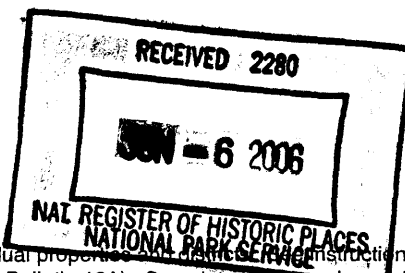


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See the instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Havens, Weston, House

other names/site number _____

2. Location

street & number 255 Panoramic Way NA not for publication

city or town Berkeley NA vicinity

state California code CA county Alameda code 001 zip code 94720

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Stephen A. Nilsen DSIAA 6/5/06
Signature of certifying official/Title Date

California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

Signature of the Keeper

Date of Action

[Signature] 6/11/2008

5. Classification

Ownership of Property
(Choose as many boxes as apply)

- private
public-local
public-State
public-Federal

Category of Property
(Choose only one box)

- building(s)
district
site
structure
object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Table with 2 columns: Contributing, Noncontributing. Rows for buildings, sites, structures, objects, Total.

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

Domestic: single dwelling

Current Functions
(Enter categories from instructions)

Domestic: institutional housing
Education: education-related
Work in Progress

7. Description

Architectural Classification
(Enter categories from instructions)

Modern Movement: moderne
International Style

Materials
(Enter categories from instructions)

foundation concrete
roof rolled tar with copper flashing
walls solid redwood
other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1940 - 1941

Significant Dates

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

NA

Architect/Builder

Harris, Harwell Hamilton

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Alexander Architectural Archives at U of Texas, Austin

10. Geographical Data

Acreage of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet)

Zone	Easting	Northing	Zone	Easting	Northing
10	566198	4191552			

See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title **Nicole Avril, Director of External Relations, CED; John Loomis; Sally Woodbridge**

organization **College of Environmental Design, University of California, Berkeley**

street & number **235 Wurster hall, MC #1820** telephone **510-643-1105**

city or town **Berkeley** state **CA** zip code **94720**

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

Name **Nicole Avril, Director of External Relations, College of Environmental Design, UC Berkeley**

street & number **230 Wurster Hall, #1820** telephone **510-643-1105**

city or town **Berkeley** state **CA** zip code **94720**

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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NARRATIVE DESCRIPTION SUMMARY

The Weston Havens House is a two-story dwelling in the California Modernist style. The house consists of two volumes, separated by a sunken court and linked by a bridge. At the time of its construction, two radical innovations distinguished the Haven's House - detachment from the hillside, and its inverted gables. The eastern volume, consisting of the entry, carport, and maid's quarters, is anchored to the slope and connects to the street. The western volume is comprised of three inverted triangular trusses (or gables), stacked vertically, which support the house's flat roof, main floor, and lower floor. Exterior and interior material use strongly reflects the California Modernist sensibility. Both buildings are framed with Douglas fir; the exterior cladding is redwood boards. The bridge, retaining walls, landscaped patio, windows, and doors are of redwood as well. Redwood is also the principal material for interior walls and ceilings, and built-in elements such as bookcases and cabinets. The foundation and balconies are built of concrete, the roof of rolled tar, the gutters and downspouts of copper flashing, and the fireplaces of brick. The house is sited on the western edge of a lot located at 255 Panoramic Way, in Berkeley, California. In addition to the Weston Havens House, "Panoramic Hill" is home to many architecturally significant houses by architects such as Bernard Maybeck and Julia Morgan. Perched atop a dramatic inclined promontory, the house's main rooms front west, affording spectacular views of the Pacific Ocean, San Francisco, the Golden Gate Bridge, and the Bay Bridge. Since its construction in 1941, neither the house's design nor its materials have been changed.

NARRATIVE DESCRIPTION

The Weston Havens property consists of a two volume dwelling, comprised of a two-story main house and a subsidiary building housing a carport and maid's quarters. The two volumes are connected by a covered bridge. Instead of being built into the slope, the main house stands clear of it - its only connection to the hillside is the foundation and subsidiary building.

A seven-foot high ivy covered redwood fence and a 742 foot carport present an east-facing, understated, and anonymous, façade to the street. The entrance, a portion of the fence at a right angle to the street, is easily missed. This entry opens up to a covered redwood bridge leading perpendicularly away from the street to the main house. At the eastern side of the bridge is the entrance to the 628 square foot maid's quarters (underneath the carport), which contain a bedroom, bath, and laundry area. These rooms were constructed at the same time as the main house and are similar in terms of quality and workmanship.

