
LAKE BRIDGEPORT · TEXAS
A House on the *Crown*
A WATERFRONT RESIDENCE · WEST TO THE WATER
WARM MODERN · NEW BUILD · 1.3 ACRES · A CONCEPT BOOK

THE ARGUMENT

A low house of glass, oak and stone set on the high point of the land, arranged so that every room it holds turns west to the water and the evening light comes in off the lake.

The idea is single and it governs everything that follows. The site rises from the road to a crown, and the crown looks across Lake Bridgeport to the west. The house is placed there and then opened, wall after wall, toward the water. Arrival is withheld and low; the view is released all at once in the great room. What the plans draw and the renderings show is one continuous argument, made in warm oak, board-formed concrete, blackened steel and Texas limestone, and lit, at the hour that matters, by the sun coming home over the lake.



THE WEST FACE FROM THE WATER · THE CROWN AT GOLDEN HOUR

ONE · THE LAND

Sited to *a single view*

One and three-tenths acres, one hundred twenty-five feet at the road, sloping up to a crown that faces the lake.

The parcel runs deep from Lakeshore Drive on the east toward the water on the west, climbing to a high point near its center. That high point is the whole reason for the house. From the crown the ground falls away to the lake, and the design does one thing before anything else: it puts the living of the house on that crown and turns it west.

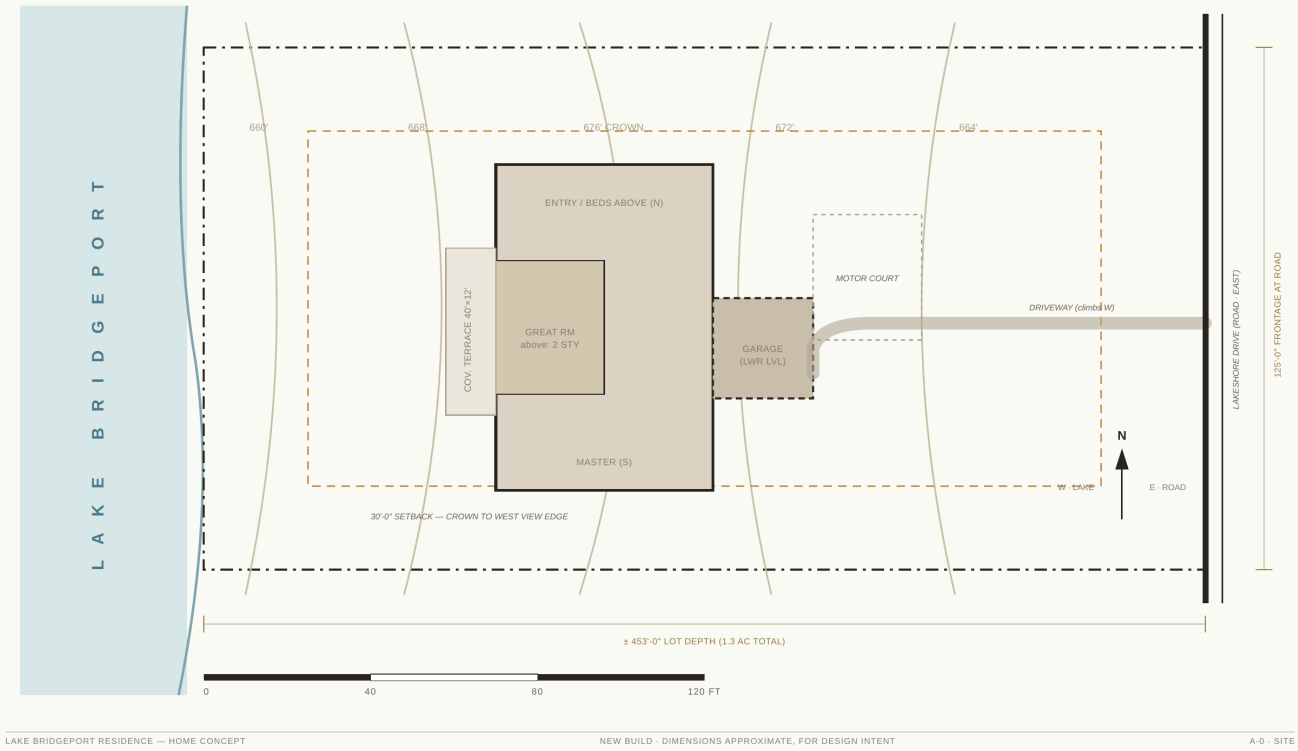
Everything else answers the slope. The approach climbs from the road. The garage is cut into the uphill side so it never competes with the view. The house sits thirty feet back from the crown's western edge, so the ground becomes a foreground and the water becomes the room's far wall.

