

# RD

RESIDENTIAL DESIGN

FOR ARCHITECTS AND BUILDERS  
OF DISTINCTIVE HOMES

VOL. 5, 2020

# Return Engagements



"Western Window Systems provided a unique alternative to traditional commercial storefront glazing. Thin frame profiles and well-designed hardware allowed for a clean design while staying functional!"

- Michael Fitzhugh, Architect



**western**  
window systems







# Design Better

[westernwindowsystems.com](http://westernwindowsystems.com)





Designed & Rendered in Chief Architect.  
See more of this model online.



## Download a Free Trial Version

Residential Design

Remodeling & Cost Estimating

Kitchen, Bath, & Interior Design

3D Design, Floor Plans, Elevations

Construction Drawings

CAD Tools & Section Details





# Chief Architect<sup>®</sup>

Smarter Design Software

800.482.4433 • [chiefarchitect.com/FreeTrial](http://chiefarchitect.com/FreeTrial)

FOR MORE INFO CIRCLE 2





# Inspired by You

Blum offers an extensive range of products to enhance the functionality of cabinets. With hardware that is engineered to meet your needs, we offer solutions for hinges, drawer glides and lift-up doors. No matter how design continues to evolve, we will continue innovating our solutions that are guaranteed to provide state-of-the-art performance for the lifetime of the cabinet.

Learn more at [www.blum.com/inspiredbyyou](http://www.blum.com/inspiredbyyou)



FOR MORE INFO CIRCLE 3



# RD

RESIDENTIAL DESIGN



## CONTENTS

VOL. 5, 2020

## Features

### 28 CASE STUDY: RETURN ENGAGEMENT

Architect Joeb Moore, FAIA, has been remodeling an iconic Gray Taylor-designed house for 30 years and two generations of the same family.

### 38 DESIGN LAB: BETTER ANGELS

Misguided interventions led three very different houses astray; our architects set them back on their truest course. Featured firms: Whitten Architects; Colleen Healey Architecture; Surber Barber Choate + Hertlein Architects.

## Departments

### 10 EDITOR'S NOTE

### 13 AIA CRAN

The Custom Residential Architects Network will not hold its annual symposium in Miami this year, but they've got a nifty Plan B.

### 15 PRO-FILE BUILD

Minnesota's Streeter Homes parses the high-end custom market into multiple, dedicated divisions.

### 21 RD INTERIOR ARCHITECTURE

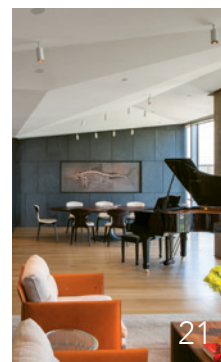
At a penthouse condo overlooking Washington, D.C.'s skyline, the view was there but obscured by bulkheads. Robert Gurney had the solution.

### 63 RD PRODUCTS

Fresh products for your projects.

### 66 PARTI SHOT

Chadbourne + Doss Architects hides a new house in coastal Oregon in plain sight.



On the Cover: River House by Joeb Moore + Partners Architects and Prutting & Company. Photo: Timothy Schenck Photography



# RD

RESIDENTIAL DESIGN

PUBLISHED BY

**SOLA  
GROUP**

SOLA Group, Inc.  
1880 Oak Ave., Suite 350  
Evanston, IL 60201  
847.920.9513

**Publisher**  
Paul DeGrandis  
Paul@SOLAbRANDS.com

**Group Editorial Director**  
Patrick L. O'Toole  
Patrick@SOLAbRANDS.com

**Editor-in-Chief**  
S. Claire Conroy  
Claire@SOLAbRANDS.com

**Art Director**  
Erika Nygaard  
Erika@SOLAbRANDS.com

**Creative Director  
& Production Director**  
Tracy Hegg  
Tracy@SOLAbRANDS.com

**West Sales Manager**  
Paul DeGrandis  
Paul@SOLAbRANDS.com

**Midwest Sales Manager**  
Zach Stenberg  
Zach@SOLAbRANDS.com

**East Sales Manager**  
Dan Miklosz  
DanM@SOLAbRANDS.com

**Southeast Sales Manager**  
Dan Agostinacchio  
Dan@SOLAbRANDS.com

**Product Resource Section/Classifieds**  
Mike Serino  
Mike@SOLAbRANDS.com

**Audience Development**  
Mike Serino  
Mike@SOLAbRANDS.com

**Projects Manager**  
Heidi Riedl  
Heidi@SOLAbRANDS.com

**Digital Programs Manager**  
Tim Steingraber  
Tim@SOLAbRANDS.com

**List Rental**  
Mike Serino  
Mike@SOLAbRANDS.com

**Subscriptions**  
For subscription information  
and address changes, write to:

**Residential Design,**  
Circulation Dept.,  
P.O. Box 3007,  
Northbrook, IL 60065-3007,  
or call 866.932.5904, or email  
rd@omeda.com and add the subject  
line "Circulation Dept."

## Gain More Room in the Laundry **Push Back**



**the dryerbox®**



Model DB-480  
Shown With  
DryerFlex®  
Sold Separately

Tight tolerances and cramped areas make it tough on dryers. Larger appliances can leave you with doors that won't open all the way and less room for handling the laundry.

Not that the dryer would complain, but now is the time to give it some push-back.

Enter the Dryerbox®. By recessing transition-hose connections in the cell of the wall, the dryer has room to be pushed back. This delivers more living space, safer protection of the ducting, and it allows the dryer to work at peak performance.

### Give the Dryer Some Space™

**INNOVATE**

Install the Dryerbox for Safer, Roomier, and More Efficient Homes

**888-443-7937**  
**Dryerbox.com**

FOR MORE INFO CIRCLE 4



# IMAGINE DISCOVER REFRESH

Shop the world's largest collection of premier boutiques for home building and renovation.

Visit Us Now | Open to the Public | theMART, Chicago

LUXEHOME.COM



BATH • KITCHEN • TILE • STONE • CABINERY • APPLIANCES • LIGHTING • HARDWARE • FLOORING • WINDOW TREATMENTS • PAINT



45 Boutiques.  
One Location.

FOR MORE INFO CIRCLE 5

## BOUTIQUES INCLUDE:

- |                                |   |  |
|--------------------------------|---|--|
| Ann Sacks                      | DOM Interiors   | Paris Ceramics                         |
| Artistic Tile                  | Ernestomeda Chicago                                   | Poggenpohl                             |
| BauTeam German Kitchen Tailors | Exquisite Surfaces                                    | Porcelanosa Tile/Kitchen/Bath/Hardwood |
| Belwith-Keeler                 | FANTINI   THE GALLEY                                  | Scavolini Store Chicago                |
| Bentwood of Chicago            | Gaggenau, Thermador, Bosch Experience & Design Center | The Shade Store                        |
| Brizo and Delta Chicago        | GRAFF – art of bath design center                     | Sherwin-Williams Color Studio          |
| Buechel Stone                  | House of Rohl Studio                                  | SMEG USA                               |
| Carlisle Wide Plank Floors     | Katonah Architectural Hardware                        | Studio Snaidero Chicago                |
| The Chopping Block             | Middleby Residential/Viking Range/La Cornue           | Sub-Zero, Wolf, and Cove Showroom      |
| Christopher Peacock            | Miele Experience Center                               | True Residential                       |
| Dacor Kitchen Theater          | Moen Design Center                                    | Vicostone                              |
| de Giulio kitchen design       | Monogram Design Center                                | Waterworks                             |
| Devon&Devon                    | NEFF of Chicago                                       | Wood-Mode Lifestyle Design Center      |
| Divine Flooring                | New Style Cabinets                                    |  |



## A Few Small Repairs



**When we think of** architects heading out into the world to make their contributions, we tend to conjure images of their wonderful inventions. They will apply their talent and imagination to design entirely new things unlike anything we've seen before. The originality of their new inventions will delight us.

Far-fetched? I don't think so. I'm actually confident that this will indeed happen—occasionally. I also know it's not the only benefit architects bring to our lives. Sometimes we don't require a whole new invention; what we really need is a reinvention. And sometimes what we need is even less sexy than that—sometimes what's really called for is just a few small repairs to our precious things.

Custom remodeling is not a lesser pursuit than new construction. If anything, it's a higher order discipline that takes a very special professional to do properly. It takes someone trustworthy, with a big heart and a well-controlled ego. Architects and builders who take on these projects must uncover the beauty that's there and find a way to celebrate it, while also making it that much better.

In this issue, we look at five very different remodeling projects—a penthouse apartment, a period rowhouse, two midcentury moderns, and a hodgepodge cottage. None of these dwellings was a pure thing when our architects arrived. It fell to them to sift through the good and the bad, while applying the overlay of their clients' hopes, needs, and financial constraints. All had healthy budgets for sure, but there were ceilings—literally and figuratively—on every project.

The engine behind each endeavor was an irreplaceable quality—something important to save and burnish. Even in the case of the penthouse remodel (our Interior Architecture story on page 21), which was a complete gut job, the goal was to tap its squandered view—a sweeping panorama of Washington, D.C., and the Potomac River.

Our Case Study in Connecticut (page 28) was the victim and beneficiary of multiple additions and alterations over 50 years. The assignment here was to showcase the original thing and some of its better additions, and then build on thoughtfully—all in a way that made sense of the new whole.

Then there's our little midcentury Design Lab project in Alabama (page 55). Even when new, it was a flawed thing. It was an honest attempt at modernism, but the original architect made a few “goofs,” as our remodeling architect notes. His task was to preserve the “Rat Pack” charm everyone loved about the house, while nipping and tucking its design wrinkles. And, he had to find a way to double its size.

How did he pull that one off? I won't spoil the story here. Just suffice it to say that sometimes fixing a broken thing means inventing a delightful new thing, after all.

A handwritten signature in black ink, reading "S. Claire Conroy". The signature is fluid and cursive.

S. Claire Conroy  
Editor-in-Chief  
claire@SOLAbands.com








# Question Conventional Boundaries

ULTRA SLIM  
PICTURE FRAME PROFILE

## Minimal Framed Large Panel Sliding Glass Wall

NanaWall Cero ultra-thin lines create  
maximum light filled spaces

-  Tested and rated for air and water infiltration and structural wind load
-  High clarity glass with 89% light transmission
-  Multipoint tamper-resistant locking panels
-  Four sill options
-  Adjustable height floor track

Explore our opening glass wall product families:

-  Folding
-  Sliding
-  Frameless

Showrooms Nationwide  
Visit [NanaWall.com](http://NanaWall.com)  
800 873 5673  
[inquiries@nanawall.com](mailto:inquiries@nanawall.com)

**NanaWall**<sup>®</sup>  
Boundaries **Unbound**<sup>®</sup>



# High-Performance Metal

Civitas | Net Zero Design

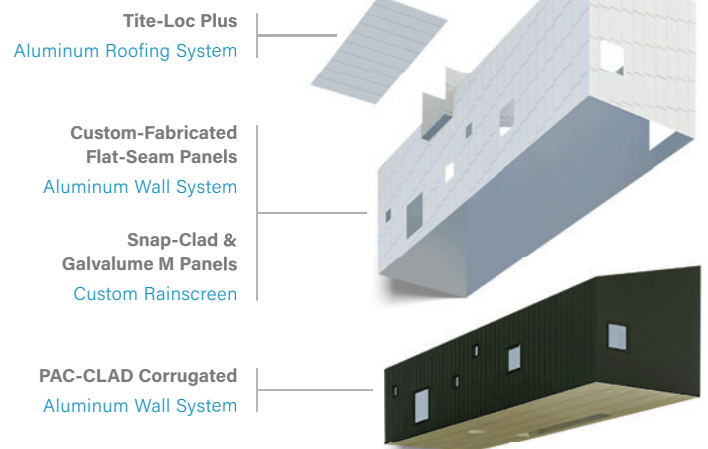


**"We went through a process** of energy studies, and aluminum started coming in" as a favored choice. "If you install it correctly, it will last forever."

-Barry Alan Yoakum, FAIA, Principal, archimania

Civitas, Memphis Installing contr.: Ralph Jones Sheet Metal Architect: archimania  
Owner: Barry Alan Yoakum Photo: archimania

Civitas makes a strong statement not only in its visual presentation, but also in its accomplishment as the first single-family home in the Americas to be registered as a Zero Energy/Zero Carbon home. Petersen's wall and roof systems contributed to both design and performance of this progressive home.



CASE STUDY @ [PAC-CLAD.COM/CIVITAS](http://PAC-CLAD.COM/CIVITAS)



## CRAN Moves Its Annual Symposium Online

Over the past 11 years, AIA CRAN, the Custom Residential Architects Network, has offered various locations around the country for residential practitioners to find collaboration, community, and education focused on our profession. This year, with the impact of COVID-19, that location is online. Our Miami symposium has been canceled, but we have an interesting, informative, and topical set of online presentations instead. Beginning in October of this year, we will provide monthly sessions through December. Those unable to attend these sessions when presented may later view them through AIAU. Complete descriptions, specific learning objectives, and presenter biographies are available on the CRAN website and the RD website. We are excited to share these sessions with you and believe they will be not only informative, but also useful as we each look to advance our practices in this challenging and evolving environment:

October 21, 1 p.m.:

### BEAUTY AND PERFORMANCE—EXPLORING THE FRAMEWORK FOR DESIGN EXCELLENCE ON RESIDENTIAL PROJECTS (1HSW/LU)

Presented by Tate Walker, AIA, this seminar introduces the AIA's Framework for Design Excellence, adopted in 2019, that builds upon the AIA COTE Top Ten Award criteria, introduced in 1997. The session will focus on measures of economy, materials, and wellness, and how these are uniquely applied to custom residential projects.



