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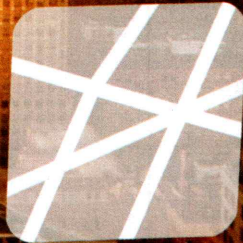
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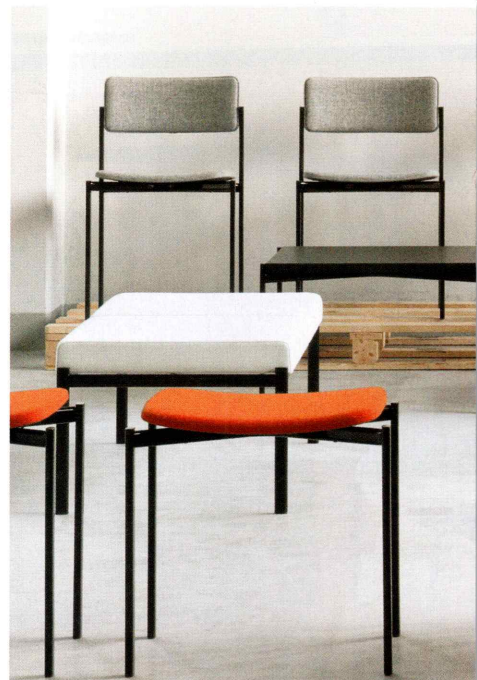
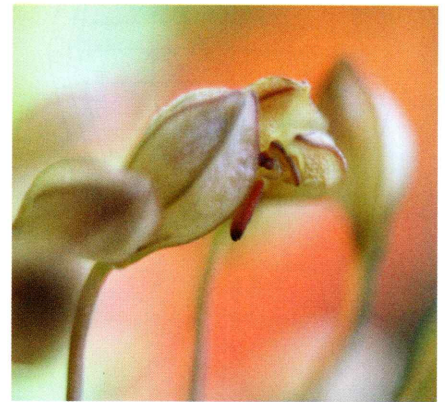
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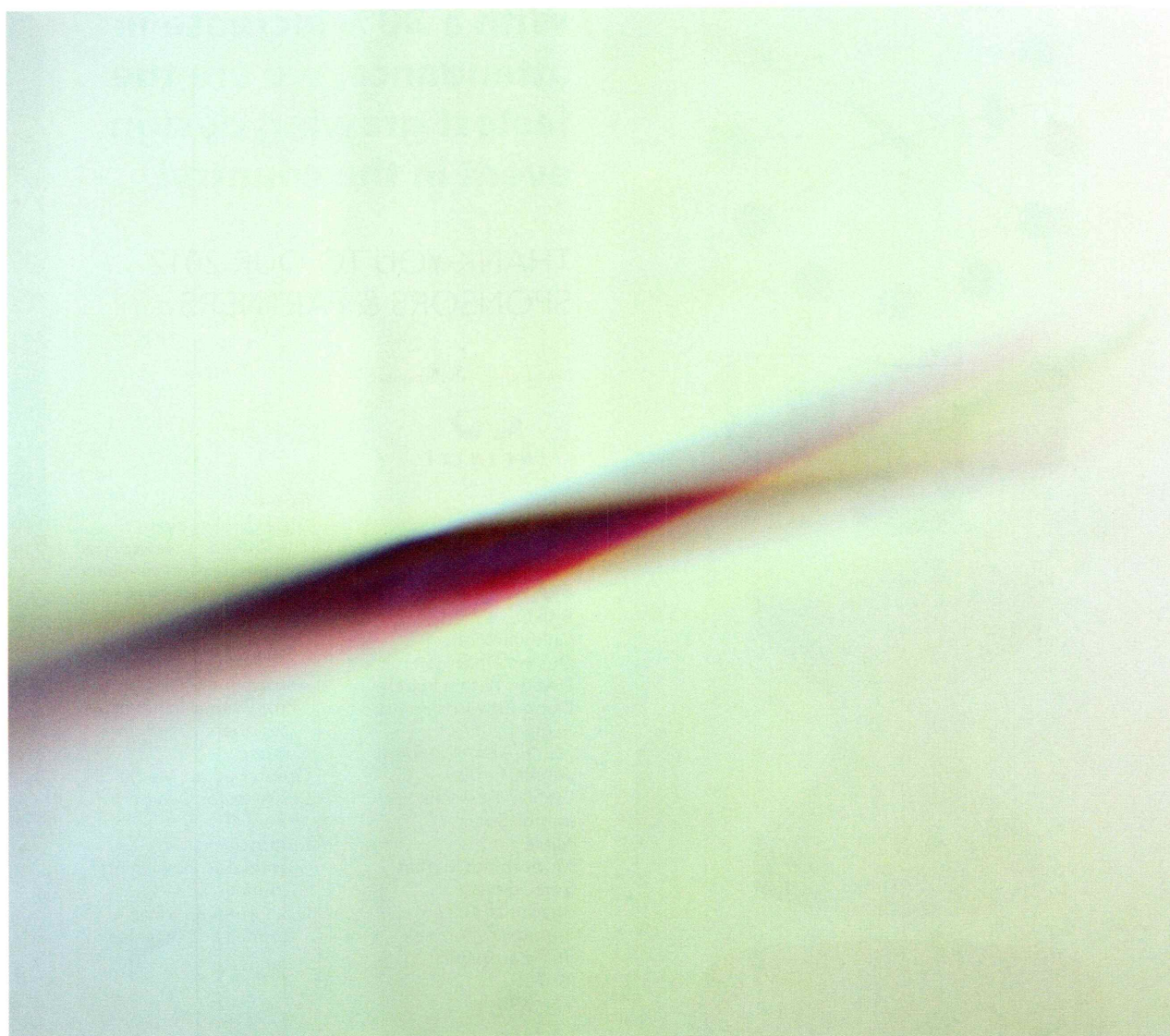