SITE	1.3 ACRES
FRONTAGE AT ROAD	125 FT, EAST
LOT DEPTH	±453 FT
ORIENTATION	West · to the lake
SETBACK TO VIEW	30 FT, CROWN EDGE

DRAWING A-0 · SITE

The House on the *Crown*

SCALE 1"=40'-0"
WEST TO THE WATER
NEW BUILD



The lake is west, the road is east, and the land rises between them to the point where the house stands.

The plan reads left to right as the land falls: Lake Bridgeport at the far west, the shoreline, then contours climbing to the marked crown at 676 feet where the footprint sits. The driveway arrives from Lakeshore Drive on the east and climbs to a motor court; the garage is tucked below it in the hillside cut. The covered terrace reaches west off the living floor, out over the fall toward the water.

CROWN ELEVATION	±676 FT
APPROACH	East, climbing
GARAGE	Below, invisible from lake

TWO · THE REGISTER

Warm modern, *made of real things*

Clean lines and large glass, held to the ground by materials that weather, warm and age.

The house is modern in its lines and its openings, and warm in its substance. It is not a white box. The structure shows itself: board-formed and smooth concrete for the base, the site walls and the hearth; warm oak for the floors, the ceiling planes, the front door and the cabinetry; blackened steel drawn thin at every window edge and along the open stair; local Texas limestone for the entry wall, the chimney and the retaining walls that hold the crown.

Glass is reserved for one direction. The full west walls are the house's single indulgence, and they exist to do one thing, which is to hand the lake to every room that faces it. The register through the interior is quiet: rooms composed to the view rather than to themselves, in the manner of Vincent Van Duysen, Axel Vervoordt and Ilse Crawford, where the material and the light do the decorating and very little else is asked to.

The light of this house is *west sun off the water at golden hour*. Everything is built to receive it.

THE PALETTE, NAMED

CONCRETE	Board-formed & smooth
OAK	Warm, throughout
STEEL	Blackened, thin
STONE	Texas limestone
GLASS	Full walls, west only



THE GREAT ROOM

The view, *released*

You arrive low and from the east, compressed under a nine-foot gallery, and then the ceiling lifts to twenty feet and the west wall is all lake. The room is twenty-six by twenty-four, double-height, a limestone hearth on one side and the loft looking down from above. Nothing stands between the seating and the water but glass.

THE WALK · CONTINUED

The kitchen *faces the water*

An island turned west, so the cook stands to the lake and the light.

The kitchen sits at the north of the living floor, open to the dining and, through it, to the great room. Its island is oriented on purpose: the long counter runs so that whoever works at it looks out to the west glass and the water beyond, not into a wall. The materials are the house's own, continued without a seam. Oak cabinetry, a stone counter, blackened steel drawn fine at the openings.

Behind the kitchen, to the east and out of the view, sit the pantry and the mudroom, the working depth of the house kept back from the water side. The dining table stands between kitchen and great room, in the middle of the light.

