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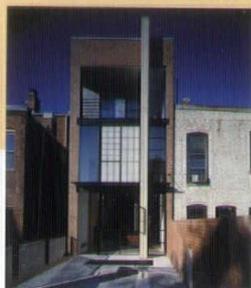
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Summer 2004



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ON THE COVER: Madeline Zutt, age 12, climbs to the upper loft of her bedroom in the Zutt family's new home designed by Studio27 Architecture. Photograph by Maxwell MacKenzie.



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Welcome to another issue of *ARCHITECTUREDC*. In this, our fourth annual residential issue, we have a simple message to convey: good design is good for your family. Whether it's creating a new house for a blended family (page 8), helping 11 people live happily under one roof (page 14), or simply making sure that a hallway is well designed so the dog can't



# Welcome

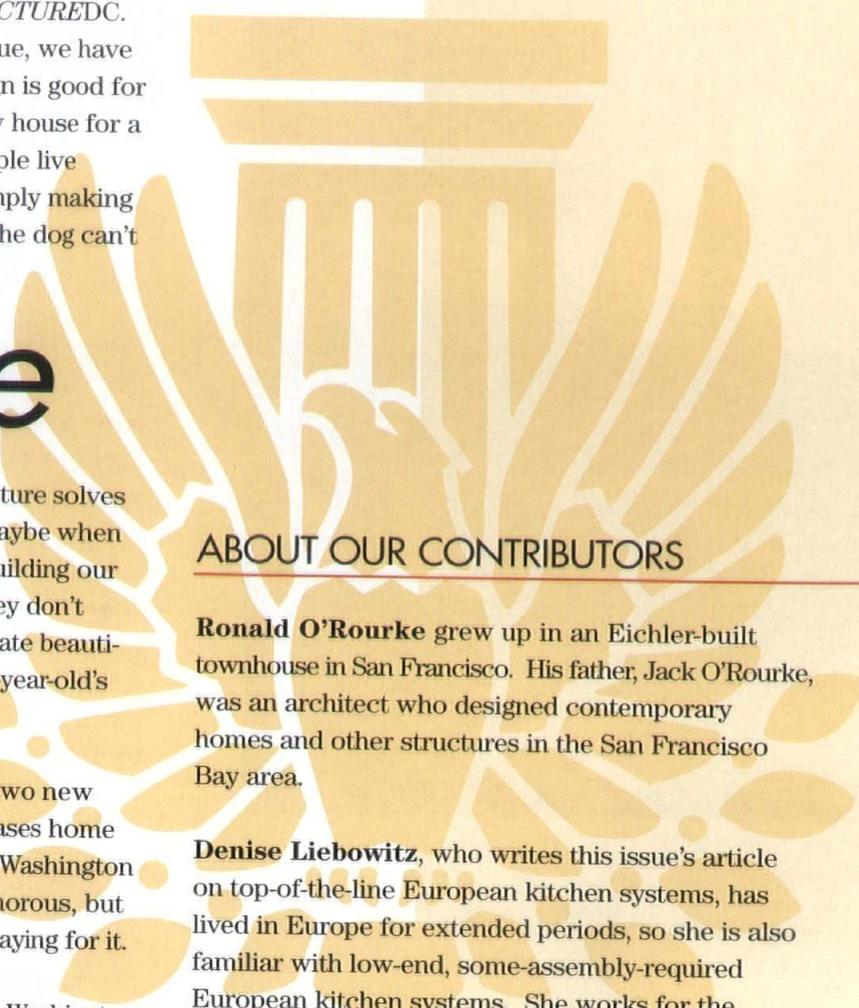
eat the artwork (page 38), good architecture solves problems. Parents sometimes think, "Maybe when the kids are grown, we can talk about building our dream house." This issue shows that they don't have to wait. Good architecture can create beautiful spaces and still find a home for a six-year-old's prized collection of Beanie Babies.

Fans of *ARCHITECTUREDC* will find two new sections in this issue. DetailsDC showcases home furnishings products from one-of-a-kind Washington stores; HomeSense looks at the less glamorous, but equally essential, part of home building: paying for it.

Also in this issue is a list of members of the Washington Chapter/AIA's Architect/Client Resource Center. Located at our Chapter House near Dupont Circle, the Resource Center includes over 70 portfolios of architects who can help you with any project you may have in mind. The Chapter is extremely grateful to the members of the Resource Center who helped sponsor this issue of the magazine.

You hear a lot about famous architects in the news, and that can make the prospect of working with one a little intimidating. The clients interviewed in this issue will set you at ease; their collaborations with architects have improved their homes and made the design process a pleasant experience for the whole family, except, perhaps, for the dog who enjoyed eating the artwork!

**Mary Fitch**  
Executive Director  
Publisher, *ARCHITECTUREDC*



## ABOUT OUR CONTRIBUTORS

**Ronald O'Rourke** grew up in an Eichler-built townhouse in San Francisco. His father, Jack O'Rourke, was an architect who designed contemporary homes and other structures in the San Francisco Bay area.

**Denise Liebowitz**, who writes this issue's article on top-of-the-line European kitchen systems, has lived in Europe for extended periods, so she is also familiar with low-end, some-assembly-required European kitchen systems. She works for the National Capital Planning Commission.

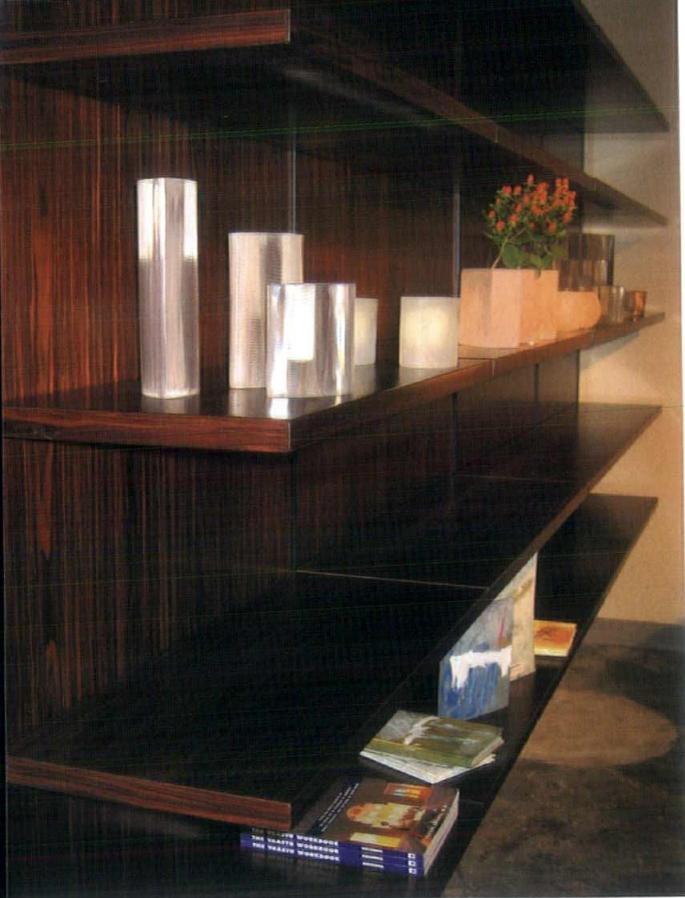
**William Craig, RA, LEED AP**, grew up on Capitol Hill. A recent graduate of the Rice School of Architecture, he now lives in Philadelphia and works for Susan Maxman & Partners Architects, an award-winning firm long emphasizing sustainable design.

Local AIA/DC architects contributing to this issue include **Robert Miller, FAIA; Outerbridge Horsey, AIA; Suman Sorg, FAIA; David Jameson, AIA; Amy Gardner, AIA; Mark Binsted, AIA; Reena Racki, AIA; Griz Dwight, AIA;** and **Norman Smith, AIA**. For more information on these architects, contact AIA/DC at 202.667.1798 or visit [www.aiadc.com](http://www.aiadc.com). 

# DetailsDC:

## Function Without Footprint

by Mary Fitch, AICP



to gape at your cool minimalism. Don't hide your collection; give it pride of place on an **Escriba wall system** from Vastu. Escriba's steel-lined shelves can go on any surface and come in nine warm Brazilian hardwood veneers or more industrial metallic laminates. This floating storage sculpture is very strong and carefully engineered to commercial standards.

It can be customized to include a desk or incorporate a flat panel TV (with the cords cleverly hidden behind panels). A 10-foot system in rosewood veneer can warm up even the coolest loft. In keeping with Vastu's aesthetic of warm, comfortable, modern design, the store sells the entire Escriba line, which includes couches, chairs, and tables. Cost: \$6500 for a 10-foot system, depending on material and installation (or \$1700 per section). **(Visit Vastu at 1829 14th Street, NW, or [www.vastu.com](http://www.vastu.com), or call 202.234.8344.)**



Above: The Rock-It Lounge chair has a classic form with a modern sensuality.

Left: Beauty that isn't just skin deep: Escriba's wall system can handle any load, beautifully.

**W**e inaugurate our new marketplace section with a series of products that take icons of traditional furniture and put them on a diet. Lighter, brighter, and more portable, these products provide the same function without taking over a room.

High-end German kitchen manufacturer bulthaup has just the thing to lighten up the kitchen. **System 20** replaces a built-in kitchen with a simple free-standing work bench that can be customized in a number of ways. Include a sink (or not); throw in a cook top (gas or electric); add whatever else makes the kitchen work for you—storage bins, shelves, drawers, a cutting board, an appliance garage, among many other choices. Ergonomic, a classic of industrial design, and abundantly flexible, System 20 has another great advantage for the apartment or condo dweller looking for a culinary upgrade: you can take it with you when you move. Cost: about \$5,000, depending on the components. **(Visit the bulthaup showroom at 3324 Cady's Alley in Georgetown or call 202.338.2200.)**

Even those of us who live in modern houses have stuff. There are only so many times that you can rush your prized collection of Danielle Steel novels into the back of the closet before your friends arrive

Tabletop is a year-old store on 20th Street near Dupont Circle Metro that specializes in small furniture and accessories with a mid-century modern sensibility. The **Rock-It** lounge chair has pride of place in their front window and justifiably so. Covered in dry-cleanable grey micro-suede on a chrome frame, Rock-It's comfortable seat and gentle rock will make even your type-A friends relax. Marketed by Sitcom, an Oakland, California, company, Rock-It is not only portable, it's affordable. Cost: \$265. **(Visit Tabletop at 1608 20th Street, NW, or [www.tabletopdc.com](http://www.tabletopdc.com), or call 202.387.7117.)**

Have a product you'd like to share with our design-savvy readers? Contact the author at [mfitch@aiadc.com](mailto:mfitch@aiadc.com).

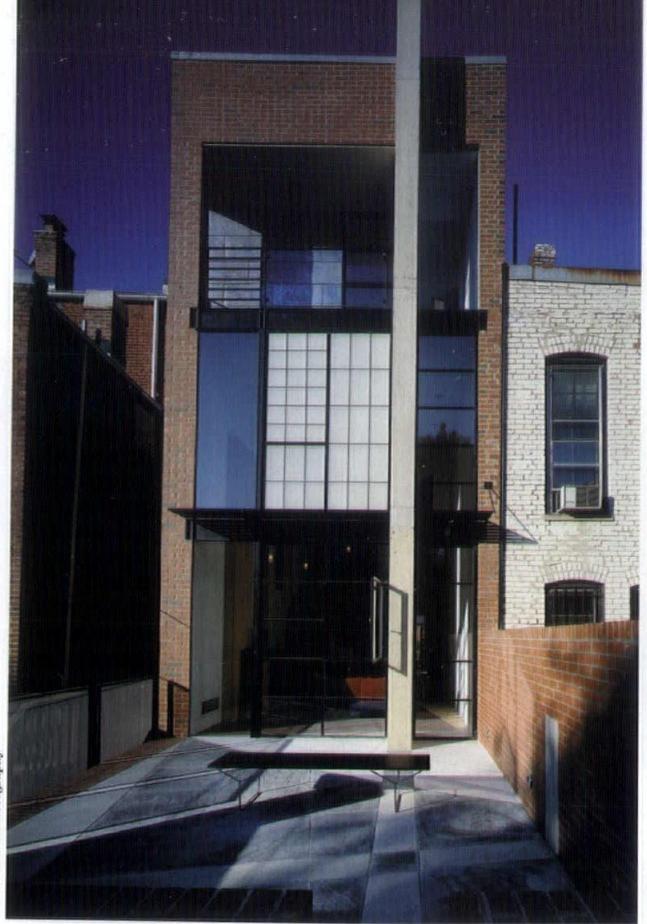
**Bulthaup's System 20—  
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in the kitchen.**



Last year, the Washington Architectural Foundation led the first-ever tour of the I. M. Pei-designed house in Washington. This year, the Foundation is proud to host another first: a tour of the Calvert Street Residence designed by Robert M. Gurney, FAIA.

Completed in 1999, this modern home sits easily in its 19th century skin. Described by *Architectural Record* as “a stunning anomaly in a city of crown moldings and pedimented doors,” the house is “open, edgy and bright with exposed concrete, acid-rusted steel walls and dynamic spaces tucked behind a conventional rowhouse façade.”

The house has won national, state, and local awards, been featured on ABC's Good Morning America and in the pages of *Residential Architect*, *Inform*, *The Washington Post*, and *Washingtonian Magazine*, and included in four books on modern design. Considered to be one of Washington's finest examples of modern residential architecture, it is the only single-family residence in the city to win a National Honor Award from the American Institute of Architects.



Paul Warchol Photography

## 2<sup>nd</sup> Annual House Tour: Another First!

A Stunning Rowhouse Opens to the Public

The house has never been open to the public—until now.