The bridge, like the main structural frame, is constructed in the form of an inverted gable, and its high, inclined sides reveal only the sky. The bridge

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NARRATIVE DESCRIPTION (continued)

has splayed solid wood railings - the horizontal redwood boards are held in place by double two-by-fours turned edgeways. As the bridge narrows toward the bottom, only the framework of studs can be seen coming together at sharp angles at three foot intervals with double studs.

The bridge ends at the front door of the 2670 square foot main house, but its axis continues through the foyer under a very low horizontal ceiling. Its path ends at a thick freestanding wall of cabinetry. To the right of the cabinetry is the kitchen, which retains its original built-in cabinetry and equipment. Opposite the kitchen, a passageway leads past a spiral stairway to the master bedroom and bathroom, which occupy the southeast corner of the main floor. The east wall is fenestrated to provide views of the badminton court below.

Rather than turning right or left, if one continues the around the freestanding wall of cabinetry into the living and dining rooms, the low ceiling lifts upward, and a dramatic panoramic view is revealed encompassing Berkeley, the San Francisco Bay, San Francisco, Mount Tamalpais, and directly on axis - the Golden Gate Bridge.

The ceilings angle out from low interior walls to high balcony eaves, rising from seven feet at the interior rear and moving outward to form fifteen feet overhangs. These overhangs are visible from the inside of both the main and lower levels, as the western wall of the house is formed by full-height glazed window sections that alternate with glazed French doors with windows above. The French doors open onto balconies with chain link fences that extend the length of the west elevation and wrap around the corners of the house at both ends.

What appear on the inside as dramatically rising ceilings, appear outside as inverted gables or trusses. The trusses' inverted gable forms make the house appear to float above the hillside, and gives the interior a dramatic uplift, which has the effect of projecting the beholder into the sweeping view of the sky and the bay. The use of materials on the trusses provides a tactile intimacy that contrasts with the drama of the view. Copper covers the truss flashing, trim and rain gutters. The trusses' boards of vertical grain redwood, well seasoned to minimize shrinkage, were connected by an unusually deep tongue and groove to ensure that the nailing remained blind. And the shapes of the inverted gables are emphasized by the mitering of the end wood facings into increasingly diminutive concentric triangles.

These vertically stacked roof/ceiling assemblies respond not only to form but also to function. The interiors of the truss structure serve as plenums for the radiant heating. The upper truss contains hidden clerestory windows that filter direct light into the living room.

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NARRATIVE DESCRIPTION (continued)

The west wall of the main floor encompasses the living and dining rooms. The living room occupies the southwestern half. In addition to the clerestory windows, Harris introduced a skylight to provide balanced lighting. Both natural and artificial light come from this source. A brick fireplace is set into the east wall of the living-room, which is otherwise faced with redwood bookshelves. Also original, two built-in divans upholstered in rich blue plush velvet-napped wool flank the fireplace. The movable pieces, many of which are my Scandinavian designers such as Aalto and Mathsson, are original to the house and are appropriately light in appearance.

The dining room occupies the northwestern section of the main floor. In the dining room, the east wall has a painted mural of the world, which opens to reveal a pass-through to the kitchen. The inclined ceiling is sheathed with a new material at the time, Johns-Manville Flexboard (Transite), attached with impeccably placed brass nails precisely paired and spaced along the revealed joints. Another material innovation is the use of Celotex fiberboard panels as shoji-like closet doors, the unfinished side exposed and without hardware.

The lower level, including the guest rooms and badminton court, is reached by descending a bent plywood and redwood spiral staircase by the front entrance of the house. Other than the oak flooring, the spiral stair is the only wood element to deviate from the dominant redwood palette. It is sheathed in a blond Finnish birch.

As on the main floor, floor-to-ceiling windows, alternating with French doors, form the western wall of the guest bedrooms and bathrooms on the lower level. As mentioned previously, the French doors open onto balconies with chain link fences that extend the length of the west elevation and wrap around the corners of the house at both ends. In the guest bedroom occupying the southern half of the lower floor, a brick fireplace is set into the east wall directly below the living room hearth. Two back-to-back bathrooms occupy the space between the south and north guest bedrooms.