KITCHEN	18 × 17 FT
DINING	15 × 14 FT
ISLAND	Faces west



THE KITCHEN · ISLAND ORIENTED WEST TO THE LAKE

THE WALK · THE THRESHOLD

Out to the *covered terrace*

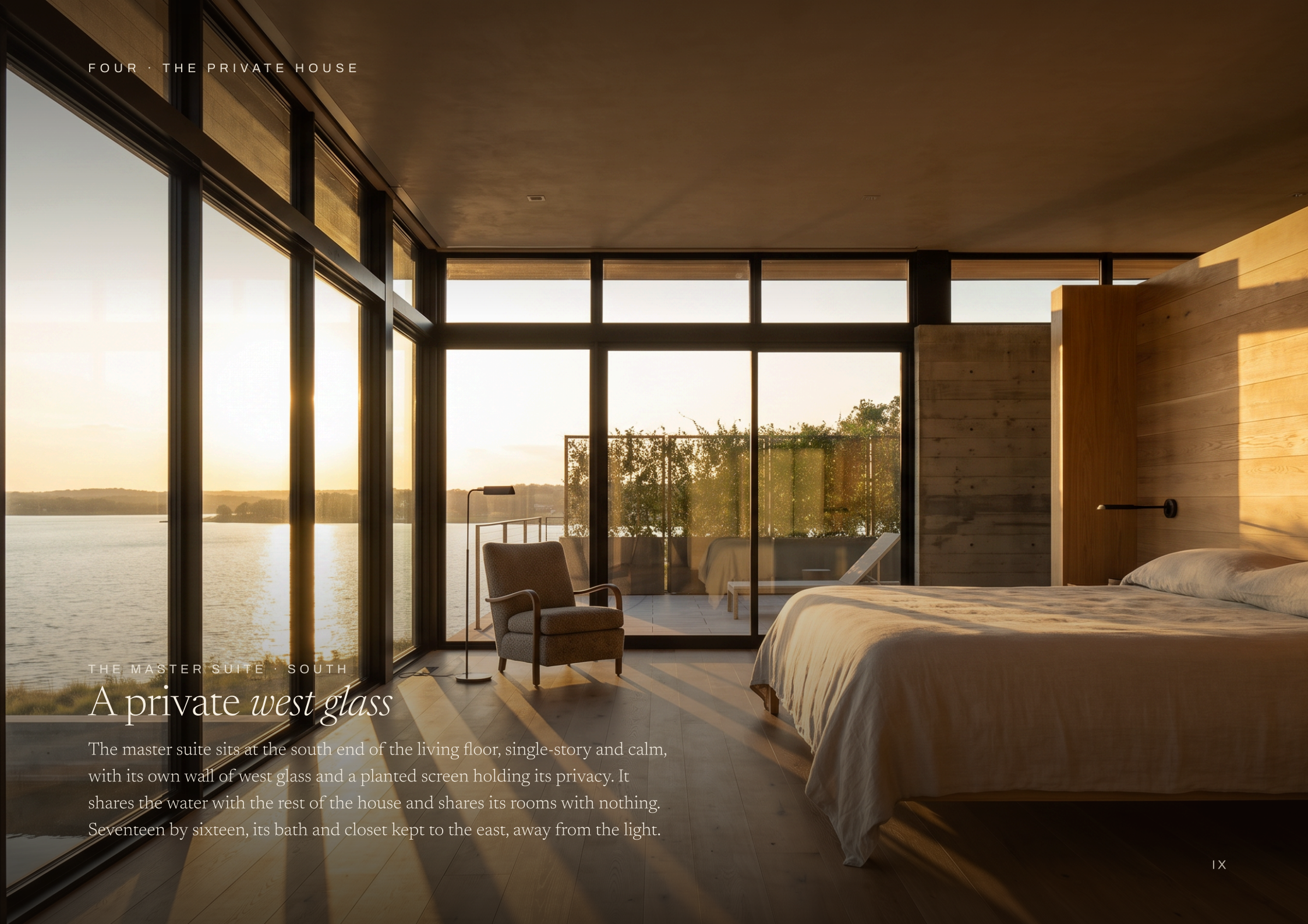
A sliding pocket wall opens the great room to the west, and the house becomes an outdoor room over the lake.

Along the great room's west wall the glass does not merely frame the view. It slides away into a pocket, so the boundary between the living floor and the covered terrace disappears entirely. The terrace runs forty feet long and twelve feet deep, roofed and at grade, an outdoor room held over the fall of the land toward the water.