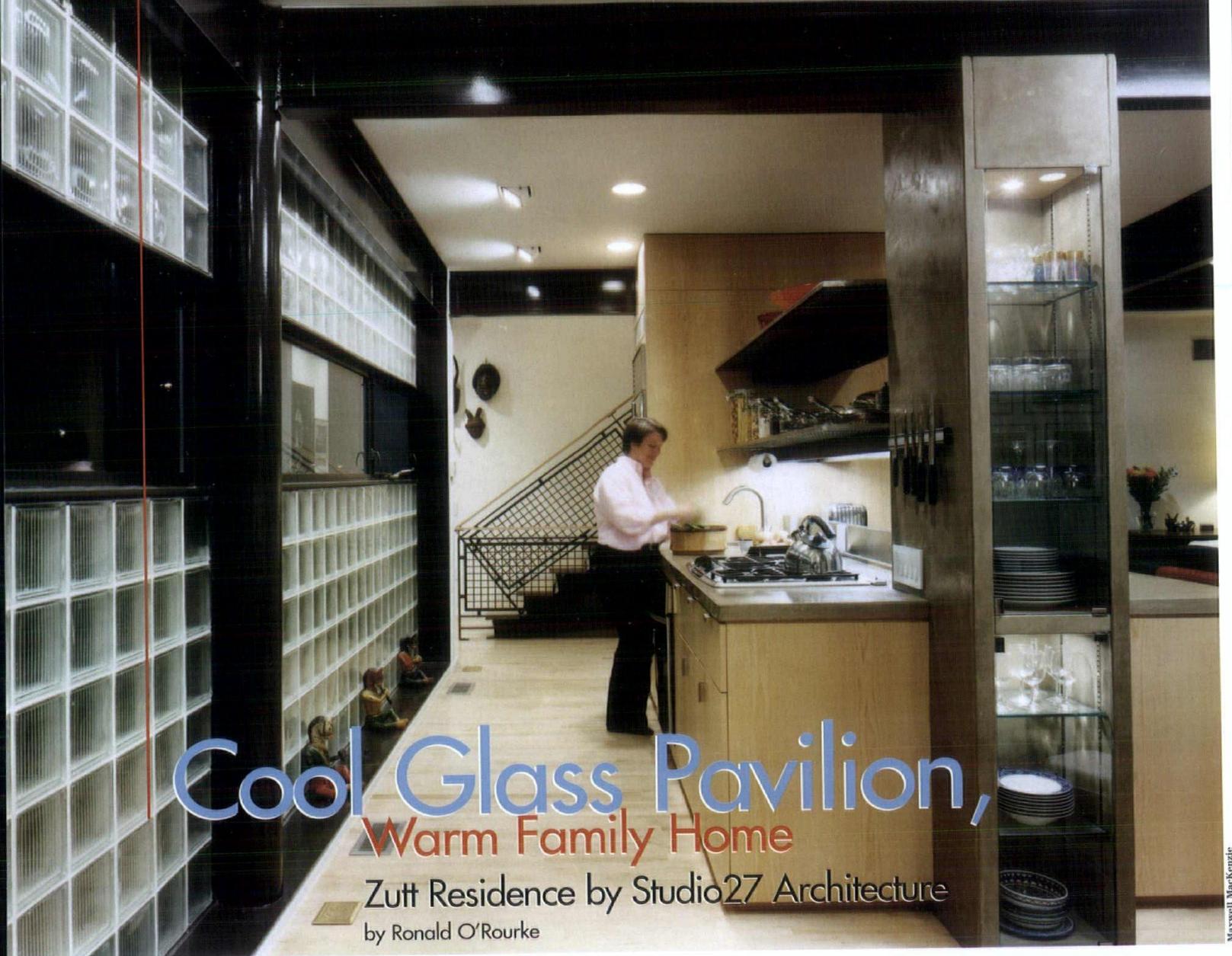
**Visit the Calvert Street Residence on Saturday, June 5th, 2004.** Tours will commence every half hour from 2 to 5 p.m.

This tour benefits the many programs of the Washington Architectural Foundation. Cost is \$20. Space is limited. Prepaid registration required by May 28th; go online to [www.aiadc.com](http://www.aiadc.com).

While proud of their award-winning residence, the owners are very private and have only agreed to this tour to help the Foundation. This may be the one and only time the house will be open to the public. 🏠



Paul Warchol Photography



# Cool Glass Pavilion, Warm Family Home

Zutt Residence by Studio27 Architecture

by Ronald O'Rourke

Maxwell MacKenzie

Donatella Lorch prepares dinner as three prized possessions casually watch. Glass block on the front wall brings light in during the day and transmits it back out at night, while preserving privacy.

**A**t the Zutt residence in Bethesda one recent Saturday, lunch is being prepared. Just outside, coming up the front walkway, is homeowner John Zutt, back from a trip to the airport to pick up his nine-year-old son Nicholas, who has returned from a school-sponsored trip to Canada. Seeing their arrival from the kitchen window, John's wife, Donatella Lorch, hurries out the front door to welcome Nicholas home with kisses and hugs.

It's a typical family scene in Bethesda. But the home that John, Nicholas, and Donatella are now walking back into isn't a typical suburban home. It is a newly built, modern structure inspired by the

glass-clad, pavilion-style homes of architects such as Le Corbusier and Philip Johnson.

How did a house like this come to be on an established Bethesda residential street lined with mostly older, conventionally styled homes? The answer includes an existing house in poor condition, a homeowner with a strong vision for his new home, and an architectural firm that could translate that vision into a warm, affordable residence for him and his family.

In 1999, Zutt, a recent widower, needed a new home with more space in which to raise his three children

a strong interest in architecture at an early age, wanted the renovated home to have a modern sensibility.

"I like the uncluttered lines of modern architecture," Zutt says. "I've got a job where I go from meeting to meeting all day long; I'm seeing people constantly. I like to be able to come back to a place that's more tranquil and not as busy. And I find this type of a structure is just that—it's not as busy as more traditional housing."

In search of an architect that was right for the job, he contacted the Washington Chapter of the American Institute of Architects (AIA/DC). Zutt inspected the portfolios at AIA/DC's Architect/Client Resource Center, which has binders from 70 area firms (see list page 42).

"The first cut was going through the binders," Zutt says. "One of things that I remember was that the binder for Studio27 Architecture used some odd materials, and that caught my attention. There was a basement renovation that showed some creativity—it's a hard space to work in, and to make it interesting was not simple."

A good project binder, however, doesn't always guarantee a good client-architect working relationship; only an interview can give you an indication of whether such a relationship is possible. Zutt contacted Studio27 Architecture and met with principals Todd Ray, AIA, and John Burke, AIA. "When I interviewed with them, it was clear that we were talking the same language," Zutt recalls. He told the architects that he wanted a modern, four-bedroom home that would facilitate family life and take particular advantage of the view toward the property's deep, park-like backyard. "When I was talking about my concept, they had an understanding of how that might work, and I could see that they were building on it and not trying to substitute something completely different."

"I also knew," Zutt adds, "that I was not going to be able to supervise closely absolutely every step of the project through construction, because I travel quite a bit. There would undoubtedly be some crucial weeks when I would have wanted to be here but I would have to be away, and I knew I was going to have to rely on somebody to make the right call



Maxwell MacKenzie

The living room looks out to the backyard and is filled with light from all sides. During parties, those in kitchen, left, won't be isolated from the action.

— Nicholas, Madeline (now age 12), and Alexander (now age 6). After searching for some time, Zutt came upon a 1940s-era Colonial-style house in Bethesda. The house hadn't been modernized in decades—it still had its original galley-style kitchen—and it suffered from structural problems.

"When married couples came to see the house, the wife would take one look at that kitchen and run the other way," Zutt says. "I bid \$50,000 under the asking price and got it."

To make the residence livable for him and his children, a major renovation was needed. Zutt, who developed

about the color of this or the material of that. So I knew I needed somebody whose judgment I could rely on."

Ray and Burke, who playfully suggest that their firm's name can be understood as "2 guys working 7 days a week," infuse their work with a rigorous, theoretical understanding of modern design, which Zutt welcomed.

Zutt presented the architects with a preliminary concept sketch for his new home. The sketch showed a modern, two-story, pavilion-style house. On the first floor, the kitchen and dining rooms were to be in the front, and a double-height living room was to be in the rear, facing the backyard. Nothing too unusual about that. But Zutt also wanted one of the four upstairs bedrooms to "float" in the upper part of the living room like an isolated object in space—not the kind of request an architect gets very often.

"The Maison de Verre was an inspiration," Zutt says, referring to a famous steel, glass, and glass-block house in Paris that was designed by Bernard Bijvoet and Pierre Chareau and built in 1927-1932. "Corbusier was [another inspiration], and that's why I was interested in having some kind of a space within a space."

Zutt asked Ray and Burke to develop his scheme into a finished design that would be filled with light from as many sides as possible. "At one point I had actually talked about having all glass all the way around the entire first floor, but then I realized, for an urban house, that's ridiculous," Zutt recalls. Views toward the street, facing south, were screened to preserve privacy and prevent overheating from a harsh summer sun, but views toward the yard were designed to exploit the view and take in the gentle northern light.

After considering the condition of the existing home, the functional limitations it would present even if renovated, and limits on the cost of the project, Zutt and Studio27 decided that the best option was to build a new residence on the foundation of the old home. Now the most basic challenge was to fit a comfortable four-bedroom home with a double-height living room into a two-story structure built on the modest footprint of the original house.

Ray and Burke solved this challenge on the first floor by designing a largely open plan that permits the kitchen, dining, and living rooms to borrow space from one another. On the second floor, the challenge was to fit in a master suite, three bedrooms and a bathroom for the children, open space for the living room, and a hallway to get to the children's rooms. "We had a traditional corridor," Zutt says, "and I remember Todd said, 'Well why don't you just cantilever it out and make it a bridge?' Which immediately we recognized was exactly what we should do."

Ray and Burke fulfilled Zutt's wish for a bedroom that floated in the upper part of the living room by converting Madeline's room into an independent, tower-like structure with a billowing, curved side. Centered on the second floor, the tower extends both upward, piercing the second-floor roof of the house to provide Madeline's room with a third-level loft space, and downward, into the first-floor living area, where it rests on a narrow support that divides the area into a main family space on one side and a study on the other.

The curved side of the tower is clad in large, diamond-shaped shingles made from zinc roofing material. Above the second-story roofline, the cladding blends in with the gray asphalt roof shingles of neighboring homes. In the living room, it suggests the scaled skin of a dragon flying upward through the house. With its floating aspect and shingle-clad side, the tower is the most dramatic element in the house's design.

Madeline says of her bedroom, "I have two windows up there, and it's really an incredible view. At night you can see all the houses with the lights on, and it makes you feel like you're on a balcony."

Large glass windows on the rear wall connect the house to the backyard and the sky above it. "Major storms are very dramatic," Zutt says. "Whether it's snow, or rain, or lightning, you see it and you experience it from the comfort of your sofa."

On the front wall, glass block admits additional light while preserving privacy and preventing summer overheating. The large expanses of clear glass and glass block fill the house with a soft ambient light

**Does good architecture make for unusually calm children? Like a ballerina on point, Madeline's tower rests on a single narrow base and gently divides the first floor into a living room and study. Scale-like shingles are formed from zinc roofing material.**



Nicholas practices guitar in his room. In the distance, a glass-enclosed balcony with curtain opens the master suite to the living area so the parents can keep an eye on things.

during the day. "I'm not a fan of artificial light," Zutt says, "and what I wanted was to live in a place that, during the day, didn't require any lights on.... Ordinarily, nothing is on until dusk." In spite of the large amount of glass, the house is energy efficient: "I pay less to heat and cool this place than I did the old house, which just staggers me," Zutt says.

The master bedroom includes a glass-enclosed balcony overlooking the living room, which permits Zutt and Lorch to monitor the children's activities in the living room while screening out unwanted noise. The bridge, meanwhile, gives the children their own overlook of the living room, strengthening the room's role as the center of family life. Ray and Burke, who conceived the house as a city in miniature, liken the living room to a town plaza.

"The space is divided by function, but it's not divided by walls," Zutt explains. "I have small kids, and I wanted to be able to do surveillance without having to run around the house from place to place. I can keep an eye on everything that's going on."

Zutt sees other advantages in the home's open arrangement: "I don't like houses where if you have guests over for dinner, you are stuck in the kitchen and they are in some other part of the house having drinks in the living room, and you can't even talk to them," he says. "You are cooking and they are having fun and you can't interact at all. So an open plan was very important." Eliminating partitions on the first floor also helped lower the costs of the project.

"The irony," Zutt says, "is that this is a smaller house than the one that we were originally going to build, but in some ways it feels bigger."

Though clearly modern, the Zutt residence fits in easily with its traditional neighbors. Part of this is



Maxwell MacKenzie



Maxwell MacKenzie



**Zutt Residence**  
Architect: Studio27 Architecture  
Contractor: Glass Construction, Inc.

Homeowner John Zutt wanted a Corbusier-like space-within-a-space, and he got it. Daughter Madeline's tower, with a spinnaker-like curved side, plunges through the interior of the house.

due to the home's exterior colors, which are compatible with those of the homes around it. And part is due to the house's size and proportions, which are not much different than those of the original house.

Burke explains, "It is about the size of the older homes around it, as opposed to some other newer homes in the area, which are done in a traditional style but are much larger than their neighbors." And although modern residential design is sometimes viewed as strange or foreign, Burke argues that this couldn't be further from the truth: "Americans at bottom are a practical people, and modern design, when rigorously done, is practical and functional."

Construction began in 2002 and was finished the following year. Between the start of the project and its completion, Zutt met and married Donatella Lorch, turning a home originally intended for a family of four into one for a family of five. Lorch, like Zutt, has lived in and traveled to numerous countries around the world, and the house acts as a setting for the handcrafted items and other objects she has collected.

Although Zutt has long been interested in modern architecture, Lorch grew up differently. "I was raised in a very traditional European family where my father collected antique furniture," Lorch says. "I never have lived in a modern house. John made me part of [the project] every single step of the way. . . I had no idea exactly what it would look like." And when she saw it taking shape? "I loved it."

"We sit on the couch at night," she says, "and we look out at the snow falling or the rain falling, and we turn to each other and say, 'Wow, it's really nice here.'"

"We had some friends over for dinner a few weeks ago," she continues, recalling the email one guest sent afterwards: "With that house, I don't see how you can ever leave to go to work.' And sometimes we feel like that. You wake up in the morning, and you know you're going to spend your day in the office and basically not see the sky. On a beautiful, sunny spring day, you don't want to leave here." 🏡

# A Late Bloomer

## Bethesda Home Is Finally Complete

by Hannah McCann

**I**t started out as a single-story Cape Cod on a large lot in Bethesda's Edgemoor neighborhood. In the 1970s, a second story was added, with a heavy mansard roof and tiny windows peeking out. Soon Gerard and Germana Mitchell's growing family needed even more room; a boxy addition on the back added a family room and bedrooms above.

For a family of 11, the additions brought much-needed space on a budget. But each change added to a confused and awkward floor plan, kept some rooms undersized and others disconnected, ignored the pressing need for storage, and neglected views and sunlight. Now, after several awkward growth spurts, the Mitchell house has blossomed.

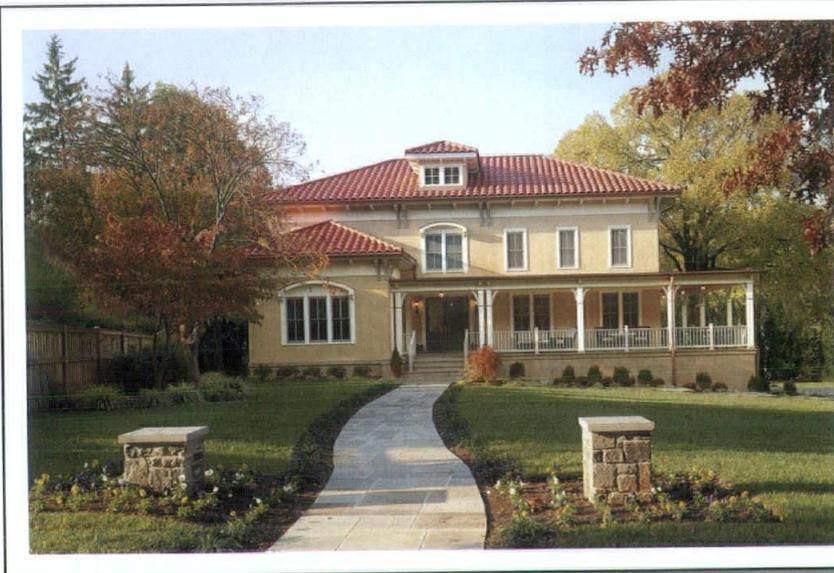
For the latest renovation, the Mitchells called architect Dean Brenneman, AIA, of Brenneman & Pagenstecher, a design/build firm recommended by friends. Brenneman wasn't sure he wanted the job. "I pulled up in front of this house, and I thought it was so ugly I almost didn't go in. But I went in, and, besides being delightful people, the clients made it clear that was exactly why they were calling me."

