NPS Form 10-900
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OMB No. 1024-0018
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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 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 Seymour Krieger House

other names/site number Katinas House (M: 35-161)

2. Location

street & number 6739 Brigadoon Drive not for publication ____
city or town Bethesda vicinity ____
state Maryland code MD county Montgomery code 031
zip code 20817

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X 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 X meets ____ does not meet the National Register Criteria. I recommend that this property be considered significant ___ nationally ___ statewide X locally. (___See continuation sheet for additional comments.)

Signature of certifying official 9-15-08 Date

State or Federal Agency or Tribal government

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

Signature of commenting official/Title 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 Keeper Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply)
XX private
___ public-local
___ public-State
___ public-Federal

Category of Property (Check only one box)
XX building(s)
___ district
___ site
___ structure
___ object

Number of Resources within Property

Contributing	Non-contributing	
1	0	buildings
1	0	sites
0	0	structures
0	0	objects
2	0	Total

Number of contributing resources previously listed in the National Register 0

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

N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat:	Sub:
DOMESTIC	Single Dwelling
LANDSCAPE	Garden

Current Functions (Enter categories from instructions)

Cat:	Sub:
DOMESTIC	Single Dwelling
LANDSCAPE	Garden

7. Description

Architectural Classification (Enter categories from instructions)

MODERN MOVEMENT/International Style

Materials (Enter categories from instructions)

foundation Concrete, Stone
roof Synthetics
walls Brick, Steel, Glass
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.

_X_ 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.)

____ 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.

Areas of Significance (Enter categories from instructions)

Architecture
Landscape Architecture

Period of Significance 1958

Significant Dates 1958

Significant Person (Complete if Criterion B is marked above)

N/A

Cultural Affiliation N/A

Architect/Builder Breuer, Marcel (architect)
Kiley, Dan (landscape designer)

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 # _____

Primary Location of Additional Data
___ State Historic Preservation Office
___ Other State agency
___ Federal agency
___ Local government
___ University
___ Other
Name of repository: _____

10. Geographical Data

Acreage of Property less than one acre Falls Church, VA-MD quad

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	18	314773	4316120	3 18		
2	18			4 18		

___ 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 Laura V. Trieschmann and Laura Harris Hughes, Architectural Historians
organization EHT Traceries, Inc. date October 15, 2007
street & number 1121 Fifth Street, NW telephone 202/393-1199
city or town Washington state DC zip code 20001

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 John G. Katinas (October 2007)
street & number 6739 Brigadoon Drive telephone 301/229-0825
city or town Bethesda state MD zip code 20817

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.). A federal agency may not conduct or sponsor, and a person is not required to respond to a collection of information unless it displays a valid OMB control number.

Estimated Burden Statement: Public reporting burden for this form is estimated to range from approximately 18 hours to 36 hours depending on several factors including, but not limited to, how much documentation may already exist on the type of property being nominated and whether the property is being nominated as part of a Multiple Property Documentation Form. In most cases, it is estimated to average 36 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form to meet minimum National Register documentation requirements. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, 1849 C St., NW, Washington, DC 20240.

ARCHITECTURAL DESCRIPTION

Description Summary

The Seymour Krieger House at 6739 Brigadoon Drive in Bethesda, Maryland, is located in the residential subdivision of Bannockburn, which was established in the 1950s. Constructed in 1958, the single-family dwelling is set on the northeast side of Brigadoon Drive, which extends less than a half of a mile westward from River Road before looping eastward to terminate at Selkirk Drive. The International Style building was designed by architect Marcel Breuer, with Dan Kiley serving as the landscape designer. The steel-framed structure is constructed of all-stretcher coursed brick (painted white) and marlite panels with bands of large plate-glass windows and sliding-glass doors set within steel frames. The concrete foundation is clad in native field rocks, the same material used in the construction of the stone walls that project from the structure. Fundamentally a rectilinear plan, the dwelling is covered by a flat roof with a wide plywood fascia board. An interior-end chimney of brick rises from the northwest elevation, which like the southeast elevation is devoid of openings. An interior chimney of brick projects from the center of the structure, marking the location of the interior mechanical room. A carport with workshop and storage is visually connected to the main block of the house by the continuation of the interior flooring to the exterior terracing, and physically connected by an exposed structural steel beam and brick wall. Typical of the International Style, the interior of the one-story dwelling has an open plan defined by asymmetrically-placed openings that "express the spaces within."[1] Despite physical dividers such as a full-height screen of natural-finished birch with caning, the interior is open, allowing complete interaction between the living room, dining area, kitchen, entrance hall, and playroom. Private areas include the three bedrooms, two baths, and study. Like the exterior, the interior detailing is minimal, reduced to indigenous construction materials such as the bluestone flooring and the American black walnut ceilings.

Setting

The setting of the planned neighborhood takes advantage of natural landscape elements such as topography and trees, while incorporating designed elements such as residential gardens. The immediate setting of the property at 6739 Brigadoon Drive is a designed landscape, the product of designer Dan Kiley. The large pie-shape lot overlooks Brigadoon Drive, rising from an elevation of 310 feet to 332 feet. The highest point of the property, located in the north corner of the lot, allows full view of the roof. The property is landscaped with open grassed areas, particularly on the northeast and northwest sides. This open area was originally landscaped with a few sun trees, which did not survive the maturation of surrounding trees that obstructed the sunlight. Oak, Yellow Wood, Locust, and Magnolia trees are asymmetrically placed around the property. The Magnolia trees replaced Weeping Willow trees that proved inappropriate for the environment. An allee of pine and Leyland cypress trees screen the house from Brigadoon Drive. The trees along the southwestern perimeter of the property are set within low stone wells, which were added by the second property owner, Stephen Jackson, to support the weight of the maturing trees in a sloping landscape. Similarly, a low stone wall was constructed by Jackson to support the topography along the southwestern edge of the property. Despite being constructed in the late 1960s or early 1970s, the wall is consistent with the stone walls designed by Marcel Breuer that project from the main dwelling. A number of trees were

recently lost during a storm and have not been replaced; these include a number of pine trees that were planted by Jackson.

The perimeter of the property is framed by a tall wooden fence (non-historic) on the northeast and northwest sides. A chain-link metal fence (non-historic) encircles the north side yard. An asphalt-paved drive extends from Brigadoon Drive on the northeast side of the property, leading to the carport. The natural topography was lowered slightly to allow for the 12' wide driveway and 42' wide parking pad. Walkways and the courts are paved in 1-1/2" thick bluestone of variegated grey colors. The rectangular stones, with a sand-filled butt joint, have a cleft face and sawn edges. Architect Marcel Breuer directed the installation of the stones, specifying the size and shape of each stone. This ensured that the overall pattern of the interior flooring and exterior terraces was uniform. A feature not original to Dan Kiley's landscape design is the fish pond, located to the southwest of the playroom court, that was recently added. Kiley, however, had originally designed a foundation to be located between the main structure and the carport, just outside the master bedroom. This fountain is constructed of concrete and has a single spout of water.[2]

The stone walls that extend from the foundation of the house, visually anchoring it to the landscape and directing accessibility, are constructed of native field rocks. The stones are "predominantly gray with buffs and rust browns in sufficient proportion to avoid [a] 'spotty' look. Most face surfaces [are] split faced with some rounded field-faced stone. Small stones [are] held to a minimum....Stones [are] installed in their original irregular forms with varying joint sizes as required."[3] The stones, as dictated by the architect's specifications, "are set with long dimension horizontal and [are] staggered so that through joints do not occur."[4] The walls are set low within the landscape, never rising above the water table to the structure. The northeast wall of the carport, which is banked into the landscape, is clad in native field rocks. The wall, rising 8'-5" in height, extends nearly 10' beyond the roof of the carport. Similarly, a stone wall projects westward from the northwest elevation of the carport, securing the natural topography and providing a private courtyard for the master bedroom. The northwest elevation of the house extends beyond the main block to provide a partially enclosed courtyard for the living room. This projecting wall is composed of brick. Kiley indicated on his landscape plan for the property that Shadbush was to be located along the northeast side of the house, while symmetrical rows of Shadbush or Redbud Grove was to flank the walkway along the eastern part of the northwest sides of the house.[5] Redbud Grove trees were planted as suggested by Kiley around the perimeter of the structure.

General Description

Exterior

Designed in the International Style with indigenous materials, the Seymour Krieger House is a one-story structure with horizontal massing and asymmetrically-placed openings. It is set on a poured concrete foundation that is faced with native field rocks identical to those used in the construction of the stone walls. The flat roof is built up with a spar finish of white crystalline calcite. The coping and scupper are stainless steel. A 2'-3" fascia board of plywood encircles the structure, projecting 6" from the plane of the wall. The square interior-end chimney of brick rising from the northwest elevation provides a flue for the large chimney that dominates the interior wall of the living room. An interior chimney of brick with a

rectangular form projects from the center of the structure, serving the furnace. This chimney, although not visible from ground level, has a pierced stack.

The northwest and southeast elevations are composed of "fire clay brick of court brick quality" that has been painted white, a character-defining feature of this Modern Movement style.[6] The southeastern elevation is completely devoid of openings. The northwest elevation of the main block is divided into two sections, as dictated by the interior spaces. The western portion of the elevation is devoid of openings because of the interior-end chimney that dominates this wall. The eastern portion of the elevation is made up of three bays, each composed of panes of fixed glass set over fixed marlite panels. The "Tremglaze" windows, manufactured by Pittsburg Plate Glass Company, and marlite panels are framed in steel. These clerestory windows are set directly under the fascia board and provide natural illumination and privacy for the master bath and study.

The southwest elevation is a window wall, with a 2'-3" brick wall at the southern end. The wall is composed of large fixed "Tremglaze" windows set in steel frames that illuminate the living room, dining area, kitchen, and playroom. The wall has an asymmetrical rhythm creating by large panes of fixed glass, panes of fixed glass with steel muntins creating one and two lights at the base, a single-leaf glass entry door with fixed transom, and large sliding panes of glass. Set back from the main block to allow for the playroom court, the southern portion of the southwest wall has two sliding panes of glass flanking a pane of fixed glass with steel muntin creating one light at the base. A single-leaf glass entry door with fixed transom is found in the southern bay of the window wall. A low stone wall projecting from the northwest elevation provides a partially enclosed court for the living room, while a second low wall of stone projects from the southeast elevation to create a court for the playroom. The playroom court is partially sheltered by the flat roof, with a round metal pole as support at the west corner. A single-leaf glass door set to the west of two marlite panels with fixed clerestory windows provides access to the playroom court from the kitchen on a short southeast wall.