Because the house stands free of the slope, it is open in the back as well as the front. Each of the bedrooms has a wide, brick-paved terrace, sheltered by the sloping ceiling. The terraces flank the badminton court, which is sheltered from the winds off the Bay. The location of the guest bedrooms at the level of the court allows east-west ventilation as well as privacy. The badminton court is paved with terra-cotta tiles, and is flanked on the east side by a retaining wall that breaks into a series of narrow planted terraces punctuated by globe lights housed in craftsman style frames. On the north side, the dramatic underside of the covered bridge's bridge is exposed.

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NARRATIVE DESCRIPTION (continued)

The Weston Havens House has maintained complete design integrity since 1941, although the northern, southern, and western façades have become much more difficult to view given the dense foliage growth on the property, as well as the construction of homes on neighboring lots.

While there have been no design changes to the property over time, either aesthetic or structural, there have been repairs. The property was damaged during a series of storms in October and November of 2002. Roof damage, which was sustained due to high winds and wind forced rain, was initially repaired on an emergency basis in December 2002 and subsequently restored to its original condition, including replacement of the copper nosing and flashing, early in 2003. In the ensuing period of time, interior repairs related to storm damage were identified and cost estimates related to those repairs were solicited from appropriately credentialed restoration experts. During that same period, the process was undertaken to transfer title of the property from the Havens estate to the Regents of the University of California, a process which is now complete. It is anticipated that book, rug, fabric, upholstery, floor, bookshelf, wood paneling, door panel, built-in and freestanding furniture, and additional roof repairs will take place in Spring of 2005.

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NARRATIVE STATEMENT OF SIGNIFICANCE

The Weston Havens House (1941), in Berkeley, California, by architect Harwell Hamilton Harris, is of great significance for its place in the history of architecture and design on the state level, complying fully with Criterion C.

John Weston Havens Jr. (1903-2001), know as Weston, was the grand nephew and heir of Francis Kittredge Shattuck. Shattuck, whose fortune originated with business enterprises from the Gold Rush, was, along with George Blake, James Leonard, and William Hillgass, a pioneer founder of Berkeley and Oakland, California. Shattuck's investments and properties were a significant part of the development of both these cities, and Havens managed the remains of this legacy throughout his life. Havens own life and values embraced the individualism, pragmatism, and cultural optimism characteristic of early Anglo-American twentieth century California. These values translated into his view of modernism which he viewed from his perspective as a distinct California phenomenon. These values translated into his selection of Harwell Hamilton Harris as architect for his new house in 1939.

The Weston Havens House represents the highest development of Harris's theoretical and constructive design philosophy and should be fully qualified for Landmark status under Criterion C. Harwell Hamilton Harris (1903-1985), like Weston Havens, was a descendant of California pioneers, though less prosperous. As with Havens, his intellectual development leads him to view California as an emerging culturally progressive Arcadia, a place apart. Harris's architectural education took place largely in the studio of R.M. Schindler and Richard Neutra, though it was with Neutra with whom he primarily worked. Harris was also moved, and influenced by Frank Lloyd Wright's work of his California period of the 1920s.

At the same time Harris valued the work of California Arts and Crafts Movement architects such as Bernard Maybeck, the Greene brothers, and Ernest Coxhead. Harris's vision of modern architecture in California was one of an indigenous, non-Eurocentric phenomenon; part of a continuum rooted in the Arts and Crafts, separate and distinct from modern architecture of the East Coast which he felt was derivative of European models. This led him to develop a distinctive architectural language that is characterized as a blend of influences from Schindler, Neutra, and Wright, filtered through the California Arts and Crafts. The Weston Havens House, more than any other work by Harris, demonstrates this unique regional vision of modernism.

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NARRATIVE STATEMENT OF SIGNIFICANCE (continued)

As a work of architecture, the Weston Havens House is distinctive for its relationship to site, for its internal organization and circulation, and for its use of materials. The house is perched high, atop a dramatic inclined promontory overlooking Berkeley, out toward a panoramic view of the San Francisco Bay Area. In Harris's description, "The house does not frame the view; it projects the beholder into it. It is an extension of the sky, the water, and the hills." The device that indeed does project the viewer into the view is a unique and brilliant structural move. The house basically consists of two volumes, separated by a sunken court and linked by a bridge. The volume connected to the street consists of entry and garage and is anchored to the top of the slope. The second volume is comprised of three inverted trusses, stacked vertically, opening upward toward the view. It is the highly original use of these trusses as both structural and figurative elements that makes this work of architecture significant. The stacked trusses effectively create a section that connects to the panorama through the upward incline of the ceiling.