This is the hinge of the whole plan. Inside and outside are the same room at golden hour, the same oak underfoot reading as the same plane, the lake close enough to be the fourth wall. It is the reason the house is placed where it is and turned the way it is.

The pocket wall opens and the great room and the terrace *become one room*, the water its far edge.

COVERED TERRACE	40 × 12 FT
WEST WALL	Sliding pocket glass
CONDITION	Roofed, at grade
FACES	West · the water



THE MASTER SUITE · SOUTH

A private *west glass*

The master suite sits at the south end of the living floor, single-story and calm, with its own wall of west glass and a planted screen holding its privacy. It shares the water with the rest of the house and shares its rooms with nothing. Seventeen by sixteen, its bath and closet kept to the east, away from the light.

The family rooms, *up and north*

Three bedrooms for children and grandchildren, set back over the north of the house so the wing reads low from the lake.

The open stair rises from the living floor to the bedroom wing on the second level. Three bedrooms line the west glass along the north side, each looking to the water, sharing a jack-and-jill and a hall bath. Between them and the great room's void runs the loft, a landing that looks down into the double-height room and out to the lake through the same tall glass.

The wing is deliberately pulled back from the great room's west wall. From the water the house reads as a low two-story volume on the crown, the bedroom level stepping behind and above the living floor rather than stacking over it. The upper balcony reaches west off the loft, a smaller echo of the terrace below.

Below everything, cut into the hillside on the road side, the lower level holds the two-car garage entered from the motor court, a flex room that walks out west to its own lower terrace, and the storage and mechanical rooms. The working parts of the house are kept downhill and to the east, out of the view.

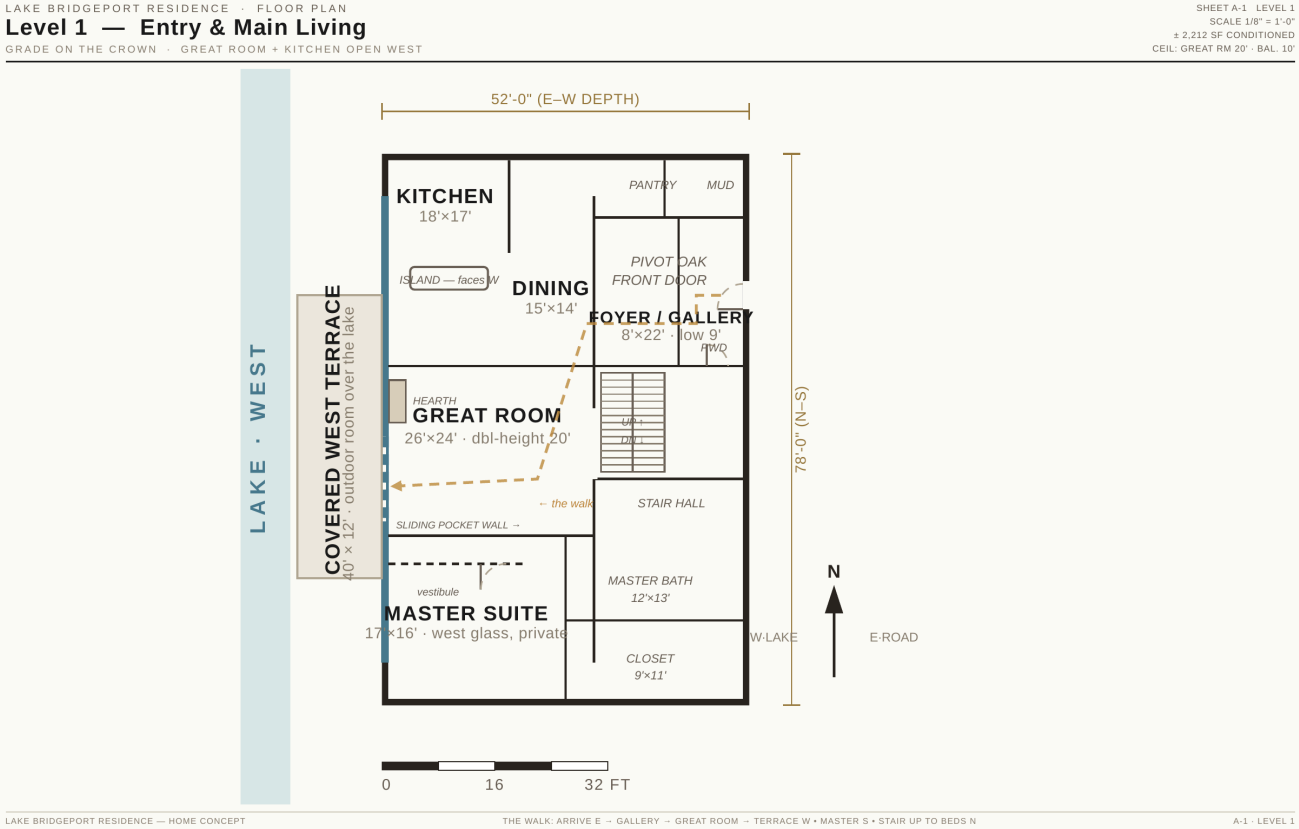
LEVEL 2 · BEDROOM WING	
BEDROOM 2	13 × 14 FT
BEDROOM 3	13 × 13 FT
BEDROOM 4	12 × 14 FT
LOFT / LANDING	14 × 12 FT
UPPER BALCONY	20 × 8 FT