The northeast elevation faces the interior of the property. Typical of the International Style, the use of spaces within dictates the design and material for this elevation, which is juxtaposed by providing the most privacy for the bedrooms and main entry. The central bays of the main block are deeply recessed, allowing the landscaping and stone walls to direct access to the interior of the house. The wide single-leaf glass entry door is framed by two large panes of fixed glass with steel muntins creating a single light at the bases. A large pane of sliding glass illuminates the entrance hall in the southern entry bay. These entry bays, marked by structural brick piers, are sheltered by the 3' overhang of the main roof. Like the courts on the southwest side of the house and interior, the entrance court is paved in bluestone. To the east of the entrance court are two bays, each composed of two marlite panels and two sliding/fixed panes of glass set in steel frames. To the north of the entrance court are three bays. The easternmost of these bays, illuminating the master bedroom, is composed of a large fixed pane of glass with steel muntins creating two lights at the base. Interior access is gained through the large sliding pane of glass in the center bay. The northernmost bay is a solid wall of all-stretcher coursed brick that provides privacy for the master bath.

The carport, connected to the main block by a brick wall and structural steel beam, is open on the southeast elevation.

Standing one story in height, the carport is an integral part of the dwelling's design, directing accessibility and obscuring the unceremonious main entry because of its location, and removing utilitarian spaces from the open plan of the main block. The carport is rectangular in plan. It is open on the southeast side with access from the driveway. A workshop is located in the northwest corner of the carport, while a storage room is located in the northeast corner. Like the main block, the structure has a built-up flat roof with a spar finish of white crystalline calcite and stainless steel coping. A 2'-3" fascia board of plywood encircles the structure, projecting 6" from the plane of the wall. The walls of the carport, which is banked into the landscape, are clad in native field rocks. The northeast wall, rising 8'-5" in height, extends nearly 10' beyond the roof of the carport. The southwest stone wall is topped by a wall of windows composed of fixed glass framed in steel.

Interior

The interior of the Seymour Krieger House has an open plan consisting of 2,807 square feet. The dwelling has a living room, dining area, kitchen, study, entrance hall, three bedrooms, two baths, and playroom. The open plan allows for interaction between the living room, dining area, kitchen, entrance hall, and limited view into the playroom.

The floors throughout the interior of the house are bluestone set in a cement mortar bed with joints that have been completely filled. The size and shape of the variegated grey stone, which are 1-1/2" thick, were directed by Breuer. The four-sided, rectangular stones have a cleft face and sawn edges. Poured concrete flooring is found in the heating room, as well as in workshop and storage room in the carport. Half-inch coils of copper tubing are set below the mortar bed. Divided into two zones, the coils provide the radiant heating system for the dwelling. The flooring is edged by 1/2" wide wood baseboard with a square-edged profile. The walls are 1/2" gypsum board (sheetrock) with a 1/2" wide wood cornice molding with a square-edged profile. The ceiling, as well as the handles and stiffeners of the sliding glass windows, is constructed of American black walnut. The specifications state "ceilings shall be 3/4" thick with face width milled to 4," tongue and grooved,...and shall have 1/16" "V" joints where they butt along long exposed edges."[7] This wood ceiling is found in the living room, dining area, kitchen, entrance hall, master bedroom and bath, study, and workroom in the carport. The other spaces have an acoustical tile ceiling. The heating room has a gypsum-board ceiling.

The main entrance door is a "Weldwood 'Stay-Strate'" door, manufactured by the U.S. Plywood Corporation. The secondary entrance doors are solid stock birch that has been painted. The interior wood doors, including the sliding closet doors, are 1-3/8" thick "Mengel" hollow-core flush doors. They are topped by panels of the same material. Insect screening of bronze framed in walnut has been installed along the sliding doors, and the windows have aluminum screens.[8]

The large entrance hall complete with closet measures 10' by 14' and opens onto the dining area and living room. It is flanked on the north side by the master bedroom and on the south side by a narrow hall leading to the playroom and other bedrooms. A storage cabinet divides the entrance hall and dining area. The 2' wide cabinet, standing 5' high, has shelving on the bottom secured by three marlite sliding panels. The two sliding-glass doors on the upper portion of the cabinet have etched finger pulls that allow access to the glass shelves. The dining area, measuring 17' by 12.5,' is separated from the living area by a full-high birch screen. The screen is 10' wide and pierced by eight rectangular and square panels with

caning. The northwest wall of the living room, which measures 29' x 20,' is brick, supporting the projecting chimney breast at the center. Built-in cabinet with bookshelves occupies the northeast wall of the living room. Sliding doors at the eastern corner of the room provide privacy for the study, which is 13.5' by 12.' A desk has been built into the north corner of the study, and closets with sliding doors are located on the southeast wall. A single-leaf entry opening with a sliding door in the north wall of the study leads to the master bath. The master bedroom is located to the south of the bath, through a single-leaf sliding door. Measuring 19' by 13.5,' the room has built-in storage cabinets, closets with sliding doors, and a dressing table.

Partially open to the dining area, the kitchen and utility area measure 13.5' by 17.' The gypsum-board wall dividing the dining area and kitchen has a pass-through with sliding doors. The kitchen was recently renovated, although the new cabinets were modeled on Breuer's original design. The utility area originally provided space for a washer, dryer, laundry sink, and had overhead cabinets on the northwest side. A built-in counter of walnut lines the southeast wall, where a small pass-though allows interaction between the kitchen and playroom. The playroom is 17' by 13.5' and opens out to a court on the southwest side of the property. Two bedrooms, each 14' by 14,' are located on the southeast side of the playroom, with a second full bath and bar (now laundry room) on the southwest side. The bedrooms have built-in desks, and drawers and cabinets in the closets. The heating room is located off the narrow hall between the entrance hall and playroom.

Integrity

The Seymour Krieger House retains integrity of design, workmanship, and materials. The house has not been altered or enlarged by the three owners who have occupied it since its construction in 1958. Interior alterations have been limited to the recent renovation of the kitchen and installation of a more up-to-date air conditioning system. The revised specifications dated May 13, 1957 and the architectural drawings produced by Marcel Breuer and Associates Architects describe in detail how the single-family dwelling was to be constructed. These documents support that the building has not been altered and enlarged since its construction. The integrity of location is intact; Bannockburn has remained a residential neighborhood with a strong sense of community focused around the community center. Home to modest single-family dwellings, like the Seymour Krieger House, Bannockburn is improved by dwellings dating to the latter part of the 1950s with minimal non-historic housing located on previously unimproved lots or replacing buildings that have been recently demolished. The integrity of setting, as well as design, was affected by the introduction of the small fish pond and stone retaining wall along the southwest edge of the property. However, in an attempt to be sensitive to Dan Kiley's designed landscape, the fish pond and wall incorporate stones and indigenous materials in keeping with those original to the designs of Breuer and Kiley. Several trees were lost recently during a storm; these trees were not replaced as they were planted by Stephen Jackson, the second owner of the property. Some of the original plantings have been replaced as the original vegetation was not appropriate for the property. This includes the replacement of the Weeping Willow trees with Magnolia trees and the loss of sun trees on the highest point of the property in the eastern corner. However, the landscape design as laid out by Dan Kiley is sufficiently intact to represent the original design intent and the minor changes to the vegetation does not diminish the integrity as the same or similar species of appropriate size have been replanted. The subdivision of the lot in 1963 by Rita F. Krieger resulted in the loss of 1,156 square feet of land. This property, located along the northwest perimeter of the

property, was not instrumental to the landscape design of Dan Kiley, nor has it compromised the integrity of setting. A grape arbor was noted in this area on Kiley's landscape plan, however it has not been determined if the arbor was actually created. The property retains sufficient integrity of association and feeling as the product of Marcel Breuer and Dan Kiley, presenting the essential physical features and the same visual effect as produced in 1958.

SIGNIFICANCE SUMMARY

The Seymour Krieger House at 6739 Brigadoon Drive in Bethesda, Maryland, was constructed in 1958 to the designs of internationally renowned architect Marcel Breuer. Located on a rise overlooking Brigadoon Drive, the International Style house is set on a triangular-shaped corner lot that was landscaped by prolific landscape designer Dan Kiley. Every aspect of the architectural and landscape designs of the Seymour Krieger House has a specific function, an ideal promulgated by the International Style. The project was the first of five collaborations between Breuer and Kiley nationwide, and was one of only two projects these distinguished designers worked together on in Maryland. The house was constructed for Seymour Krieger, who was a member of the United States Prosecution Staff at the International Military Tribunal in Nuremberg, Germany. After years as a member of the legal staff of the Federal Communications Commission (FCC), Krieger served as general counsel of the Greater Washington Educational Television Association, Inc. The Seymour Krieger House, which served as the home of the Krieger family until 1964, is the only single-family dwelling designed by Marcel Breuer in Montgomery County, and is one of four residential buildings he designed in Maryland. The Seymour Krieger House is eligible for listing in the National Register of Historic Places for its architectural and landscape designs, the product of master architect Marcel Breuer and master landscape designer Dan Kiley. The property meets Criterion C of the National Register of Historic Places as an example of the International Style, reflecting the architectural principles of this Modern Movement style that promoted the use of indigenous materials in the construction of the single-family dwelling as well as the designed landscape.

RESOURCE HISTORY AND HISTORIC CONTEXT

Bannockburn Cooperators, Inc.