The internal organization and circulation of the Havens House reinforce the connection to view. The plan is rigorously laid out on a three foot module with clear layers and zones that proceed from the street edge toward the in the direction of the hill's descent. Upon first encountering the Havens house, the visitor does not engage it formally, but experientially. The seven-foot high ivy covered redwood fence and the simple carved volume of the two-car garage present an understated, anonymous, façade to the street. The entrance, a portion of the fence at a right angle to the street, is easily missed. This entry opens up to a path perpendicular to the street that is actually a covered redwood bridge leading away from the street toward the house. The high inclined sides of this bridge reveal only the sky above and block the view below, cleverly leaving the visitor somewhat disoriented. The bridge ends at the front door but its axis continues through the foyer under a very low horizontal ceiling, and the path ends at a thick freestanding wall of cabinetry. If the visitor turns to the right or left, or goes down the stair before coming to the obstructing wall, the more intimate spaces of the kitchen and bedrooms are found, as well as the sunken court (this is hidden from view by the sides of the bridge). But if one continues directly forward, turning only to circumvent the obstructing wall, the ceiling lifts upward with the truss, and a dramatic panoramic view is revealed encompassing Berkeley below, the San Francisco Bay, and the city of San Francisco silhouetted in the distance beyond, Mount Tamalpais to the right, and, directly on axis - the Golden Gate Bridge. This is the destination of a masterfully choreographed architectural promenade.

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NARRATIVE STATEMENT OF SIGNIFICANCE (continued)

This architectural promenade is Harris's unforgettable signature move that makes this work of architecture distinctive and significant.

The use of materials in the Havens House provides a tactile intimacy that contrasts with the drama of the view. Havens' original request was for walls that were either glass or books. And these walls of books, standing opposite the dramatic view, contribute to a warm tactility that is present throughout the house. It is Harris's affinity for the California Arts and Crafts that accounts for this material and tactile presence. Unfinished redwood, the favorite material of the Craftsman architects is the dominant material throughout, rough sawn on the exterior and milled on the interior, in impressive widths that would be difficult to replicate today. Other than the oak flooring, the spiral stair is the only wood element to deviate from the dominant redwood palette. It is sheathed in a blond Finnish birch. One wall in the dining area has a painted mural of the world, which opens to reveal a pass-through to the kitchen. The inclined ceiling is sheathed with a new material at the time, Johns-Manville Flexboard (Transite), attached with impeccably placed brass nails precisely paired and spaced along the revealed joints. Copper is found on the exterior in the flashing, trim and rain gutters. In an unusual move that anticipated the much later work of Frank Gehry, Harris used chain link to enclose the exterior balconies. Another material innovation is the use of Celotex fiberboard panels as shoji-like closet doors, the unfinished side exposed and without hardware. The custom built-in seating in the living room is upholstered in plush velvet-napped wool with a rich blue hue selected by Harris who took great delight in color as well as texture. These and the other natural materials, make for a warm and tactile material presence, describing a Californian modernity with a particular affinity to the San Francisco Bay Area.

Completed in December, 1941, just before Pearl Harbor, the Havens House went on to achieve great recognition and acclaim. Even prior to its completion it had been a subject of interest, its model having been exhibited at the Pan Pacific Exhibition at Treasure Island. In 1944 Elizabeth Gordon, influential publisher of *House Beautiful*, proclaimed the Havens House to be "one of the most perfect examples of contemporary American architecture." Indeed, from the mid-1940s through the mid-1950s it appeared in over fifteen articles in national and international journals. In 1957, the American Institute of Architects celebrated its centennial. To commemorate the event, *Architectural Record* conducted a survey of fifty important architects and scholars, who produced a list of the one hundred most significant works of architecture in the United

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NARRATIVE STATEMENT OF SIGNIFICANCE (continued)

States. Among these works were fourteen houses. Harwell Hamilton Harris's Weston Havens house tied for ninth place with Richard Neutra's Lovell Health House. One juror compared the Havens House in significance to the Falling Water, Kaufmann house by Frank Lloyd Wright for its original and dramatic response to site. Like Falling Water and the Lovell House, the Weston Havens house represents an inspired solution to site and program.