Tate Walker, AIA

November 4, 1 p.m.:

### AIA'S 2030 INITIATIVE—ARE YOU UP FOR THE CHALLENGE? (1HSW/LU)

Presented by Nate Kipnis, FAIA, LEED BD+C, a founding member of the AIA 2030 Commitment Working Group, this webinar will provide a thorough understanding of the commitment goals. He'll address what's required to sign on and debunk common misconceptions. And he'll present several case studies to show how the goals can be achieved for differing project types, sizes, and locations.



Nate Kipnis, FAIA

November 11, 1 p.m. (tentative, confirm schedule online):  
**THE COVID PRACTICE (1LU)**

To understand the ramifications of the "COVID Practice," four architects from around the country will discuss their practices considering the current worldwide pandemic. Each will com-

ment on ways their offices have adapted to the pandemic and its influence on the way they practice. A live panel discussion will follow the presentations, bringing together the voices of a diverse group of architects to discuss practice management, project management, and project planning during a global pandemic.

Presenters: Alice Kimm, FAIA; Joy Meek, AIA; and Luis Jauregui, FAIA

November 18, 1 p.m.:

### BLACK STORIES IN ARCHITECTURE (1LU)

In response to the inequities within the architectural profession that have taken center stage in the recent months, this program will feature Joclyn Oats exploring, in an interview setting, issues of race and inequities within her own struggles as a professional. Joclyn, who is an associate professor in Columbia College Chicago's Design Department, will also review strategies she used to move forward to achieve her goals while progressing from student to practitioner to educator. Finally, she will help us examine means of mentoring young architects of color, giving them access to architectural paths previously closed.

December 2, 1 p.m.

### SOLID RESILIENCE (1HSW/LU)

In this session, Shawna Meyer, AIA, and Chris Meyer, AIA, principals at Atelier May who also teach at the University of Miami School of Architecture, will present the project Solid Resilience, which acknowledges an obligation to confront the blasé attitude toward architectural decisions responsible for shaping our environment. The project Solid Resilience takes a bold approach to this problem by establishing the design process through the lens of ecology, material, and resource.

December 16, 1 p.m.:

### DESIGNBUILDBLUFF(1LU)

Hiroko Yamamoto, adjunct assistant professor at the University of Utah, will present DesignBuildBLUFF, a graduate architecture program focused on immersing students in hands-on cross-cultural experiences, in partnership with the rural and native communities of San Juan County in the Utah Four Corners. Recognizing an overwhelming need for affordable and culturally appropriate housing within the Navajo Nation, students developed a flexible housing prototype that could be easily built by students and native would-be homeowners. The concept of "sweat equity" is one in which clients use their own labor as a form of contribution to the building process.

We look forward to bringing you these sessions and we have more that we hope to bring into the next year.

—CRAN Advisory Group and Executive Committee



Alice Kimm, FAIA

Photos: AIA CRAN



# X PRESS YOURSELF

WITH VERSATEX IN COLOR




**Extend your design options with the newest technology in cellular PVC trim!** The VERSATEX *Canvas Series* has been developed to add contrast to your porch ceilings and interior trim projects. This innovation combines warm woodgrain finishes with our moisture-resistant T&G WP4 profile, Stealth Beadboard, 4" Crown Moulding and Bed Mould. Through the Canvas Series, VERSATEX delivers the look of rich hardwoods with a proven exterior grade laminate that eliminates labor-intensive re-staining requirements.

**Express yourself with luxurious finishes.**

## Canvas Series

BEAUTY OF WOOD. DURABILITY OF PVC.



 Versatex  
 @versatex  
 @versatex\_trimboard

[www.versatex.com](http://www.versatex.com) | 724-857-1111

**VERSATEX®**  
**BUILDING PRODUCTS**

GET THE VERSATEX APP  
Available on the App Store and Google Play™



Apple and the Apple logo are trademarks of Apple Inc., registered in the U.S. and other countries. App Store is a service mark of Apple Inc. Google Play is a trademark of Google Inc.

FOR MORE INFO CIRCLE 8

NOW AVAILABLE IN  
4 PROFILES  
5 FINISHES

Photo: Paul Crosby



## Riding the Wave

STREETER HOMES  
MINNEAPOLIS



Steven Streeter

**With its balance of culture and outdoor recreation, the Twin Cities area is luring many young people away from the coasts. Those transplants tend to stay to raise their families.**

Between 2010 and 2020, Minneapolis itself grew more than 10 percent, its fastest rate since 1950. The demand for housing has spurred business for builders like Streeter Homes, which since 1988 has been constructing high-end custom homes on the area's many lakes and in suburban and urban neighborhoods. Today, what started as a band of four brothers has morphed into a multi-

faceted company with 55 employees and two locations, in Wayzata and downtown Minneapolis. Over the course of 32 years, it has flourished by thinking laterally, not just as project teams but in adapting to opportunities.

"You have to stay fresh and current to keep a good group of people together," says president Steven Streeter. In a jujitsu move earlier this year, Streeter Homes brought its affiliate, Elevation Homes, into the fold to leverage leadership, building processes, and supply chains. That rebranding brought four divisions under the Streeter name: Elevation builds luxury custom homes starting at \$1.5 million, while Signature takes on projects of \$2.5–\$3 million and up. "There is some overlap, as some

clients want a smaller home but with a lot of detailing, which would fit under the Signature category," Steven says. Two other divisions include renovations starting at about \$200,000, and custom condominium build-outs.

### Complicated Modern

A look back tracks the company's trajectory from scrappy startup to A-list contractor for a dozen or so local architects. Steven and his older brothers Donald and Kevin started the company, and a fourth brother, Mark, joined them several years later. Steven's brothers had all gone to carpentry school, and although he had studied business finance, "I really wanted to be an architect," he says. Their crack construction skills



Photos this page: Paul Crosby



Streeter Homes' Signature division builds the most demanding designs. The company has long relationships with Charles R. Stinson Architects (previous page) and Peterssen/Keller (above).

soon caught the attention of local architects, particularly Charles R. Stinson, who had just arrived in Minneapolis from Florida and helped put Streeter Homes on the map. “An interior designer put us together, and from there we created a great working relationship,” Steven says. “Charles’ work is complicated modern. We started doing one project at a time, making sure the quality was there. We probably did well over 150 projects with him over the years; he still refers us, and we refer him.”

It didn’t take long for the rookie company to ramp up. After completing four houses on their own, the brothers began to train framing and finish crews

and developed a roster of trade partners with whom they could execute challenging projects. “Workmanship was always our passion, and modern architecture is the hardest to pull off,” Steven says. “We kept growing slowly, not taking just any project but making sure it was a good fit. Collaboration was important to us, developing relationships with interior designers and landscape architects.” With Steven’s passion for architecture, it was probably inevitable that the company dabbled in design/build for about five years. But the synergies never developed. “We had all these relationships with architects we didn’t want to upset,” Steven explains. “It wasn’t worth the potential conflict, and working with different architects keeps the work fresh.”

An inflection point came in 1999 with the city’s push to repopulate the urban core after decades of white flight. The firm regrouped around the logistics of condominium build-out, with dedicated staff handling five or six custom apartments at one time, including at ELEVEN by Robert A.M. Stern. Even then, Steven says, there was a demand for \$5 million condos ranging from 3,000 square feet to 7,500 square feet,

taking up an entire floor. That sector remains so strong that in 2018, Streeter Homes opened the Minneapolis office, serving downtown and the surrounding lakes area.

Soon the company restructured around custom home projects, too. By 2007, with price points rising, Steven hired Nate Wissink, who has a finance background, to head up a separate company called Elevation. There was a need for a middle ground for people who wanted a “starter” architect-designed home in the million-dollar range, he says.

Managing that process expertly for clients puts Streeter Homes in the running to be their move-up builder too. For example, seven years ago they built an Elevation house for a couple in Edina, who are now getting ready to build a Signature house on Lake Minnetonka. “When people experience good architecture at that price point, it builds the market for more,” Steven says.

In his role as president, Steven continues to develop relationships with clients, architects, Realtors, and other partners. But he has plenty of rainmaking help. Nate is now vice

president of business development, aided by four other directors of business development and a marketing director. Architect Bill Costello, who joined the company in 2012, is now director of operations/business development. Kevin Streeter, who retired this past January, is continuing as a consultant, teaching master carpentry skills to the new director of field operations, Dave Bohnsack. “There’s nothing Kevin can’t figure out,” Steven says. “It’s so nice to have him teaching a younger guy.” His brother Mark passed away in 1999, and Donald retired seven years ago.

### Clarity and Trust

With an updated leadership team in place, projects are perking along, despite the coronavirus pandemic. No clients have canceled jobs, and several multimillion projects that were on hold are moving ahead. The Wayzata headquarters, 25 miles west of Minneapolis, is well-located between its strongest markets in Edina and Lake Minnetonka. While no jobsites have shut down, field crews are operating at 75 percent capacity in order to social distance. “It’s worked pretty well,” Steven says. “A couple people wanted to take time off to figure out child care, but we haven’t had to let people go.”

Supported by 10 or so project managers, 10 site supervisors, and a carefully curated subcontractor base, Signature is typically building four houses at one time, while Elevation handles 12 to 14 projects a year. Not only does this two-tier structure leverage workforce strengths, it keeps expectations in check. “If you have \$1.5 million and want an architect-designed home, we help you get that product, but it is not as detailed as a higher-end home,” Steven says. “Our custom home construction costs range from \$400 to \$1,000 per square foot. People think that when they’re spending \$500 a

Photos this page: SpaceCrafting



*This page:* The company’s Elevation division handles “starter architect-designed homes” in the \$1 million range, such as this one by Peterssen/Keller. Such projects build a move-up base for its higher-end Signature division.

square foot, they should be able to get everything. There are endless possibilities with materials today. We educate them up front about what they can get for their budget. In-floor heat, solar panels, geothermal—we’ve done it all, but it comes with a cost. You have to bring them along early so they understand that. And we find solutions to help them hit their budget—we can do it this way, but not that. You hit the budget differently by managing the complexity and materials.”

Building ambitious homes is a tough business, but dedicated job teams help the company hit its profit targets. In contrast to many contractors who have a centralized estimating system and hand the production work off to a project manager, the project managers prepare their own bids. “They know what’s going into that house,” Steven says. “Dialing in the project manager from the beginning—that’s the key.” Another is building a strong multidisciplinary team up front. Clients are asked



Photo: Karen Melvin



Minneapolis' strong high-end condo market inspired a special division and in-town location just for that business. Shown is a project designed by Peterssen/Keller and built by Streeter Homes.

to pick the people they want to work with. For example, a current client who wants to spend about \$4 million bought the land and hired an architect, interior designer, and landscape architect. "I think landscape architecture is as important as the architecture," Steven

says. "The architectural concept has to fit into the land. All of our best projects have the team up front, and we act as guides to help our clients get the product they want."

While pristine showpieces are Streeter Homes' calling card, it finds

opportunity in humbler commissions too. A property management team handles monthly maintenance and home repairs for about 30 custom home clients. And in 2018 the company launched an owner's rep sideline called Curated. "We will put together a team for owners wherever they want to build, including finding a lot and hiring an architect, builder, and other disciplines, and oversee construction," Steven says.

The hard work and market research will continue as Streeter Homes looks to the future. "There's always competition, but since we've been in business so long, we offer a lot of clarity and trust; people can see our products," Steven says. "When things are built beautifully, you take care of them. We want the work to be meaningful, and the end results outstanding."—*Cheryl Weber*



# INTRODUCING THE **FIRE TABLE** by SPARK MODERN FIRES

This stunning turnkey fire is engineered to optimize aesthetics, functionality and durability. The SPARK FIRE TABLE will warm your crowd, enhance your environment and last for years and years. Sizes available 3' - 9' lengths

[www.sparkfires.com](http://www.sparkfires.com) or 203.791.2725

FOR MORE INFO CIRCLE 9





We're for the visionaries.®



My Vision:  
Renovate the home  
*to embrace the  
surrounding views.*

— Andy Fotsch  
Will & Fotsch Architects, Inc.

© 2020 Kolbe & Kolbe Millwork Co., Inc. | Photos © Zack Benson



This California remodel is a modern, coastal style design inspired by the views of the San Diego skyline, the Pacific Ocean, and the hills of Mexico. Kolbe's VistaLuxe® Collection gave all the options needed for views, ventilation, daylight, and performance. View the full transformation at [kolbewindows.com/remodel](https://kolbewindows.com/remodel)

**KOLBE**  
WINDOWS & DOORS  
800.955.8177

FOR MORE INFO CIRCLE 10



W W

your clients so they can wow theirs.