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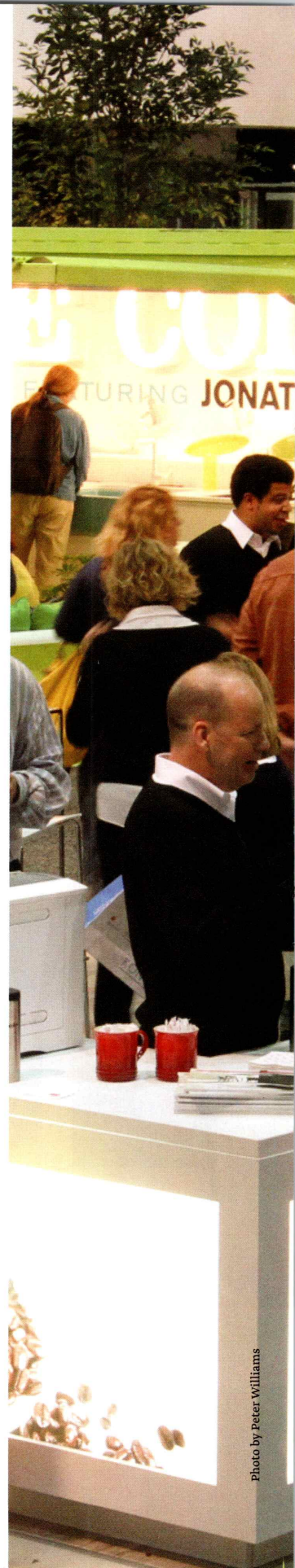


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**By Georgina Gustin**

**Photos by Joe Pugliese**

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**By Addie Broyles**

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Hannah and Paul Catlett let a friend, architect Matthew Hufft, take their Missouri farmhouse in a new direction, page 88.

**Photo by Joe Pugliese**

# dwell

#### This page:

The master bedroom in Elizabeth Alford and Michael Young's Texas abode features local materials like yellow pine, page 96.

