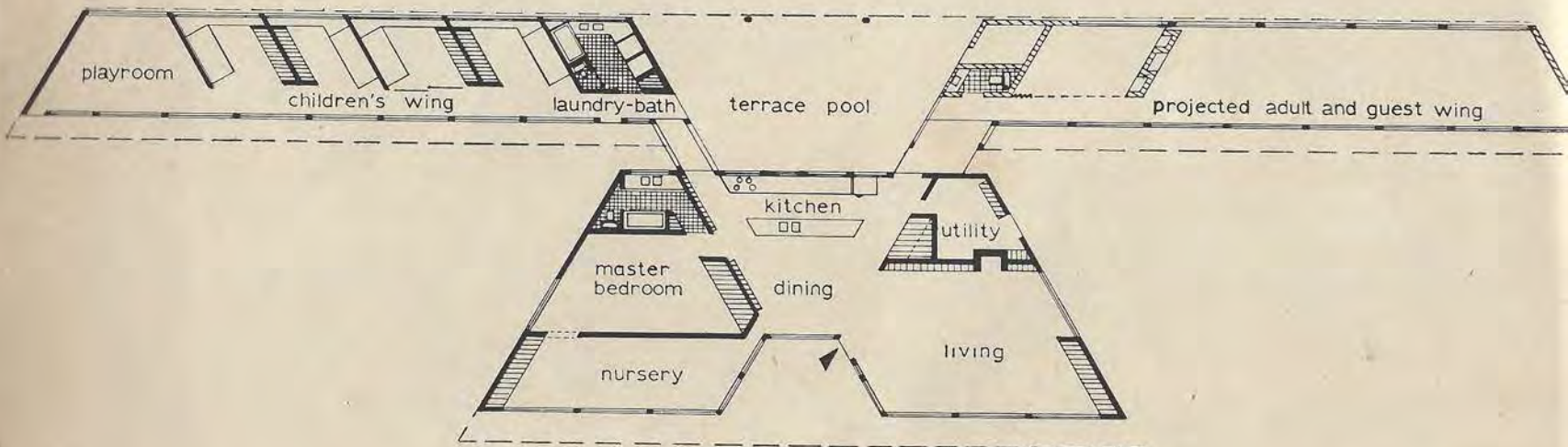
Below, the White Plains, New York Community Church, an example of work in other parts of the East. Jules Gregory enjoys ecclesiastical designs because they offer an opportunity to control natural light in interesting ways



An unusual three-phase home-building program illustrates the important role of the family architect



Children's wing is the second and most recent part of the Mendelsons' master plan. When the oldest of their six children reach teenage, the third and final phase will be undertaken. Basic unit cost \$25,000, the wing, \$14,000. Betty Mendelson, having studied houses for many years, had quite definite ideas about the kind of home they wanted, appreciated Jules Gregory's "give-and-take" approach in their skull sessions





While most homemakers accept a family doctor and lawyer as a matter of course, the idea of a family architect has usually not entered their minds. Architect Jules Gregory's continuing consultation and attentive approach to his clients has placed him in this indispensable family role. An excellent example is the work he has done for the Leon Mendelsons, of New Hope. Leon and Betty first came to him when they had three children and were expecting a fourth. After lengthy counseling, Jules came up with an unusual three-phase building program: first phase consisted a basic unit of living quarters, dining-family-room-kitchen, master bedroom and nursery; second phase included a children's wing with playroom, four sleeping-study cubicles and a bath-laundry. These two parts of the plan have been completed and efficiently serve a family which has grown to six children. The third, still in planning stage, will include guest quarters and parents' entertaining area. This is perhaps Jules Gregory's most unique house concept, and is successful because it responds sensitively to the changing needs of a young family.

Framed in foliage, the main house has a commanding hilltop vista of open fields and rolling hills. Once again, gable line, characteristic of Jules Gregory's work, suggests the feeling of buildings native to the region. Below, rear view shows terrace and pool in center of the complex, the main outdoor living area





Storage space is abundant, meticulously and unobtrusively planned. Built-in hi-fi and stereo includes drawers for records. One living-room cupboard holds out-of-season clothes, the other, games



Irregularly-shaped rooms are a pleasant result of the elliptical shape of the over-all structure. A flagstone-paved family-dining-room-kitchen is the heart of the house, opens directly into the living room which, simply furnished, relies on the warmth of natural wood and the exposed architectural pattern of the home for its principal visual interest