**Mid-Atlantic**  
TIMBERFRAMES

[midatlantictimberframes.com](http://midatlantictimberframes.com)



Photo: Maxwell MacKenzie



# New Heights

WATERVIEW CONDOMINIUM  
 ARLINGTON, VIRGINIA  
 ROBERT M. GURNEY, FAIA, ARCHITECT



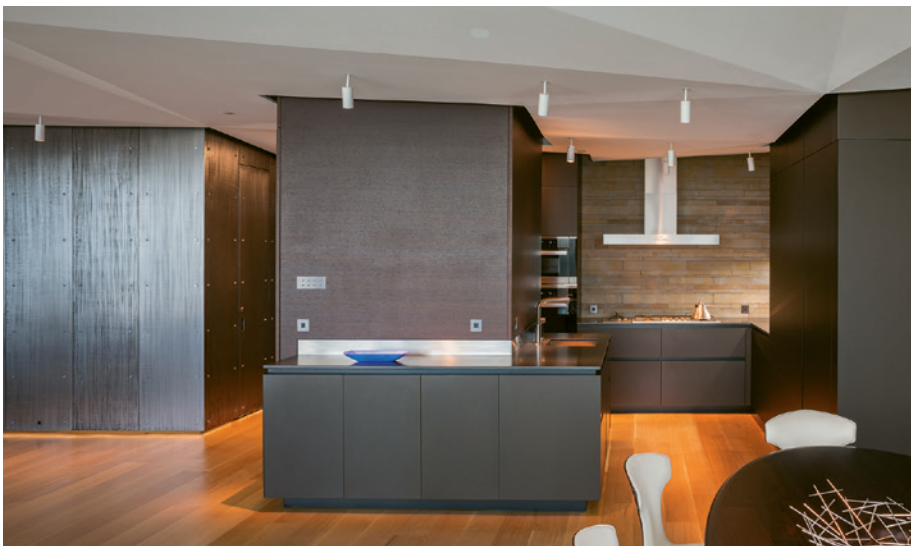
Photo: Anice Hoachlander



Photo: Anice Hoachlander



Photo: Maxwell MacKenzie



This page: The origami-like ceiling replaces the penthouse apartment's chunky infrastructure bulkheads, allowing the architect to push higher where possible. Its cloud-like effect is magnified by a reveal as it meets vertical surfaces. The service core is wrapped in cold rolled steel and fastened with bolts perfectly aligned with the floor.

Photo: Anice Hoachlander

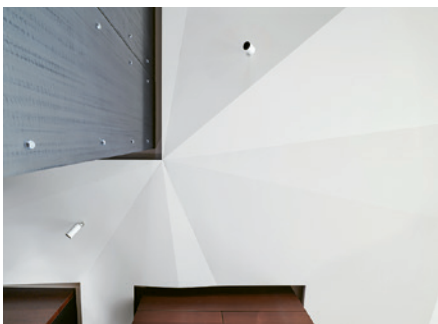


Photo: Robert M. Gurney, FAIA, Architect



Washington, D.C., is well known for its building height restrictions. They are largely responsible for both the good and bad in its commercial and multifamily residential architecture. Buildings bulk up to make the most of their sites, but you can always see the sky when walking at street level and you are never long in the shadows of towering structures. Inside those buildings, however, views are limited—unless they occupy a position on one of the wide avenues or a strategic corner. But travel across the Potomac River to Virginia, where height restrictions are more liberal, and you'll find an entirely different prospect. Ah...*here* are the views—and what stunning views they are.

Architect Robert Gurney, FAIA, is one of the capital city's go-to modernists, especially for residential architecture. And his significant subspecialty is transforming troubled interior spaces in Washington's iconic multifamily buildings. Who else can conjure high ceilings where they don't exist—in buildings as famously hamstrung as the Watergate Apartments, for instance. It's no wonder why the owner of this lackluster penthouse called upon Bob

to uncover the pearl in this oyster.

It was immediately clear the views were there—views that are “better than from the Washington Monument,” says Bob. In fact, it has a fine view of the Washington Monument, too—and the Capitol, Kennedy Center, Washington Cathedral, Key and Memorial bridges, and, of course, the twists and turns of the Potomac River itself. But those stellar views were frustratingly obstructed.

The nearly 5,000-square-foot unit—one of three penthouses—occupies the 30th floor of Pei Cobb Freed & Partners’ Waterview Condominium in Rosslyn, Virginia. From this height, you can look airline passengers in the eye as they jet along the river. However, because it is the top floor of such a large building, it’s also the terminus of a burdensome amount of bulky infrastructure.

“The apartment was advertised as having 10-foot-high ceilings, but it also held the roof drains for the building, fire

suppression systems, plumbing lines, and ductwork,” Bob recalls. Intrusive bulkheads descended everywhere, like stalactites, contributing a cave-like feel to spaces that should have been expansive. Bob’s client, a divorced entrepreneur with shared custody of two children, wanted an expansive experience of the space and he wanted to capitalize on those capital views. Also on the list were two bedrooms for the kids, a playroom, a bedroom suite for him with a spa-like bathroom, a home office, a combination living room/dining room, and a media/game room.

### Fold 'Em

The first order of business was to remove the ceilings and walls to see what obstacles Bob’s team would face in reconfiguring the space. “Once we stripped down to the infrastructure, I understood why we had all those dropped ceilings and horrible bulkheads,” he explains. “We did a lengthy survey of



Photo: Maxwell MacKenzie



Photo: Maxwell MacKenzie

*This page: Various species of wood paneling are stained in contrasting light and dark tones—a design theme carried throughout the project. In the owner’s office, one wood veneer desk aligns with the river view, while a stand-up Corian desk allows him to stretch his legs from time to time.*

Photo: Anice Hoachlander



Photo: Anice Hoachlander





Photo: Maxwell MacKenzie



Photo: Anice Hoachlander



Photo: Maxwell MacKenzie



This page: An elegant jewel box, the owner’s suite is richly appointed in quarter-sawn white oak, western red cedar, mahogany, and granite. Even the wall plates and bedside switches are carefully considered—at once sleek and industrial, they’re sourced from the French company, Meljac.

Photo: Maxwell MacKenzie



Photo: Maxwell MacKenzie



everything that dropped into the space, but much of it couldn’t be moved.

“Still, there were some places where we could get the ceilings to 10 feet and, in some cases, even higher,” he continues. “That led to the origami-like solution for the ceilings—we bent down where we had to and pushed up where we could. It allowed for a much more fluid solution than boxed bulkheads, and it gained us a bit more height. It turned a negative into a real positive.”

Bob amplified the ceiling’s floating effect by avoiding touching the walls, columns, or millwork: “The floating plane is almost like a cloud.”

The shapes terminate in a deep reveal around the apartment's service core, which contains mechanicals, the laundry room, and a powder room—all wrapped in cold rolled steel with some

**“We bent down where we had to and pushed up where we could. It allowed for a much more fluid solution.”**

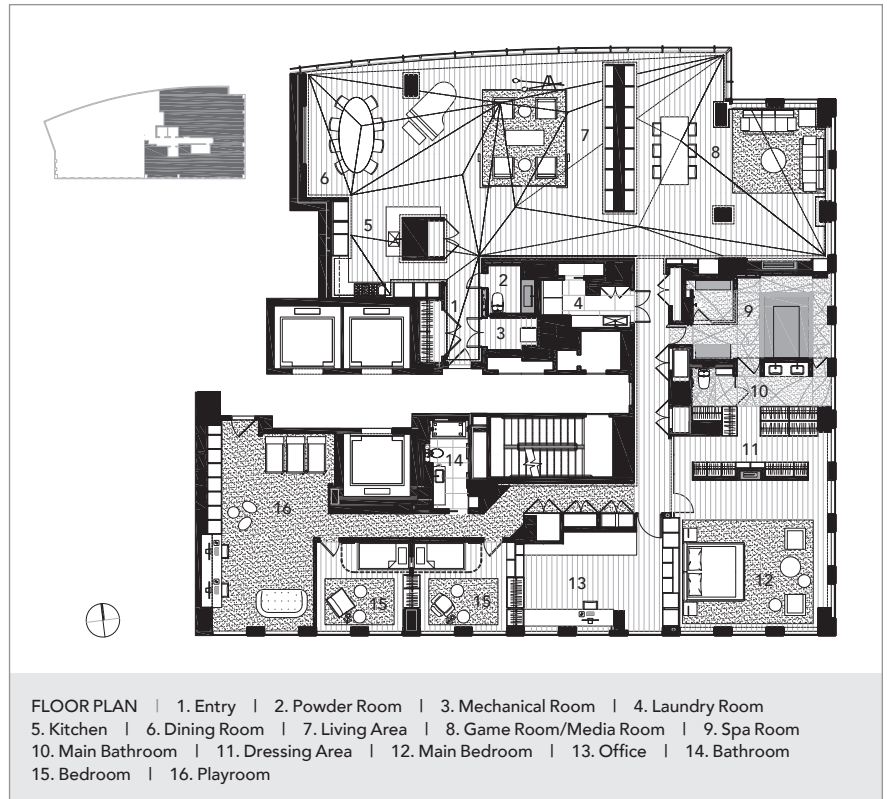
—Robert M. Gurney, FAIA

of the finish removed and installed with bolts perfectly parallel to the floor. “We wanted something light and reflective, but our client likes materials to be as authentic as possible, so we left a patina.”

To that end, concrete columns were cleaned to a raw, natural finish. Other substantial materials include the dining room's thick-cleft slate wall, embedded with an ancient fossil as a focal point. Elsewhere, millwork yin-yangs between quarter-sawn white oak and wenge. “The logic was that different planar elements took different species,” says Bob.

The spa-like bathroom is a jewel box, clad in western red cedar, mahogany, honed absolute black granite, marble counters, and flamed black impala flooring. Another recessed fossil offers an organic focal point, albeit frozen in time—a static element amid the room's changing light and views through the circuit of the day.

Although recently completed, the apartment is under renovation again. The client acquired the other two units on the floor and returned to Bob and his wife and partner, interior designer Therese Baron Gurney, to combine them all into one custom home. Until then, we'll just have to imagine the next chapter of the continually unfolding story. —*S. Claire Conroy*



FLOOR PLAN | 1. Entry | 2. Powder Room | 3. Mechanical Room | 4. Laundry Room  
5. Kitchen | 6. Dining Room | 7. Living Area | 8. Game Room/Media Room | 9. Spa Room  
10. Main Bathroom | 11. Dressing Area | 12. Main Bedroom | 13. Office | 14. Bathroom  
15. Bedroom | 16. Playground

## Waterview Condominium

Arlington, Virginia

**ARCHITECT:** Principal: Robert M. Gurney, FAIA; project architect: Nicole de Jong, AIA, Robert M. Gurney, FAIA, Architect, Washington, D.C.

**BUILDER:** Peterson + Collins, Inc., Bethesda, Maryland

**INTERIOR DESIGNER:** Therese Baron Gurney, ASID, Baron Gurney Interiors, Washington

**STRUCTURAL ENGINEER:** TCE & Associates, Inc., McLean, Virginia

**KITCHEN SYSTEM:** Julia Walter, managing director, Boffi Georgetown, Washington

**PROJECT SIZE:** 4,800 square feet

**COST:** Withheld

**PHOTOGRAPHY:** Maxwell MacKenzie; Anice Hoachlander

### KEY PRODUCTS:

**COOKTOP/VENT HOOD/WINE FRIDGE:** Gaggenau

**DISHWASHER/OVENS/SPECIALTY APPLIANCES:** Miele

**FIREPLACE:** Modore

**FAUCETS:** Dornbracht, VOLO

**HARDWARE:** Halliday Baillie, CRL, Häfele, FSB

**HVAC:** ClimateMaster

**INTERIOR LIGHTING:** Luminii, Litelab, Inter-lux, Selux

**KITCHEN CABINETRY:** Boffi

**LIGHTING CONTROL/SWITCHES:** Lutron, Meljac

**PAINTS:** Sherwin-Williams

**RADIANT HEATING:** Warmup PLC in-floor heating

**SINKS:** Kohler, Boffi (kitchen)

**SUPPLY BAR/FLOW BAR:** Titus

**TOILETS:** TOTO, Kohler

**TUB:** Bradford Products (spa), WETSTYLE (secondary)

**WASHER/DRYER:** LG



# Going Beyond The Glass

HOW PELLA® RESERVE™ – CONTEMPORARY WINDOWS  
HELP ACHIEVE MODERN FORM AND FUNCTION

Jose Garcia Design | Cincinnati, OH

**Architect Jose Garcia strives to achieve the best balance between aesthetics, construction, technology, budget and environment. So when he began designing his latest modern woodland residence, he chose Pella Reserve – Contemporary to achieve the awe-inspiring sightlines he envisioned.**



ALAN PICKETT  
*Director, Architectural  
Business Development*

“Everything about these windows needed to be very simple in order to maximize as much of the view as possible,” said Alan Pickett, director of architectural business development at Pella. “That’s why the squared-off edges and minimal sightlines are so important.”

Garcia chose to create a floor-to-ceiling window wall to help dissolve the boundary between outdoors and indoors. But unlike many expansive window designs, this one featured substantial swaths of wood structure between each glass panel.

“Each frame has its own view, but when you look at them comprehensively, the windows fade away and you get one striking panorama,” Pickett said.

The lavish wall of Pella Reserve – Contemporary windows also allowed Garcia to create drama with light and shadow, accentuating the modern aesthetic of the space.



“With modern design, it’s really about keeping the forms and materials simple so the house can serve as the background for the life that’s happening in the space,” Pickett said. “Light and shadow are what animates the architecture. Of course, the windows play a key role in that.”

A major consideration when installing window walls of this scale is how well they’ll perform in terms of wind and water resistance and energy efficiency.

“Larger panes can require thicker glass to stand up to wind loads. But that can make it harder to maintain energy performance,” Pickett said. “We designed these windows to provide enough structure and resist wind and water infiltration while maintaining a sleek, contemporary look.”

Another way Pella Reserve – Contemporary windows help ensure a clean aesthetic is with their discreet yet easy-to-operate hardware. While minimal hardware is preferable from an artistic standpoint, it’s important to deliver on the homeowner’s need for simple ergonomics. Pella Reserve – Contemporary achieves both goals with its innovative hardware design.

“This project is a great testament to Pella’s ability to play inside the luxury space,” Pickett said. “With our full portfolio, Pella can achieve architectural goals on any level.”



Uncompromised  
simplicity. Indisputable  
sophistication.

Pella® Reserve™ – Contemporary windows  
achieve refined modern minimalism.

---

While designing a contemporary home set against a backdrop of lush trees and broad horizons, architect Jose Garcia had one primary objective – simplicity. Inspired by the structure’s natural surroundings, he chose Pella Reserve – Contemporary windows for their expansive sightlines and minimalist profiles to create drama with light and shadow while inviting the outdoors in. The result was a luxurious, modern sanctuary with timeless elegance – and time-tested performance.