LEVEL 0 · LOWER	
TWO-CAR GARAGE	22 × 22 FT
FLEX / REC	20 × 18 FT
ENTRY	East · motor court

DRAWING A-1 · LEVEL 1

Entry & *Main Living*

SCALE 1/8"=1'-0"
±2,212 SF CONDITIONED
GREAT ROOM 20' · BALANCE 10'



The whole idea of the house on one plate, read from the water on the left.

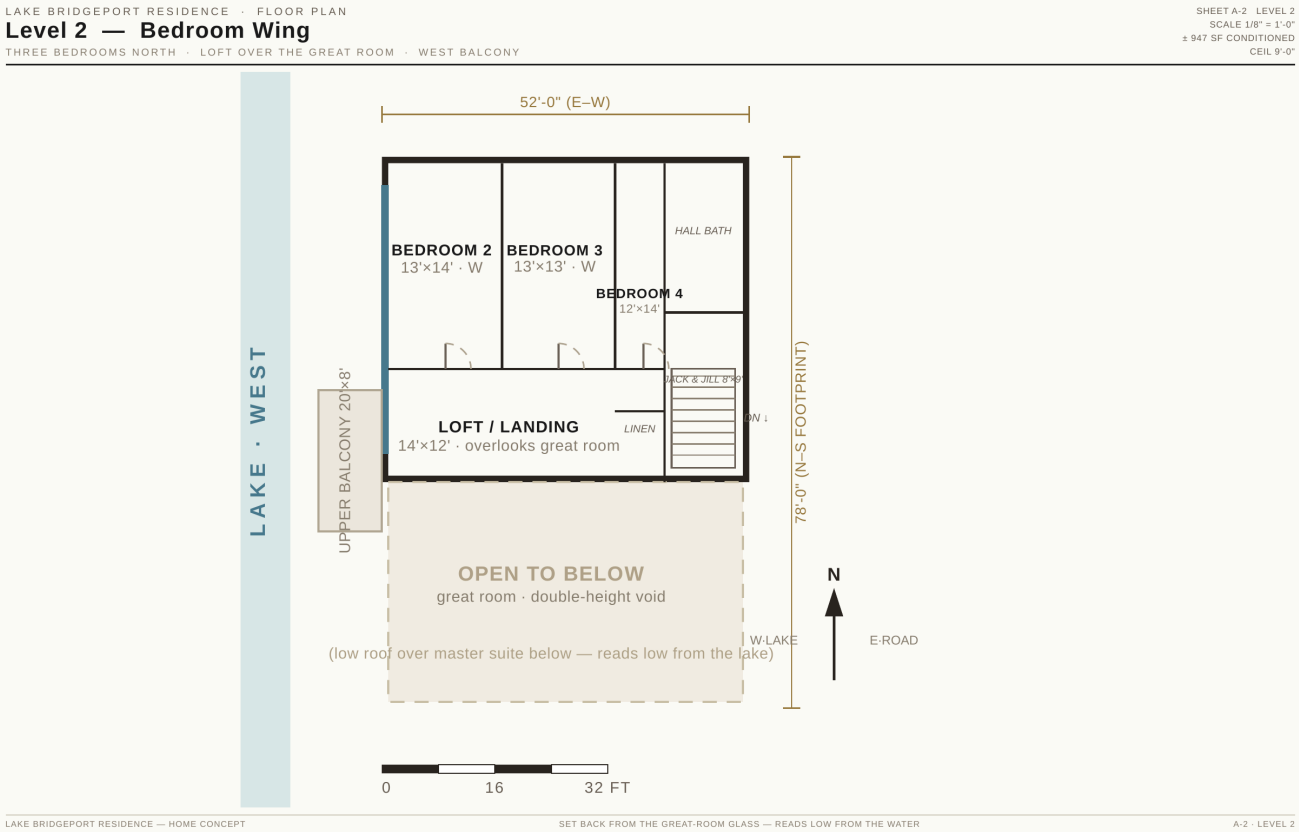
The walk is drawn as a dashed line: arrive at the front door on the east, compress through the foyer and gallery, release into the great room, and cross to the sliding pocket wall and the terrace on the west. The kitchen and dining sit north, the master suite south, the open stair at the center. Every principal room meets the west glass; the service depth is held to the east.