In the ensuing years Harris's career declined and accordingly his reputation receded. Nevertheless, there were several attempts by concerned individuals, during Weston Havens' life, to have the house designated as a landmark. However, Havens was very protective of his privacy and actively discouraged these attempts. Today, the Weston Havens House is fortunate to have come under the enlightened stewardship of the College of Environmental Design of the University of California at Berkeley. The Berkeley Architectural Heritage Association [BAHA] will feature the Weston Havens House on its Spring House Tour on May 1, 2005. The Executive Director wrote "The House Tour Committee was naturally overjoyed when [we received] the good news! This is one of the truly significant Modern houses and has rarely been open to the public The Panoramic Hill Neighborhood is a treasure trove not only of the work of early Bay Region architects, but of the next generation as well. With the Havens House, we will be able to show the continuity between the two." It can now be publicly recognized as it should be as perhaps the most successful domestic expression of San Francisco Bay Area modern regionalism, and as such the Weston Havens House is most worthy of landmark designation.

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Section number **10_** Page

Havens, Weston, House
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GEOGRAPHICAL DATA

Verbal Boundary Description

The boundary of the Haven House is shown as the dotted line on the accompanying maps entitled "Assessors Map, Haven House" and "Survey Map, Havens House."

Boundary Justification

The Havens House is sited on Assessors map Lot #42, and retains its original historic property lines

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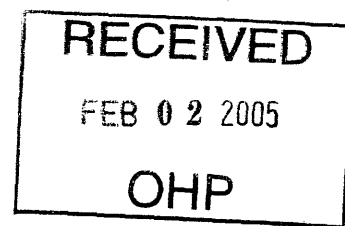
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PHOTOGRAPHS

1. Maynard Parker
1947
Huntington Archives
Northeast side of house, view of upper level.
2. Man Ray
1947
MOMA
Northwest façade of house, view of balconies taken from below.
3. Maynard Parker
1947
Huntington Archives
Northwest façade of house, view of balconies.
4. Maynard Parker
1947
Huntington Archives
Northwest corner of outdoor badminton court with view of trough-shaped bridge.
5. Maynard Parker
1947
Huntington Archives
Northeast corner of outdoor badminton court with view of trough-shaped bridge.
6. Man Ray
1947
MOMA
Elliptical stair as seen from upper floor.
7. Maynard Parker
1947
Huntington Archives
Elliptical stair as seen from upper floor.

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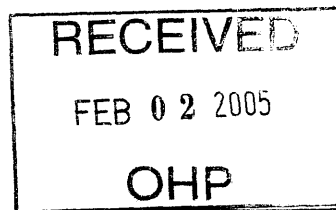
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PHOTOGRAPHS (continued)

8. Maynard Parker
1947
Huntington Archives
Elliptical stair as seen from lower floor.
9. Maynard Parker
1947
Huntington Archives
Upper floor hallway leading into master bedroom.
10. Man Ray
1947
MOMA
Southwest corner of living room with view of doors to balcony.
11. Maynard Parker
1947
Huntington Archives
Eastern wall of dining room with mural. South looking view of living room.
12. Maynard Parker
1947
Huntington Archives
Southwest corner of lower level guest room.
13. Maynard Parker
1947
Huntington Archives
Northeast view of lower level guest room with brick fireplace.
14. Maynard Parker
1947
Huntington Archives
Bridge from street level to front entrance of house.
15. Steven Brooks
2005
College of Environmental Design
East façade of house, view of garage and entrance.

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CONTINUATION SHEET



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PHOTOGRAPHS (continued)

- 16. Steven Brooks
2005
College of Environmental Design
East façade of house, view of entrance.

- 17. Steven Brooks
2005
College of Environmental Design
Southwest façade of house, view of upper balcony.

- 18. Steven Brooks
2005
College of Environmental Design
North façade of house, view of upper truss.

- 19. Steven Brooks
2005
College of Environmental Design
Northeast view of courtyard, view of underside of bridge.

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county and State

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MANUSCRIPT

Please see the following attached manuscript:

The Weston Havens House by Harwell Hamilton Harris
by John A. Loomis

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