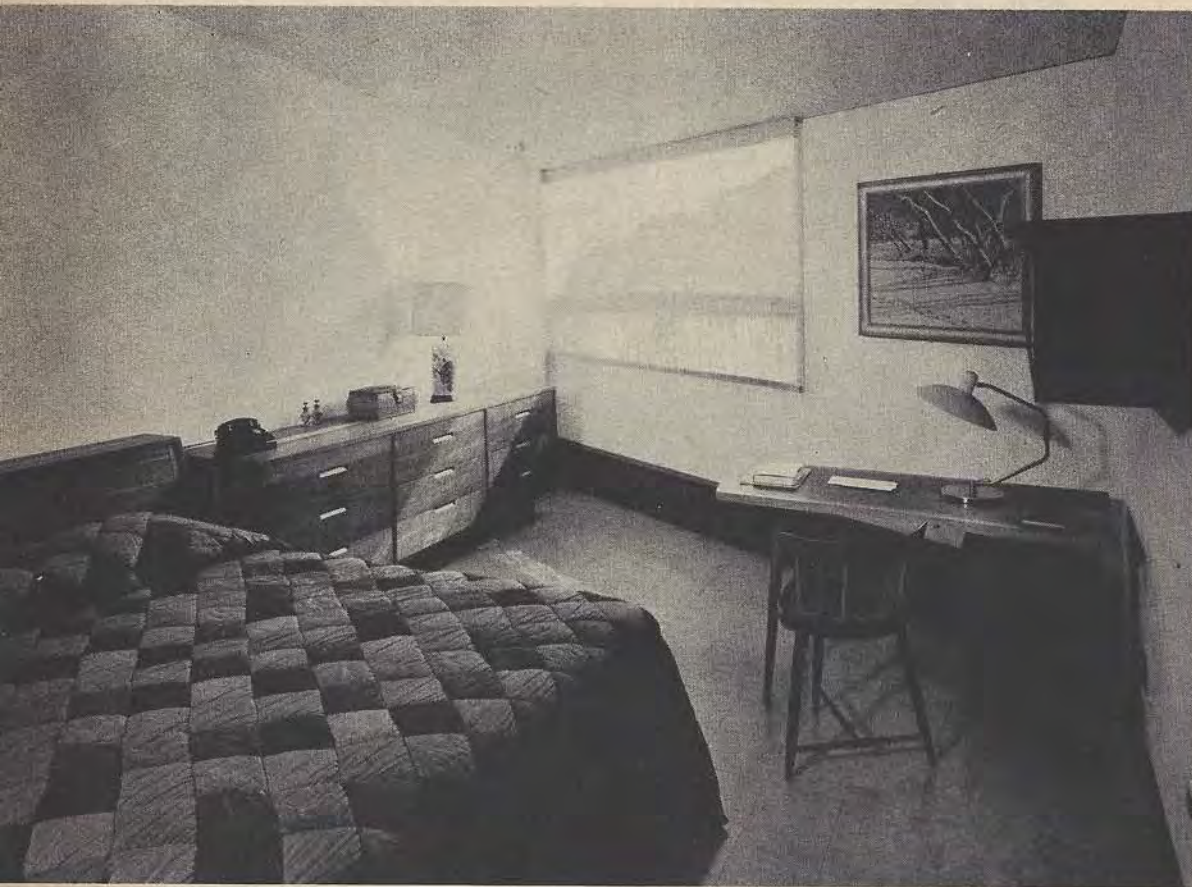
Bank of storage closets along the wall at one end of the kitchen includes a well-organized locker for all cleaning equipment. Overcoat closet flanks it at right

Compactness of kitchen equipment, beauty of built-in storage chests and openness in two directions make the central room look completely like living quarters. Cypress paneling, repeating the pattern of exterior siding, blends with the muted shades of blue in cabinet door fronts. For all its attractiveness, the food-preparation area loses not a whit of function. A long, galley arrangement with refrigerator on one end, range on the other and sink in the center of the peninsula opposite, it efficiently serves a family of eight. Window counter accommodates children's chairs of graded heights; other times it is a spacious work area