See how Pella Reserve – Contemporary windows and doors can help you realize your vision.











# Return Engagement

Repeated renovations to a notable midcentury house chronicle an architect's journey through time, space, and two generations of a family.

LOCATION: GREENWICH, CONNECTICUT  
ARCHITECT: JOEB MOORE & PARTNERS ARCHITECTS  
BUILDING: PRUTTING & COMPANY  
BY S. CLAIRE CONROY

**Artists have been known** to revisit canvases again and again, each time with a new vision of what it could become. Somehow, they feel, the work is never quite finished. There's always another new idea to explore—something else needed to make it whole. River House in Greenwich, Connecticut, is just such a work of art—one that is seemingly forever “in progress.” For the last 25 years, its progress—the visions and revisions—have been spearheaded by architect Joeb Moore, FAIA.

But the story of this significant house begins even earlier than Joeb's arrival on the scene in the mid-1990s. It reaches back to the 1960s, when a regionally important architect, Gray Taylor, designed the original house on the property for himself and his family. Back then, architects were embracing nature in ways that we now understand can threaten the very qualities they sought to mine. Turning Frank Lloyd Wright's famous quote on its head, Gray Taylor designed his house to not be *of* the water but *in* the water.

The bold living room volume of his original building strides right into the middle of the stream—a hovering box atop four columns, the water flowing beneath. According to Joeb's office, there was even a “pop-up fishing hole” in the living room from which you could cast directly into the water—perhaps while sipping on your Manhattan.





*This page:* Joeb's earlier remodel added a volumetric, barrel-roofed family room addition, linking to a new outdoor courtyard and a dining terrace. The most recent remodel sharpens the axis of entry which now terminates in views of the river on both sides of the living room fireplace.



And yet, only this one grand room really addressed the river and the ecosystem that surrounds it. The rest of the house largely turned its back on the setting. “It was a linear bar connecting to a square over the river, creating a T shape,” says Joeb. “The drama of the space was entirely in the living room—in the square—with that view straight up the river. In the linear bar, even the dining room had no view.” It was a little like those midcentury View-Master slide viewers that focused your attention straight ahead, to the exclusion of any periphery.

The siting of that volume and its view have grown more precious over time, as evolving environmental regulations have made it impossible to replicate. At the same time, the audience for these early forays into modernism has grown ever more passionate.

When Gray Taylor’s family decided to sell the patriarch’s house, they found in its buyers (and Joeb’s eventual clients) not just advocates of modern architecture but aficionados of modern art. It was the 1970s, and the couple had recently relocated from California, where they owned another magazine-worthy modern house.

“They were ahead of their time as collectors of large format, Post-World War II art,” says Joeb. And they bought the house to showcase those big works of art. Over the years, as their family and collection grew, they remodeled the house, implementing a strong black and white theme, while “filling in the T” between the river volume and the linear bar.



By the 1990s, their daughters had grown up and moved out, triggering the desire for a more substantial re-envisioning of the house. This is when they turned to Joeb, with whom they had discussed some smaller projects over the years, and began phase one of their enduring relationship.

“We did a new family room for them, a two-car garage, a courtyard, and a walled garden space,” he recalls. “We also did a new entry pavilion and a new arrival sequence to the front door.”

### Family Retainer

The firm’s work on the project won local and regional AIA awards, and launched a great friendship and collaboration that flourishes to this day. Joeb Moore & Partners went on to design other award-winning projects in New York and Florida for the couple, now in their 80s. “Their houses are all about art, space, and light,” says the architect.

Since then, the family patronage has grown to include the next generation. One of the couple’s daughters, now married with children of her own, bought the house from her parents and approached Joeb for another big reinvention.

“The original property for the house was largely in the wetlands. It had no backyard, and our client had three energetic boys,” he recalls. “But we had been called in to design a renovation for the adjacent property, which had belonged to Gray’s sister. We did the plans, and then the owners decided to sell instead. We put them together with the daughter and she bought it.”

Suddenly the canvas for the next reimagining was much enlarged. “Our

*This page:* Both indoor and outdoor spaces are sharpened in the latest remodel, and the black-and-white color scheme softened with grays and natural woods. The new guest suite and playroom/gym addition broadcasts reflections of the riverside’s groomed and natural landscapes.







*This page:* A new informal dining area at the intersection of the guest room addition immerses itself in the river view. The adjacent, former all-stainless steel kitchen has been enlarged and refreshed in a gleaming white palette.

client wanted a larger landscape area, a larger play area for the boys, and a larger connection to nature all around. This new lot gave them room to really expand,” says Joeb, who began work on the multi-year project in 2016.

Although the house has nearly doubled in size, the remodel was as much about taking away as adding on. And it was about sharpening all the connections among rooms and the important axes of the house—the broadside parallel to the water and the perpendicular procession from entry to living room. All major rooms now engage the river views, whether from a glazed corner or a sidewall of windows or multiple exposures of glass.

A new guest suite, designed and built for the parents, is set at the far end of the house. Theirs is an immersive river view, as it should be. And while it’s linked to the main house by a long fenestrated corridor, it reads almost like a separate guest house. That corridor extends from the guest suite, past the new garage, a new mudroom, the expanded and remodeled kitchen, a breakfast area with a stunning corner view up the river, and the family room. Ultimately, it joins the main axis of entry.







“That axis of entry is a very important spatial sequence. It’s an enfilade condition,” Joeb explains. “From the front entry gate—a concrete portal you pass through—past the garden terrace, and then finally to the front door. Inside, you now have a 12-by-60-foot hallway leading to the living room. We opened up both sides of the living room fireplace to the water view, so now it’s as if the hallway doesn’t really end—it becomes the living room. With both axes, the re-engagement with the river dramatically changed the house.”

### Transparency and Reflection

In the original house, the architectural drama was centered on the living room volume. In the latest remodel, the long corridor from the guest suite to the main entry hall is its own virtuoso move. While occupying a respectful physical distance from the water’s edge, it generates a mirror image of the river and vegetation across its frameless, reflective window wall. It broadcasts nature directly onto the house. Below the corridor, a window wall to the new playroom and gym has a more transparent finish, revealing the bustle within.

“It’s a play of transparency and reflection. The flow of space happens in section, and in slices—vertically and horizontally,” says Joeb. A new stair to the lower level opens visual connections from a new skylight through a perforated staircase to a two-story glass window. “It’s a continuous vertical slice of sky, river, ground all at once. Two thirds of the lower level is glass and open to the river. The grade



*This page:* A new stair leads from the guest room/garage addition to the new playroom, gym, and wine cellar below, providing a vertical slice of clouds, earth, and river.

“The re-engagement with the river dramatically changed the house.”

—Joeb Moore, FAIA





*This page:* In the guest suite (above) and the owners' suite (below), strategic slivers of light and view come from ceilings and walls. Large-format porcelain floor tiles mimic concrete in the guest wing, while white oak bathes the owner's realm in a sumptuous warmth.

slopes down to the river, so it's a whole different view," says the architect.

Skylights were a significant design feature of Gray's original design, where they remain most evident in the entry hall. In the remodel, new ones appear in the bathrooms to wash interiors with natural illumination. "White liners give them a burst of light," says Joeb.

Although the property is now enlarged, its close relationship to the street is unchanged, making privacy a concern. Clerestories and narrow slivers of glazing help maintain occupants' privacy while bringing in additional light and reducing glare. All windows in private spaces have concealed roller shades, as well.

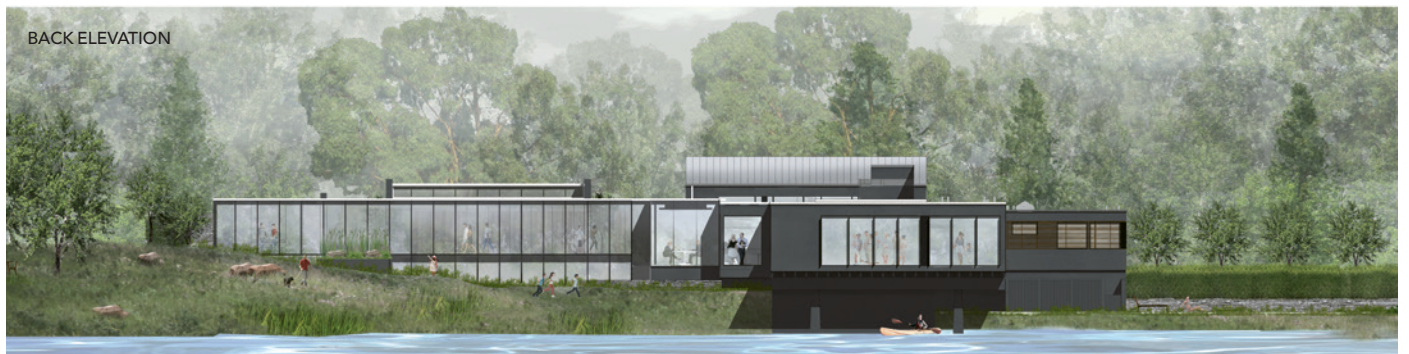
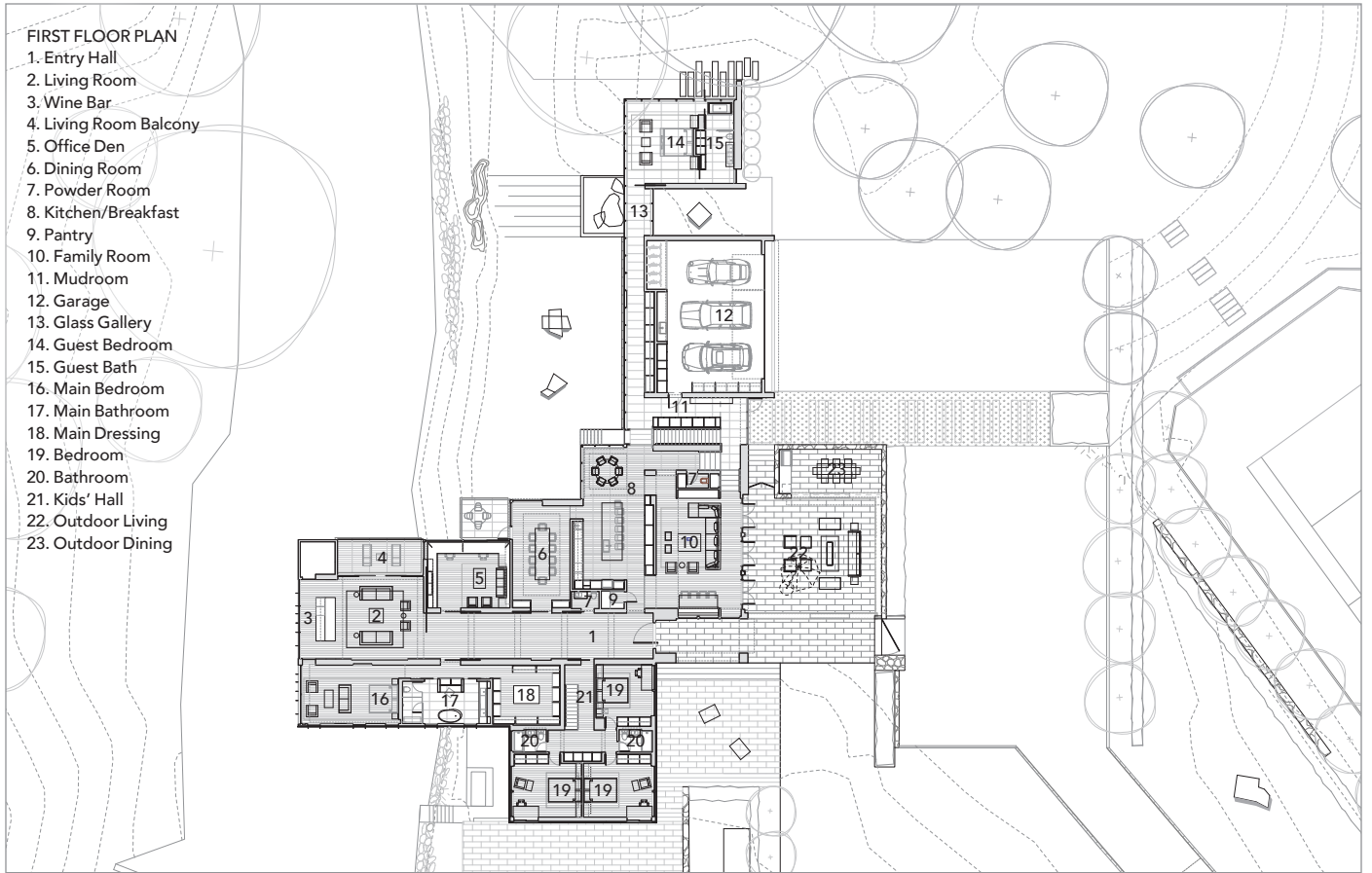
### Invisible and Visible

Also concealed is all the behind-the-scenes work done by Prutting & Company to untangle the knot of so many previous renovations and to bring all systems, materials, and building performance up to today's standards. "Each portion of the house had unique structural and mechanical systems," recalls project manager Heath Horn. "Each was like its own separate architectural experiment. Much of the existing structure was deficient and had to be rebuilt from the first-floor deck to the roof."

Working alongside and even in the water complicated construction greatly. "The project's siting over the river represented a huge challenge," Heath explains. "A custom-built cantilevered scaffold platform was suspended from the existing building's structure. We also built a raft out of dock billets












for accessing the underbelly of the house on the river.”