**Photo by Brent Humphreys**







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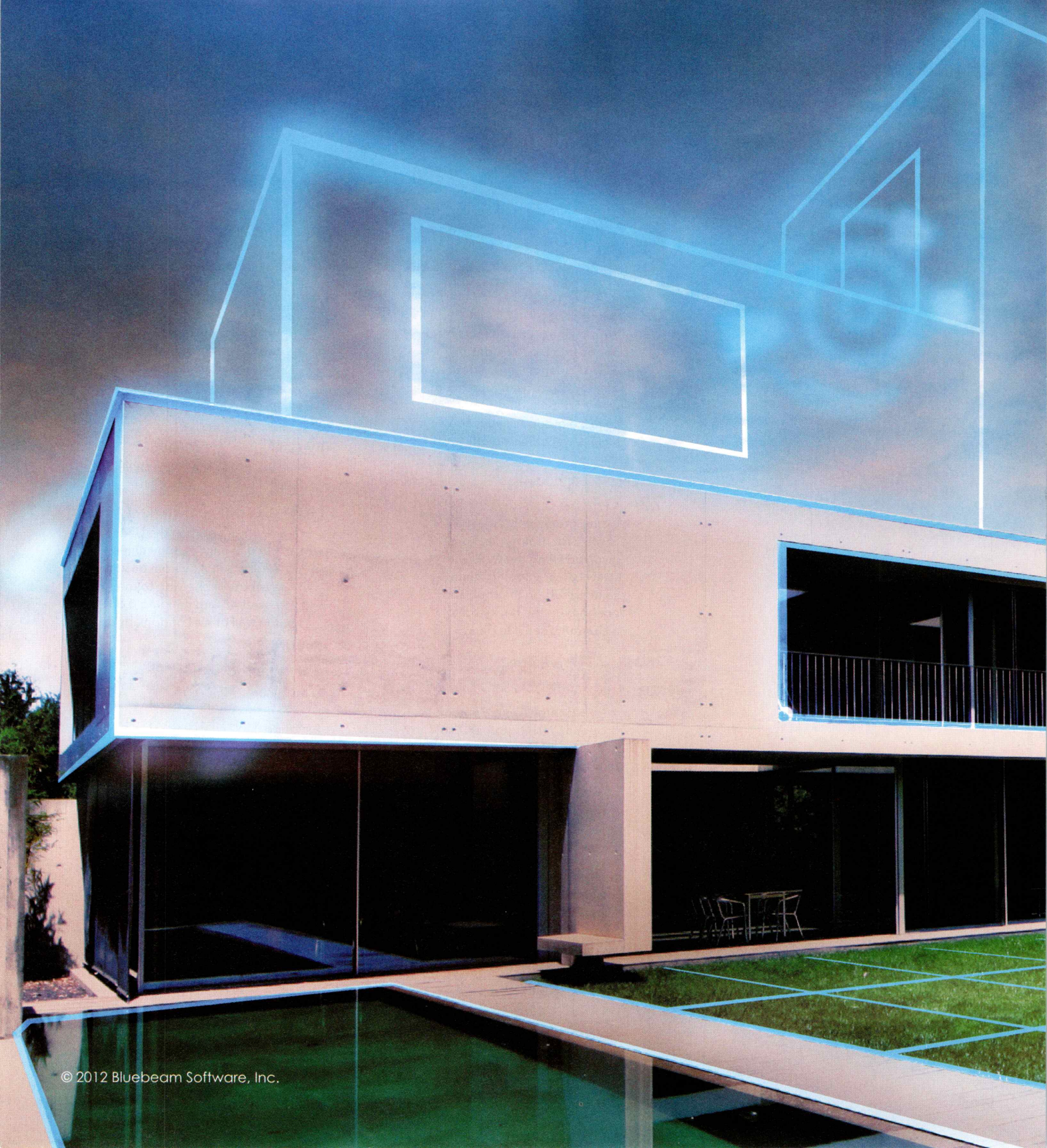
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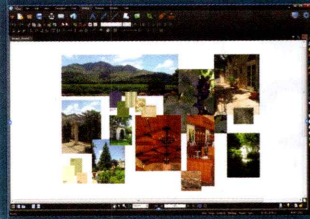
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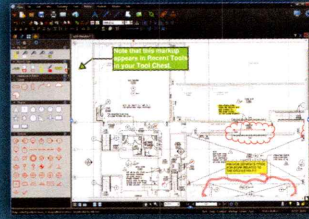




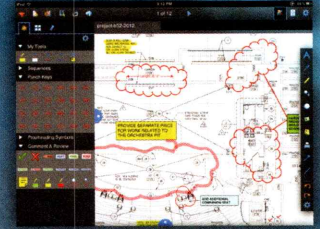
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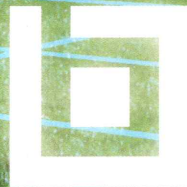


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# What Does an American House Look Like?