Long dissatisfied with the look of their house, the Mitchells asked Brenneman, "Could we turn this into something that we're really going to be happy with forever?" Brenneman told the couple, who had considered moving to find a house that appealed more to their aesthetics, that he could give them any look they wanted. He invited the Mitchells to his Kensington office to look through a book of architectural styles.

The Mitchells chose the Italianate Villa style to express the family's Italian-American heritage (Germana Mitchell is a native Italian). In Brenneman's design, a new hipped roof unifies the different volumes of the house with a low slope, deep overhangs, ornate cornice work, and timber bracketing. Stucco walls and terra-cotta barrel-tile roofing complete the look.

The home is dramatically transformed inside and out but—surprisingly—almost unchanged in size. "When people hire us, they often think they need more space to solve their problems," Brenneman says. "I say, 'Let's look at the space you have.' It's often underutilized and dysfunctional. Cure the problems you have first, and then see if you need more space."

**AFTER**



As space constraints, the Mitchells cited the fact that their dining room was on the far side of their house from the kitchen; they suggested putting a new dining room over the garage. Meanwhile, the breakfast area in the kitchen was too small to seat the whole family at once. Brenneman simply switched the living room and dining room, extending the former with a 12'x16' addition on the front. A simple bay in the breakfast area accommodates a large table. As far as new square footage, "that's all we needed," Brenneman explains. A new porch wrapping around the front and side of the house adds an outdoor room.

Small adjustments to the interior plan make the biggest improvements to the flow of the house. The tight entry was opened up and sight-lines created to the

**BEFORE**

**Mitchell Residence**  
Architect & Contractor: Brenneman & Pagenstecher,  
Residential Architects & Builders

fireplace in the family room beyond. “Now when you walk in the front door, you can look straight through to the back of the house, and you get a sense of the overall organization immediately as you come in,” Brenneman explains. Germana Mitchell appreciates the difference: “It’s a nice

## BEFORE



introduction to a house to have breathing room,” she says.

The living room and study are designed to be quiet retreats, with only one way in or out; the dining room, kitchen, and family room are socializing centers. What Gerard

Mitchell has noticed most about the reworked interior spaces is that “there is a sense of being with people almost anywhere in the house—you don’t feel far from anyone else. It’s good that way.”

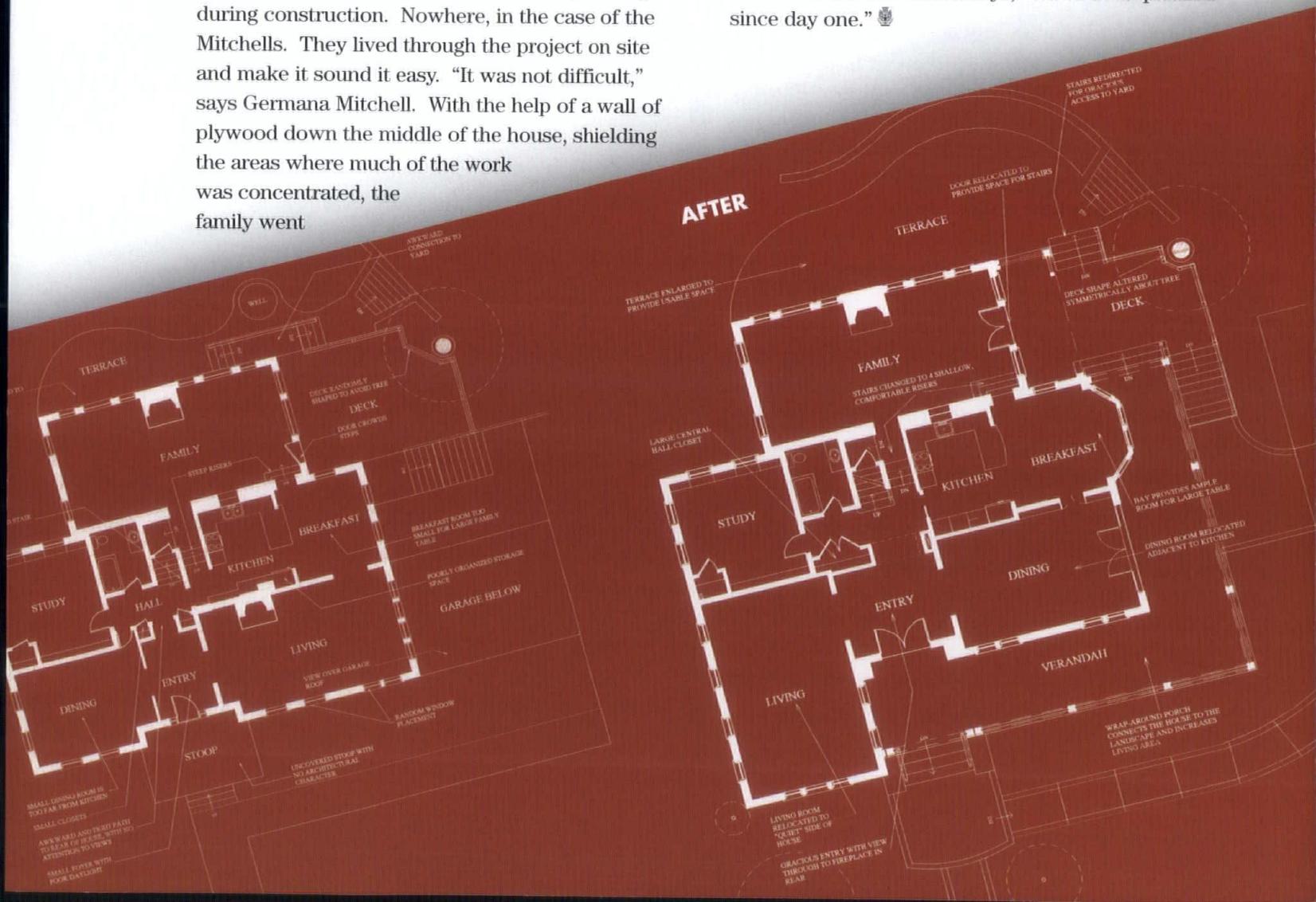
Readers considering their own whole-house renovation might wonder where a family of 11 goes during construction. Nowhere, in the case of the Mitchells. They lived through the project on site and make it sound it easy. “It was not difficult,” says Germana Mitchell. With the help of a wall of plywood down the middle of the house, shielding the areas where much of the work was concentrated, the family went

about their business—and used their kitchen every day during the year-long renovation. “We didn’t get pizza longer than three days,” Germana Mitchell estimates.

Brenneman cautions that not every client is as stalwart, but figures that “a large family tends to be more relaxed. I guess nine kids are more disruptive than construction.” Brenneman & Pagenstecher staggered the project to ease the strain. Before starting, the firm cleaned up the family’s basement to provide a retreat and extra storage during construction.

Since the project was finished, Brenneman has been over to the Mitchells’ for summer dinners on the veranda. The porch is one of his favorite features; he describes it as “a decompression zone between the great wide world and the world of the house.” The Mitchell kids take advantage of the improved access to the outdoors, reading on the porch or tossing the football outside on the lawn.

In its latest transformation, the house seems to finally work. Germana Mitchell says, “We’ve been pleased since day one.”



# My Now Favorite House in DC

by Robert L. Miller, FAIA

This is a good-looking house,” my wife, Vicki, conceded recently as we drove up to 4158 Linnean Avenue, NW, six months after writing the last check for a 700-square-foot family room/master bedroom addition—and 18 months after breaking ground.

“Apparently the result of long and careful study by a talented architect,” I replied.

“Right. About ten years of careful study.”

How could it possibly have taken so long? Partly, lack of urgency. Three of us fit nicely into the original house, a generic 1949 split-entry with Moderne and Bauhaus touches. Home for 40 years to the late Leon Brown, FAIA, an AIA/DC honoree for his teaching and social leadership, it had ingenious built-ins, a vintage steel kitchen, and a rear glass window wall opening on a garden terrace. Some plantings had come from the Browns’ then-new neighbor across the street, Marjorie Merriweather Post, whose property is now the Hillwood Museum and Gardens.

We did find a few practical things lacking—no place to eat or hang out in the kitchen, no rec room for our daughter Alexis. But mostly our urge to make changes was tied to places we’d lived in or dreamed about. We missed a street view of Hillwood’s azaleas, a fireplace, a luxurious-feeling bathroom, a wall big enough to display Vicki’s 8-by-16-foot supergraphic artwork from 1960s Marin County. Also inspired by San Francisco, we imagined—and finally got—two really romantic spaces, a sunny roof deck and a tiny “sky room” above the eaves (now Vicki’s office).

To be honest, we also wanted to join the architectural conversation in a neighborhood full of ambitious



modern houses by local architects. Our location and budget (as interest rates kept dropping) could support a bigger, glitzier house. Yet neither the sleek modernism we envied nor the McMansion features real estate agents touted seemed to fit the modest house we (mostly) loved.

At least my procrastination gave us time to look around, get advice, and, most important, learn the language of our existing house. Time also brought a new side yard requirement and the last-minute addition of a diagonal wall, now a favorite feature.

In the end, our project leaves the old house mostly intact and respects its attitude. Like the original, it uses Andersen windows straight from the factory (we recycled one old window to the new front elevation). We kept painted cinder block walls and the original St. Charles steel kitchen, revved up by new appliances and a shiny black granite floor. Wood and steel-pipe



railings made on site and a white porcelain Phillippe Starck pedestal sink are 1949 in spirit.

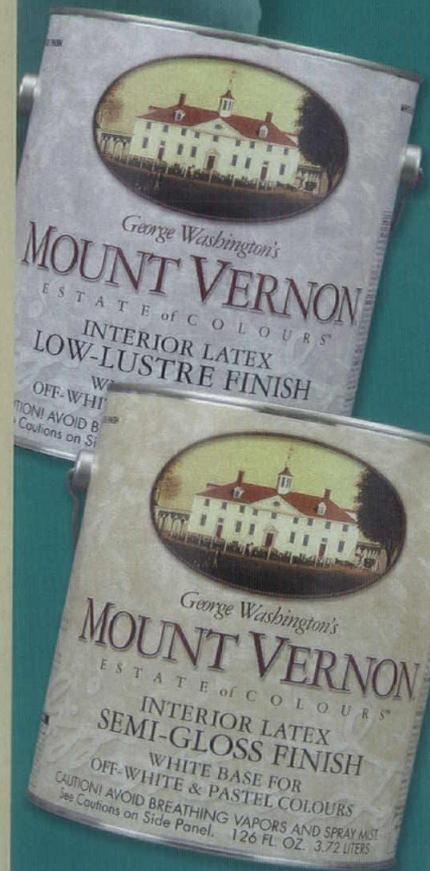
We learned, too, from living with ten months of almost daily construction. Acadia Contractors humored my notion of working out details in the field, eventually becoming quite comfortable with demanding instant architecture from my home office. Two record-breaking rainy seasons gave us a good idea of where to guard against leaks. And one day, just like the naive homeowners in newspaper stories, we looked at a newly framed wall and decided it had to be a window—and, of course, paid.

Not long ago, Leon Brown's widow and son came for dinner and seemed pleased, and Hillwood bought the house next door for its director. Maybe it is a better-looking house now—despite our not exactly having hired an architect. 🏠

**Miller Residence**  
 Architect: Robert Miller, FAIA  
 Contractor: Acadia Contractors, Inc.

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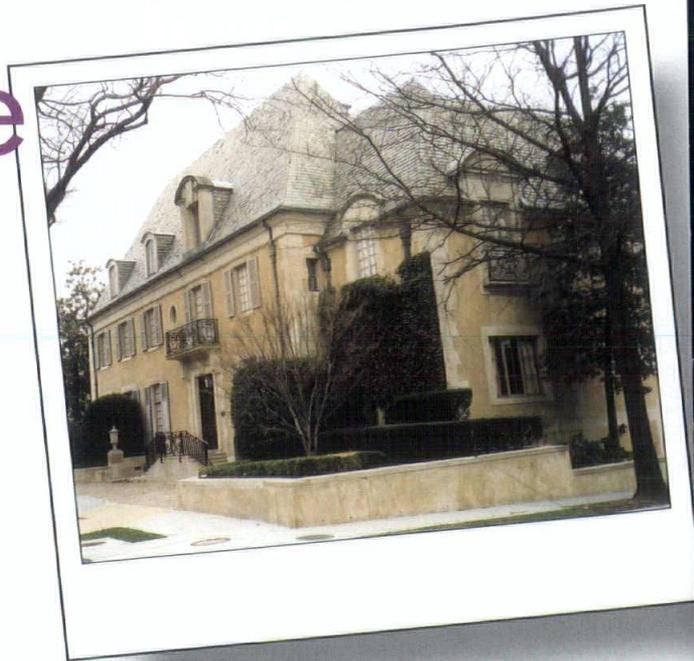
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# Homes of Note

Architects share their favorite homes in Washington



## 2030 24th Street, NW Paul Phillipe Cret

Sure, it's historicism (and in the year Gropius built his own house in Lincoln, Massachusetts), but what real Normandy mayor's house was ever this cool? Louis Kahn's teacher Paul Phillipe Cret, who in such works as the Federal Reserve Board (1937) tried to reconcile Beaux Arts humanity with modernist power, designed 2030 24th Street, NW, in 1938 for Mary E. Stewart, a lumber baron's daughter. Cret nods to the Louis XV finesse of Stewart's sister's house next door (Devore Chase, 1931 by William Bottomley) and the taut bulk of the real 18th-century mansion across the street (The Lindens, relocated from Massachusetts in 1936)—and then proceeds to blow them away with absolute, quiet authority, like Catherine Deneuve unexpectedly taking one of the parts in your high school play.

**Robert L. Miller, FAIA**  
**Robert L. Miller Associates**

## 2000 24th Street, NW William Lawrence Bottomley

I have long admired the house at 24th Street and Wyoming Avenue in Kalorama for its crisp elegance, fine proportions, dynamic massing, beautiful stonework detailing, and overall restraint. The manner in which it addresses its corner site is subtle but brilliant: the pediment of the primary entrance façade recessed along 24th Street is repeated around the corner on the Wyoming Avenue façade, bringing a front to the side of the house and thus giving the composition a dynamic tension. Many years after first noticing the house, I learned that it is the work of New York architect William Lawrence Bottomly, well known for his houses in Richmond, and was built for Helen S. Devore in 1931 when Bottomley was in his prime. The house is one of two houses he built in Washington. The other, at the Brady Estate on Foxhall Road, also beautiful, sadly was torn down in the Casey Foundation's recent quest to give the DC government a mayoral residence.

**Outerbridge Horsey, AIA**  
**Outerbridge Horsey Associates, PLLC**



## 1916 S Street, NW John "Wieb" Wiebenson

I have always been attracted to John Wiebenson's home right near my office. The black wood house with its wonderful landscaping reminds me of a little English house right in the middle of the city. That small patch of ground (maybe it is 10 feet deep) is crammed with plants and trees, so that in every season there's always something in bloom or something to enhance its wonderful sense of entry.