Once adequately shored up, the house received an entirely new palette of colors and finishes, softening the once stark scheme of blacks and whites. “We kept to just five colors—concrete, white oak, glass, plaster, and blackened steel,” says Joeb.

A newly expanded kitchen abandons the now-dated stainless steel look for a sleek, glossy white Boffi suite of cabinets and counters. Large-format Porcelanosa tiles hew to the concrete color scheme, as do the new gray stucco exteriors.

No stone was left unturned in the remodel, including the flagstone for the garden terrace, which had developed an efflorescence since the previous remodel. And, led by Diane Devore’s landscape team, new garden spaces were inserted at the intersections of the additions. Manicured lawns and slivers of grass slicing through paved paths give way to wilder plantings toward the river’s edge. Eventually more growth will overtake garden walls and interstitial spaces, softening the lines between nature and architecture.

The landscape will continue to evolve over time, just as the house has done over the last 50 years. And, lest we think our work in progress has finally come to a close, rest assured there are more projects still in motion. “We’re never fully done,” says Joeb. “We’re still at work on the gym. It’s a living project. There’s always some kind of architecture going on.” 

## River House

Greenwich, Connecticut

**ARCHITECT:** Principal-in-charge: Joeb Moore, FAIA; project architect: Devin Picardi, AIA, Joeb Moore & Partners Architects, Greenwich, Connecticut

**BUILDER:** Prutting & Company, Custom Builders, Stamford, Connecticut

**LANDSCAPE ARCHITECT:** Diane Devore, Devore Associates Landscape Architects, Fairfield, Connecticut

**TECHNOLOGY INTEGRATOR:** Acoustic Blueprint, Norwalk, Connecticut

**PROJECT SIZE:** 11,000 square feet

**SITE SIZE:** 4.5 acres

**CONSTRUCTION COST:** Withheld

**PHOTOGRAPHER:** Timothy Schenck Photography

### KEY PRODUCTS

**CLADDING:** Stucco, Thermory

**COOKTOP/WALL OVENS:** Gaggenau

**DISHWASHER:** Miele

**ENTRY DOORS/DOOR HARDWARE/ LOCKSETS:** Solar Innovations, Pivot Door Company, Accurate Hardware

**FAUCETS:** VOLA

**FOUNDATION:** Reinforced cast-in-place

**GARAGE DOORS:** Raynor

**HVAC:** Hydro-Air, hydronic radiant

**INSULATION/HOUSEWRAP:** Sto Gold Coat liquid applied

**KITCHEN SYSTEM:** Boffi

**LIGHTING:** Juno Lighting, Hunza, Eco-sense, Bega (outdoor); TECH Element, LED (indoor)

**LIGHTING CONTROL:** Lutron, Crestron  
**MILLWORK:** J.G. Ferro and Company (custom)

**OUTDOOR FIRE PIT:** Raw Urth Designs

**OUTDOOR GRILL:** Kalamazoo Outdoor Gourmet

**OUTDOOR REFRIGERATOR:** Sub-Zero

**PAINTS:** Benjamin Moore

**PIPING:** Pex, cast-iron drops

**REFRIGERATOR/FREEZER:** Sub-Zero

**ROOFING:** Standing Seam Lead Coated Copper, EPDM

**ROOF/TRUSS SYSTEMS:** Flat, Trus Joist

**ROOF WINDOWS/SKYLIGHTS:** Lynbrook Skylights

**SHADING:** Thermory Lattice

**SINKS:** Corian, The Galley (kitchen)

**TILE:** Porcelanosa

**TOILETS:** Duravit

**TUBS:** AF New York/ Caroline Beaupere Dune S68 (main bathroom), WetStyle

**VENTILATION:** Panasonic Whisper, remote fan

**WASHER/DRYER:** Electrolux

**WATER FILTRATION:** Pentair Everpure

**WINDOW SHADING SYSTEM:** Lutron Solar





# HOPE'S<sup>®</sup>

For more than a century, Hope's has handcrafted the world's finest steel and bronze windows and doors, and we continue to refine the art that makes them the most sought-after, luxurious, and longest lasting windows and doors available. Hope's exclusive hot-rolled steel and solid bronze profiles replicate the traditional aesthetic of historic buildings while providing modern performance and efficiency. Hope's windows and doors are built to last a lifetime and beyond – sustaining their beauty and performance for generations. [HopesWindows.com](http://HopesWindows.com)

HOPE'S WINDOWS, INC. – EST. 1912 – JAMESTOWN, NEW YORK

PRODUCTS SHOWN: Landmark175™ Series steel windows and doors  
with Thermal Evolution™ technology

ARCHITECT: Mellowes & Paladino Architects  
PHOTOGRAPHER: Trent Bell

FOR MORE INFO CIRCLE 13



# Better Angels

Expert intervention guides three very different houses to their truest expression.

BY S. CLAIRE CONROY  
AND CHERYL WEBER











## Damariscotta River View Cottage

BOOTHBAY, MAINE

**Formerly known as the** neighborhood party house, this rambling cottage's classic proportions had been muddled by additions over the years. The ad hoc appendages felt especially unfortunate given the extraordinary natural setting. Anticipation builds as one approaches a vacation house high above a river, but here the arrival was anticlimactic, heralded by an ungainly garage. Even more unforgivable, a split-level bedroom addition on the south blocked light to the

main living spaces, and the house had little connection to the backyard. Whitten Architects' job was to restore clarity and dignity to this "odd soul of a home," says project architect Jessie Carroll, AIA.

"We see this a lot," she says. "We were given a pile of documents showing the additions over time. Each one took away from the original intent of the home and what made it special. It was clear which portions were working, and which ones weren't."

Whitten Architects was on a site search with their clients when they discovered this property with iconic Maine positioning. Overlooking a waterway plied by busy lobster boats, it has lovely views downriver and toward South Bristol village. Their clear-eyed makeover combined vernacular influences with an equally strong contemporary aesthetic to accommodate the long-term needs of their clients, a retired New York couple whose children visit often.





### The Reshuffle

The additions had resulted in a trio of volumes—bedroom wing, oversized garage, and living core—and the first order of business was to remove the portions that didn't serve the new owners. First to go was the half-buried split-level wing that housed the main bedroom and two guest rooms below. This volume was replaced with a much smaller, transparent screened porch with a wood-burning fireplace—a bug-free zone that feeds off the dining and entertaining space. That move gave the living quarters more solar exposure and opened the view farther downriver.

With a sense of lightness partially restored, the architects worked with what they had, reassigning the existing

*Opposite and this page:* Documents of changes made over the years showed the architects how far this river cottage had strayed from its original purity. Especially egregious were a façade-marring garage arrangement and a bedroom addition that blocked natural light to the living room.







*This page:* There was no question the original living room/dining room had to come down, as windows and doors were just 2 inches taller than the client. With a raised top plate, new 8-foot windows open the room fully to light and views.

spaces to impose a more meaningful logic. The bedrooms found a new home in the former garage; behind it is a corner office facing the river (formerly a screened porch). In rehabbing the three large bays for guests, Jessie was able to give the front a major facelift and incorporate a proper entry. While the massing remained, white double-dipped cedar shingles replaced vertical board siding, and a crisp constellation of windows gives the building

a more welcoming presence. Clearing out the garage bays also created the opportunity for a proper entry hall with an open-tread stair and a big window at the far end. “We’re always looking for an opportunity to get a sight line through the house and let it breathe in all directions,” Jessie says. “The new entry corridor and stair gave a certain lightness to the house and a vertical element connecting to the second story.” Upstairs, formerly a media room, the

space over the garage now contains the primary bedroom, closet, and bath, and a balcony overlooking the view.

Any major renovation walks a line between autonomy and empathy for the original—making the most of what exists, balancing spatial and aesthetic needs against budget and opportunities for reuse. Here, though, there was no

“The house knows what it wants to be. And with a renovation you’re giving it a whole lot more.”

—Jessie Carroll, AIA

question that the existing kitchen/dining/living wing would come down. Not only did the windows and doors top out at 6 feet 6 inches, a mere 2 inches taller than the client, the structure would not have supported the cathedralized open span the architects drew. So they tore it down to the floor level, raising the top plate to achieve greater transparency with 8-foot windows. “The key was that the client was game for that process,” Jessie says. “When the construction crew started digging into the existing structure, we and our engineer were on call to address issues as they came up. The clients were living in London through most of the build and trusted our team.”

The extra height and glazing was worth the effort. During construction, the window openings had been closed in to keep the weather out, and builder Eric Marden remembers the day the plastic came off. “When we opened up and started putting windows in, there was a wow factor I hadn’t expected,” he says. “When you go from plans to reality, this one really takes advantage of the setting.”





*This page:* A pared-down color palette and flush detailing keep the focus on the views. The double-sided stucco fireplace contributes a sense of scale, while its large firebox opening and custom metal doors allow pass-through lines of sight.

### Clean Sweep

Indeed, the living wing’s subtle but cozy interior palette is meant to keep the focus on the outdoors. Its white walls are softened with wood flooring, millwork, and collar ties, and flush detailing creates a soothing, timeless appeal that recognizes the New England penchant for simplicity. “There is no hardware on the kitchen cabinetry,” Jessie says. “We didn’t want it to look like a kitchen from the living room and dining room.” Floor-to-ceiling cabinets open and fold back to expose more countertop space, lighting, and plug-in appliances. Behind one of the doors is a large pantry, laundry room, and mechanical room—“a windowless, hardworking room in the





middle of the house,” Jessie says. The one appliance not concealed is the kitchen’s centerpiece, a large, five-burner range and hood.

“We want them to feel like they can come here, kick back and relax, and put it all away,” she says. “And when you have guests, you want a showpiece that’s subtle and beautiful; the hardworking spaces are out of sight, out of mind.”

A new double-sided fireplace adds coziness and suggests a division in the large vaulted space. The architects used it to break down the room’s scale but rendered it with low-key detailing. The firebox is large to allow some transparency between the front and back of the room, and the entire column is finished in smooth stucco. A local metal fabricator made the fireplace doors, which echo the black window frames.

Pulling off the interior’s clean lines required extra on-site attention. “We can draw subtleties, but few contractors are good enough to pull it off,” Jessie says. “We were asking for a pretty rigorous piece of architecture, and they pulled it off using local craftsmen and resources, which is hugely impressive.”



The foyer stairway was certainly a significant ask. Its heavy timber treads and glass railing are fastened to a steel framework, and the sequence of raising it within an existing structure required close communication between the architects, engineer, and field crew. “We had stone steps going into the basement, and the rail had to be perfectly scribed going up to level two,” Jessie says. “They had to do a partial assembly be-



*This page:* Trimless, nickel-gap wall planking and a complicated custom stair insertion challenged the crew. However, they executed those details and the main suite’s streamlined features with meticulous precision.

fore putting it in place; it was one of the last pieces to go in, and the sweat that it took is not apparent in the photo.”

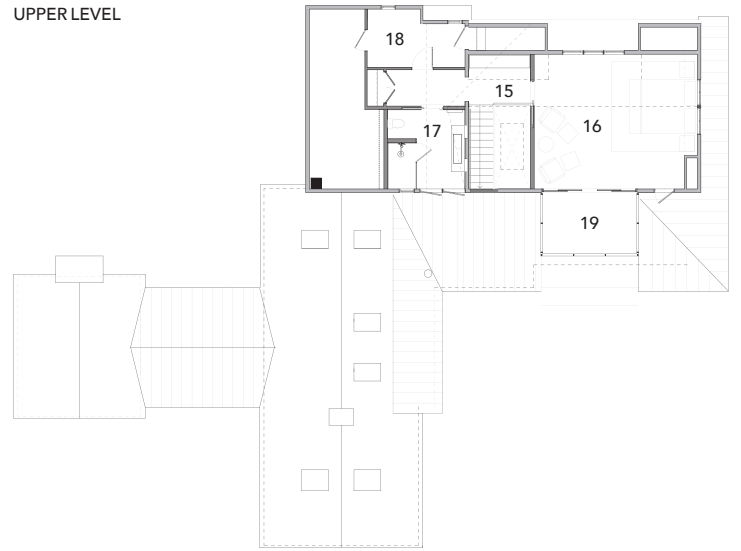
Equally impressive was the sleight of hand required to erect the timber-framed screened porch. “The beams have mortise and tenon connections, but the hardware we used conceals the strong connection at these beams, enabling it to be very minimalist with just rods coming across as collar ties,” Eric says. “It was a



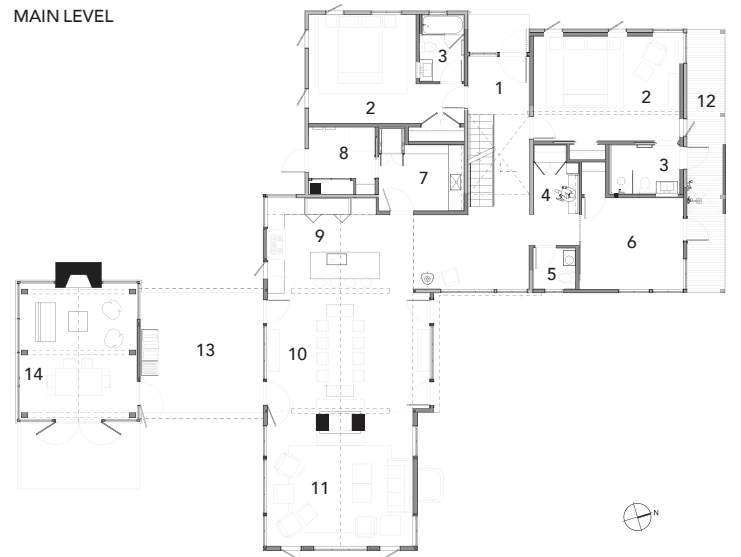




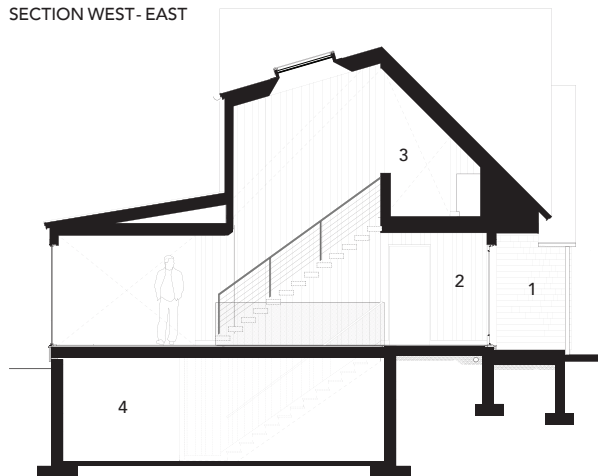
UPPER LEVEL



MAIN LEVEL



SECTION WEST - EAST



1. Entry Stoop | 2. Entry Hall | 3. Hall | 4. Basement

FLOOR PLAN | 1. Entry Hall | 2. Bedroom | 3. Bathroom | 4. Mudroom  
5. Half Bath | 6. Office | 7. Pantry | 8. Mechanical | 9. Kitchen | 10. Dining  
11. Living | 12. Side Porch | 13. Covered Terrace | 14. Screened Porch | 15. Hall  
16. Main Bedroom | 17. Main Bathroom | 18. Main Closet | 19. Master Deck





The timber-framed screened porch celebrates natural materials but conceals the hefty joinery required to support the weighty structure. Beams are joined by mortise and tenon connections, but hardware is hidden and only slim collar ties catch the eye.