**Craftsman, Farmhouse, Prairie, or McMansion**—these are all architectural styles arguably indicative of an “American” vernacular, like it or not. But in a country as vast as ours, the idea that one typology could trump all others is laughable. So why try? No matter what the outside wrapping may be, any house in the United States is American, and any home can be modern on the inside.

In the pages that follow, you’ll find American homes from Santa Cruz to Connecticut, some with modern bones and some without. You’ll find innovation in construction techniques, tributes to regional styles reinterpreted with updated twists, and even a sly interior renovation inserted behind a traditional street-facing facade. We find energy and inspiration in the gamut of projects presented here, and we are proud to present exciting work happening all over the country.

“Modern across America” is a phrase that Dwell has long championed because we know that modernists’ hearts beat strong everywhere, not just in major metropolitan areas. In our weekly meetings, an unmistakable ripple of excitement reverberates through the room when someone shares a project in Juneau or Little Rock. In those moments, we are reminded that our country benefits from diverse influences, and so do our stories. It’s fascinating to witness how a person renovating a farmhouse in Missouri can come to a “modern” conclusion that’s similar to that of a geometric residence in Amagansett.

Modern is not a style or an aesthetic. It’s a philosophy that unites imagination, innovation, sustainability, and, above all, a commitment to living according to one’s own needs. At Dwell we try to go deeper to determine what it means to live a modern life, whether we celebrate function dictating form or we highlight smart design choices that are meant to last.

You can’t pick an “American” home from a lineup, in the same way that you can’t discern someone’s nationality by looking at them. Drop preconceived notions—challenging what’s expected is the most modern idea of all.

---

**Amanda Dameron, Editor-in-Chief**  
amanda@dwell.com  
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DESIGN PORTRAIT.

**Adrian, the amateur botanist, could never part with his Toby or Charles. Charles is designed by Antonio Citterio.**

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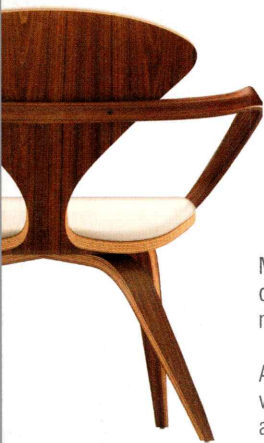




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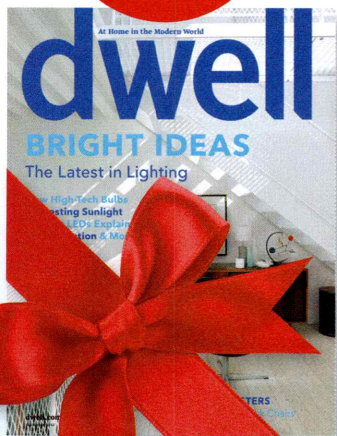
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# A tribute to light

Elliot Erwitt, 2011



M. De Lucchi, A. Nason: Led Net



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**Editors' note:**

"The Real Cost of Rip-Offs" (June 2012) sparked a strong debate about the furniture industry. Join the conversation at [dwell.com/authentic-design](http://dwell.com/authentic-design).

I just read "The Real Cost of Rip-Offs." Very well done. My wife and I purchased a couple of Adrian Pearsall tables and set of vintage chairs for our living room. We have been looking for a vintage love seat without much luck, so we began to consider contemporary furniture. After reading the article, I now know what to look for: a licensed seller versus a company that offers "faithful reproductions" of a designer's furniture.

**Jon Town**  
Phoenix, Arizona

Defending the purchase of a replica by declaring originals "unaffordable" touches on a challenging issue of our time. How did we arrive at a point where consumers expect to purchase a dining suite for a fraction of a fortnight's pay? Previous generations defined *affordable* as the ability to purchase something after a prolonged period of saving for it. While I loathe the idea of owning a design replica, the problem here runs much deeper than designers' rights.

**Steve Curran**  
Brisbane, Australia

I feel like I read a different article than a lot of the people who commented. This article wasn't asking readers to save up and buy an Eames chair; it provided ideas on how to purchase lasting pieces that help the design community while keeping junk out of landfills. Items are expensive because they can be. There's a huge range of furniture and lighting that won't cost your first-born. It's just more of a commitment than buying something mass-produced cheaply by companies that don't have a lot invested in design as an art form.