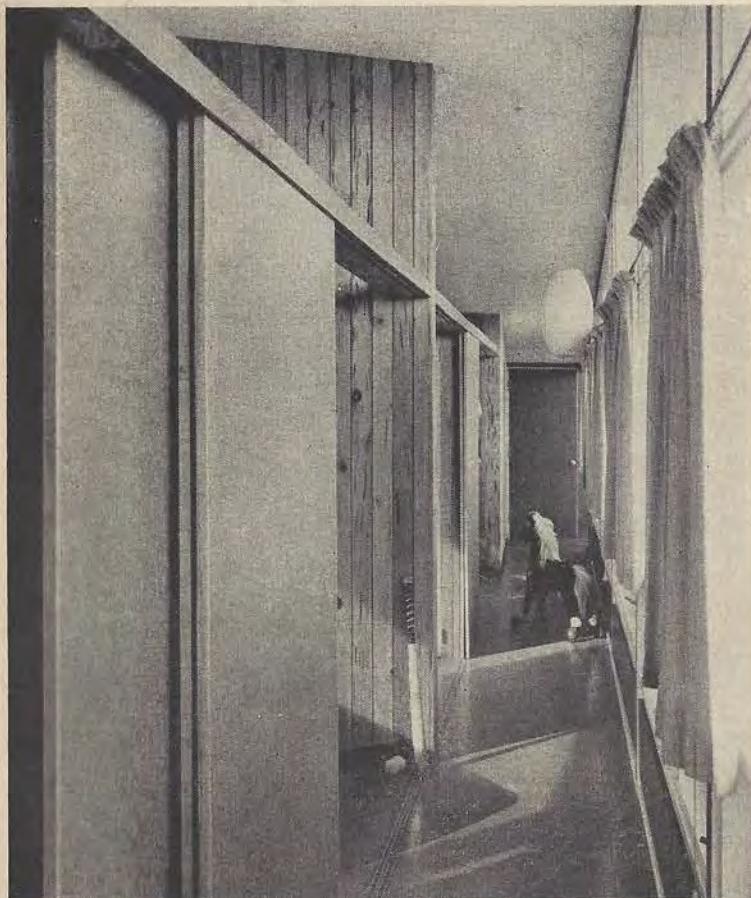


Wall-hung kitchen cupboard, near the entrance to the children's wing, includes one four-door segment for packaged food, another for everyday tableware. All party supplies are in dining-area cabinet





Master bedroom is close to children's wing, right next to infants' nursery. (Future plans call for a door to be cut through wall where bedside chests now stand, leading to a sitting room in what is now nursery space.) Betty Mendelson's home-planning desk has an important place in the bedroom. Above, the compartmented master bath serves also as a powder room. Ceramic-tile surfaces the tub enclosure, counter and floor



Corridor in children's wing leads from a large recreation room at one end to passageway which connects with the main house with the other. View in the latter direction shows door to terrace; entrance to bath-laudry room is to the left of this. There are four sliding-door cubicles



Cubicles measure 8' by 11'. Each has a large double-door closet, a single bed and a U-shaped laminate-topped desk and storage counter for all the inevitable paraphernalia of youth. Above is Wendy's room, decorated in her own choice of a colorful chintz and with her many collections



How the sensitive architect designs for an imaginary family

By distilling his close rapport with people and their living needs, Jules Gregory has been able to arrive at an unusual solution for the speculative, builder house. In fact, anyone visiting the John Jarems in Princeton would find it difficult to believe their home was not designed with them in mind. It has the asset of space, important to a growing family with three young sons, and the plan incorporates distinctive features responsive to highly individual patterns of living. The exterior immediately proclaims itself as a Gregory house. Rustic materials—old telephone poles sawn into siding as well as vertical louvers to enclose carport and terrace—combine with a form not unlike the barns of old, but here opened up with a fascinating geometry of glass, stucco and wood

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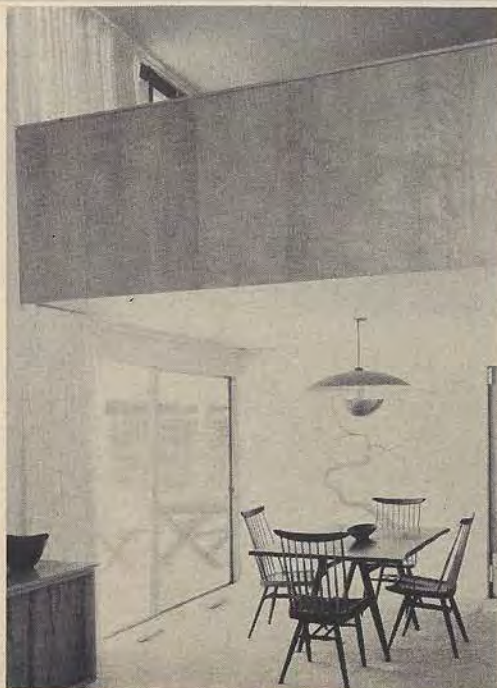
An architect rooted to his community

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Terrace shelter was designed by architect Jules Gregory and built by John Jarem himself. It provides a pleasant, sheltered outdoor living area for Mildred Jarem and the boys on hot summer afternoons

Two-story living room is the dramatic focal point of home's interior. One whole wall, from floor to gable, is windowed for a striking patterned effect. A course of drapery at the lowest level, wall-to-wall carpet and a few contemporary pieces complete the decoration. Decoration by Kenneth J. Martin, Steinway Decorators



Dining area is directly below master bedroom balcony which overlooks the living room but is not fully visible from it due to depth of balcony ledge. Painted mural in dining area sets a simple oriental motif which complements the Shakerlike furniture. Sliding doors lead to terrace and pool