“nice touch.” His crew also aced the entry hall’s trimless, nickel-gap wall planking. “Here in coastal Maine, where it’s humid in summer and dry in winter, if you haven’t left some room on the back of those nickel-gap planks, they will cup,” he says.

It’s not just the house, but also the grounds that were renewed. The design team worked with a landscape architect to return the suburban lawn to a naturalized edge that enhances the architecture. Native plantings, ferns, and blueberry sod—a fruiting ground cover—pull the sight line out and the landscape up to the building. “They chose a landscape architect for a design that was just as important as the building itself,” Eric says. “The whole thing was a puzzle that came together so nicely.”

If remodeling is about discovering the hidden potential of a house, this Maine cottage is now living life to its fullest. Equally important, the clients were able to make the most of their investment in this special spot. “That’s what’s fun about renovations,” Jessie says. “The house knows what it wants to be. And with a renovation you’re giving it a whole lot more.”—*Cheryl Weber*

## Damariscotta River View Cottage

Boothbay, Maine

**ARCHITECT:** Jessie Carroll, AIA, associate principal; Rob Whitten, AIA, principal, Whitten Architects, Portland, Maine

**BUILDER:** Marden Builders, Boothbay Harbor, Maine

**INTERIOR DESIGNER:** Krista Stokes, Kennebunkport, Maine

**STRUCTURAL ENGINEER:** Albert Putnam Associates, Brunswick, Maine

**LANDSCAPE ARCHITECT:** Richardson & Associates, Saco, Maine

**MILLWORK:** Linekin Bay Woodworkers, Pemaquid, Maine

**PROJECT SIZE:** 3,242 square feet

**SITE SIZE:** 1.73 acres

**CONSTRUCTION COST:** \$490 per square foot

**PHOTOGRAPHY:** Trent Bell Photography

### KEY PRODUCTS

**CLADDING:** Maibec Shingle

**COOKTOP/RANGE:** Wolf

**DISHWASHER:** Miele

**DOOR HARDWARE:** Emtek

**DOORS:** Marvin

**FAUCETS:** Kohler

**INSULATION:** Henry Blueskin

**LIGHTING:** WAC, Artemide, Robern, Timothy Oulton

**PAINTS/STAINS:** Benjamin Moore

**ROOFING:** CertainTeed

**SCREENS:** Screenshot

**SIDING:** Maibec

**SINKS:** Julien, Lacava, Duravit

**SKYLIGHTS:** VELUX

**TOILETS:** TOTO

**WASHER/DRYER:** Electrolux

**WINDOWS:** Marvin

**WINE REFRIGERATOR:** Sub-Zero



Photo: Arice Hoachlander



# Logan Circle Renovation

WASHINGTON, D.C.  
COLLEEN HEALEY ARCHITECTURE



Photo: Jennifer Horn Photography



Photo: Jennifer Horn Photography



Photo: Jennifer Horn Photography



For two condominium dwellers, finding this three-story row house on D.C.'s historic Logan Circle felt like fate. It was one of the few single-family houses that had not been split up into apartments before the once-scruffy neighborhood became the epicenter of Washington's building boom. The previous owner had lived there a long time, and its front portions were almost touched. On the hunt for a renovation that would become their forever house, the newly married young couple snatched it before it went on the market.

Thanks to Pierre L'Enfant, the French urban planner who laid out the Capital grid and its ripple of traffic circles, the house sits on a pie-shaped lot, and the exterior walls aren't parallel. Yet such irregularities aren't uncommon in urban renovations, and the circle theme subtly inspired some of the design decisions. Architect Colleen Healey's clients had very different tastes, and strong feelings about old versus new.

This page: This 150-year-old rowhouse on D.C.'s Logan Circle was a rare find— one of the few in the now upscale neighborhood left intact as a single-family dwelling. Remodeling it to modern standards meant embracing its quirky construction irregularities and period eclectic charm.

Photo: Anice Hoachlander



Photo: Jennifer Horn Photography





Photo: Anice Hoachlander



The wife loves a vintage, eclectic look, while the husband prefers living spaces that are more starkly modern. Those conflicting preferences and the house's best attributes—decorative-glass bay windows, archways at each floor landing, eight fireplaces, and beautiful wood floors and trim—meant that this would not be a gut renovation but a fusion of old and new. It was the perfect scenario, as far as builder John Allen was concerned. "I was able to use all of our bag of tricks," he says. "We were able to do historic restoration along with modern, loft-like details."

Colleen's approach was to preserve as much as possible of the three-story front section facing the circle, with its taller ceilings, while treating the two-story dogleg at the rear as essentially a blank slate.

Photo: Jennifer Horn Photography



Photo: Jennifer Horn Photography



*This page:* Changes move from light touch in the front of the house to heavier interventions in the former service wing at the rear, which now contains the kitchen and casual hangout space. The archway hall that connects them was elongated to make space for a new powder room and storage.





Photo: Arice Hoachlander

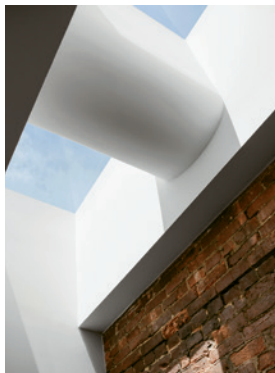


Photo: Jennifer Horn Photography



Photo: Jennifer Horn Photography



Photo: Jennifer Horn Photography

This page: To bring light from the roof into the main levels of the house, Colleen designed a custom ceiling treatment of rounded “bellies” to link a series of stock skylights together. A basement lounge celebrates the evocative patina of old house history, including the gold-finished filler faucet from an original bathroom tub.

### Circling Back

It’s a tall order to transform old floor plans into spaces for modern living. Yet Colleen took a light touch to the first floor’s front rooms—a living room to the left of the entry hall, and a dining room behind it. The living room was updated with a custom, deco-modern marble fireplace, and a TV above it disguised as artwork. “I didn’t want them feeling like they were only living in the back part of the house,” Colleen says. “We added audio-visual equipment and modern lighting and furniture to draw people into that part of the house.”

In the rear dogleg section, she removed four rooms and a service stair to accommodate a kitchen with a U-shaped island that spills into a seating area. “The husband, who is the cook, loved having a contained space

and great working kitchen,” Colleen says. Here, the organizing element is the existing fireplace, now double-sided, gas-fired, and painted white, that partially separates the kitchen from the sitting room and a crisp mudroom with steel-and-glass doors inside the rear entry. “We made the fireplace a foot narrower, and it tapers as it goes up,” Colleen says. In one of the few changes to the rear façade, floor-to-ceiling sliders connect the owners to the outdoors.

As the clients had hoped, the interiors are a blend of elegance and cozy domesticity. The original plaster archway along the hallway spine was elongated 10 feet, using a fiberglass-and-plaster form that makes a tunnel of sorts between the front and back of the house. This extended threshold carved out space for a powder room, and behind that, a



Photo: Jennifer Horn Photography



pantry accessed from the kitchen. “The change in scale from the triple-height stair hall to this portal gives an instant intimacy to the back of the house,” Colleen says. “You sort of understand that you’re headed into the more private parts of the home, which is probably what those rooms were used for initially.”

“Subtle repeats tie a house together, especially when you have a long house and a different front-to-rear feel.”

—Colleen Healey, AIA

These classic interventions play well with modern life, but it is the light-filled circulation corridor that truly transforms this house. The dogleg’s roof was torn off and reframed for a second-story deck and an 18-foot-long skylight above the second-floor hallway. A slot in the kitchen ceiling below was opened, exposing the joists and allowing sunlight to wash down along the brick party wall.

After pricing out a custom skylight, Colleen felt she could make something more interesting and less expensive with standard skylights. The result is a series of individual skylights finished with sculpted “bellies that hang down,” she says. “We thought of it a bit like a ribbon looping along on the ceiling. The rounded portions allow the light to bounce in a different way and reference the archways, the sculpted elements in the bay window, and Logan Circle. These subtle repeats tie a house together, especially when you have a long house and a different front-to-rear feel.”

As with the extended archway, “it’s a fiberglass-and-plaster mold that makes the curve” between the square



Photo: Jennifer Horn Photography



Photo: Anice Hoachlander



Photo: Jennifer Horn Photography

This page: The team collected and repurposed as many of the home’s original features as was feasible. In the guest bathroom, all elements are new but designed in keeping with some original details, such as the entry vestibule’s penny tile floor. In the top floor bathroom, a transom conveys natural light from the roof deck.





Photo: Jennifer Horn Photography



Photo: Arice Hoachlander

*This page:* The main bedroom suite occupies the front of the house on the second floor. The living room fireplace and an original clawfoot tub from a guest bathroom are reassigned to the main bath.

skylights, says builder John Allen. “We are used to working with plaster, but this was a labor of love because so much light poured onto those curves that any ripple would be apparent. At 8:00 in the morning it looked great, but at noon it looked different.”

Lit with a third-floor skylight, the stairwell ascends to the main bedroom and bath in the front part of the house, with two more bedrooms and a bath behind. “In front were three bedrooms with a mess of closets between them,” Colleen says. “These were turned into one bedroom, closet, and bath.” In back, with the rear staircase gone, the two existing bedrooms were slightly reconfigured to make room for a laundry and bath. And on the third floor, an office, kitchenette, and bath flow out to the roof deck and hot tub.



Photo: Jennifer Horn Photography



Photo: Arice Hoachlander

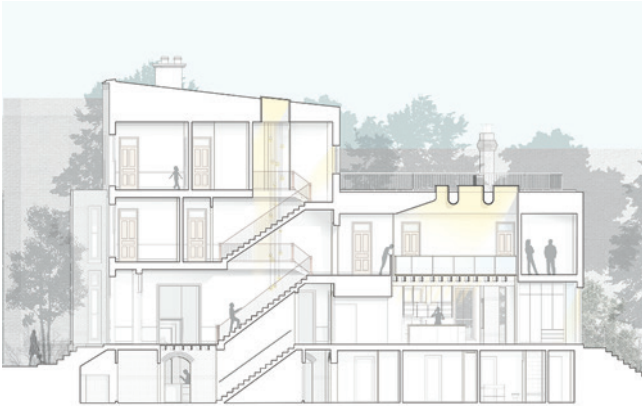
### Vintage Modern

Reuse played a large role in the renovation; existing elements were reshuffled among floors, satisfying the wife’s love of eclecticism. The powder room wall is lined with nine steel fireplace relief panels that were found in the basement, cleaned up with blackening, and lit by LEDs. The original fireplace in the living room was painted black and

moved into the owners’ bath, where it complements the old clawfoot tub that had been in the guest bathroom. And of those eight fireplaces, four remain. The two in the living room and kitchen are gas fueled, and two in the main bedroom and basement are decorative.

“I felt we had a duty to reuse some of these beautiful pieces from 150 years ago,” Colleen says. Many of the





## Logan Circle Renovation

Washington, D.C.