**Genevieve Flasch**  
Posted on [dwell.com](http://dwell.com)

As a once-young designer, I experienced the devastation that can be wrought by knockoffs. In the third year of my line, an affordably priced group of products that the market had never seen and

responded well to, another company began importing not one, but three generations of knockoffs with inferior metals, made overseas without environmental restrictions and with no real labor costs. Our efforts to get them to cease and desist were met with a resounding "Go f--- yourself. We don't think you can afford to sue us." Huge stocking orders that were ready to ship were canceled as big companies switched to the knockoffs.

**Sallie**  
Posted on [dwell.com](http://dwell.com)

**Editors' Note:** Our online companion piece "10 Design Insiders Sound Off on Knockoffs" also elicited a fiery debate. Read the story at [dwell.com/knockoffs](http://dwell.com/knockoffs).

I am sympathetic to the problems designers face regarding knockoffs. However, until the design community rethinks its idea of *low cost* or *affordable*, things will not change.... A knockoff chair still functions as a chair and has some value simply by virtue of providing a place to sit.

**Mike**  
Posted on [dwell.com](http://dwell.com)

I would have never known that the small, well-built table left behind by my home's previous owner was an Aalto stool but for your "Finnish Lines" article (June 2012). I live in central Pennsylvania, without much access to modern furnishings or design. I look forward to escaping into your magazine and dreaming about how I can change my much-loved traditional home into something more modern that won't scare my husband.

**Cindy Kerstetter**  
Paxinos, Pennsylvania

**Correction:**

In "Georgia Peach" (June 2012), we mistakenly referred to a "period iron stair railing." It was actually designed and fabricated by Calhoun Design and Metalworks for the prior owners. [calhounmetalworks.com](http://calhounmetalworks.com)

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**@ArtsyDesigny:**  
@dwell As beautiful as every issue is, Craighton Berman's illustrations from ITMW are a big highlight for me. Thanks.

**@freakitecture:** Just got this month's issue of @dwell. Easily my all time favorite cover image. #graphicdesign #interior design #photography.

**@LisaBasaraba:** Oh my goodness the @dwell app has to be the coolest thing on my phone now #itmustbelove.

**@misslstone:** After reading @dwell I want to go to work with my hands. Build + create in 3D for a change.

**@spierzchala:** @dwell You should call the new issue "the White" issue. Surely people paint interiors in other colors, somewhere.



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## CONTRIBUTORS

### Lincoln Barbour

Since his start as a photographer's assistant over ten years ago, photographer Lincoln Barbour has always wanted to shoot for Dwell. When the assignment for "New Frontiers" (My House, p. 62) came, he excitedly told his wife and then called his parents (who are subscribers). "The shoot couldn't have gone any better," he says. "A welcoming family, beautiful weather, and excellent design made for portfolio-worthy images."

### Addie Broyles

As if Michael Young's garden wasn't enough to endear him to Austin writer Addie Broyles ("Heart of Gold and Pine," p. 96), the way he uses sands and soils from around the world in his large-scale artworks did. Now she finally knows what to do with that jar of white sand that she's kept since a childhood vacation to New Mexico.

### Andrea Chu

Despite the tornado warnings and a street sign reading, "Dark Entry," photographer Andrea Chu made her way to the calm and serene Bantam River in Washington, Connecticut, to shoot "The Depot Home" (p. 102). She was instantly enchanted with Lisa Gray and Alan Organschi's abode, especially the mix of antique rugs, Shaker furniture, and floor-to-ceiling windows encased in wood frames. Chu lives with her family in Brooklyn, New York.

### Creede Fitch

Mixing cocktails and the smell of freshly sawn walnut wood are two favorites of writer Creede Fitch (Design Finder, p. 112). A furniture designer and craftsman currently living in Salt Lake City, Fitch founded the blog [grassrootsmodern.com](http://grassrootsmodern.com) in 2005 to chronicle his DIY design exploits and has found himself hopelessly surrounded by projects ever since.

### Georgina Gustin

The many perks of living in the nation's middle still delight freelance journalist Georgina Gustin, who is a transplant to the Midwest. They include ample parking, a backyard garden, and travels to interesting off-the-radar spots, including Springfield ("A Little Bit Country,"

p. 88), at the western edge of the Show-Me State, where people say "Missour-ah." Gustin is also a reporter for the *St. Louis Post-Dispatch*, where she writes about food and farming.