GREAT ROOM	26 × 24 FT
MASTER BEDROOM	17 × 16 FT
FOOTPRINT	52 × 78 FT

DRAWING A-2 · LEVEL 2

The *Bedroom Wing*

SCALE 1/8"=1'-0"
±947 SF CONDITIONED
CEILING 9'-0"



Set back from the great-room glass, so the wing reads low from the water.

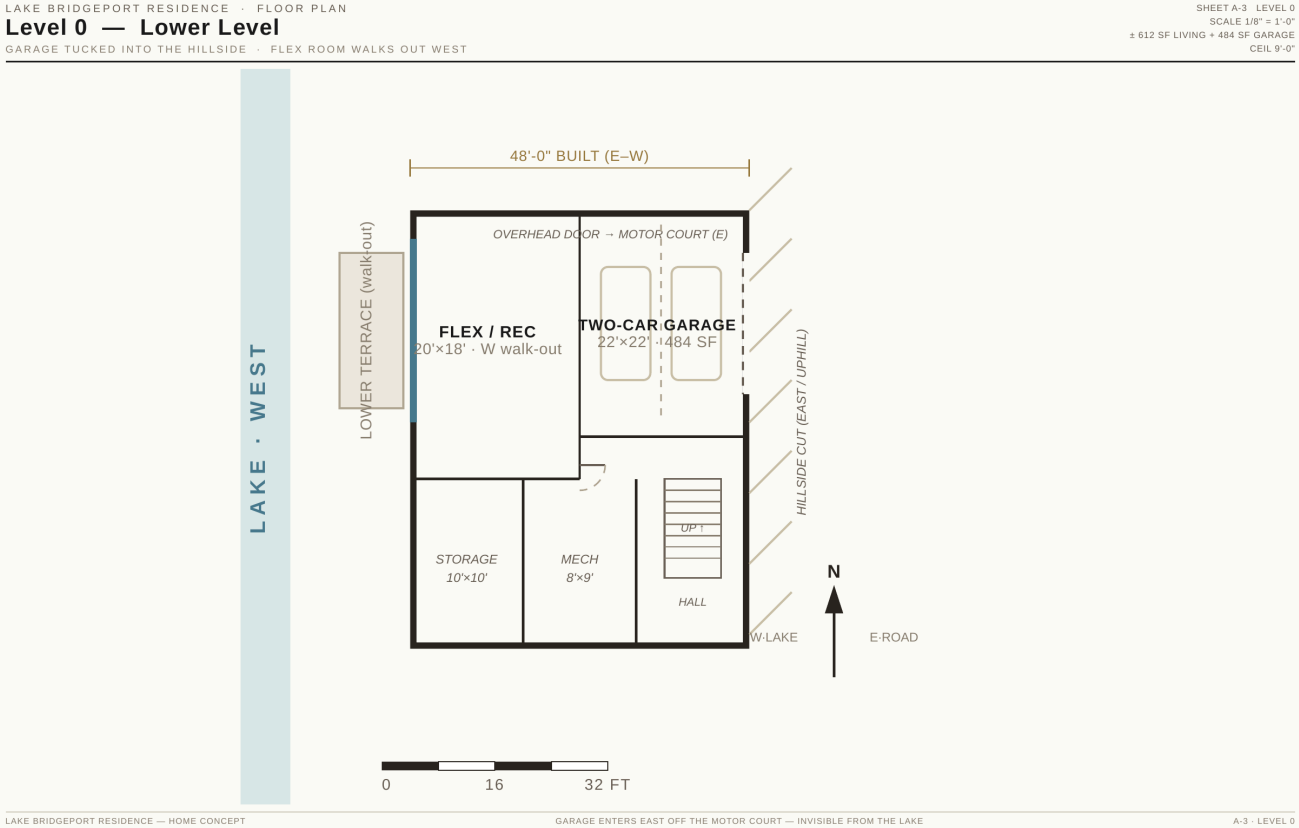
Three bedrooms line the west glass along the north side, each turned to the lake, sharing a jack-and-jill and a hall bath. The loft runs between them and the double-height void, a landing that looks down into the great room and out through the same tall glass. The upper balcony reaches west off the loft, a smaller echo of the terrace below.