**ARCHITECT:** Colleen Healey Architecture, Washington, D.C.

**BUILDER:** John Allen, AllenBuilt, Bethesda, Maryland

**STRUCTURAL ENGINEER:** Norton Consulting Engineers, Washington, D.C.

**METALWORK:** AK Metal Fabricators, Alexandria, Virginia

**PROJECT SIZE:** 6,000 square feet

**SITE SIZE:** .08 acre

**PHOTOGRAPHY:** Jennifer Horn Photography and Anice Hoachlander

### KEY PRODUCTS

**DISHWASHERS:** Miele, Bosch

**FAUCETS:** Newport Brass, Delta, Kallista

**INSULATION/THERMAL & MOISTURE BARRIERS:** AeroBarrier

**LIGHTING:** Lutron, Progress

**OVEN:** Miele

**RANGE:** Wolf

**REFRIGERATORS:** Sub-Zero, JennAir

**ROOFING:** TPO

**SECURITY/AUDIOVISUAL:** Powerhouse

**SINKS:** Elkay, Kohler

**SKYLIGHTS:** VELUX

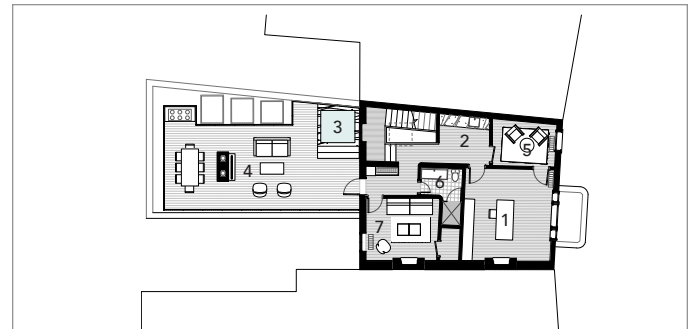
**TILE:** Architectural Ceramics

**TOILETS:** TOTO

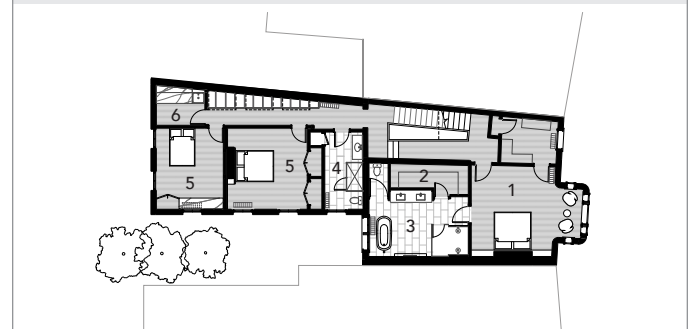
**WINDOW SHADING:** Lutron

**WINDOWS:** Loewen

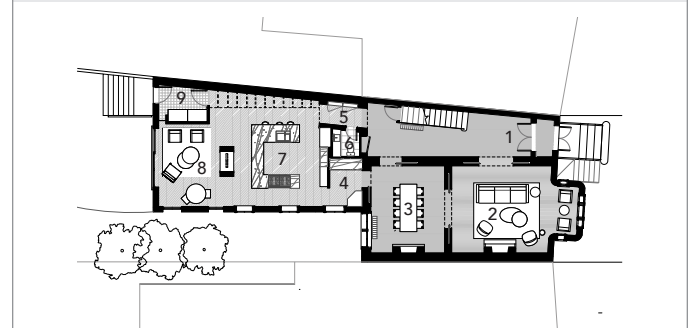
**WINE STORAGE:** Whirlpool



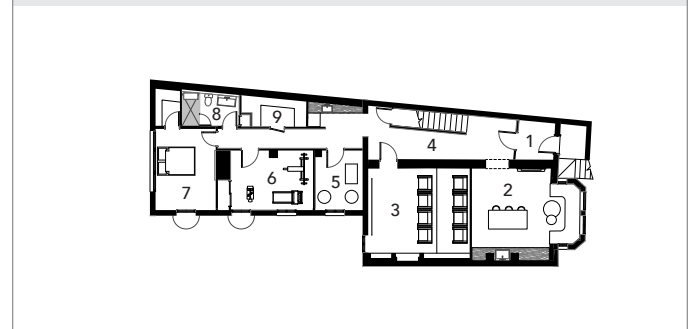
THIRD FLOOR PLAN | 1. Office | 2. Attic Bar | 3. Hot Tub | 4. Roof Deck | 5. Sitting Room | 6. Guest Bathroom | 7. Guest Bedroom



SECOND FLOOR PLAN | 1. Main Bedroom | 2. Main Closet | 3. Main Bathroom | 4. Bath | 5. Bedroom | 6. Laundry



FIRST FLOOR PLAN | 1. Entry | 2. Living Room | 3. Dining Room | 4. Butler's Pantry | 5. Archway Hall | 6. Powder Room | 7. Kitchen | 8. Garden Room | 9. Mudroom



BASEMENT FLOOR PLAN | 1. Basement Entry | 2. Lounge | 3. Media Room | 4. Basement Hall | 5. Mechanical Room | 6. Gym | 7. Guest Room | 8. Bathroom | 9. Closet





Photo: Anice Hoachlander



Photo: Anice Hoachlander

A new sliding door system connects the rear of the house to the outdoors.

grittier items are seen in the full basement, which was achieved by digging down an additional 14 inches. It holds a bedroom, bath, gym, theater, and lounge, where a bar is fitted out with a gold tub filler from the old main bath and a butcher block island with built-in chess set.

Outside, the house's blue trim was painted grayish black, and the front gate restored using parts of the rear gate. "We took a light touch to the front and rear façade," Colleen says. "Being in a historic district, we wanted to be respectful. There is a fairly large

roof deck on the back, and new metal handrails that you can see from the back elevation and alley." Plans are in the works for a carriage house clad in ipe and blackened steel.

Functional and intimate, this historic house has hardly changed from the street, but its interior insertions inspire a rich family life. For a couple used to the easy communication of condo living, the house's vertical connections allow them to "call back and forth," Colleen says. "They're a fun couple, and this is a fun place to live."

—Cheryl Weber





# Harrison House

---

BIRMINGHAM, ALABAMA

SURBER BARBER CHOATE + HERTLEIN ARCHITECTS





*This page:* When Jim Choate’s clients found this midcentury box in the hill country outside of Birmingham, Alabama, it was in sad disrepair. The first order of business was to remove an ungainly carport that obscured the front façade, and revise the entry to signal its importance.



**When this 1950s midcentury** modern house was designed for its hilly, wooded site in Mountain Brook, Alabama, it was a somewhat rogue architectural contribution to the tony traditional suburb of Birmingham. The original owners were from New York, says architect James Choate, AIA, and brought their sophisticated tastes with them. “The husband was some guy in sales, who traveled around. And, at some point, he announced to his wife that they were moving to Birmingham,” he recounts. “She was none too happy about it. The New York City of the 1950s was probably the high point of civilization compared to what was going on in Birmingham.”



It appears her consolation prize was a brand new, modern house commissioned from a local Birmingham architect with worldly ideas. “The bulk of houses in this suburb are 1920s eclectic,” notes Jim. “And this was plopped in the middle of that at the end of a cul de sac.” It was, by the time, his clients found it, quite derelict and listed for sale as a likely teardown.

They understood immediately that it was a diamond in the rough. The young couple had been yearning for a modern house for years and had had several false starts before this project. Jim met them originally when, after finding what he calls a “difficult piece of property,” they’d driven the two hours to meet with him at his firm, Surber Barber Choate + Hertlein, in Atlanta to discuss the possibilities of building their dream house on the property. But then they disappeared.

“I thought it was water under the bridge,” he recalls. “Then I heard from them again out of the blue. They’d bought the property and hired a local architect to design the house, but it looked like it wasn’t going to be what they wanted. If you knew the property, you would understand how it wasn’t going to work out.”

Ultimately, they gave up on the other architect and sold the problematic property. Then they came upon this oddball box, nearly reclaimed by the overgrown vegetation around it, and they called Jim out to see it. “This is an area like Buckhead in Atlanta, an enclave for gentry. And here was this rundown, perfectly Miesian block of a house. It was like a UFO had landed there,” he says. “I said to them, ‘this is exciting. We can make something of this.’”

*This page:* At just 1,800 square feet, the old house was half the size the clients wanted. Rather than add onto the existing house, Jim devised a scheme to link a new addition with a skybridge.







*This page:* The best features of the old house were its two yellow brick end walls. They are the main event in the remodel, with sight lines preserved by a new open riser stair suspended from the skybridge. The fireplace in the living room is new, adding an element of fire to accompany the water view.



## Girding the Grid

At 1,800 square feet, however, it was too small for the clients' full program. They had two very young boys and wanted the appurtenances of an upscale life: separate bedrooms for the kids, a couple's suite, separate workspaces, informal family and dining spaces, formal living and dining areas, a guest room, and a pool and garage. "We knew we needed twice as much square footage, but we knew the clients didn't want to buy the house for its midcentury aesthetic and then have us ruin that," says Jim.

Not that the original was perfect by any stretch of the imagination. "The original floor plan showed what a simple box it was, but it was also kind of a flawed thing from the start. It expressed the grid and put the rooms inside the structure, but then poked in some con-

venient closets that protruded. It was a cool midcentury thing with a couple of goofs in it."

One of the biggest "goofs" was an ill-positioned carport that blocked the front façade of the house. Removing that was the first big demolition task, and then the flawed box itself could be set to rights. Much of the latter task entailed removing tired and deteriorating 70-year-old building materials and sharpening the interiors to more rigorous architectural and performance standards.

"We scraped off the carport and built a new guest parking spot, retaining a bit of earth to make it work right," says Jim. "Then we put in a new front door, more or less where the old one was—and painted it red like the original. We put new cypress around



*This page:* The new stair that connects the bridge to the addition deposits family at the core of the remodeled old house—the intersection of kitchen, dining, and living. Ceiling beams are wood painted black, in keeping with the original.





the door and extended the black roof beams to make a cantilevered entrance piece with two steel posts on either side.” Replacing the old entrance hidden by the carport was a fresh new entrance properly “signaled” as an important arrival point.

“All the windows are in the original locations, and the main bedroom is now the guest room with a new guest bathroom. We harvested the original secondary bedrooms for a larger kitchen, home office, and storage. Basically, we rescrambled the guts of the original.”

Perhaps unscrambling is a more accurate description, because Jim and his team made sure to clear axial views to the house’s best feature: two yellow brick end walls on either side of the great room. The brick walls appear elsewhere in the original house, but these two are the tour de force.

“If those bricks had been red, it would have changed everything about the house,” says Jim. “They are a really nice yellow brick, which we saved, cleaned up, and used as our color palette.”



This page: The stair is entirely suspended from cables, but structure was added to comply with riser codes and to keep it from “swinging.” The home’s color palette derives from the original yellow walls and black beams.

### New Meets Old

Sorting the old box was, as Jim calls it, “reconstructive surgery.” But a more delicate operation was adding on the new box. That’s where it was easy to go awry. “We modeled three or four different ways to do it,” he recalls. “The first version was the one I liked the best, but I thought it was *out there*.”

It was the one the clients liked the best. “We made the decision to build the new addition away from the old and reach over and insert ourselves in as minimal a way as possible through the roof. So we restored and improved that original midcentury thing and built the new thing with what they needed, using the topography to do so.” The new addi-





## Harrison House

Birmingham, Alabama

**ARCHITECT:** Principal-in-charge:  
James Choate, AIA, Surber Barber  
Choate + Hertlein Architects, Atlanta,  
Georgia

**BUILDER:** Classic Renovations &  
Contracting, LLC, Odenville, Alabama

**INTERIOR DESIGNER:** Jennie Clingan,  
Alchemy Design, Birmingham

**STRUCTURAL ENGINEER:** Bennett &  
Pless, Inc., Dunwoody, Georgia

**KITCHEN CONSULTANT:** Michael  
Murrow, MDM Design Studio,  
Birmingham

**POOL CONTRACTOR:** Paramount  
Pools, Rainbow City, Alabama

**PROJECT SIZE:** 3,600 square feet  
(1,800 existing; 1,800 new addition)

**SITE SIZE:** TK

**PHOTOGRAPHER:** Phillip Spears

### KEY PRODUCTS

**BATHROOM CABINETS:** Custom,  
solid walnut and solid oak

**BATHROOM SINKS:** Lacava

**CLADDING:** Clear stained cypress

**COUNTERTOPS:** Alabama Stone  
Works (kitchen); white quartz  
(bathrooms)

**DISHWASHER:** Bosch

**FLOORING:** New slate tiles in main  
home; oak flooring in addition

**FAUCETS:** Blanco Culina Semi-Pro  
(kitchen); Delta Trinsic; Brizo Litze;  
Phylrich

**GARBAGE DISPOSAL:** Insinkerator

**KITCHEN CABINETS:** Walnut, custom  
by MDM Design Studio

**KITCHEN BACKSPLASH:** Clear Solid  
Glass

**LIGHTING:** Lumens.com

**OVEN/RANGE/VENT HOOD:** Wolf

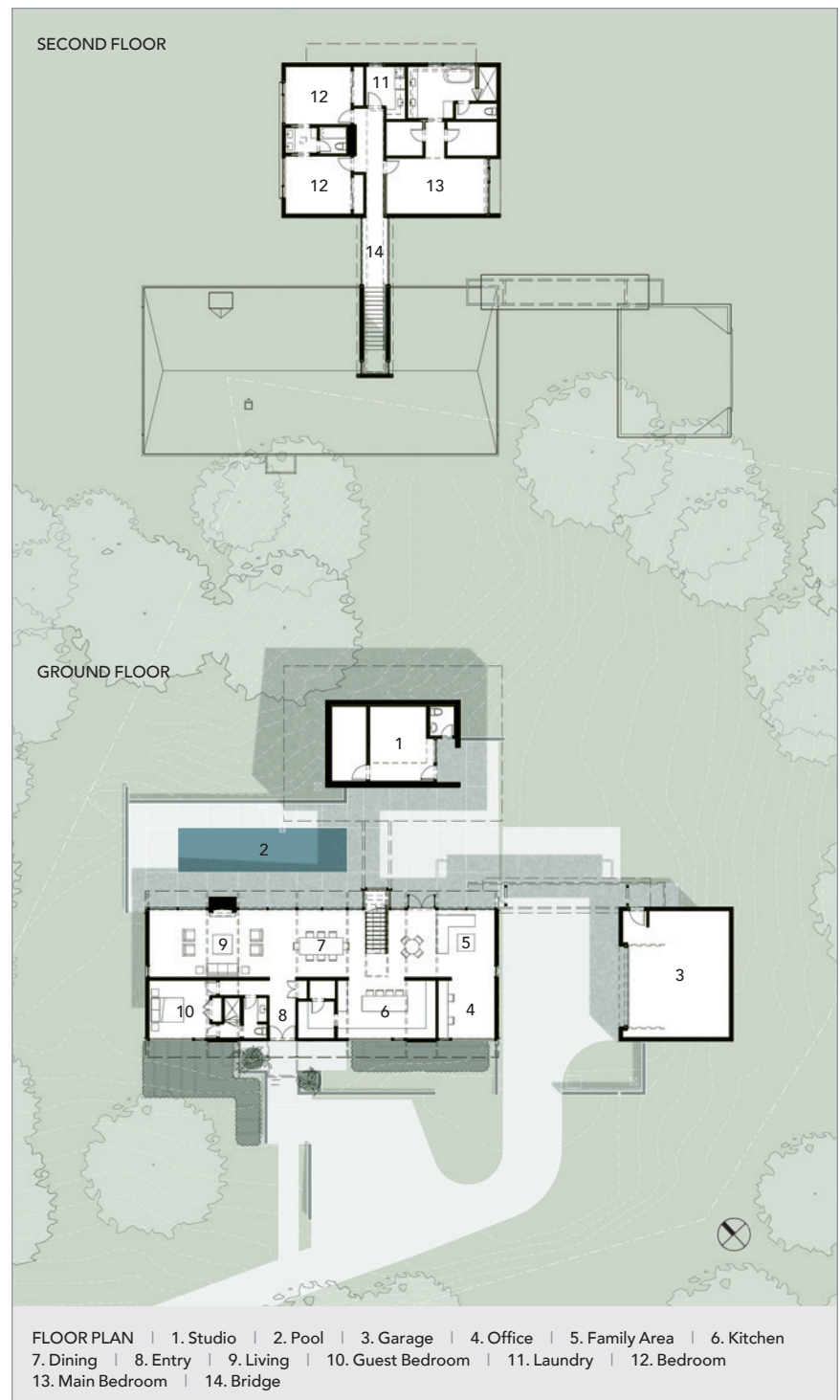
**PAINT:** Sherwin-Williams Pure White  
and Caviar