The Seymour Krieger House is located in the neighborhood of Bannockburn, which was established by the Group Housing Cooperative in the post-World War II years. The objective of the cooperative, which began meeting in 1944, was to establish a residential neighborhood with a community center serving as a centerpiece both visually as well as socially. Initially gathering at the Friends Meeting House at 2111 Florida Avenue, N.W. in Washington, D.C., the cooperative invited architects and community leaders from across the county to discuss building styles and planning issues.[9] The site of the new community was the former Bannockburn Golf Club, a 124-acre tract of woods and open space replete with a clubhouse. The property was purchased at a public auction on April 6, 1946 for $193,000 by a trustee of the cooperative.[10] Under the direction of Mary Goldwater, an architect and planner, the team of Burket, Neufeld and DeMars was hired to develop the site plan and oversee the project to its completion.[11] Members of the cooperative were questioned about matters of design and housing needs, as well as economics, to ensure the planned residential suburb would be a success. Although the sloping topography proved to be a challenge for the site designers, it provided vistas and unique landscape design opportunities. Renowned planner Hugh R. Pomeroy narrated the vision of the cooperative:

> It will produce a real community in which family life can take deep root, in which the finest in citizenship can flourish and find security....A most important consideration is the fact that the development will have

integrity; it is not a raw fragment, ragged at the edges, raveling out in the adjacent neighborhood and feeding on the excellence of the environment.[12]

The first twenty-four houses to be constructed in the new residential suburb of Bannockburn were completed in 1949-1950 on Wilson Lane and today's Braeburn Place. Several acres of the original tract were set aside for the Bannockburn Cooperative Nursery School, opened in 1950, and the Bannockburn Elementary School, which opened in 1958.[13] By the late 1960s, a total of 275 houses were completed with the former clubhouse of the golf course serving as the community center and clubhouse. The Bannockburn Cooperators, Inc., as the Group Housing Cooperative became known, continues to own the clubhouse and adjacent grounds, as well as community walkways and land in the stream valley.

The architectural styles of the residential buildings in Bannockburn, including the Seymour Krieger House at 6739 Brigadoon Drive, follow the principles of the Modern Movement, which intentionally avoided styles of the past. "Challeng[ing] the entrenched claims of the Colonial Revival on the affection of American homebuilders," Modern architecture "tossed aside the unimaginative eclecticism of the Beaux-Arts, the Queen Anne, and all the other revivals" and attempted to reform society with new materials and designs available through new technologies.[14] The single-family dwellings in Bannockburn, products of the Machine Age, are clean-lined, rigorously geometric, and devoid of regional characteristics, and stress functionalism by rejecting all nonessential decorative elements. Further, the buildings engage the natural topography and foliage, merging with the existing landscape rather than changing it. The similarity of design throughout the neighborhood was sanctioned by the Bannockburn Cooperators, Inc., which placed "covenants of record" in the deeds of sale.

Modern Movement and the International Style

In 1932, the Museum of Modern Art in New York City exhibited its first architectural show entitled "Modern Architecture." The exhibit, compiled by architects Philip Johnson and Henry-Russell Hitchcock, attempted to prove that the stylistic confusion of the preceding years was ending and that reference to what Modernists saw as the messy eclecticism of the late nineteenth and early twentieth centuries was not required in the post-war Machine Age. The works of European Modernist architects practicing in fifteen different counties were grouped under the title "International Style: Architecture Since 1922," thus introducing a "vigorously functional, stark, unadorned style that was based on open flexible planning" to the American public.[15] The International Style was developed during the 1920s and 1930s at the Bauhaus, "a radical art school in Germany that aspired to the Arts and Crafts ideal of handicraft working in concert with the machine."[16] The style was largely identified with a few individual architects – Germans Walter Gropius (1883-1969) and Ludwig Mies van der Rohe (1886-1969) and Switzerland's Le Corbusier (1887-1965).

The proliferation of the International Style in America after the Museum of Modern Art exhibit was marked by the emigration of prominent European architects and designers, including Gropius, Mies van der Rohe, Richard Neutra, and Rudolph Schindler, and Marcel Breuer, architect of the Seymour Krieger House. Since the 1920s, these leading avant-garde architects "had been reshaping the spatial revolution started by [Frank Lloyd] Wright" and were "breaking up the box and

dissolving traditional domestic boundaries."[17] As explained by William Morgan, "the spatial planning of Wright was translated into the language of the machine: flat roofs, factory sash, pilotis, glass bricks, and ramps, as well as roof gardens; only a few splashes of primary color offset the purists' white walls...International Style reflected the serious ideological beliefs of its creators."[18] The International Style architect thought in terms of volume rather than mass and solidness so that the spaces were enclosed by surfaces. Applied ornamentation such as moldings was eliminated to make surfaces flush and smooth. Concrete, glass, and steel were the primary materials, with an unadorned utilitarian structure with strong horizontal massing the result.[19] Economically, the style was available at any price range and was offered at many levels of sophistication.[20]

The Seymour Krieger House is typical of the International Style of architecture in form and design. The rectilinear structure has flat walls of white-painted brick and marlite panels interrupted by bands of large plate-glass windows and sliding-glass doors. Horizontality, a character-defining feature of the style, is emphasized by the flat roof and wide plywood fascia board. Long, horizontal clerestory window openings framed in metal provide privacy to the study and master bath. The asymmetrically-placed openings and marlite panels are framed in structural steel with flush mullions that ensure an overall lack of ornamentation and the functionality of the design.

"Instead of the outer walls dictating where rooms can be placed, the spaces inside the house determined where the outer walls will go." This technique of design allowed for a wall of glass on the southwest side of the building, enabling the living room, dining area, kitchen, utility area, and playroom to blend with the landscape and overlook Brigadoon Drive. The more private spaces, such as the three bedrooms, two baths, and study, were illuminated by large panes of fixed glass set over fixed marlite panels. The primary entry is unceremoniously located on the northeast side of the structure, allowing access from the carport to the entrance court. The open interior plan acknowledges that life in the mid-twentieth century was changing and could be less formal. As James Massey and Shirley Maxwell describe, "except for bedrooms, bathrooms, and sometimes kitchens, these open plans usually offer not individual rooms so much as interactive spaces, which may be inside, outside, or, with the help of sliding doors or screens, a little or a lot or both."[21] Following this tenet, the living room and dining area are divided by a full-height screen of natural-finished birch with caning. The interior wall between the dining area and kitchen is pierced by a pass-through with sliding panels. A pass-through is located between the utility area and the playroom. Despite these physical dividers, the interior is open, allowing complete interaction. The full-height slidng glass panes allow free access to the outdoor living spaces.

Although many of the Modernist ideas and details were accepted, the International Style was never fully embraced. By the early 1950s, the second-generation of "American International Style architects like Paul Rudolph and Eliot Noyes who studied with Gropius and Breuer at Harvard believed that climatic site differences were good reason to stress regional characteristics in building."[22] These architects incorporated more indigenous materials such as native fieldstone for exterior walls and cedar fascia board along the roofline – "natural materials influenced by the rugged character of the site."[23] Marcel Breuer incorporated indigenous materials in his design of the Seymour Krieger House, which is clad in native field rocks, and has bluestone interior flooring, bluestone exterior terraces, birch screen, and American black walnut ceilings and kitchen counters.

The Seymour Krieger House is similar in design, form, and material to the Edith Hooper House II in Towson, Maryland. Designed and constructed at the same time under the direction of Breuer, these two single-family dwellings were inspired by the architect's own "bungalow" in New Canaan, Connecticut.[24]

Ownership of the Seymour Krieger House

In November 1954, the Bannockburn Cooperators, Inc., acting as subdividers who laid out the neighborhood, sold several large parcels of unimproved land to the Selkirk Corporation. The Selkirk Corporation was a Maryland corporation with Ernest Cook serving as president and N. Nathan Shapiro as secretary. The new owners resubdivided four small lots in Block E, creating two larger lots denoted as 6739 and 6751 Brigadoon Drive. The resubdivided area was part of the larger Wilson Knolls.

Lot 19 of Block E in Wilson Knolls was purchased by Seymour and Rita F. Krieger for $30,000. Although the sale of the unimproved lot was finalized on June 20, 1957, the Kriegers had retained the architectural firm of Marcel Breuer and Associates Architects in New York City in 1956.[25] The architectural specifications for an International Style house were produced by Breuer on April 15, 1957 (revised May 13, 1957), with drawings completed the following month. The final specifications related to the closet shelving and radiant heating system in the floor were completed in February and April 1958. Prominent landscape designer Dan Kiley was retained to provide the landscape design for the property.

Seymour Krieger, the son of Austrian-born parents, was born in East Orange, New Jersey, in 1913. While serving in the army during World War II, Krieger was a member of the United States Prosecution Staff at the International Military Tribunal in Nuremberg, Germany. As a staff person in the Office of the Chief of Counsel, Krieger was engaged in the discovery, collection, examination, translation, and marshalling of documentary evidence demonstrating the criminality of the former leaders of the German Reich, twenty-two of whom were on trial in 1945-1946. Krieger served as the aide to Supreme Court Justice Robert H. Jackson, the chief prosecutor. The documentation Krieger assisted with resulted in the publication of Volume I of the *Prosecution of Axis Criminality* in 1946 by the Office of the Chief of Counsel. Additionally, he edited *Nazi Germany's War Against the Jews: Proposals of the American Jewish Conference for Inclusion in the German Peace Treaty*, which was published by the American Jewish Conference in 1947.

A communications lawyer, Krieger was a member of the legal staff of the Federal Communications Commission (FCC), "participating in rule-making proceedings before the FCC which resulted in the reservation of 242 video channels for non-commercial, educational purposes."[26] He resigned his position in the summer of 1946 to open his own firm, Krieger and Jorgenson. In January 1954, Krieger was appointed general counsel of the Greater Washington Educational Television Association, Inc. As such, he was responsible for drafting the association's application to the FCC for control of educational television channel reserved for the Washington area, which was solely operated by the District Board of Education.

It was during his tenure with the Greater Washington Educational Television Association, Inc. that Krieger and his wife, Rita, oversaw the construction of the International Style house at 6739 Brigadoon Drive in Bethesda. Members of the Bannockburn Civic Association, the Kriegers raised two children, Deborah and Julian, who attended the nearby Bannockburn Elementary School. On June 6, 1960, at the age of 47, Seymour Krieger was tragically killed at Union Station in Washington, D.C. by a departing train.[27] Rita F. Krieger, born in 1913, and her children continued to reside in the Bannockburn house for several years after the death of her husband. In 1963, she subdivided the property, selling off a portion of the lot to the north to the adjacent property owner at 6951 Brigadoon Drive. Several months later, on October 7, 1964, Krieger sold the remaining portion of the lot and the International Style house to Stephen Jackson, Vera Jackson, and Janko Jackson.