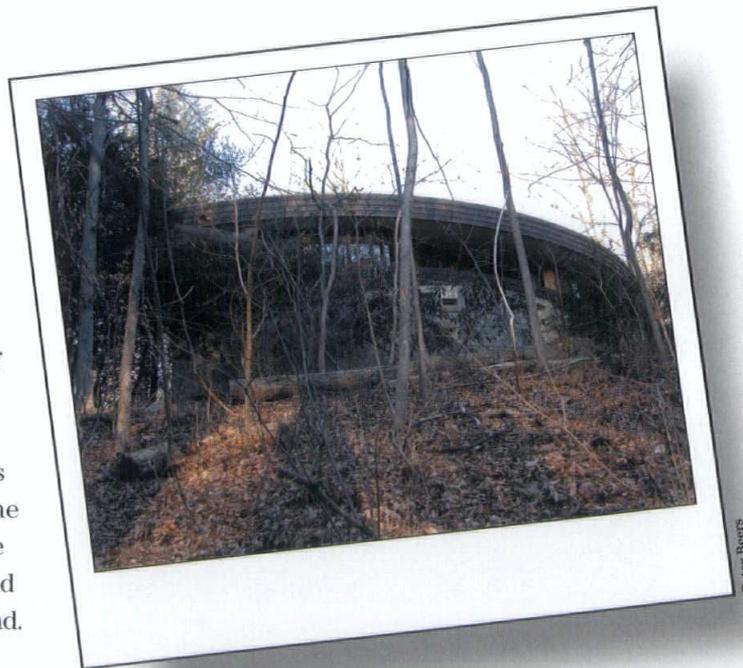
One can walk by several times and not even realize the house exists. It doesn't scream at you. It has a quiet elegance. Maybe it's the black paint, the way it makes the house seem even more set back—obscure and mysterious. At night, one only sees the glow of tiny lamps in the windows, as though one is looking through the woods to a house in the distance. It spells privacy, privacy, privacy—right in the midst of chaos.

**Suman Sorg, FAIA**  
Sorg and Associates

## 7927 Deepwell Drive, Bethesda Frank Lloyd Wright

The Robert Llewellyn Wright house (1953) is emblematic of Frank Lloyd Wright's ingenious use of scale, form, and materiality in his Usonian houses. Sited on a steeply sloping lot in Bethesda, the solar hemicycle design of the house demonstrates Wright's ideology that a house "be of the hill rather than on the hill." I have always marveled at how the small house Wright built for his son seems so heroic in its wooded setting, its materials at one with the surrounding parkland. Like all architects, I keep watch for a client to come along and say, "We would like to build an unbelievably small, well-crafted house with authentic materials—and, by the way, we have a phenomenal site and budget" (as Frank Lloyd Wright's house would require if built today).

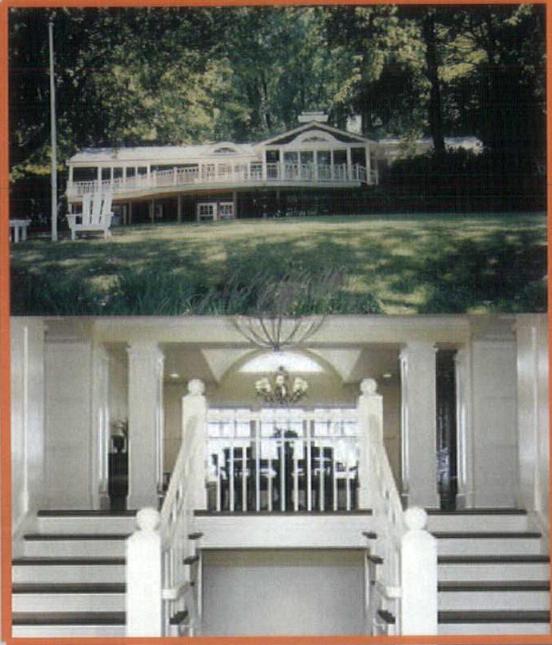
**David Jameson, AIA**  
David Jameson Architect Inc.



Peter Beers

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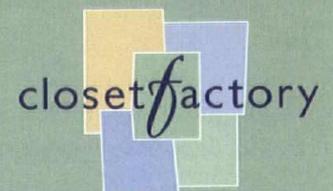


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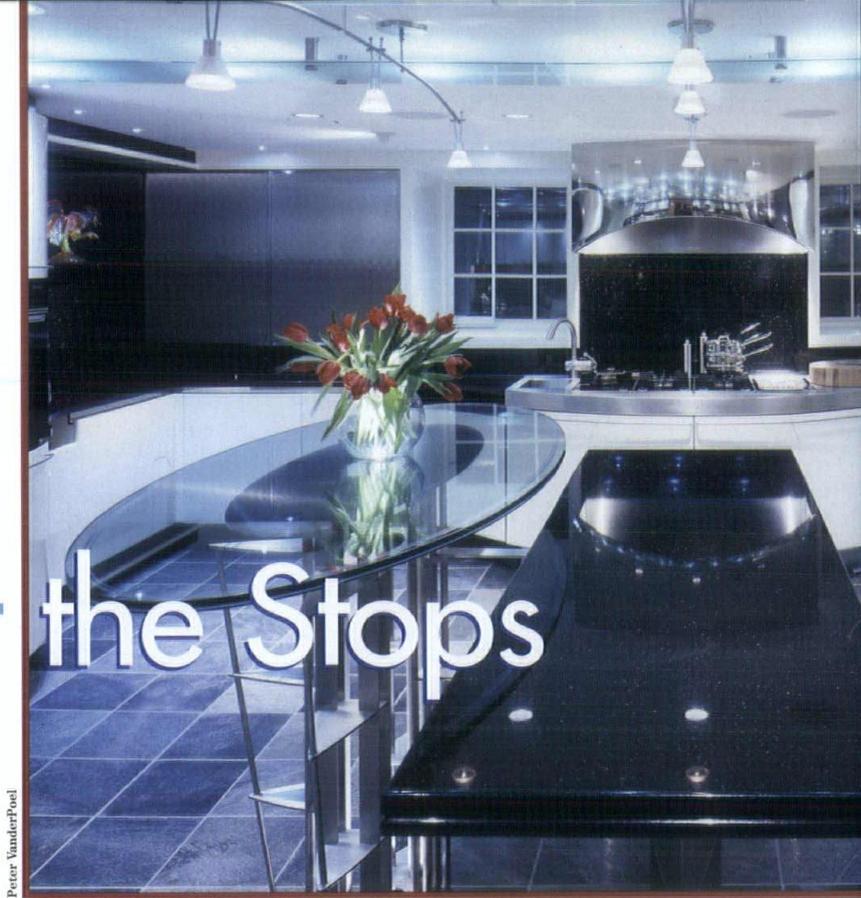
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Snaidero cabinetry in a Georgetown kitchen by Adams Architects.  
Contractor: Ash Construction

# Pulling Out the Stops

## in Kitchen Design

by Denise Liebowitz



Peter VanderPoel

When it comes to kitchen design, Washington's discriminating homeowners expect more than just hard-working efficiency. They want drop-dead gorgeous. And they are getting both in top-of-the-line European kitchen systems that offer sleek, luxurious cooking spaces with a flexible range of cabinet sizes and finishes.

Washington-area architects are increasingly recommending these integrated kitchen solutions to clients who want clean lines and unsurpassed quality. bulthaup sets a high standard for German engineering and quality in kitchen systems. Ben Van Dusen, AIA, of Van Dusen Architects recently completed a total makeover of a Spring Valley 1930s Colonial. From start to finish, he was impressed with the German manufacturer's attention to detail. Van Dusen reports that the bulthaup shop-drawing process was smooth, and the conversion from metric to feet and inches was flawless. "The bulthaup technician arrived from Philadelphia in a truck fully stocked with tools and supplies, prepared for all contingencies. He completed his work in about a week, and coordination with the general contractor was seamless. We all just stood back and watched." Van Dusen says the value is apparent in every detail, right down to the brushed aluminum toe kicks.

The wide selection of finishes allowed Van Dusen to choose cabinetry that complemented the adjacent living spaces and continued the rhythm of sleek modernity in the rest of the house. In this case, the architect didn't have to talk his client into going for a high-end system. "She's German. She knew what she wanted from the start," says Van Dusen.

bulthaup has recently started offering cabinetry in luscious cider-colored Swiss pear wood and a touch system for drawers and doors that eliminates messy handles that could mar the pared-down look. But this level of quality does not come cheap; customers should have their checkbooks ready. The cost of European kitchen systems without appliances can run from \$1,500 to \$2,500 per running foot.

While Washingtonians are notorious for favoring the traditional in residential architecture, they are increasingly taking the plunge into the contemporary in their kitchen renovations. Marcie Meditch, AIA, of Meditch Murphey Architects, Inc., attributes this new attitude to the growing sophistication of area homeowners. "Washingtonians are better traveled and more cosmopolitan than they used to be. They have been to Europe and are familiar with these high-design kitchens." Meditch turned to the high style of Italian manufacturer Varenna Poliform in



Varena Poliform system in a Chevy Chase kitchen by Meditch Murphey Architects, Inc. Contractor: DeMarne and Day, Inc.

Kenneth Wyner Photography

A Varena Poliform kitchen in an Adams Morgan rowhouse by FORMA Design, Inc. Contractor: Owner

a kitchen renovation in Chevy Chase that she completed about a year ago. The goal in this project was to bring light into a dark, cramped space and design a sleek, minimal kitchen space. Again, quality was the defining factor, and Meditch and her clients especially appreciated pull-out cabinets that eliminated inaccessible back corners.

Meditch reports that the only downside she found in choosing a European system is the extended delivery time—between 12 and 16 weeks. “And just pray that when everything arrives there are no glitches, because then the clock starts ticking all over again.”

The homeowner of the Meditch kitchen reports nothing but satisfaction. “We were really pleased with Marcie’s design. She gave us what we wanted, something that was simple and clean.” The kitchen easily accommodates two cooks and has energized their social life. “It’s a great party space.”

Another local Varena Poliform customer is architect Andreas Charalambous, AIA, of FORMA Design. In a recent redo of an Adams Morgan duplex, Charalambous fulfilled his client’s request for a super clean, minimal kitchen design with matte laminate Varena Poliform cabinetry. “She wanted a specific place for everything—trash, utensils, food



Geoffrey Hodgdon

storage—and we were pleased with the range of options the system offered.” The architect enhanced the Poliform components with a distinctive and uninterrupted frosted glass backsplash that stretches up from the counters to the overhead cabinets. The kitchen’s maple floors extend throughout the residence, and the silestone counters are a pleasant alternative to granite. Charalambous was able to give his client the “dynamic state-of-the art dream



kitchen” she requested with simple finishes that complement a warm and uncluttered space.

The happy juxtaposition of a super-contemporary European kitchen in a traditional American residence is most evident in one renovation in historic Georgetown’s Cox’s Row. Here, an early 19th-century Federal rowhouse welcomes the sizzling style of Italian kitchen manufacturer Snaihero. Architect Patrick Camus of Adams Architects speculates that because his client is in the computer/software industry, he was especially receptive to a high-tech, high-design approach to the kitchen and willing to depart from the formal aesthetic of the rest of the residence. The custom Snaihero cabinetry, polished black granite wall finishes, unique black slate floor tile, and iridescent glass tile wall make this kitchen a knockout. Curvilinear cabinets are finished in durable painted lacquer—actually high-gloss automotive paint—and offer all the amenities for an eat-in kitchen that is occasionally ground zero for catered events.

For a striking flourish, the client asked Camus for a centerpiece that was both artistic and functional. The resulting island pair serves both chef and guest as one works and the other relaxes. The granite table provides a work surface opposite the main kitchen sink while the adjacent oval

glass table acts as a casual seating area for informal kitchen gatherings.

Not all high-design installations have to be expensive. Greg Kearley, AIA, with Inscape Studio, included a Varenna Poliform kitchen in the renovation of a split-level rowhouse on Q Street, NW. The client wanted a flowing open plan to transform a dark warren into a light-filled home. She also wanted a high-impact kitchen on a low-impact budget. Her father, a skilled craftsman from New Zealand, came to the rescue. Kearley laid out the kitchen, the Poliform technician took the field measurements, the general contractor did the installation, and Dad provided the finish work. “Generally we discourage this type of owner involvement with construction,” says Kearley. “But the level of commitment and construction knowledge of this particular client enabled her to realize a dream kitchen for well below market costs.” The Italian laminate cabinets paired with a stone floor and custom stainless steel and cherry counters all add up to a kitchen that looks like no expense was spared.

Enduring value, cutting-edge design, and meticulous craftsmanship are making these elegant European kitchen systems the choice of Washington homeowners. 🏡

Varena Poliform installation in a Washington rowhouse by Inscape Studio.  
Contractor: Vogan and Associates

“Washingtonians are better traveled and more cosmopolitan than they used to be. They have been to Europe and are familiar with these high-design kitchens”

—Marcie Meditch, AIA

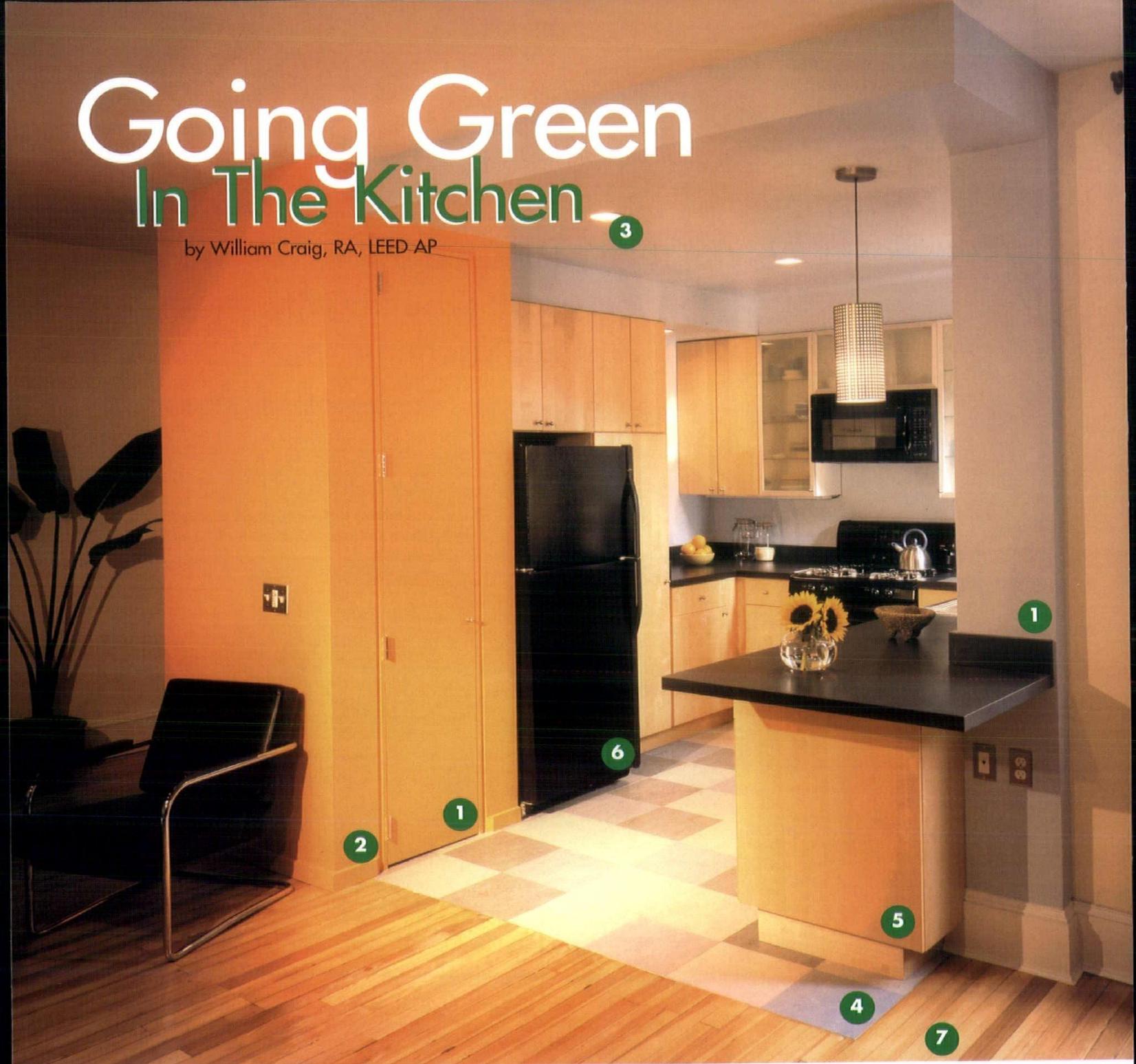
bulthaup kitchen installation in a Spring Valley renovation  
by Van Dusen Architects. Contractor: David J. Brown Construction Co.

