

**Charles and Ray moved into the House on Christmas Eve, 1949, and lived here for the rest of their lives. The interior, its objects and its collections remain very much the way they were in Charles and Ray's lifetimes. Today, in addition to its architectural significance for many visitors, the Eames House is the home of the Eames Foundation. The mission of the Eames Foundation is to preserve protect and maintain the Eames House and to provide educational experiences that celebrate the creative legacy of Charles and Ray Eames.**

**HOURS OPEN FOR APPOINTMENTS**

Currently open for limited availability  
Please check our website for the most up-to-date schedule:  
[www.eamesfoundation.org](http://www.eamesfoundation.org)

The Eames Foundation is always CLOSED ON SUNDAYS, WEDNESDAYS, AND CELEBRATED HOLIDAYS.

**MEMBERSHIP**

Help support the Foundation's efforts to preserve the Eames House by becoming a member.

For more information and to sign up, please visit our website:  
[www.eamesfoundation.org](http://www.eamesfoundation.org)  
or call: 310 459-9663

**THE EAMES FAMILY APPRECIATES YOUR INTEREST IN THE WORK OF CHARLES AND RAY AND ENCOURAGES YOU TO VISIT THE FOLLOWING WEBSITES TO LEARN MORE.**

- [www.eamesfoundation.org](http://www.eamesfoundation.org)
- [www.eamesoffice.com](http://www.eamesoffice.com)
- [www.powersof10.com](http://www.powersof10.com)
- [www.greatbuildings.com/buildings/Eames\\_House.html](http://www.greatbuildings.com/buildings/Eames_House.html)
- [www.loc.gov/exhibits/eames/](http://www.loc.gov/exhibits/eames/)

**Eames Foundation**

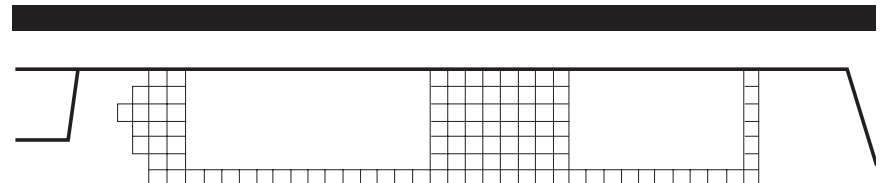


203 Chautauqua Boulevard  
Pacific Palisades, CA 90272

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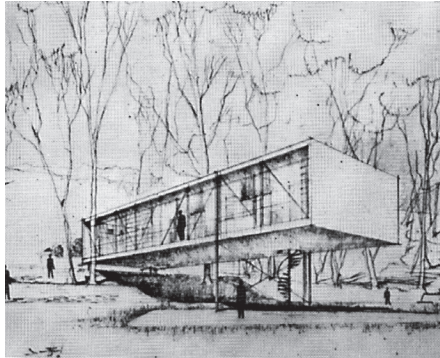
**CASE STUDY NO. THE EAMES HOUSE**

In the latter half of the twentieth century, the husband and wife team of Charles and Ray Eames set a design standard that many feel has yet to be equaled. Their curiosity and creativity touched the design areas of furniture, films, museum exhibitions, graphics, industrial design, photography, toys, and, of course, architecture.

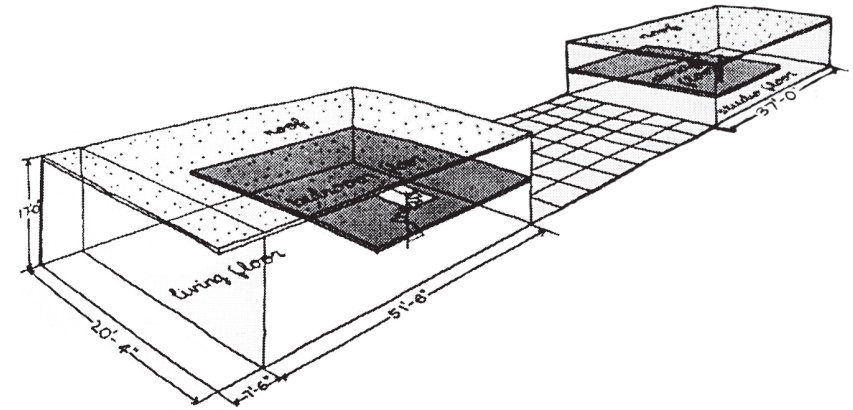


The Eames House, Case Study House #8, was one of the 25 homes built as part of The Case Study House program. The Case Study House program came into being in the mid-1940s and continued through the early 1960s, largely through the efforts of John Entenza, publisher of Arts and Architecture magazine. The magazine announced that it would be the client for a series of architect-design homes to be built and furnished using techniques and materials derived from the experience of the second World War and best suited to express man's life in the modern world. The term "Case Study" refers to the program's idea of taking the needs of a hypothetical or real client and addressing those needs through a building design. The magazine would then publish the house plans for further reading and discussion by its readers.

Charles and Ray proposed that the home they designed would be for a married couple who were basically apartment dwellers working in design and the graphic arts who wanted a home that would make no demands for itself, but would, instead serve as a background for as Charles would say, "life in work" with nature as a "shock-absorber."



The first plan of their home, known as the Bridge House, was designed by Charles Eames and Eero Saarinen in 1945. It was a single story, steel-framed box, cantilevered from the hillside on two slender metal columns, floating across the meadow. Because it used off-the-shelf parts ordered from catalogues, and the war had caused a shortage in materials delivery, the steel arrived late 1948. By then, Charles and Ray had "fallen in love with the meadow," in Ray's words, and felt that the site required a different solution.



Using the same concept of off-the-shelf parts, Charles and Ray re-configured the House, between the eucalyptus trees and an 8-foot high, 200-foot retaining wall, but parallel to the meadow, they were able to keep the integrity of the meadow intact.

The 1500 square feet of the House includes an upstairs loft with two bathrooms and a sleeping gallery with sliding screens overlooking the living room. The first floor of the House includes a seating nook, a kitchen, and an open space living room area. The 1000 square-foot studio also includes a loft area above the first floor. Both the House and the studio are 20 feet wide and 17 feet high. The modular construction of the House includes eight 7 1/2' by 20' bays with the eighth bay an open terrace with a steel overhang. The detached five bay studio is separated from the House by a courtyard equivalent to four interior bays.

The exterior facade of the House is a mixture of primary red, blue and white panels, including a gold-leaf panel defining the doorway and an assortment of windows both large and small divided by steel i-beams painted black. The exterior facade of the studio, by contrast, has fewer color elements, but is a more muted study of gray, black and white with one silver-painted facade, an orange-painted panel over the studio door, and a royal blue back wall.

The honest use of pre-fabricated, off-the-shelf, industrial materials never limited the vision of Charles and Ray. Instead, the house that they created offered them a space where work, play, life, and nature co-existed. Perhaps the reason the House became such an iconographic structure is best explained in the words of John Entenza who felt that the Eames House "represented an attempt to state an idea rather than a fixed architectural pattern."