Within months following the death of Dr. Stephen Jackson in 1985, sixteen years after that of his wife, Janko Jackson sold the International Style house to George J. Katinas and his son, John G. Katinas. George Katinas and his wife, Yvette, had lived in the neighboring property at 6736 Brigadoon Drive since its construction in 1959. Katinas had purchased the unimproved lot in 1957 from the Holly Park Corporation, a corporation created by Ernest Cook and N. Nathan Shapiro of the Selkirk Corporation that subdivided the property at 6739 Brigadoon Drive. Raised across the street, John G. Katinas moved his wife Katie and their three children into the Seymour Krieger House in 1985. John Katinas, who continues to reside in the International Style house, obtained full interest in the property in 1990.

Architect Marcel Breuer

In April 1957, Seymour and Rita Krieger contracted with the firm of Marcel Breuer and Associates Architects for the design of a one-story International Style house. At the time, Breuer's office was located at 201 East 57th Street in New York City. Working in conjunction with landscape architect Dan Kiley, Breuer was very specific about the construction methods and materials to be implemented at the Seymour Krieger House. The specifications not only state the brand names and exact measurements to be used, but include statements indicating that particular construction methods would not be acceptable, with photographs provided by the architect showing the desired results. One example of the collaboration between the two designers and their attention to detail in the specifications prepared by Breuer is for the stone walls that project from the structure into the designed landscape.[28] "Edge cut and dressed stones shall not be used as cut stone appearance is not desirable....A photograph shall be given to the Contractor by the Architect showing method of bonding stone and exposed face desired."[29] These stone walls, which match the foundation cladding of the house, define the outdoor living space.

Marcel L. Breuer (1902-1981) was one of the most important architects involved with the advancement of the International Style. Born in Pècs, Hungary, Breuer began his formal education at the Fine Arts Academy in Vienna, Austria, but soon transferred to the Bauhaus School, an extension of the Weimar School of Arts and Crafts in Germany, where he studied furniture design.[30] Breuer's unique designs gained acclaim and upon graduation he was hired by renowned architect and Bauhaus-founder Walter Gropius to serve as master of the school's furniture workshop. Breuer co-founded Standard-Möbel, a furniture company that produced his tubular steel furniture. Inspired by the hollow-metal tubing found in bicycles,

the distinct furniture designs soon made him an international success.[31]

Soon after Gropius's resignation from the Bauhaus in 1928, Breuer left his position, moving to Berlin, Germany, where he opened his own architectural practice.[32] He was unable to successfully gain architectural commissions of his own because of a lack of practical experience, and was forced to work on the renovation of existing buildings and his furniture designs.[33] Finally, in 1932, his first structural work, Harnismacher House in Wiesbaden, Germany, was completed in the International Style.[34]

Forced to leave Nazi Germany in 1931, Breuer traveled to southern Europe before moving to Budapest, Hungary, where he made another unsuccessful attempt to establish himself as an architect. Breuer returned to Germany after the National Socialists took power in 1933, although he soon relocated to Switzerland where Breuer continued to concentrate on his furniture designs. While in Switzerland, he was responsible for the designs of several architectural projects including the Wohnbedorf Stores in Zurich and Basel, and the Doldertal Flats in Zurich.[35] In 1934, architect F.R.S. Yorke persuaded Breuer to join his partnership in England, where Walter Gropius was also living.[36] When Gropius moved to the United States in 1937 to teach architecture, Breuer followed, joining his mentor's architectural firm and the teaching staff of Harvard University.[37] It was during his tenure at Harvard that Breuer tutored other future architectural greats such as Philip Johnson, Paul Rudolph, and John Johansen.[38] Gradually, Breuer became more interested in the incorporation of regional materials to the International Style, an industrial-looking Modern Movement design that originated with the Bauhaus School. To fit the New England landscape, Breuer and Gropius used local fieldstone and natural timber, but combined these materials into pure geometric forms.[39] The Seymour Krieger House is an excellent example of the evolution of the International Style to utilize indigenous materials and the integration of geometric forms.

In 1946, Breuer, now with his own architectural practice, moved to New York City. By this time, he was an established and esteemed architect with many large projects. These included the UNESCO Headquarters in Paris, which he designed in 1958, and the Whitney Museum in New York City (1966).[40] In additional to the Seymour Krieger House in Bethesda, Maryland, Marcel Breuer was responsible for the designs of other notable buildings in Washington, D.C. The Robert C. Weaver Federal Building, headquarters for the U.S. Department of Housing and Urban Development (HUD), followed the tenets of "Guiding Principles for Federal Architecture" set forth by the administration of President John F. Kennedy. Built in 1963-1966, the HUD Building "reflects the dignity, enterprise, vigor, and stability of the American National Government and embodies the finest contemporary American architectural thought."[41] In 1966, Breuer proved he was adept not only at architectural design, but also monumental designs when he created the Franklin D. Roosevelt Memorial.[42] Then in 1977, he designed the Hubert H. Humphrey Building for the U.S. Department of Health and Human Services near the foot of Capitol Hill.[43] Breuer remained active until his retirement in 1976 and died in New York City at the age of 79 in 1981.[44]

Breuer was responsible for the design of four residential properties in Maryland between 1948 and 1957. This includes the Hooper Houses I and II in Baltimore, Karsten House in Owings Mill, and the Seymour Krieger House. He was also responsible for the design of the Bryn Mawr Lower and Elementary School in Baltimore in 1971. The Seymour Krieger House is Breuer's only design in Montgomery County, Maryland.[45]

Landscape Designer Dan Kiley

The landscape design of the Seymour Krieger House is the product of Dan Kiley, together with Marcel Breuer. The project was the first of five collaborations between Kiley and Breuer nationwide, and was one of only two projects these distinguished designers did together in Maryland. Kiley had designed nine other landscapes in Maryland prior to the Krieger project, and this was his third project in Montgomery County.[46] Although the two designers had not worked together previously, they presumably became acquainted at Harvard University where Kiley studied in the landscape department and Breuer taught in the architecture department. Similarly, Kiley and Seymour Krieger may have crossed paths in Nuremberg, where the former designed the courtrooms for the International Military Tribunal of the former leaders of the German Reich, and the latter served as a member of the prosecuting staff.

Daniel Urban Kiley (1912-2004) "credits the beginning of his interest in the out-of-doors and nature to a series of vacation visits to his grandmother's farm in New Hampshire and to a job caddying at the Charles River Country Club in Boston."[47] Kiley's skills were honed prior to his formal education during a four-year apprenticeship in the office of Warren Manning, an influential American landscape designer and promoter of the informal and naturalistic "wild garden" approach to garden design. Born in Boston, Massachusetts, he began to study at Harvard University in 1936, one year prior to the arrival of Bauhaus innovators Walter Gropius and Marcel Breuer. Studying the ideals of Frederick Law Olmsted, Kiley became more interested in the social, spatial, and artistic elements of landscape design. One-time apprentice Peter Walker describes the atmosphere of the landscape department at Harvard University during this period as "less driven by an interest in modernism than by the study of estate gardens, the Beaux Arts traditions and faculty advocacies of naturalism versus formalism."[48] Kiley and classmates Garrett Eckbo and James Rose, inspired by Gropius and Breuer, began to explore modernism in landscape design and theory, publishing articles in *Architectural Record* in 1939 and 1940.

Failing to graduate from Harvard, Kiley began to work for the National Park Service in Concord, New Hampshire, and then in Washington, DC, at the United States Public Housing Authority under Elbert Peets. In 1942, he opened his own office in Franconia, New Hampshire. "He was licensed to practice architecture in New Hampshire in 1943 with a recommendation from his friend, Louis Kahn."[49] Kiley had succeeded Eero Saarinen by 1944 as Chief of Presentation Design for the Office of Strategic Services in Washington, D.C. During World War II, Kiley worked with the Corps of Engineers in the Office of Strategic Services, where he became director of the design staff. "At the end of the war in Europe, Kiley was assigned the task of laying out the courtroom for the war crimes trials at Nuremberg."[50] It is presumably at this time that Kiley was first introduced to Seymour Krieger, who was a member of the prosecution staff at the trials.

After the war, Kiley's career and designed landscapes benefited from his association with such prominent modern architects as Eero Saarinen, I.M. Pei, Louis Kahn, and Gordon Bunshaft of Skidmore Owings and Merrill (SOM). He quickly became "one of the few practitioners of modern landscape architecture, particularly on the East Coast and in the Midwest."[51] In 1947, he was on the winning team with Eero Saarinen for the Jefferson National Expansion Memorial Competition (St. Louis Arch), and in 1955, again with Saarinen, he designed the garden for J. Irwin Miller. Located in Columbus, Indiana,

the Miller gardens are perhaps the most important postwar garden in the United States. He designed the gardens for Saarinen's Dulles Airport outside Washington, D.C. in 1963. In 1968, Kiley collaborated with Walter Netch of SOM in the design of the gardens for the new Air Force Academy in Colorado Springs, Colorado. Together with Kevin Roche, Saarinen's surviving partner, he produced the roof-top gardens at the Oakland (California) Museum.