### William Lamb

To report "The Depot Home" (p. 102), writer and editor William Lamb traveled for the first time to northwestern Connecticut, which gave him a functional understanding of the historical significance of the stone walls that are an endangered feature of the region's landscape.

### Phyllis Richardson

A Southern California native who now lives in London, Phyllis Richardson has authored several books on contemporary architecture and design, most recently *Nano House* (Thames and Hudson, 2011). "Working on the Finishing Touch [p. 128] gave me yet another glimpse of how a love of design crosses cultures. Here I was interviewing a Russian architect (whose wife is Welsh, though born in São Paulo) about the bookshelf he designed in the shape of the USA for their London home."

### Brent Rowland

Though he's a photographer by trade, Brent Rowland holds a degree in English. "I was raised in the Mojave Desert with a Canon F1 and plenty of T-Max 100," he says. Rowland shot Ron Green's Salt Lake City design shop the Green Ant (Design Finder, p. 112) on its 14th anniversary. "I was happy to be a part of that and to see Ron in the magazine." ■■■■






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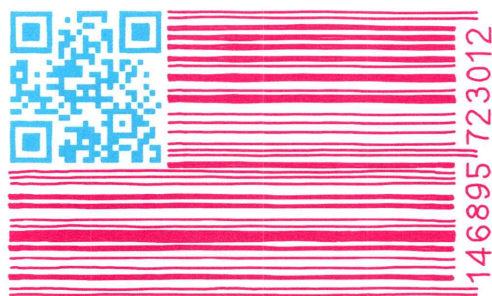
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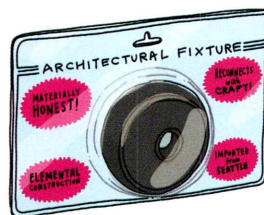
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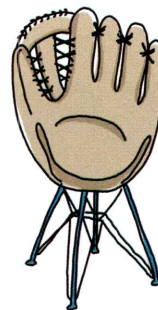
**28 Houses We Love: Girl Scout Bunkhouses in Missouri**



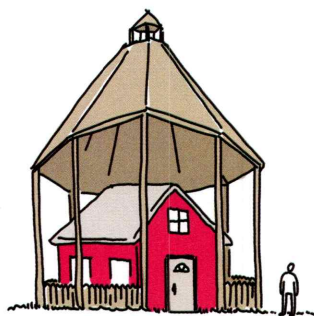
**32 Focus: Homeland Manufacturing**



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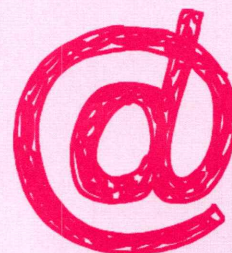
**48 Houses We Love: Nashville Pool Party**

Illustrations by Craighton Berman

Dwell

**52**

**Houses We Love:  
Gwathmey on  
Long Island**



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# Little Cabins on the Prairie



With these modern-day lodges for Kansas City campers heading to the country, a Missouri architecture firm puts a fresh face on a 100-year-old Girl Scout tradition.

A far cry from the rustic cabins—often little more than enclosed tents—that former Girl Scouts may recall from back in the day, the new bunkhouses at Camp Prairie Schooner outside of Kansas City, Missouri, are geared toward the 21st-century urban camper. Architect Douglas Stockman of El Dorado Inc. explains that his firm designed the structures for city-dwelling youngsters “with some of the comforts of being at home, plus technology as a tool for the activities associated with camp.”

Vernacular strokes include the roofline—uninterrupted gables that evoke traditional bunkhouse architecture—and cladding. Though one might not categorize corrugated metal as strictly regional, Stockman explains, “It’s widely used throughout Missouri and is the cheapest material you can find that requires virtually no maintenance”—a tactical fiscal choice for the nonprofit organization.

Each building is set apart by vibrant colors applied to the ends—the hues are based on Girl Scout cookie boxes—that also provide nightlight-like illumination when the sun sets.

**Project:** Trails End Bunkhouse  
**Architect:** El Dorado Inc., [eldo.us](http://eldo.us)  
**Location:** Kansas City, Missouri



Two El Dorado principals, Douglas Stockman and David Dowell, enlisted the elbow grease of students in their fifth-year design studio at Kansas State University to help design and fabricate the bunkbeds

that line the cabin walls (above). The two-tone corrugated metal cladding (below) helps the sheds blend into the landscape, along with windows custom-colored by the manufacturer to match.