Redmond Architectural Photography



# Going Green In The Kitchen

by William Craig, RA, LEED-AP



Inscape Studio brought light, space, and storage to a cramped Adams-Morgan condo kitchen. The clients, a young couple with a newborn baby, were looking for an affordable solution that was both eco-friendly and healthy for their child. Contractor: Soren Juul.

## 1 Low-VOC Paint

Walls and ceilings are painted with low-VOC paints, minimizing the release of toxins during manufacturing, habitation, and disposal.

## 2 Salvaged Lumber

Reusing existing framing reduces waste and the need to purchase virgin materials.

## 3 CFL's

Compact fluorescent light bulbs reduce energy consumption.

## 4 Linoleum

Floor tile is made with natural materials that do not contain toxic chemicals.

## 5 Formaldehyde-Free Cabinets

Pieces were flat-packed for shipping and assembled on-site to reduce energy used in transporting material.

## 6 Energy-Star Appliances

## 7 Low-VOC Sealers

Water-borne sealers were used on the existing wood floors

**T**he kitchen is the place to cook and prepare food, certainly, but also a place to gather, socialize, eat, relax, and so on. The kitchen can be the tranquil setting for that morning cup of coffee or the bustling nucleus of a catered event. Things come in, things go out. Food gets transformed. Energy gets used. Waste gets discarded or recycled.

Kitchen remodels run the gamut from appliance replacement to a new kitchen addition. No matter your circumstances, you can apply "green" principles to improve your kitchen. Even small adjustments are a step in the right direction. In the simplest terms, green kitchens are healthier and less wasteful. Green design recognizes that disparate elements within a composition affect one another: for example, light-colored cabinet surfaces and countertops will reflect more light, lessening the need for artificial lighting.

Before launching a kitchen renovation, a thorough assessment of present conditions and future needs is well advised. Ask yourself, what kind of cooking will happen? What are the storage needs? It's difficult to see it all ahead of time, but make an effort. A good plan can result in a smaller and less expensive kitchen. Smaller kitchens also tend to work better.

Another first question to ask is whether anything in your existing kitchen can be reused. For instance, butcherblock countertops and vintage ovens often have second lives lying just beneath the surface. Existing cabinet frames can be refaced with new doors and drawer covers.

Get your builder on board. Talk about recycling debris, controlling dust, and using safe sealants and adhesives.

It is heartening to see interest in green design accelerating these days. There are lots of choices out there now. The following catalog identifies products and materials that excel per environmental standards and, as is often the case, also excel in terms of durability, aesthetics, and performing their respective functions.

## COUNTERTOPS

**BUTCHERBLOCK** is warm, resilient, and durable. Look for products from certified, well-managed forests. Maple is the best species. Butcherblock is vulnerable to liquids, so it should be sealed with an FDA-grade oil such as Bioshield herbal oil.

**CONCRETE** is durable and has a fabulous range of textures and tones, but it can stain so it should be sealed. Syndercrete is lightweight concrete with recycled content

Peabody Architects' design for an eco-friendly kitchen in Alexandria includes Fireslate countertops, wheatboard cabinets, and Marmoleum flooring. Contractor: Emmons Contracting, Inc.



such as fly-ash and bottle glass. Tough and heat-resistant, Fireslate is a more refined variation that can substitute for granite or slate; it too can stain, so an FDA-grade tung oil or silicone sealer is needed.

**LINOLEUM** consists of all-natural, renewable resources (linseed oil, wood flour, jute). It is tough, long-lasting, and has an anti-microbial property that makes it a fine candidate for countertops. It comes in a wide color range.

**SOLID-SURFACE** does not necessarily have to be Corian. Richlite is a strong, waterproof, and sanitary alternative made of kraft paper layers in resin. It comes in warm, earthy tones.

**PLASTIC** made from recycled soda jugs and other plastics is an option too. Origins by Yemm & Hart is tough, impervious, and has flecks of color within—evidence of its previous life.

Since countertops serve many functions, it may make sense to add an insert of another material with special properties specific to special tasks (such as marble for rolling dough).

## CABINETS

**WOOD SUBSTITUTES** are the way to go for custom cabinets. I recommend wood-substitute products with formaldehyde-free binders. One option is medium-density fiberboard (MDF) with high recycled content (sawdust). Agriboard is a composite of crop waste such as wheat, soybean, straw fiber, and sunflower seed husks. Some products resemble stone or burl wood; most take various finishes well and cut cleanly using normal woodworking tools. If you want unique custom cabinets, also look into CitiLogs, an operation that salvages logs from urban trees and hires Amish craftsmen to mill them into the finished product.

**STOCK CABINETS** offer advantages that can offset their limitations. Preassembled into standard modules, these relatively inexpensive cabinets come ready to install, meaning less noise, dust, and debris on site. Factory optimization means less material waste. Ikea makes decent stock cabinets.



Photo courtesy of Smith & Fong Plyboo

**Bamboo flooring is hard, durable, and good-looking.**

**GOOD-QUALITY HARDWARE**, particularly drawer slides and door hinges, is important, making all the difference as the kitchen is put through its paces over the years.

## FLOORING

**SOLID WOOD FLOORING** wears well and has a long lifespan. Look for options from certified and reclaimed sources.

**BAMBOO** is the world's fastest-growing grass—an excellent rapidly renewable resource. It is extremely hard, durable, and good-looking (blond and carbonized finishes are the norm). It comes at a moderate cost. Another strip floor alternate for wood is coconut palm, which is rich, lustrous, and very durable, too.

**CORK FLOORING** is a great insulator and shock absorber. It is a tough, beautiful, rapidly renewable resource. Also available is a cork and recycled-rubber amalgam called Expanko.

**LINOLEUM** is all-natural, comfortable, durable, and warm. It comes in tile and sheet form. As with bamboo, it will not break the bank.

**CERAMIC TILE** floors are good-looking and durable. But they can also be hard and cold, plus dropped dishes won't have a chance!



Photo courtesy of Expanko

A variation on cork flooring is a cork and recycled-rubber amalgam called Expanko.

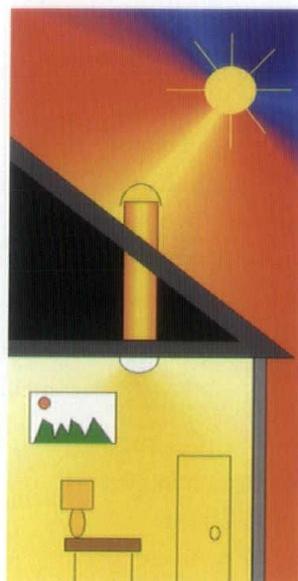


Image courtesy of Sunpipe

A tubular skylight funnels daylight to a ceiling diffuser.



Look for the Energy Star logo on appliances approved as energy-efficient.

## PAINTS AND COATINGS

**ECO-FRIENDLY PAINTS**, such as Benjamin Moore's EcoSpec, are becoming available from most companies. AFM Safecoat and BioShield offer superlative products formulated for those with chemical sensitivities. These paints (and primers, stains, sealers, oils, and adhesives) are very clean with little or no VOCs. Try to choose colors and gloss levels that will improve brightness and clarity.

## LIGHTING

**NATURAL LIGHT**—use as much natural light as possible. It has a positive effect on mood and means less reliance on artificial lighting. Windows and skylights help, but sometimes cost or logistics preclude them. A less invasive option is a tubular skylight. These units consist of a small acrylic dome on the roof and a tube with a highly-reflective lining that funnels daylight to a frosted ceiling diffuser. They are affordable and easy to install.

**FLUORESCENT** lamps use about one-quarter the energy of incandescent and last about 10 times as long. Compact fluorescent lamps (CFLs) now have color-rendering indices that compare to warm incandescent sources. This is the way to go if at all possible. While halogen still prevails for undercabinet and task lighting, ever-smaller and ever-stronger fluorescent mini-tubes are a more-than-viable alternative.

**LIGHTING CONTROL** is critical to energy-efficient lighting design. You want to put different types of light in different locations according to need. Don't put everything on the same switch. Proper zoning and combinations of switches and dimmers can yield a flexible system that saves energy.

## APPLIANCES

**ENERGY-EFFICIENT APPLIANCES** will pay back their often modest extra costs in on-going savings. The EnergyStar website lists the best ones. Search online and look for the Energy Guide yellow label on regulated appliances.

**REFRIGERATORS** are the biggest energy gobblers in the house. Efficiency has improved markedly, so older models should probably be replaced. Top-and-bottom models are more efficient than side-by-side. Features such as automatic icemakers and water/ice dispensers tend to waste energy. Keep the refrigerator away from direct sunlight and other (heat-producing) appliances. Also, cool pantries can be used for storing foods that do not require refrigerator temperatures to stay fresh.

**DISHWASHERS** use energy in heating the water, so less water use means less energy use. Select a model with a water-saving wash cycle and no-heat drying. Units with internal booster heaters will raise water to the 140 degrees recommended for soiled

dishes; this allows the house water temperature to be set back, resulting in savings. An efficient dishwasher, fully-loaded, will generally use less water than hand-washing. Note that dish detergents contain phosphates and other contaminants, so use the stuff sparingly or choose alternate products (such as those at GreenHome.com).

**OVENS AND COOKTOPS** are not rated by EnergyStar. Gas cooktops outperform electric resistance coils in terms of efficiency. Up to 23% more efficient than conventional ovens, convection ovens quicken cooking time. An internal fan circulates hot air around the chamber so more even cooking results can be expected.

**VENTILATING HOODS** are important to eliminate heat, odors, aerated grease, trace combustion products (with gas), steam, etc. Venting the hood directly outside is best. It must be sized correctly to function well but also to avoid excessive energy loss or the danger of backdrafting. Also, consider the power of nature in this context. Plants such as philodendron, golden pothos, and spider plants can absorb lots of gas, odors, and CO<sub>2</sub>. What a great addition to the kitchen!

## PLUMBING

**SINGLE-LEVER FAUCETS** allow one to quickly find the right mix of hot and cold water for a given task, so they tend to save water.

**FLOW RESTRICTORS** further improve water-savings. Aeration makes flow seem greater by adding air to the water stream. What an easy yet effective change, for less than \$10! Go for the type

that can be toggled between full and partial throttle (or it will take awhile to fill a pot) and that can be temporarily shut off without readjusting the water temperature.

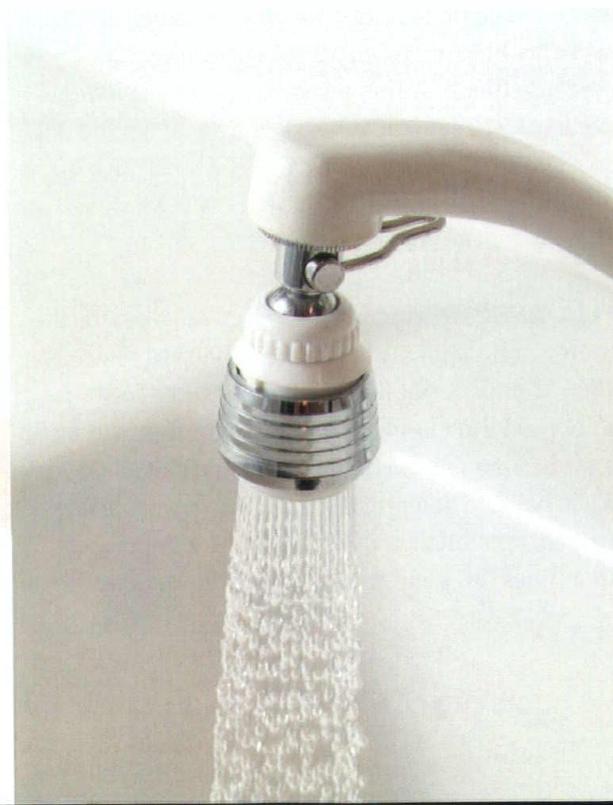
## MISCELLANEOUS

**RECYCLING** should be easy and effortless.

Provide for the separate collection of newspapers, cans, bottles, plastic containers, paper and plastic bags, and whatever else that can be diverted from the garbage can. Select ample and easy-to-move bins and barrels and put them in or near the kitchen. Or build a recycling center into the cabinetry.

**COMPOSTING** is an option, too. It can be done with a removable plastic bin set within a base cabinet drawer near the sink. The process converts food scraps into free nutrient-rich soil for a garden.

In closing, it is important to emphasize that maintenance and habits will greatly affect the on-going greenness of a kitchen. So fix that dripping faucet, clean or change those filters, use the toaster oven instead of the regular oven, and remember that common household products such as baking soda, vinegar, and citrus can be effective cleaners. 🌱



A \$10 flow restrictor adds air to the water stream.

Photo courtesy of Niagra Conservation Corp.