Continuing the work of Lou Bernard Voigt, one of the foremost Modernist landscape architects in the Washington, D.C. area, Dan Kiley and his associate, German-born Eric Paepcke, began working with Contemporary-architect Charles Goodman in the design of Hollin Hills, a residential community in Fairfax County, Virginia. From 1953 until 1961, Kiley worked with Goodman to create the sense of communal parkland in Hollin Hills, and although he had a tendency toward symmetry and geometry, he was averse to strictly defined lot lines. He liked to cluster the same plant across adjacent lots if given the opportunity. There were reportedly 56 Kiley/Paepcke plans completed for Hollin Hills' residents. Eason Cross, Goodman's former associate, believes that very few of the landscape plans were fully implemented as Kiley had designed them, either because of the expense of plant purchases or because owners felt the plans were too formal for Hollin Hills.[52]

Kiley believed that the manipulation of space was a determining factor in Modern design, whether it involved the built environment or the landscape. He described how his landscape designs were intended to collaborate with the architecture:

> Space was now the medium for the design [of architecture], flowing throughout the building and freed from traditional structural constraints. This freedom must also be expressed in landscape design.[53]

Walker points out that "one can clearly see in Kiley's work both the monumental clarity of the French Baroque gardens and the influence of the classical constructivist and spatial elements in the early postwar works of his colleagues, the new generation of American architects. His gardens use hedges and walls in a clearly Meisian manner, and his grids of trees perhaps owe more to the columnar grid of contemporary architecture than to Le Notre."[54] "Noted for his vigorous and creative plant selections and for adventurous plant choices," Kiley made planting an important element in his designs.[55] Other significant elements that affected his designs were his exposure to modernism while at Harvard University and the European landscapes his saw first-hand during World War II. These influences are evident in his landscape design for the Seymour Krieger House, where Kiley defined the outdoor living space with stone walls and exterior terraces constructed of the same indigenous materials Breuer had incorporated into the design of the International Style house.

CHAIN OF TITLE

November 24, 1954: Bannockburn Cooperators, Inc. to Selkirk Corporation
Montgomery County Land Records
Liber 1995 Folio 420

July 2, 1957: Selkirk Corporation to Seymour and Rita F. Krieger
Montgomery County Land Records
Liber 2356 Folio 444

April 1, 1963: Rita F. Krieger, widow, to Seymour and Vicki Greenbaum
Montgomery County Land Records
Liber 3074 Folio 269
Subdivision of Lot 19

October 7, 1964: Rita F. Krieger to Stephen and Vera Jackson, and Janko Jackson
Montgomery County Land Records
Liber 3277 Folio 279

July 1, 1985: Janko Jackson, surviving joint tenant of Stephen Jackson and Vera Jackson (both deceased) to George J. Katinas and John G. Katinas
Montgomery County Land Records
Liber 6785 Folio 441

July 20, 1990: George J. Katinas transfer half interest to John G. Katinas
Montgomery County Land Records
Liber 9431 Folio 311

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[1] James C. Massey and Shirley Maxwell, *House Styles in America*, (New York, NY: Penguin Studio, 1996), 237.
[2] Dan Kiley, "Landscape Plan for the Krieger House," undated [circa 1958]. In possession of John G. Katinas, present owner of the Seymour Krieger House.
[3] Marcel Breuer, "Specifications for Construction of a Residence for Mr. Seymour Krieger, Bethesda, Maryland," April 15, 1957, revised May 13, 1957, 2-3. In possession of John G. Katinas, present owner of the Seymour Krieger House.
[4] Breuer, 2-3.
[5] Kiley, "Landscape Plan."
[6] Breuer, 2-2.
[7] Breuer, 6-3.
[8] Breuer, 6-3 to 6-6.
[9] Mary and Jack Herling, "The Bannockburn Story" Bannockburncommunity.org/history.pdf, (accessed November 15, 2007), 1.
[10] Herling, 2.

[11] Herling, 2.
[12] Herling, 2.
[13] Herling, 3.
[14] Massey and Maxwell, 240.
[15] Lester Walker, *American Homes: An Illustrated Encyclopedia of Domestic Architecture,* (New York, NY: Black Dog & Leventhal Publishers, 1996), 216.
[16] William Morgan, *The Abrams Guide to American House Styles,* (New York, NY: Abrams, 2004), 350.
[17] Morgan, 350.
[18] Morgan, 350.
[19] Walker, 216.
[20] Massey and Maxwell, 242.
[21] Massey and Maxwell, 246.
[22] Walker, 219.
[23] Walker, 219.
[24] Arnt Cobbers, *Breuer 1902-1981*, (Hohenzollernring, Germany: Taschen, 2007), 66-69.
[25] Isabelle Hyman, *Marcel Breuer, Architect: The Career and the Buildings,* (New York, NY: Harry N. Abrams, Inc., 2001, 372.
[26] "Educational TV Group Appoints Krieger Counsel," *Washington Post*, 15 January 1954, 31.
[27] "Attorney Krieger of Bethesda Killed Under Wheels of Train," *Washington Post*, 6 June 1960, A3.
[28] Breuer, 2-3.
[29] Breuer, 2-3.
[30] "Breuer, Marcel (1902-1981)," *The Bloomsbury Guide to Art*, 1996, http://www.bloomsbury.com/ARC/detail.asp?EntryID=98194&bid=1 (accessed October 12, 2007).
[31] "Marcel Breuer-Hungary 1902-1981," *Design Within Reach,* http://www.dwr.com/designers/?designer_id=118 (accessed October 17, 2007).
[32] "Marcel Breuer," *Design Museum*, http://www.designmuseum.org/design/marcel-breuer (accessed October 17, 2007); "Marcel Breuer," *UXL Newsmakers*, January 2005.
[33] "Marcel Breuer," *Design Museum,* http://www.designmuseum.org/design/marcel-breuer (accessed October 17, 2007).
[34] "Marcel Breuer," *Namen der Kunst,* http://www.breuer-marcel.com/ (accessed October 17, 2007).
[35] "Marcel Breuer," *Namen der Kunst,* http://www.breuer-marcel.com/ (accessed October 17, 2007).
[36] "Marcel Breuer," *UXL Newsmakers*, January 2005.
[37] "Breuer, Marcel (1902-1981)," *The Bloomsbury Guide to Art*, 1996, http://www.bloomsbury.com/ARC/detail.asp?EntryID=98194&bid=1 (accessed October 12, 2007).
[38] "Marcel Breuer," *UXL Newsmakers*, January 2005.
[39] "Marcel Breuer," *UXL Newsmakers*, January 2005.
[40] "Marcel Breuer," *UXL Newsmakers*, January 2005.
[41] "Robert C. Weaver Federal Building (HUD), Washington DC," *U.S. General Services Administration,* 2007, http://www.gsa.gov/Portal/gsa/ep/contentView.do?P=PMHP&contentId=20290&contentType=GSA_BASIC (accessed October 12, 2007).
[42] "Like the Man, the Memorial Breaks with Tradition," *Washington Post*, 27 April 1997, G01.
[43] "The Hubert Humphrey Building," *U.S. Department of Health & Human Services*, 2006, www.hhs.gov/about/hhh.html (accessed October 12, 2007).
[44] "Marcel Breuer," *UXL Newsmakers*, January 2005.
[45] Cobbers, 91-93.
[46] Dan Kiley and Jane Amidon, *Dan Kiley: The Complete Works of American's Master Landscape Architect*, (Boston, MA: Bulfinch Press Book, 1999), 204-219.
[47] Peter Walker, "Pioneers of Landscape Design: Daniel Urban Kiley 1912-2004," *The Cultural Landscape Foundation.*

http://www.tclf.org/pioneers/kiley.htm (accessed October 12, 2007).

[48] Peter Walker, "Pioneers of Landscape Design: Daniel Urban Kiley 1912-2004," *The Cultural Landscape Foundation*. http://www.tclf.org/pioneers/kiley.htm (accessed October 12, 2007).

[49] Peter Walker, "Pioneers of Landscape Design: Daniel Urban Kiley 1912-2004," *The Cultural Landscape Foundation*. http://www.tclf.org/pioneers/kiley.htm (accessed October 12, 2007).

[50] Peter Walker, "Pioneers of Landscape Design: Daniel Urban Kiley 1912-2004," *The Cultural Landscape Foundation*. http://www.tclf.org/pioneers/kiley.htm (accessed October 12, 2007).

[51] Peter Walker, "Pioneers of Landscape Design: Daniel Urban Kiley 1912-2004," *The Cultural Landscape Foundation*. http://www.tclf.org/pioneers/kiley.htm (accessed October 12, 2007).

[52] Patricia Marshall, "Dan Kiley – Landscape Architect for Hollin Hills," *Hollin Hills Bulletin, 40th Anniversary Issue* (November 1989), 12

[53] Marshall, 12.

[54] Peter Walker, "Pioneers of Landscape Design: Daniel Urban Kiley 1912-2004," *The Cultural Landscape Foundation*. http://www.tclf.org/pioneers/kiley.htm (accessed October 12, 2007).

[55] Peter Walker, "Pioneers of Landscape Design: Daniel Urban Kiley 1912-2004," *The Cultural Landscape Foundation*. http://www.tclf.org/pioneers/kiley.htm (accessed October 12, 2007).

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GEOGRAPHICAL DATA

Verbal Boundary Description

The boundaries of the Seymour Krieger House at 6739 Brigadoon Drive in Bethesda, Maryland, include all of the property denoted as part of Lot 19 (P19) in Block E as noted on Tax Map GN 41. The single-family dwelling is set on the northeast side of Brigadoon Drive, which extends less than a half of a mile westward from River Road before looping eastward to terminate at Selkirk Drive in the late 1950s residential neighborhood of Bannockburn.

Boundary Justification

The boundaries represents the remnant of the property historically associated with the resource. The property was subdivided by owner Rita F. Krieger in 1963 following the death of her husband, Seymour Krieger, and currently consists of 32,567 square feet. Despite the subdivision of the northernmost portion of the lot, which consisted of 1,156 square feet of land, the property at 6739 Brigadoon retains integrity to reflect the landscape design of Dan Kiley and overall vision of architect Marcel Breuer.

All photographs are of:
Seymour Krieger House
6739 Brigadoon Drive, Bethesda, Maryland 20817
M: 35-161
E.H.T. Traceries, Inc., photographer
All negatives are stored with the Maryland Historical Trust, Crownsville, Maryland.