THREE BEDROOMS	N · to the water
LOFT / LANDING	14 × 12 FT
UPPER BALCONY	20 × 8 FT

DRAWING A-3 · LEVEL 0

The *Lower Level*

SCALE 1/8"=1'-0"
±612 SF LIVING
GARAGE 484 SF



The working parts of the house, kept downhill and to the east, out of the view.

The lower level is cut into the hillside on the road side. The two-car garage is entered from the east off the motor court, tucked into the uphill cut so it never appears from the lake. The flex room walks out west to its own lower terrace, because the grade keeps falling toward the water. Storage and mechanical rooms fill the depth behind.

TWO-CAR GARAGE	22 × 22 FT
FLEX / REC	20 × 18 FT
GARAGE ENTRY	East · motor court

FIVE · THE PALETTE

Six materials, *and the light*



Concrete

BOARD-FORMED & SMOOTH · BASE, SITE WALLS, HEARTH



Warm Oak

FLOORS, CEILINGS, FRONT DOOR, CABINETRY



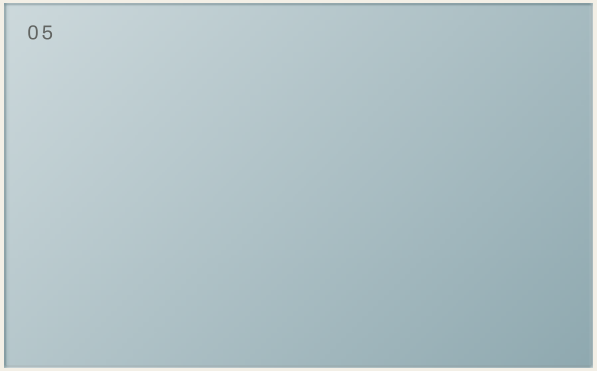
Blackened Steel

WINDOW MULLIONS · STAIR STRINGER & RAIL



Texas Limestone

ENTRY WALL, CHIMNEY, RETAINING WALLS



Glass

FULL WALLS · WEST ONLY, TO THE WATER



West Light

GOLDEN HOUR OFF THE LAKE · THE SIXTH MATERIAL


BLUE HOUR
A lantern on the crown, lit from within,
the water gone dark and holding its windows.
A HOUSE ON THE CROWN · LAKE BRIDGEPORT, TEXAS