## Green Kitchens: Find Out More

### Countertops

<http://www.endurawood.com>  
<http://www.syndesisinc.com>  
<http://www.fireslate.com>  
<http://www.themarmoleumstore.com>  
<http://www.richlite.com/countertop>  
<http://www.yemmhart.com>

### Cabinets

<http://www.sierrapine.com>  
<http://www.phenixbiocomposites.com>  
<http://www.dow.com/bioprod/>  
<http://www.citilog.com>  
<http://www.ikea-usa.com>  
<http://www.hafeleonline.com/usa>  
<http://www.blumhinge.com>

### Flooring

<http://www.ecotimber.com>  
<http://www.teragren.com>  
<http://www.plyboo.com>  
<http://www.regupol.com>  
<http://www.expanko.com>  
<http://www.themarmoleumstore.com>  
<http://www.terragreenceramics.com>

### Paints and Coatings

<http://www.benjaminmoore.com>  
<http://www.afmsafecoat.com>  
<http://www.bioshieldpaint.com>

### Lighting

<http://www.solatube.com>  
<http://www.sunpipe.com>  
<http://www.lutron.com>  
<http://www.wattstopper.com>

### Appliances

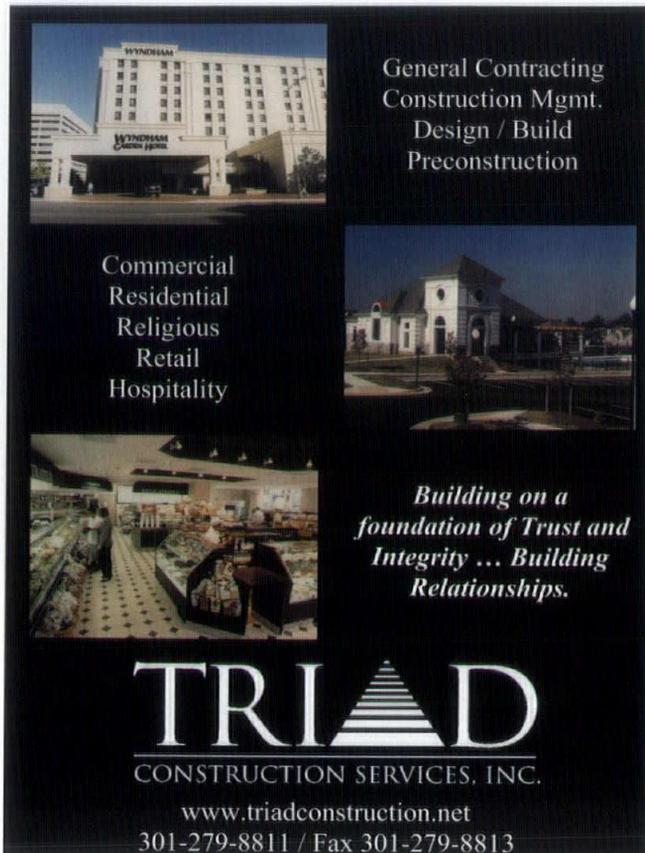
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### Good Resources

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<http://www.realgoods.com>  
*The Smart Kitchen, 2<sup>nd</sup> Edition*, by David Goldbeck,  
1994. Ceres Press, Woodstock, NY.



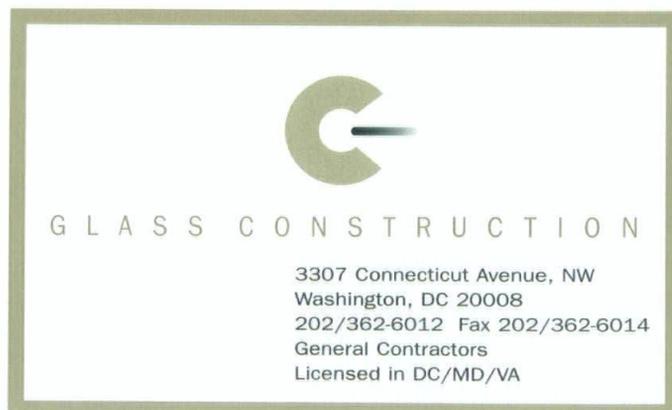
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# Home\$ense

## How to Finance a Home Project

by Hannah McCann

If you're like most homeowners, you may have ideas of how your house could be improved, but you probably don't have cash sitting in the bank waiting to fund a renovation, addition, or new construction project. Even if you do have the savings, you may want to borrow the money for an improvement project anyway. With current low interest rates, the possibility of tax deductions, and the excellent rate of return on real estate investments in the DC area, financing a home project makes a lot of sense. To find out the best ways to finance home projects, we talked to area lenders, architects, and homeowners.

Whether you're borrowing to fund some or all of a construction project, remember that the loan is an investment. Do your homework to get the best rate on return. "If you were going to invest half a million in the stock market, wouldn't you use a stockbroker?" asks architect Todd Ray, AIA, of Studio27 Architecture. "Use the professionals around you."

### 1. Estimate Cost \$

Before talking to the bank, talk to an architect to get a sense of how much it's going to cost to get what you want. "The first call should be to the architect, because an architect is going to sit down with the homeowner and say this is what you can do, and this is what you can't do, and this is what it's going to cost you," explains Pat McGlooin, a Senior Loan Officer with B.F. Saul Mortgage in Bethesda.

Architects can't predict the future, but they can envision the time, labor, and materials that go into making your ideas a reality. This conversation is also an important early test of your relationship with your architect: can you talk about money? Many clients feel it's a personal subject, but it's an integral part of any home improvement project.

"We know all projects have financial impacts," explains architect Ray. Early on, he helps his clients come up with a budget, "matching the dreams with the realities of cost," he explains. If the costs sound high, the architect can also help the homeowner think creatively about how to scale back the project or do it in more affordable phases.

### 2. Think Value

With the architect's rough estimate of construction costs in hand, do a little research to establish how much your project is worth. This is not the same as how much it costs. "Really look at the value of the entire project versus the cost of the architect's work and the cost of construction," explains Ray.

If you're doing an addition, Ray suggests putting in a call to the realtor who originally sold you your house. "Take a small set of drawings and get a quote of the value of comparable houses in the neighborhood. It's a quick measurement to determine your investment strategy," Ray says.

If you're reading this magazine, you probably have one advantage over homeowners at large: you live in the DC area, currently one of the best markets to invest in real estate. A recent national survey by the Office of Federal Housing Enterprise Oversight found

that Washington DC's 2003 one-year appreciation rates were at 13.6%, among the highest in the country. Of course the market could change, but the news is encouraging to homeowners considering an investment in their home. As Mortgage Consultant Dominic Turano of Wells Fargo Home Mortgage in downtown DC says, "Because you're talking about a project happening over time, there's always the potential for the market to soften during the process. But in the DC market, you're probably going to end up with a fantastic investment."

### 3. Talk with Lenders

Now you're ready to shop for financing. It's a good idea to call around and compare financing products, closing costs, and interest rates. Some experienced homeowners recommend using mortgage brokers rather than banks, because they will have access to a greater variety of financing vehicles. But banks often offer special rates on their own products, so it's good to comparison shop. Try calling the bank who holds your mortgage; they may offer a deal to current customers.

One of the first things a lender will try to determine is what kind of equity you have in your home and whether you can finance your project with a home equity product.

### 4. Consider Borrowing on Your Equity

If you've been in your home for many years, dutifully paying down your mortgage while property values have skyrocketed, you can probably borrow easily on your home equity because the difference between what you owe and what your property is worth is substantial.

The primary advantage of using a loan tied to your home equity is that the interest rates are low and the interest you pay is tax-deductible (usually—check with your accountant or a tax advisor to be sure). "This is just the hugest gift to the middle class," says architect Chris Landis, AIA, of Landis Construction Corporation, of the tax break that homeowners get by borrowing on their home equity. Home equity products fall into three categories: a home equity line of credit, a home equity loan, or a refinance.

If you've bought your home in the recent "boom," you may assume that you don't have enough equity to finance a project, but don't be so sure. One homeowner interviewed for this article was approved—10 minutes after submitting an application—for a \$100,000 home equity line of credit on a house bought less than one year before.

It can be so easy to borrow against your home equity that you forget the risks. Most dangerous is the fact that, if a homeowner defaults on a loan tied to home equity, the house can be seized by the lender as collateral. Take caution, too, in the fast, high appraisal a bank gives your home; beware of borrowing on more equity than your house can realistically support. If you use an entire line of credit based on an inflated appraisal and put your house on the market soon after, there is a chance that you won't recoup your original investment plus the money borrowed on the

home equity line. (The chances are more in your favor if you use the home equity line to wisely improve your home in ways that have proven results—adding a bathroom or renovating a kitchen, say, rather than installing a luxury item such as a swimming pool. Again, a real estate agent can advise you on the value of improvements.) Taking these considerations to heart, homeowners can find the bank's eagerness to sell a home equity product works in their favor.

You may simply not have enough equity in your home to fund a project, though you know your house will be worth a lot more once the work is complete. In that case, you may want to pursue a construction loan.

## 5. Which Product is Right for You?

### Cash-Out Refinance

A new mortgage replaces your existing mortgage, ideally at a lower interest rate. By borrowing against the increased appraised value of your home, you get the extra cash at settlement.

**Pluses:** Safe. Interest rates are low and fixed (or a low adjustable-rate mortgage [ARM]). Mortgage terms establish a set period—usually 30 years—in which the interest and principal will be repaid. Monthly payment is predetermined, making budgeting easier. Interest paid is tax-deductible.

**Minuses:** Expect closing costs ranging between \$2,000-\$3,000, plus you may pay points to lock in a good rate. If rates go down and you want to refinance again, you cannot recoup the closing costs. You begin paying interest on the borrowed money right at settlement, before your construction costs come in.

### Home-Equity Loan

A fixed-rate loan for a certain amount, up to the amount of equity you have in your home.

**Pluses:** Interest rate is fixed and low, though not as low as first-trust mortgage rates. Terms establish a set period—from 5–30 years—in which the principal and interest will be repaid. Monthly payment is predetermined, making budgeting easier. Interest paid is tax-deductible.

**Minuses:** Expect closing costs around \$800. Interest rates are higher than other home-equity products. You begin paying interest on the borrowed money right at settlement, before your construction costs come in.

### Home-Equity Line of Credit

A borrow-as-you-go loan up to the amount of equity you have in your home, with a variable interest rate tied to the prime rate.

**Pluses:** Expect no closing costs.

Of the three home equity products, this has the lowest interest rates available. You only pay interest on the money you actually use, minimizing the cost of delays in a project. You can opt to pay interest-only, reducing the monthly payment. Interest is tax-deductible.

**Minuses:** The interest rate is variable, so it could go up. Monthly payments will vary according to how much you borrow and interest rates, making budgeting difficult. While the option of paying interest-only can make the monthly payments more affordable, it can also extend your debt and the total cost of the loan, making this the most expensive financing option in the long run.

### Construction Loan

A short-term loan based on the future value of your home once the work is complete. Funding is issued in disbursements over the course of the construction project.

**Pluses:** Low interest rates tied to prime. Only interest is due, and only on the amount drawn to date, until the end of the term. The lender works with the owner and architect to forecast all of the costs and ensures work is complete before funds are disbursed.

**Minuses:** Expect closing costs of one percent or more of the loan amount. The interest rate is variable, so it could go up. The lender controls the loan: every step of the project must be documented, and the contractor's work must be inspected (homeowners pay for the inspections) and approved by the lender before funds are disbursed. At the end of the project, loan pay-off is due. Typically homeowners refinance based on the increased value of their home, at the mercy of fluctuating rates and paying closing costs for a second time.

## 6. Mix and Match

Many homeowners finance a project by a combination of the options outlined above. If the flexibility of a home equity line of credit sounds right for your project,

but the long-term and variable costs are daunting, you may want to initially take out a home equity line of

credit and then, depending on rates, refinance at the end based on the

improved equity in your house. Because you were paying the

interest as you spent the funds, you saved a significant amount of money in

the initial stretch of your project. "Your savings along the way

cover the cost of a refinance later," explains

Marla Weinrieb, a Mortgage Banker with Mason Dixon

Funding Inc. in Rockville, an independent lender unaffiliated

with a bank.

Weinrieb has noticed a trend in Washington's close-in neighborhoods: people buy a house for location, tear it down, and build something new. In this case, you may choose to cross-collateralize: take

out a mortgage on the new property, perhaps a low ARM, and use the equity in your current residence to fund the work in the second. When the work is done, sell the first house and refinance the second at its improved worth and a (if possible, low) fixed rate.

Think about using different types of funding for different phases of your project. When architect Elizabeth Heider, AIA, bought a fixer-upper in Alexandria, she and her husband were concerned that by the time their renovations were done, interest rates would be higher. So they took out a construction loan that would automatically roll into a 30-year, fixed-rate mortgage, and they paid points for a good rate. "If we had only known!" Heider says now. As rates dropped and their home quickly appreciated, they refinanced two more times, paying out a total of about \$15,000 in closing costs and fees. "We should have taken a one-year ARM with no points and refinanced at the end of the year," she says with hindsight.

## 7. Final Notes

One caution from everyone interviewed for this article: budget for more than your projected costs. "Be sure you have the loan to carry you through. Costs often exceed estimates and building time is frequently longer than projected," says Weinrieb, who, in addition to advising clients on financing, has done several home improvement projects herself. "These projects can be very stressful. The last thing you want to do is wonder, 'What are we going to do if the money runs out?'"

"Leave 10% for contingencies," advises Chris Landis, AIA, noting that if you somehow avoid cost overruns, you can use the extra for landscaping or furniture. Landis also extends another caution: "Have financing in place before you start." He remembers one family who hired his firm for the renovation of their house, but they decided to get a jump-start on the project by doing the demolition themselves. "Then they went to get the financing. Well, their house was worth half as much." 🏡

# Answers @Home

**Q:** Thousands of Books in  
a Small Apartment?

**A:** Bookmobiles

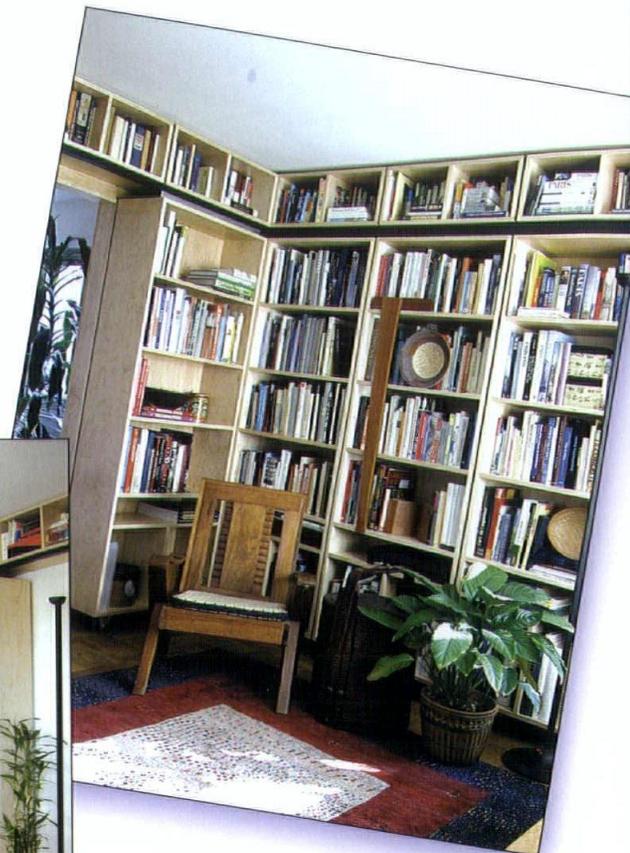
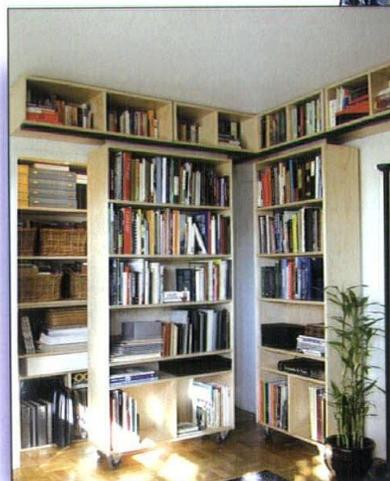
We simultaneously solved two particular problems in this small northwest DC apartment: the need to accommodate a growing book collection numbering in the thousands and the wish to make the most of the rooms by allowing them to do “double-duty.”