**REFRIGERATOR/FREEZER:** Sub-Zero

**SHADING SYSTEM:** Lutron Custom  
Shades

**TUB:** ADM Bathroom Design

**WINDOWS:** Western Window Systems  
(new addition); insulated glass added  
to windows of existing house







Placing the new addition at a distance from the old house created a perfect courtyard for the pool. Views from old and new underline modernism's super power—the integration of architecture and landscape into a single transcendent experience.

tion is built toward the slope of the site, with most of its program on the second level. There's a self-contained studio on the ground level with no interior access.

"The idea was a zero-gravity bridge that would reach across from the new addition to the old house and plop down in the right place," he continues. The bridge spans the new courtyard and pool area, connecting the main level of the addition through a sort of box on the roof of the original building and down into the great room. "It's a big horizontal move to a vertical move. And the hall to the bedrooms align with the bridge, so it's also great Tonka truck run."

**"The clients didn't want to buy the house for its midcentury aesthetic and then have us ruin that."**

—James Choate, AIA

The vertical move—the main stair—is suspended from cables. It has some extra structure to keep it from "swinging" says Jim, and to ensure the open white oak treads meet code—but it's the cables doing the support work, he assures. "The stair gives the room a

kind of Rat Pack feel, but it barely has a presence through the house—I wanted you to see gold brick wall to gold brick wall." And that's not all you see. A new fireplace in the living area and a fountain over the new pool provide fresh focal points of fire and water through the restored window wall.

Carefully recomposed with the "bumps removed," the house finally really belongs where it is. "The first great gift of midcentury architecture were views from inside to outside," says Jim. Here, the views from outside to inside are just as compelling. —S. Claire Conroy



# Shadow Play



1



2



3

## 1. METAL JACKET

Franz Viegener's new PVD Satin Greystone finish combines "evaporated metals" such as titanium, zirconium, and chrome for a durable and true-toned graphite color. Shown here is the company's Lollipop model. [Franzviegener.com](http://Franzviegener.com)  
Circle 101 on inquiry card.

## 2. SERENITY NOW

Sherwin-Williams' new color of the year is a soothing retreat from the world's cacophony: Urbane Bronze SW 7048. [Sherwin-Williams.com](http://Sherwin-Williams.com)  
Circle 102 on inquiry card.

## 3. NOVEL GRAPHICS

HOLLY HUNT Walls partners with Carlisle & Company for a bold new line of wall coverings. Regents Street evokes Art Deco, the '60s Pop Art movement, and more. [Hollyhuntwalls.com](http://Hollyhuntwalls.com)  
Circle 103 on inquiry card.



**KITCHEN VENTILATION  
SPECIALIST SINCE 1961  
VENTILATION IS ALL WE DO**



UL Approved For Outdoor Use

### Our Hoods Feature:

304 Marine Grade Stainless Steel  
Motors & LED Lights Included  
Custom Sizes Available  
Made in America since 1961

**7 Year In-Home Warranty  
The Best in the Industry!**

**800.851.4192  
[www.imperialhoods.com](http://www.imperialhoods.com)**

**425 Apollo Street  
Brea, CA 92821**

FOR MORE INFO CIRCLE 14



4. COOKING GOOD

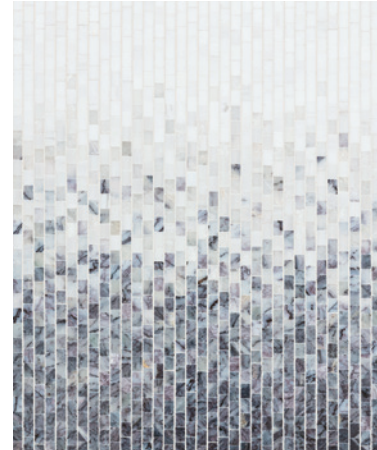
Verona now offers a full kitchen suite of Italian-made, pro-line appliances. Its induction and dual-fuel ranges claim a "giant-sized oven cavity" to accommodate our American penchant for super-sized Thanksgiving turkeys. [Veronaappliances.com](http://Veronaappliances.com)  
Circle 104 on inquiry card.



4

5. OMBRE WAVES OF GRACE

Artistic Tile's fall line has many new intros, but architects will favor an extension of its 2018 Billie Ombre glass collection in graduated colors to include tiles made of marble. Shown here is Ombre Lilac. [Artistictile.com](http://Artistictile.com)  
Circle 105 on inquiry card.



5

# Delivering Serious Performance and Aesthetics

**Tough As Nails**

**Heavy Gauge  
Deep Drawn  
Powder Coated  
Galvanized Steel**



DryerWallVents are corrosion resistant and impervious to sun and heat effects, unlike plastic vents.

**DryerWallVent™**



Model DWV4W

The DryerWallVent's low-profile frame, recessed damper and hidden fasteners keep exterior lines simple and clean. Available in four powder coating colors, to complement every home's exterior.

**INOVATE** *The Dryerbox® People*

**888-443-7937**  
**DryerWallVent.com/NEW**

FOR MORE INFO CIRCLE 15



# SOFTPLAN

ARCHITECTURAL DESIGN SOFTWARE

design | 3D | materials lists

subscribe to SoftPlan **\$95**/month



"... you guys got this right, the program is awesome... SoftPlan is the best and I have used them all..." *Andrew Bozeman, Montgomery, AL*



**SoftPlan remodel**

kitchens | baths | additions \$985

free trial: [www.softplan.com](http://www.softplan.com) or 1-800-248-0164

FOR MORE INFO CIRCLE 16

# RD

RESIDENTIAL DESIGN

**SALES**

**Publisher**

Paul DeGrandis  
(847) 440-3000 ext. 100  
Paul@SOLAbRANDS.com

**West Sales Manager**

Paul DeGrandis  
(847) 440-3000 ext. 100  
Paul@SOLAbRANDS.com

**Midwest Sales Manager**

Zach Stenberg  
(847) 440-3000 ext. 115  
Zach@SOLAbRANDS.com

**East Sales Manager**

Dan Miklosz  
(847) 440-3000 ext. 118  
DanM@SOLAbRANDS.com

**Southeast Sales Manager**

Dan Agostinacchio  
(847) 440-3000 ext. 101  
Dan@SOLAbRANDS.com

**Product Resource**

**Section/Classifieds**  
Mike Serino  
(847) 440-3000 ext. 102  
Mike@SOLAbRANDS.com

**Digital Programs**

**Manager**  
Tim Steingraber  
(847) 440-3000 ext. 106  
Tim@SOLAbRANDS.com

**Ad Services/Materials**

Heidi Riedl  
(847) 440-3000 ext. 111  
Heidi@SOLAbRANDS.com

**List Rental**

Mike Serino  
(847) 440-3000 ext. 102  
Mike@SOLAbRANDS.com



If you would like to advertise in this special section, please contact **MIKE SERINO** at (630) 699-2004 or [Mike@SOLAbRANDS.com](mailto:Mike@SOLAbRANDS.com).

Memorable Metal

**PAC-CLAD**  
PETERSEN  
A CARLISLE COMPANY

CASE STUDY @ [PAC-CLAD.COM/TALLAHASSEE-RES](http://PAC-CLAD.COM/TALLAHASSEE-RES)

FOR MORE INFO CIRCLE 17

**Residential Design** (USPS 022-860, ISSN No. 1934-7553 print, ISSN No. 2150-7694 online), Volume 5 – September/October 2020 Issue, is published bimonthly by SOLA Group, Inc., 1880 Oak Avenue, Suite 350, Evanston, IL 60201; 847.920.9513. Copyright ©2020 by **Residential Design**. No part of this publication may be reproduced without written permission from the publisher. **Residential Design** is published bimonthly. All statements, including product claims, are those of the organizations making the statements or claims. The publisher does not adopt any such statement or claim as his own, and any such statement or claim does not necessarily reflect the opinion of the publisher. One-year subscription to non-qualified individuals: \$50.00 payable in USA funds; print or digital copy within USA; digital copy only outside USA; valid email address required for digital copy. Single issues available to USA only (prepayment required), \$10.00 each. For subscription information and address changes, write to: **Residential Design**, Circulation Dept., P.O. Box 3007, Northbrook, IL 60065-3007, or call 866.932.5904, or email [attn.circ.atrd@omeda.com](mailto:attn.circ.atrd@omeda.com). Postmaster: Send address changes to Residential Design, Circulation Dept., P.O. Box 3007, Northbrook, IL 60065-3007. Periodicals Postage paid at Evanston, IL and additional mailing offices. Printed in USA.

ADVERTISER	CIRCLE NO.	PAGE NO.
Blum, Inc.	3	6
Chief Architect	2	4-5
Hope's Windows	13	37
Imperial Cal. Products, Inc.	14	63
In-O-Vate Technologies, Inc.	4, 15	8, 64
Kalamazoo Outdoor Gourmet	18	67
Kolbe Windows & Doors	10	19
Merchandise Mart Properties, Inc.	5	9

ADVERTISER	CIRCLE NO.	PAGE NO.
Mid-Atlantic Timber Frames	11	20
NanaWall Systems, Inc.	6	11
Pella	12	27
Petersen Aluminum	7, 17	12, 65
SoftPlan Systems, Inc.	16	65
Spark Modern Fires	9	18
VERSATEX Building Products, LLC	8	14
Western Window Systems	1	2-3
Whirlpool Corporation	19	68





## House of Fog and Clouds

CHADBOURNE + DOSS ARCHITECTS  
OREGON

**Wedged into a hillside** on the Oregon coast, this zinc- and concrete-clad house should last nearly as long as the cliff it hugs. It's a "forever house," designed by Chadbourne + Doss Architects as the principal residence for a retiring couple and visiting family. The shape and siting derive from highly restrictive site setbacks and height constraints, combined with the neighborly obligation to preserve this prominent location for all to enjoy.

Most of the house bows below the grade of the road. Cars park on the roof and in the box-like garage—the building's only protruding volume. The structure of the main floor hides beneath a planted roof, segueing into the windswept natural landscape. "The mass needed to be long, but we wanted the building to hunker down," says Lisa Chadbourne.

The main floor is largely one big room open to the view,

with outdoor space carved into the building at the center and at one end. Cedar soffits extend beyond the window walls to provide weather protection and a measure of shade, but motorized shades will do the heavy lifting on sun control. An 18 kW solar array will provide most of the power, supporting radiant heating and a ductless system for cooling. Also tucked into the main floor are three bedrooms, three-and-a-half baths, and a music room. A home theater and extra storage space bunker beneath the garage.

Long, low, and lean, the forever house will "disappear into the fog and clouds," says Lisa.—*S. Claire Conroy*

Project: Oregon Coast House; architect: Chadbourne + Doss Architects, Seattle and Astoria, Oregon; builder: Buckingham Resources, Ltd., Beaverton, Oregon; project size: 4,915 square feet; site size: .5 acre; renderings: Chadbourne + Doss Architects.





BLAZING WOOD. BRILLIANT FLAMES.  
AND A PRIMAL SENSE OF CONNECTION.



THE GAUCHO GRILL

+1.888.726.2158

KALAMAZOOGOURMET.COM

FOR MORE INFO CIRCLE 18





## That's the position Whirlpool brand holds in U.S. appliance sales.\*

Every buyer is different – and they rely on you to create **unique spaces** that **reflect who they are**. That's why it's important to provide them with appliances they know they can **trust**. Whirlpool, the **top-selling** brand in the U.S., is **one of several** leading brands in our distinctive portfolio. So no matter what your buyers need, they can feel **confident** that they're working with an industry leader – and **you can, too**.

Count on us.

**Whirlpool**  
CORPORATION

\*Based on 12-month average of unit sales. Refrigeration, Cooking, Dishwashers and Laundry appliances. TraQline, 2019.

FOR MORE INFO CIRCLE 19