DATE: October 2007
VIEW OF: South Corner, looking north
PHOTO: 1 of 13

DATE: October 2007
VIEW OF: North Corner, looking south
PHOTO: 2 of 13

DATE: October 2007
VIEW OF: southwest Elevation, looking southeast
PHOTO: 3 of 13

DATE: October 2007
VIEW OF: Looking southwest
PHOTO: 4 of 13

DATE: October 2007
VIEW OF: Southwest Elevation, looking northeast
PHOTO: 5 of 13

DATE: October 2007
VIEW OF: Southeast Elevation, looking north
PHOTO: 6 of 13

DATE: October 2007
VIEW OF: Entry Hall, looking west
PHOTO: 7 of 13

DATE: October 2007
VIEW OF: Living Room, looking southwest
PHOTO: 8 of 13

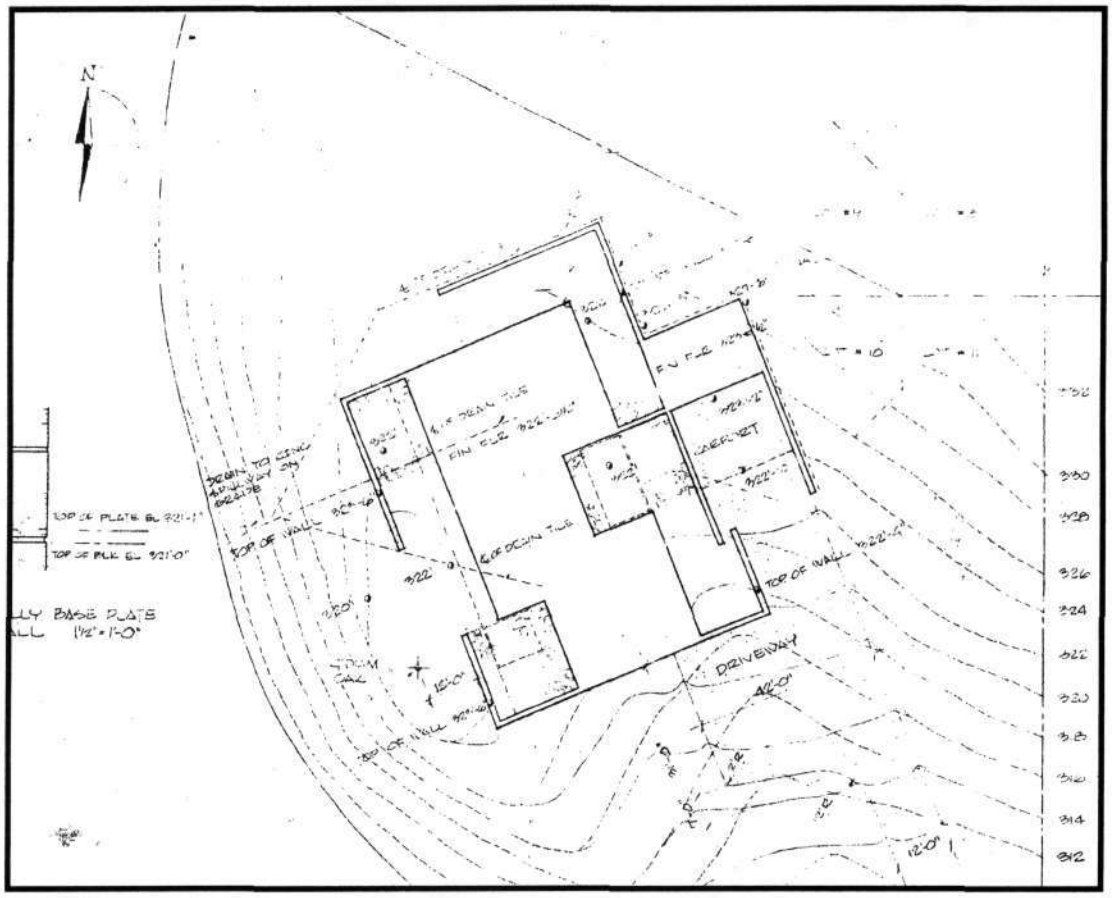
DATE: October 2007
VIEW OF: Living Room, looking north
PHOTO: 9 of 13

DATE: October 2007
VIEW OF: Dining Area, looking southeast
PHOTO: 10 of 13

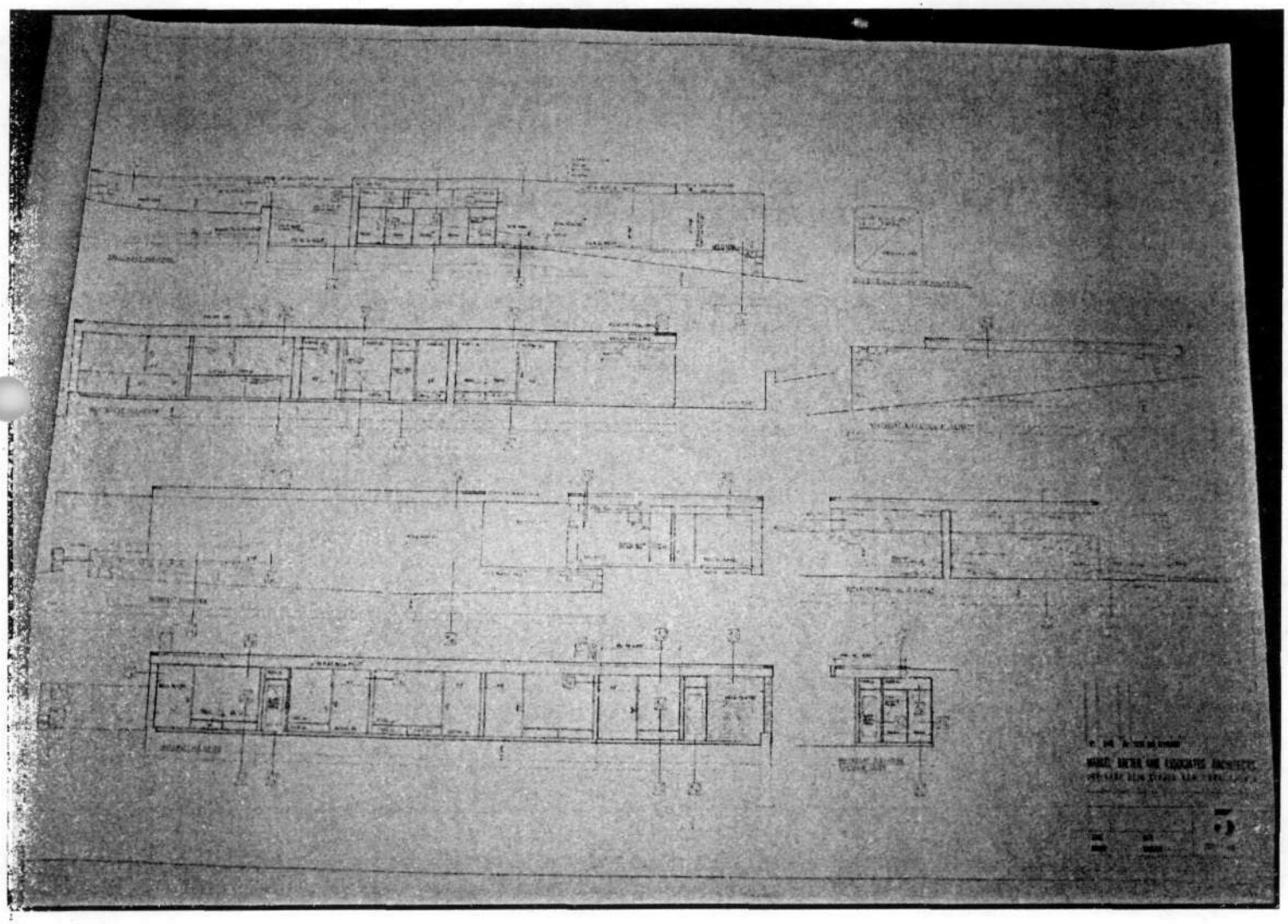
DATE: October 2007
VIEW OF: Kitchen, looking north
PHOTO: 11 of 13

DATE: October 2007
VIEW OF: Master Bedroom, looking north
PHOTO: 12 of 13

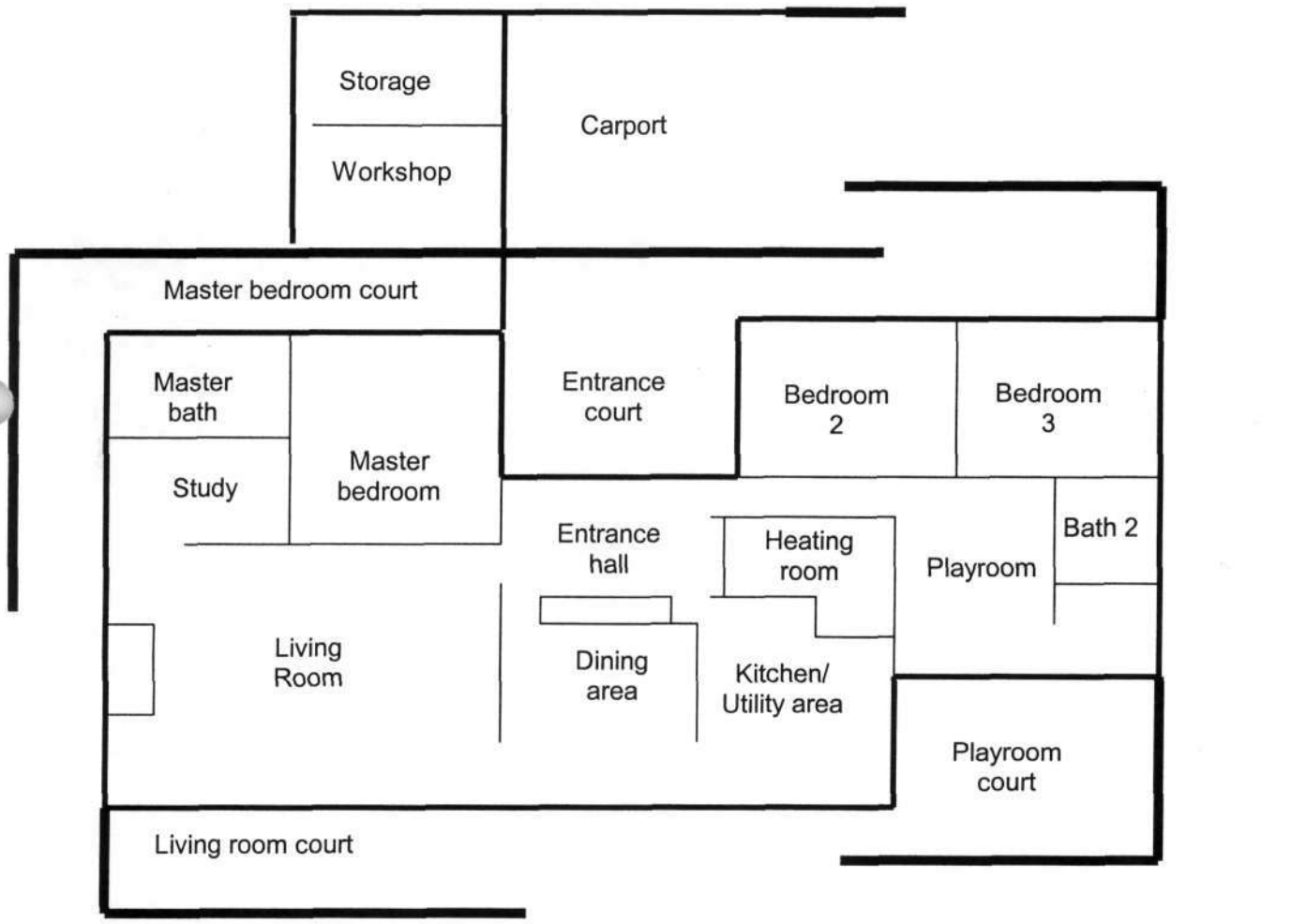
DATE: October 2007
VIEW OF: Playroom, looking southwest
PHOTO: 13 of 13