We created a library in which the architecture is furniture and the furniture is architecture. We began by demolishing a portion of a wall between the dining room and the study/guest room. Next, the primary elements of the design—library shelves—were designed to move. The bookshelves are mounted on wheels and guided by an overhead track.

This design provides multiple bookshelf configurations. Typically, the inside corner where two bookshelves meet is difficult to use, unless a space-consuming 45-degree corner shelf is installed. The rolling bookshelf solution allowed us to fully use the inside corner without consuming more space. One bookshelf rolls away from the other, revealing more books behind. A closet was fitted with shelves to turn it into a library alcove, accessible behind one of the rolling bookshelves.

The owners wanted to use their space in different ways—connected as a suite of rooms when guests came for dinner, separated into a cozy and secluded study at other times. Now the bookshelves act as sliding doors, varying levels of privacy or openness.

**Amy E. Gardner, AIA**  
**Gardner Mohr Architects LLC**  
**Contractor: A.E. Boland, Cabinetmaker**



## Q: Illogical Bathroom? A: Use Every Inch

It is common in older homes to find bathroom layouts that defy logic. For reasons having to do with bygone construction techniques, the avoidance of windows over tubs, or simply thoughtless design, many older bathrooms are a chore to use. When layout problems are compounded by inadequate floor space, it is difficult to pass it all off as part of the home's "character."

For the owners of an otherwise very functional center-hall colonial in Northwest DC, getting to the sink in the hall bathroom involved an interesting sidestep between toilet and tub. The homeowners looked to me for some help in correcting the problems once and for all. But there was a twist: the renovation was to include a European stacking washer/dryer (to reduce trips to the basement) in the same amount of space.

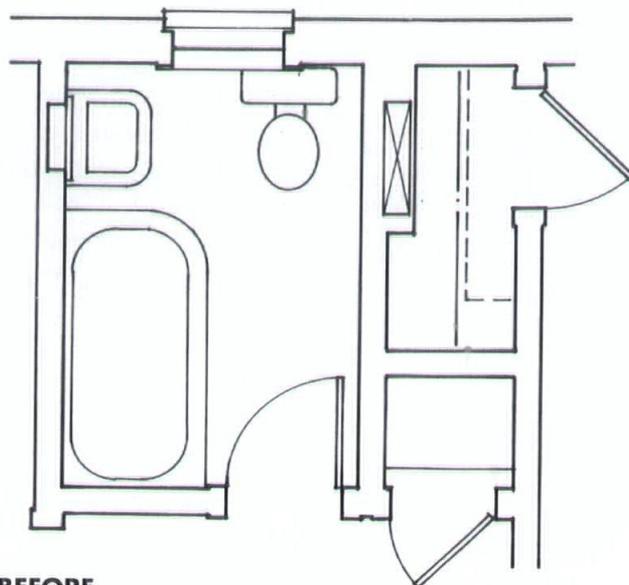
I was skeptical about fitting a laundry closet in the small bathroom and presented some ideas for incorporating it elsewhere on the floor. It was only agreed that borrowing some adjacent bedroom closet space was worth doing. This additional four square feet directly benefits the new shower, but also compensates for the laundry closet space-grab. To keep costs down, a major relocation of the toilet was ruled out and the bathroom door remains where it was. Within these constraints, the new plumbing fixture layout remains unconventional but improved. A generous pedestal sink is now the center of activity. The laundry closet faces the stair hall for direct access from the bedrooms, and the owners rave about this new feature.

Nothing was left to chance. To save space, I kept new walls thin and took advantage of existing wall space where possible. The wall around the washer/dryer was made of layers of plywood and drywall only two inches thick. A valuable inch of elbow room was saved in the shower by using 2x3s rather than 2x4s in some of the wall framing. The toilet, rotated 90 degrees, and the linen cabinet opposite it were both recessed in the wall. The owners chose a glass-front linen cabinet on legs to further minimize its intrusion into the space.

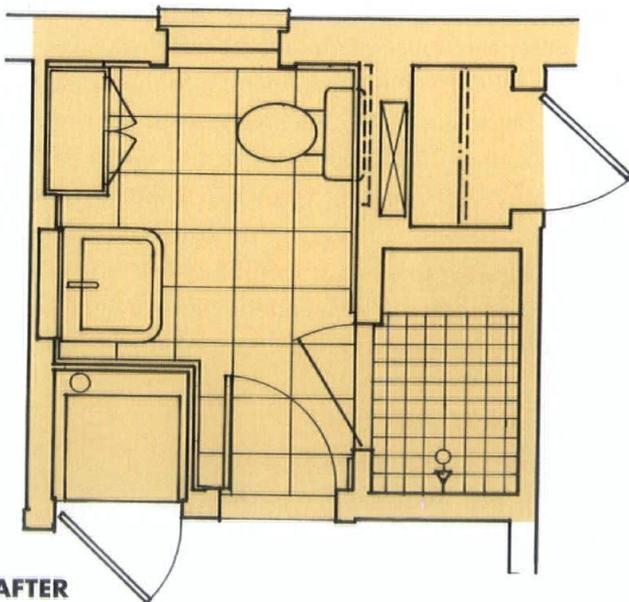
**Mark Binsted, AIA**

**Mark Binsted Architect**

**Contractor: McCabe and McNeill Construction**



**BEFORE**



**AFTER**

## Q: A Dark Hall and Bad Dog?

### A: Hallway Artspace

Our client, a Curator of Contemporary Textiles at the Textile Museum, collects textile crafts such as weaving, embroidery, and basketry. In designing the renovation of her first floor, we looked for ways to display her large collection—high enough so that her dachshund could not get to the artwork and chew it up—while still making a comfortable and livable space.

The home's entrance hallway was dark, tunnel-like, unwelcoming, and dated. We designed a strong and simple transformation. We raised the ceiling to incorporate an unused attic knee-wall space. We added skylights to bring diffused top light into the foyer, with splayed white openings that direct the light downwards. Raising the height of all interior doors to eight feet adds a sense of openness. A splash of warm, saturated red color faces you as you enter the house. Painting the cast iron baseboard radiators helps them blend into the display walls. Light maple flooring increases the illusion of spaciousness; the maple is contrasted with a dark mahogany shoe molding (which in small quantities is not expensive). Finally, we designed museum-quality lighting that is a graceful artwork in itself, creating a pattern of suspended points of light that illuminate the hallway.

**Reena Racki, AIA**

**Reena Racki Associates**

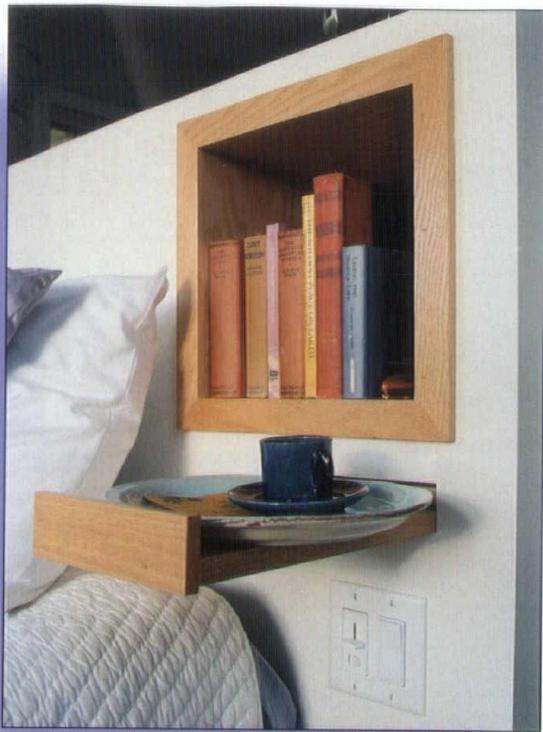
**Contractor: Madden Corporation**



**AFTER**



**BEFORE**



**Q: Nightstand  
Obstacles?**

**A: Book & Coffee Niche**

The bedside in this house was a fun design challenge. The owners are getting older (aren't we all?), and they didn't like how the bedside tables seemed to get in the way when they were getting in and out of bed. They had been thinking about getting rid of the stands altogether, but then they would have no place for their Sunday morning bedside cup of coffee or a place to keep the night-time reading.

You can see what we came up with. The books have a niche that they sit back in; the coffee has a ledge that can be pulled out when in use and hidden away when not required. The added depth of the headboard allows the clients to use adjustable table lamps over each side of the bed, so that reading light can be directed exactly where it needs to be. We also added switches to the bedside, so you don't have to get up to turn out the light. I actually measured the clients while they were sitting in bed so that I could be sure to get all of the heights and distances correct. They love the bed, and I think that now they spend more than just Sunday mornings drinking coffee there.

**Griz Dwight, AIA**  
**GrizForm Design LLC**  
**Contractor: Estes & Gallup Construction**

**Q: Getting Dinner to  
the Porch?**

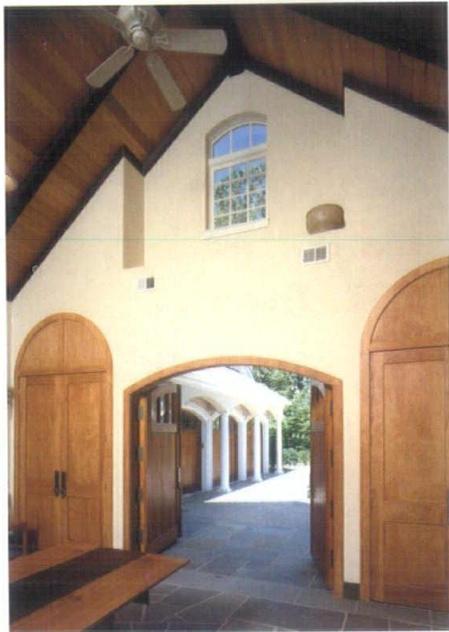
**A: Pass-Thru**

Since my clients planned on using their screened porch continuously during the warm months, a pass-thru from kitchen to porch was needed to transport food and drink. In other portions of the house, walls, floors, and cabinetry extend from room to room to join those spaces visually while still allowing them to be experienced as separate. In this case, the stainless steel countertop is the continuous element, extending from the kitchen out into the porch as a cantilevered, floating plane. The continuity reinforces the spatial connection and allows food and drink to slide smoothly from one space to another. To protect the pass-thru during colder months, a custom door was designed to slide across the countertop in a narrow groove that minimizes the interruption of the countertop and, at the same time, creates a tight, dirt-free seal between inside and outside.

**Norman Smith, AIA**  
**Norman Smith Architecture**  
**Contractor: Acadia Contractors**



Timothy Bell



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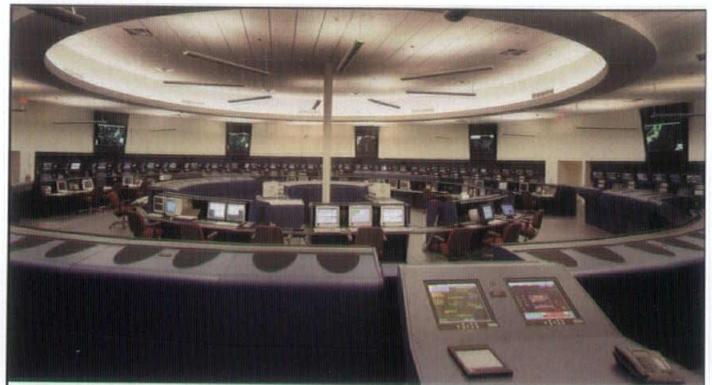


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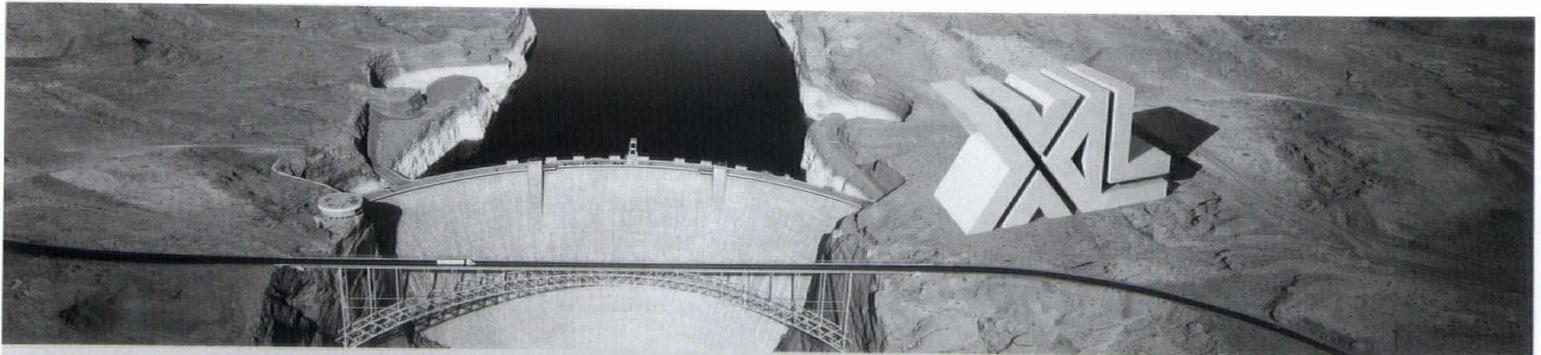
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 Kensington, MD 20895  
 301.933.9305  
[www.brenpag.com](http://www.brenpag.com)

**Work By Percentage:**

- Residential - 100%
- (25% Historic Preservation)



*CHATELAIN Architects, p.c.*

**Chatelain Architects**  
**Leon Chatelain, AIA**  
 3516 Connecticut Ave., NW  
 Washington, DC 20008  
 202.244.0243  
[www.chatelainarchitects.com](http://www.chatelainarchitects.com)

**Work By Percentage:**

- Educational Facilities - 25%
- Food & Entertainment - 25%
- Institutional Facilities - 25%
- Historic Preservation - 10%
- Residential - 15%

Clarke Architecture, PLLC  
 Margaret Clarke, AIA  
 1791 Crestwood Dr., NW  
 Washington, DC 20011  
 202.722.6552

# CORE

**Core Group, PC**  
**Jennifer Motruk Loy**  
 1010 Wisconsin Ave., NW, Suite 405  
 Washington, DC 20007  
 202.466.6116  
[www.coredc.com](http://www.coredc.com)

**Work By Percentage:**

- Commercial/Office Facilities - 15%
- Food & Entertainment - 40%
- Interiors - 15%
- Residential - 5%
- Retail Facilities - 25%



**cox graae + spack architects**

**cox graae + spack architects**  
**David Cox, FAIA**  
 2909 M Street, NW  
 Washington, DC 20007  
 202.965.7070  
[www.cgsarchitects.com](http://www.cgsarchitects.com)

**Work by Percentage:**

- Institutional Facilities - 17%
- Educational Facilities - 27%
- Commercial Facilities - 10%
- Religious Facilities - 15%
- Planning & Urban Design - 5%
- Recreational Facilities - 5%
- Residential - 2%
- Interiors - 10%
- Public Work - 8%
- Retail Facilities - 1%
- (20% Historic Preservation)