Site Plan for the Seymour Krieger House
(Prepared by Marcel Breuer and Associates Architects, April 15, 1957)



Elevation Plans for the Seymour Krieger House
(Prepared by Marcel Breuer and Associates Architects, April 15, 1957)

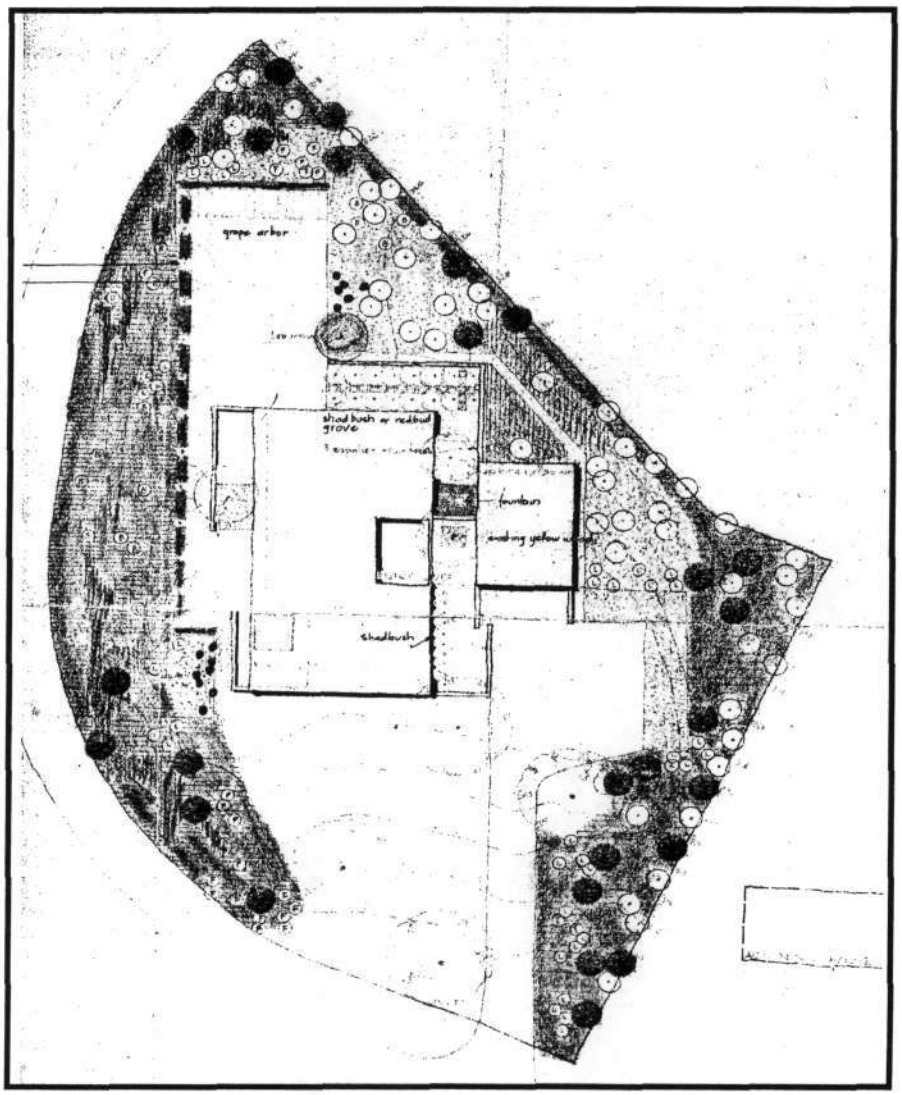


Floor Plan of Seymour Krieger House

Not to scale

Interior walls
Exterior walls
Stone walls

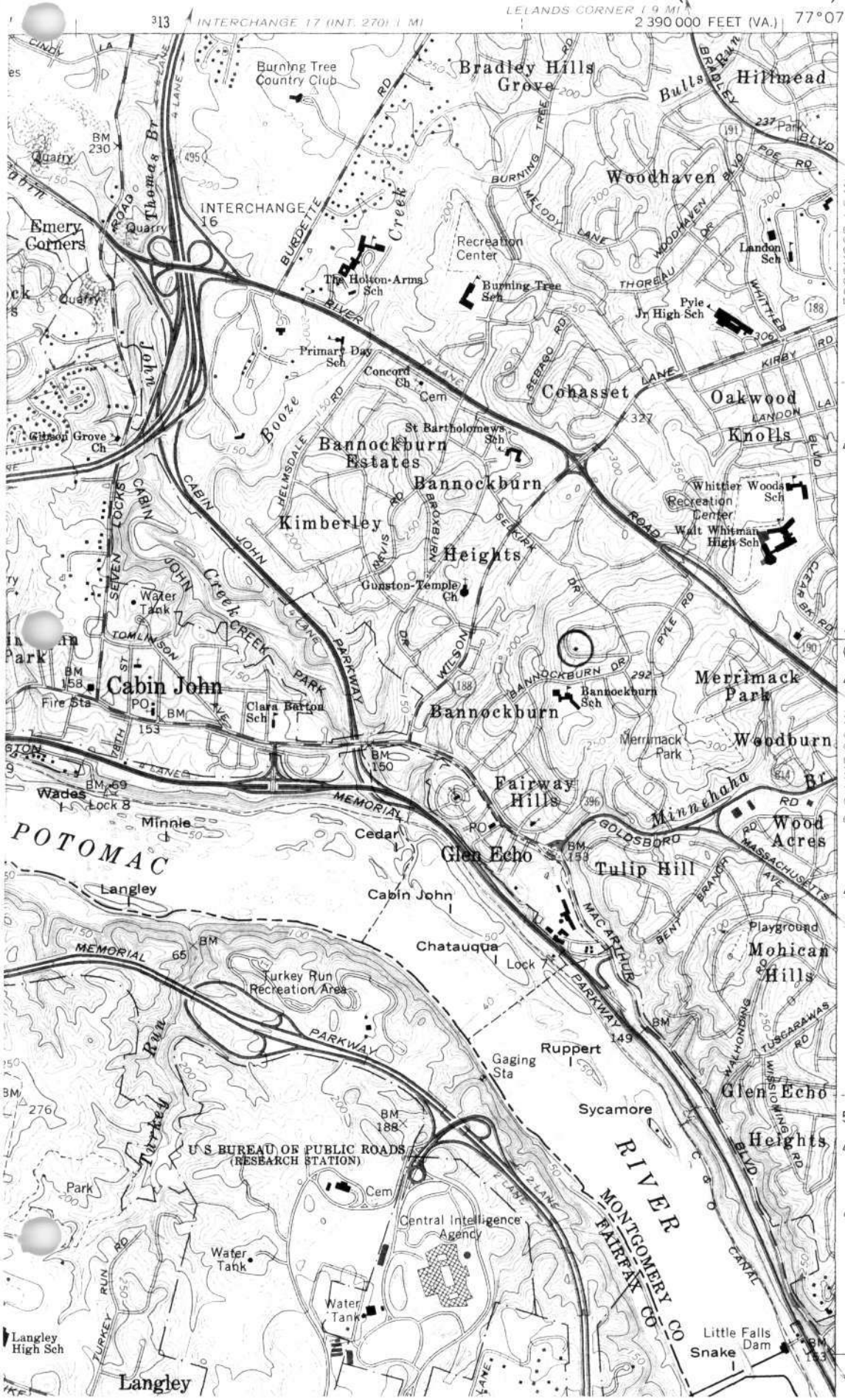
EHT Traceries, 2007



Landscape Plan for the Seymour Krieger House
(Prepared by Dan Kiley, undated [circa 1958])

FALLS CHURCH QUADRANGLE
VIRGINIA—MARYLAND
7.5 MINUTE SERIES (TOPOGRAPHIC)