## CUNNINGHAM + QUILL ARCHITECTS PLLC

**Cunnington+Quill Architects, PLLC**  
**Ralph Cunningham, AIA**  
 1054 31st Street, NW, Suite 315  
 Washington, DC 20007  
 202.337.0090  
[www.cunninghamquill.com](http://www.cunninghamquill.com)

**Work By Percentage:**

- Commercial/Office Facilities - 15%
- Landscape and Site Design - 10%
- Multiple Family Dwellings - 30%
- Planning & Urban Design - 15%
- Residential - 30%

**David Jameson Architect**  
**David Jameson, AIA**  
 113 South Patrick Street  
 Alexandria, VA 22314  
 703.739.3840  
[www.davidjamesonarchitect.com](http://www.davidjamesonarchitect.com)

David Jones Architects  
David Jones, AIA  
1739 Connecticut Ave., NW  
Washington, DC 20016  
202.332.1200  
www.davidjonesarchitects.com

Design Services Group, LLC  
Kody Safiran, AIA  
19110 Montgomery Village Avenue,  
Suite 200  
Gaithersburg, MD 20886  
301.527.7735

**diVISION One**  
**Ali Honarkar, Assoc. AIA**  
**216 West Montgomery Ave.**  
**Rockville, MD 20850**  
**301.424.1674**  
**www.divisiononedesign.com**  
**Work By Percentage:**  
Commercial/Office Facilities - 20%  
Food & Entertainment - 20%  
Interiors - 20%  
Residential - 20%  
Graphic /Industrial Design - 10%  
Retail Facilities - 10%

DNC Architects  
John Fuller  
1370 Piccard Drive  
Rockville, MD 20850  
301.840.1100  
www.dncarch.com

Donald Lococo Architects, LLC  
Donald Lococo, AIA  
3405 1/2 M Street, NW  
Washington, DC  
202.337.4422  
www.donaldlococoarchitects.com

DW Ricks Architects + Assoc., PC  
David Ricks, AIA  
2009 N 14th Street, Suite 703  
Arlington, VA 22201  
703.525.0156  
www.dwricksarchitects.com

D Y N E R M A N  
W H I T E S E L L  
A R C H I T E C T S P C

**Dynerman Whitesell Architects**  
**Robert Whitesell, AIA**  
**1025 33rd Street, NW**  
**Washington, DC 20007**  
**202.337.1290**  
**www.dwarchitects.com**  
**Work By Percentage:**  
Commercial/Office Facilities - 30%  
Residential - 70%



**Fabry Associates Architects**  
**Joan Fabry, AIA**  
**1777 Church Street, NW**  
**Washington, DC 20036**  
**202.797.3601**  
**Work By Percentage:**  
Residential - 90%  
Commercial/Office Facilities - 5%  
Retail Facilities - 5%

Forma Design, Inc.  
Andreas Charalambous, AIA  
1524 U Street, NW, Suite 200  
Washington, DC 20009  
202.265.2625  
www.FORMAonline.com

Gardner Mohr Architects, LLC  
Amy Gardner, AIA  
3626 Raymond Street  
Chevy Chase, MD 20815  
301.654.9145

George Gordon Architects  
George Gordon, AIA  
1032 Wisconsin Ave., NW  
Washington, DC 20007  
202.333.9270  
www.gordonarchitects.com

GrizForm Design  
Griz Dwight, AIA  
2027 Huidekoper Place, NW  
Washington, DC 20007  
202.423.8841  
www.grizform.com

G T M  
A R C H I T E C T S

**GTM Architects**  
**Janeen Skelly**  
**10415 Armory Ave.**  
**Kensington, MD 20895**  
**301.942.9062**  
**www.gtmarchitects.com**  
**Work By Percentage:**  
Residential - 30%  
Multi-Family Dwellings - 5%  
Interiors - 30%  
Retail Facilities - 25%  
(10% Historic Preservation)



Hains Architects  
Jeffrey Hains, AIA  
710 Woodside Parkway  
Silver Spring, MD 20910  
301.587.5570



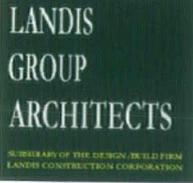
Hayes Architects  
Bruce Hayes, AIA  
1497 Chain Bridge Road, Suite 203  
McLean, VA 22101  
703.748.3052



inscape design  
Rick Schneider, AIA  
1215 Connecticut Ave., NW, #300  
Washington, DC 20036  
202.689.8980  
www.inscapestudio.com



Jon Hensley Architects  
Jon Hensley, AIA  
2111 Wilson Blvd., Suite 111  
Arlington, VA 22201  
703.469.3900



LANDIS  
GROUP  
ARCHITECTS

Landis Group Architects  
Christopher Landis, AIA  
7058 Spring Pl., NW  
Washington, DC 20012  
202.726.3777  
www.landisconstruction.com

**Work By Percentage:**

Residential - 75%  
Interiors - 5%  
Commercial/Office Facilities - 5%  
Graphic/Industrial Design - 5%  
(10% Historic Preservation)

Lessard Commercial Studio, LLC  
Richard Lessard, AIA  
8603 Westward Center Drive, Suite 400  
Vienna, VA 22182  
202.363.3897  
www.hollandlessard.com



Lorena Checa Associates  
Lorena Checa, AIA  
7214 Central Avenue  
Takoma Park, MD 20912  
301.270.0186  
www.lorenacheca.com

MacCullough Architects, PC  
Glenn MacCullough, AIA  
412 S. Taylor Street  
Arlington, VA 22204  
703.685.0711  
http://homepage.mac.com/maccullough\_arch

Mancini Duffy  
Diane Cullen-Levine  
1627 K Street, NW, 5th Floor  
Washington, DC 20006  
202.463.2340  
www.manciniduffy.com

McInturff Architects  
Mark McInturff, FAIA  
4220 Leeward Place  
Bethesda, MD 20816  
301.229.3705  
www.mcinturffarchitects.com

Meditch Murphey Architects  
Marcie Meditch, AIA  
6900 Wisconsin Ave., Suite 500  
Chevy Chase, MD 20815  
301.657.9400  
www.meditchmurphey.com

Meghan Walsh Architecture  
Meghan Walsh, AIA  
133 Randolph Place, NW  
Washington, DC 20001  
202.667.3012  
www.mw-architecture.com

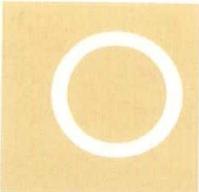
Moore Architects, P.C.  
Charles Moore, AIA  
603 King Street, Suite 301  
Alexandria, VA 22314  
703.837.0080  
www.moorearch.com

MUSE ARCHITECTS

Muse Architects  
Stephen Muse, FAIA  
5630 Connecticut Ave., NW  
Washington, DC 20015  
202.966.6266  
www.musearchitects.com

**Work By Percentage:**

Educational Facilities - 20%  
Institutional Facilities - 10%  
Planning & Urban Design - 10%  
Religious Facilities - 20%  
Residential - 40%



Oehrlein &  
Associates  
Architects

Oehrlein & Associates  
Mary Oehrlein, FAIA  
1350 Connecticut Ave., NW  
Washington, DC 20036  
202.785.7336  
www.oehrlein.com

**Work By Percentage:**  
Historic Preservation - 100%



**Rippeteau Architects, P.C.**  
**Darrell Rippeteau, AIA**  
 1530 14th Street, NW  
 Washington, DC 20005  
 202.265.0777  
[www.riparchs.com](http://www.riparchs.com)

**Work By Percentage:**  
 Commercial/Office Facilities - 10%  
 Religious Facilities - 15%  
 Residential Facilities - 15%  
 Retail Facilities - 30%  
 (30% Historic Preservation)

**ROBERT M. GURNEY, FAIA**  
 ARCHITECT



**Robert M. Gurney, FAIA, Architect**  
**Robert Gurney, FAIA**  
 113 S. Patrick Street  
 Alexandria, VA 22314  
 703.739.3843

**Work By Percentage:**  
 Residential - 70%  
 Interiors - 30%

**Schwartz & Peoples Associates**  
 Robert Schwartz, FAIA  
 1811 18th Street, NW  
 Washington, DC 20009  
 202.232.5800  
[www.schwartzandpeoples.com](http://www.schwartzandpeoples.com)

**Scout Motor Company**  
 Gregory Rubbo, Assoc. AIA  
 1717 20th Street, NW, #503  
 Washington, DC 20009  
 202.797.2376  
[www.scomoco.com](http://www.scomoco.com)

**Sharon Washburn Architect**  
 Sharon Washburn, FAIA  
 5410 Huntington Parkway  
 Bethesda, MD 20814

**Shinberg Levinas**  
 Salo Levinas, AIA  
 4733 Bethesda Ave., #550  
 Bethesda, MD 20814  
 301.652.8550  
[www.shinberglevinas.com](http://www.shinberglevinas.com)

O'Neil & Manion Architects  
 Sara O'Neil-Manion, AIA  
 6931 Arlington Road, Suite 306  
 Bethesda, MD 20814  
 301.654.7004

**Panoramic Design**  
 Aric Moore  
 3112 19th Street, NW  
 Washington, DC 20010  
 202.882.8958  
[www.panoramicdesign.com](http://www.panoramicdesign.com)

**RANDALL MARS**  
**ARCHITECTS**

**Randall Mars Architects**  
**Randall Mars, AIA**  
 6708 Old McLean Village Drive  
 McLean, VA 22101  
 703.749.0431  
[www.randallmarsarchitects.com](http://www.randallmarsarchitects.com)

**Work By Percentage:**  
 Commercial/Office Facilities - 40%  
 Food & Entertainment - 10%  
 Interiors - 10%  
 Residential - 40%



**Reena Racki Associates**  
**Reena Racki, AIA**  
 5520 Connecticut Ave., NW Suite 204  
 Washington, DC 20015  
 202.363.4739  
[www.reenaracki.com](http://www.reenaracki.com)

**Work By Percentage:**  
 Residential - 70%  
 Interiors - 15%  
 Multi-Family Dwellings - 5%  
 Public Work - 5%  
 (5% Historic Preservation)

**Rill & Decker Architects**  
 Jim Rill, AIA  
 5019 Wilson Lane, 2nd Floor  
 Bethesda, MD 20814  
 301.652.2484  
[www.rilldecker.com](http://www.rilldecker.com)



# SORG

ARCHITECTS + ENGINEERS

Sorg and Associates, P.C.

Marilynn Mendell

2000 S Street, NW

Washington, DC 20009

202.393.6445

[www.sorgandassociates.com](http://www.sorgandassociates.com)

**Work By Percentage:**

Commercial/Office Facilities - 45%

Educational Facilities - 15%

Multi-Family Dwellings - 30%

Planning & Urban Design - 10%

Stoiber & Associates, PC

Jeffrey Stoiber, AIA

1621 Connecticut Ave., NW, #200

Washington, DC 20009

202.986.4700

[stoibhud@aol.com](mailto:stoibhud@aol.com)

Studio Partnership Architects, AIA

Joan Duncan, AIA

25 Pine Avenue

Takoma Park,, MD 20912

301.270.0990

[www.SPArchitectsonline.com](http://www.SPArchitectsonline.com)



**Studio27 Architecture**

Todd Ray, AIA

1777 Church St., NW

Washington, DC 20036

202.939.0027

[www.studio27arch.com](http://www.studio27arch.com)

**Work By Percentage:**

Educational Facilities - 25%

Institutional Facilities - 15%

Interiors - 10%

Residential - 25%

Susan Woodward Notkins Architects

Susan Woodward Notkins, AIA

1179 Crest Lane

McLean, VA 22101

703.243.1247

[www.swn-architects.com](http://www.swn-architects.com)

Suzane Reatig Architect

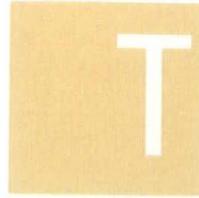
Suzane Reatig, FAIA

1312 8th Street, NW

Washington, DC 20001

202.518.0260

[www.reatig.com](http://www.reatig.com)



**Thomas F. Klose Architect, Inc.**

Tom Klose, AIA

1484 Waggaman Circle

McLean, VA 22101

703.821.0660

**Work By Percentage:**

Residential - 40%

Medical Facilities - 20%

Commercial/Office - 20%

Planning & Urban Design - 10%

(10% Historic Preservation)

Thomas S. Shiner Architect

Thomas Shiner, AIA

5655 Moreland Place

Washington, DC 20015

202.537.0098

[www.themuseumstool.com](http://www.themuseumstool.com)

Treacy and Eagleburger

Phillip Eagleburger, AIA

3335 Connecticut Ave., NW, 2nd Floor

Washington, DC 20008

202.362.5226

[www.treacyeagleburger.com](http://www.treacyeagleburger.com)

Van Dusen Architects

Benjamin Van Dusen, AIA

1711 Connecticut Ave., NW

Washington, DC 20009

202.332.3890

[www.vandusenarchitects.com](http://www.vandusenarchitects.com)

## VERSACI & NEUMANN PARTNERS

ARCHITECTURE

**Versaci Neumann & Partners**

David Neumann, AIA

1350 Connecticut Ave., NW,

Suite 410

Washington, DC 20036

202.775.4881

[www.versacineumann.com](http://www.versacineumann.com)

**Work By Percentage:**

Residential - 100%

Victoria Kiechel, Architect, AIA

Victoria Kiechel, AIA

4241 Hawthorne St., NW

Washington, DC 20016

202.363.7668





Wauters Design Group, LLC  
Drake Wauters, AIA  
Box NN  
McLean, VA 22101  
703.748.0254  
www.wauters.com

Wentworth - Levine Architect-Builder, Inc.  
Bruce Wentworth, AIA  
2323 B Stewart Avenue  
Silver Spring, MD 20910  
301.585.4848  
www.wentworthlevine.com

Wiedemann Architects  
Gregory Wiedemann, AIA  
5272 River Road, Suite 610  
Bethesda, MD 20816  
301.652.4022  
www.wiedemannarchitects.com

WDG Architecture  
George Dove, FAIA  
1025 Connecticut Ave., NW, #300  
Washington, DC 20036  
202.857.8300  
www.wdgarch.com

## Affiliates

---

Bowa Builders, Inc.  
Rich Cassagnol  
6623-A Old Dominion Drive  
McLean, VA 22101  
703.734.9050  
www.bowa.com

Graham Landscape Architecture  
Arthur Balter  
229 Prince George Street  
Annapolis, MD 21401  
Balto - 410.269.5886, Wash. - 301.858.5330  
www.grahamlandarch.com

Hoachlander Davis Photography  
Anice Hoachlander  
5185 MacArthur Blvd., NW, Suite 108  
Washington, DC 20016  
202.364.9306  
www.hdphoto.com

Kleppinger Design Group, Inc.  
Patty Whitman  
2721-J Merrilee Drive  
Fairfax, VA 22031  
703.208.2208  
www.kleppingerdesign.com

Maxwell MacKenzie Architectural  
Photographer  
Maxwell MacKenzie  
2641 Garfield St., NW  
Washington, DC 20008  
202.232.6686

Studio Snaidero DC  
Jay Huyett  
300 D Street, SW  
Washington, DC 20024  
202.484.8066

Weidlinger Associates, Inc.  
Marcy Stanley  
1030 15th Street, NW, Suite 950  
Washington, DC 20005-1503  
(202) 326.9070  
www.wai.com

Zuczek Lindstrom Lighting  
Associates, LLC  
Daniel Zuczek  
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