5562 II SE (KENSINGTON)



M-35-161

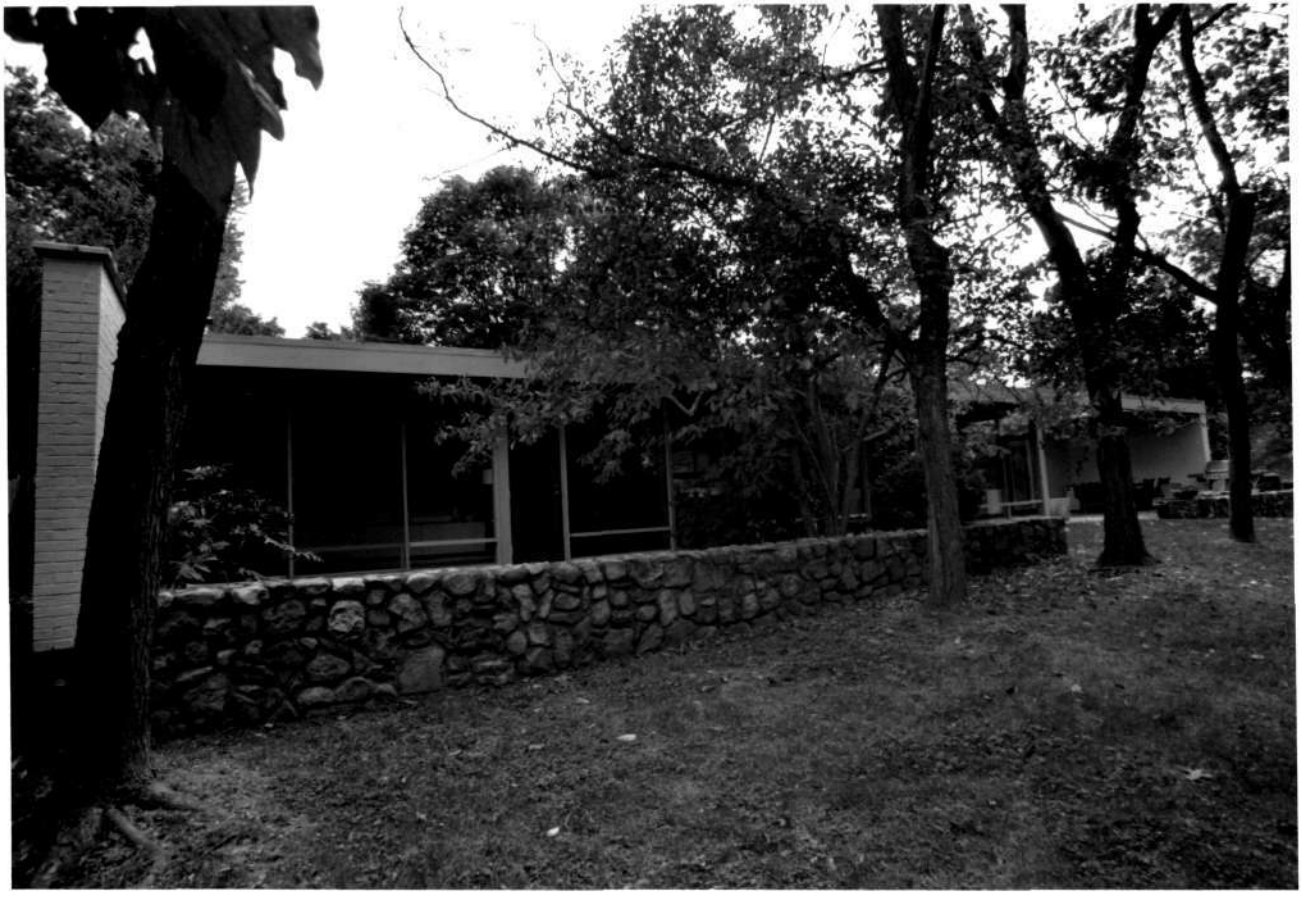
KRIEGER, SEYMOUR. HOUSE

MONTGOMERY COUNTY, MARYLAND

18-314773
4316120

M: 35-161
SEYMOUR KRIEGER HOUSE
6739 BRIGADOON DRIVE
BETHESDA, MARYLAND
TRACERIES
OCTOBER 2007
MARYLAND SHPO
SOUTH CORNER LOOKING NORTH
1 OF 13

M: 35-161
SEYMOUR KRIEGER HOUSE
6739 BRIGADOON DRIVE
BETHESDA, MARYLAND
TRACERIES
OCTOBER 2007
MARYLAND SHPO
NORTH CORNER, LOOKING SOUTH
2 OF 13



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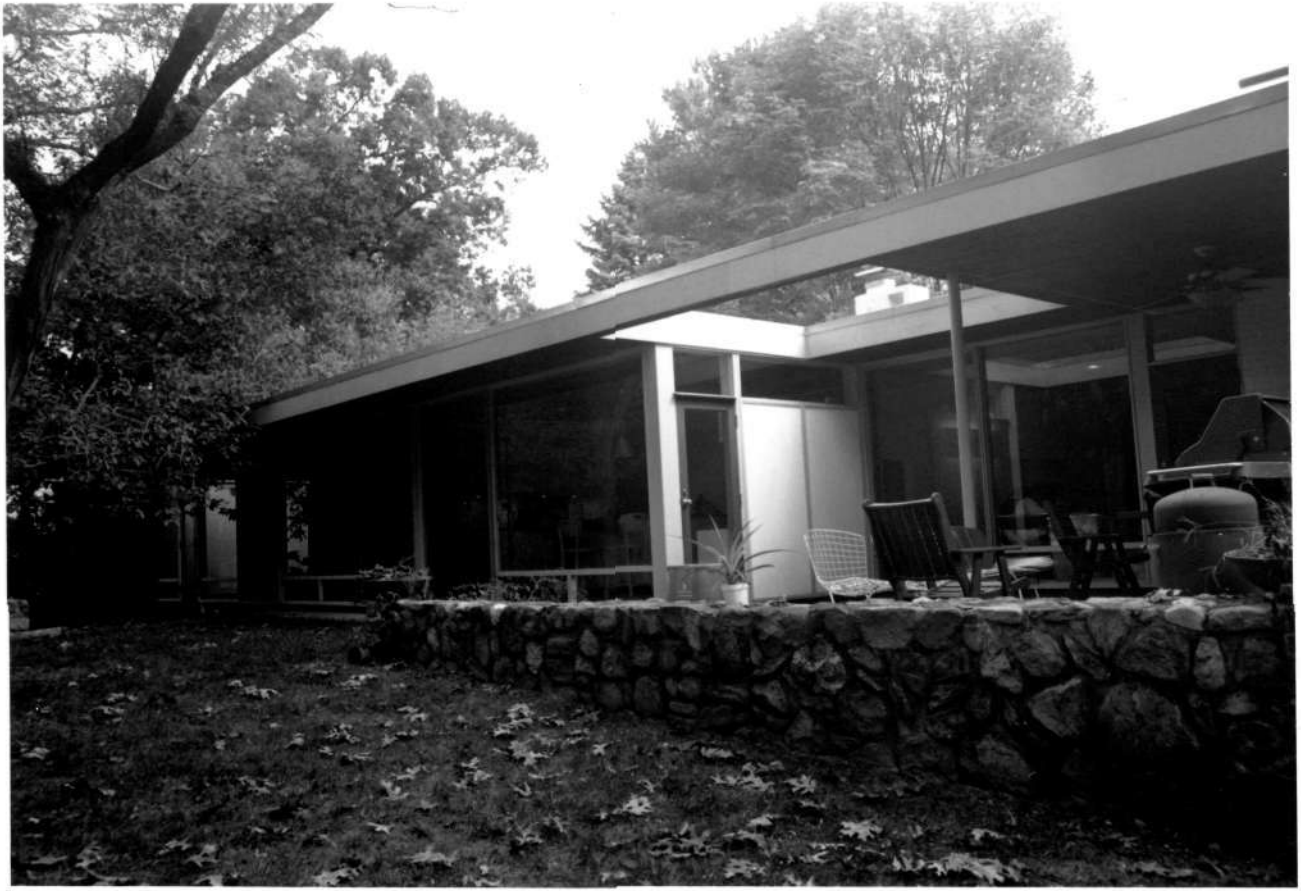
SEYMOUR KRIEGER HOUSE
6739 BRIGADOON DRIVE
BETHESDA, MARYLAND
TRACERIES
OCTOBER 2007
MARYLAND SHPO
SOUTHWEST ELEVATION, LOOKING SOUTHEAST
3 OF 13

M: 35-161
SEYMOUR KRIEGER HOUSE
6739 BRIGADOON DRIVE
BETHESDA, MARYLAND
TRACERIES
OCTOBER 2007
MARYLAND SHPO
LOOKING SOUTHWEST
4 OF 13



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SEYMOUR KRIEGER HOUSE
6739 BRIGADOON DRIVE
BETHESDA, MARYLAND
TRACERIES
OCTOBER 2007
MARYLAND SHPO
SOUTHWEST ELEVATION, LOOKING NORTHEAST
5 OF 13

M: 36-161
SEYMOUR KRIEGER HOUSE
6739 BRIGADOON DRIVE
BETHESDA, MARYLAND
TRACERIES
OCTOBER 2007
MARYLAND SHPO
SOUTHEAST ELEVATION, LOOKING NORTH
6 OF 13

M:35-161
SEYMOUR KRIEGER HOUSE
6739 BRIGADOON DRIVE
BETHESDA, MARYLAND
TRACERIES
OCTOBER 2007
MARYLAND SHPO
ENTRY HALL, LOOKING WEST
7 OF 13

M:35-161
SEYMOUR KRIEGER HOUSE
6739 BRIGADOON DRIVE
BETHESDA, MARYLAND
TRACERIES
OCTOBER 2007
MARYLAND SHPO
LIVING ROOM LOOKING SOUTHWEST
8 OF 13

M:35-161
SEYMOUR KRIEGER HOUSE
6739 BRIGADOON DRIVE
BETHESDA, MARYLAND
TRACERIES
OCTOBER 2007
MARYLAND SHPO
LIVING ROOM LOOKING NORTH
9 OF 13

M:35-161
SEYMOUR KRIEGER HOUSE
6739 BRIGADOON DRIVE
BETHESDA, MARYLAND
TRACERIES
OCTOBER 2007
MARYLAND SHPO
DINING AREA, LOOKING SOUTHEAST
10 OF 13

M: 35-161
SEYMOUR KRIEGER HOUSE
6739 BRIGADOON DRIVE
BETHESDA, MARYAND
TRACERIES
OCTOBER 2007
MARYLAND SHPO
KITCHEN LOOKING NORTH
11 OF 13

M:35-161
SEYMOUR KRIEGER HOUSE
6739 BRIGADOON DRIVE
BETHESDA, MARYLAND
TRACERIES
OCTOBER 2007
MARYLAND SHPO
MASTER BEDROOM LOOKING NORTH
12 OF 13

M:35-161
SEYMOUR KRIEGER HOUSE
6739 BRIGADOON DRIVE
BETHESDA, MARYLAND
TRACERIES
OCTOBER 2007
MARYLAND SHPO
PLAYROOM LOOKING SOUTHWEST
13 OF 13