Photos by Mike Sinclair



architecture for the art of living

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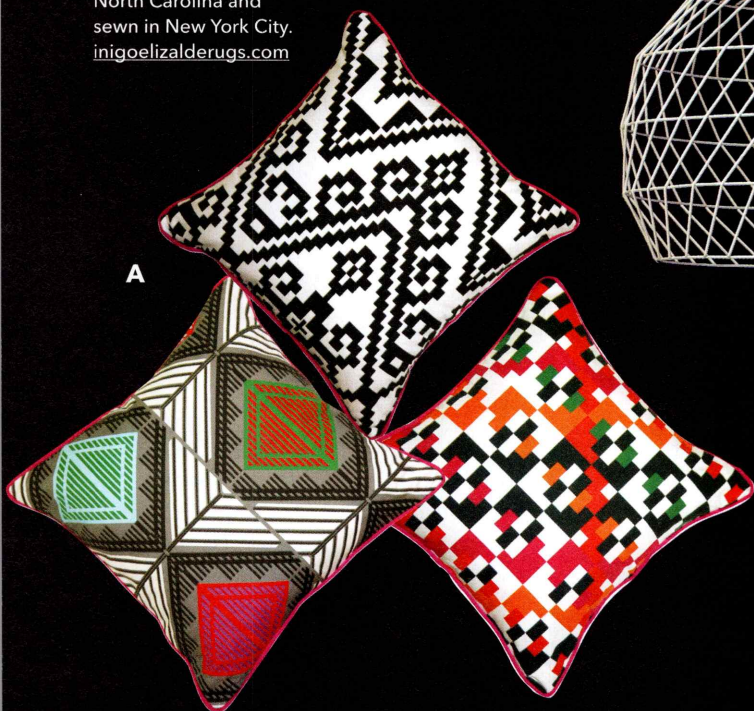


# Made in the USA



From sea to shining sea, the United States holds a wide stratum of makers. Here we've collected the newest products from our favorite welders, weavers, and woodworkers, to name just a few.

**A. Buendia, Libertad, and Roxas Pillows by Inigo Elizalde**  
**\$165-\$215 each**  
 Elizalde's woven dhurries are hand-knotted in Nepal, but he's deconstructed a few of his boldest patterns into a collection of pillows, all printed in North Carolina and sewn in New York City.  
[inigoelizalderugs.com](http://inigoelizalderugs.com)



A

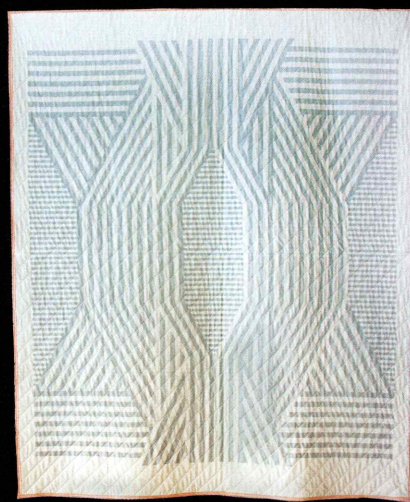
B



**B. Array Pendant by Bend**  
**\$2,200**

A new silhouette in Bend's Los Angeles-made, spot-welded oeuvre is an iron lighting fixture whose name alludes to the mathematical term meaning "an orderly arrangement of slanted lines."  
[bendseating.com](http://bendseating.com)

C



**C. Ada Quilt by Meg Callahan for MatterMade**  
**\$1,525**

Inspired by vernacular traditions, Providence-based Callahan used a very contemporary production technique, digital printing, to make this seemingly quilted blanket for Matter's in-house line.  
[mattermatters.com](http://mattermatters.com)

D



**D. Modern Record Console by Symbol Audio**  
**\$16,500 and up**

Reviving the hi-fi console typology so popular in the 1950s, this brand-new company of off-duty architects makes stereo furniture to order in its Hudson Valley, New York, studio.  
[symbolaudio.com](http://symbolaudio.com)



As if  
Gravity  
or  
Attraction  
that keeps me  
here

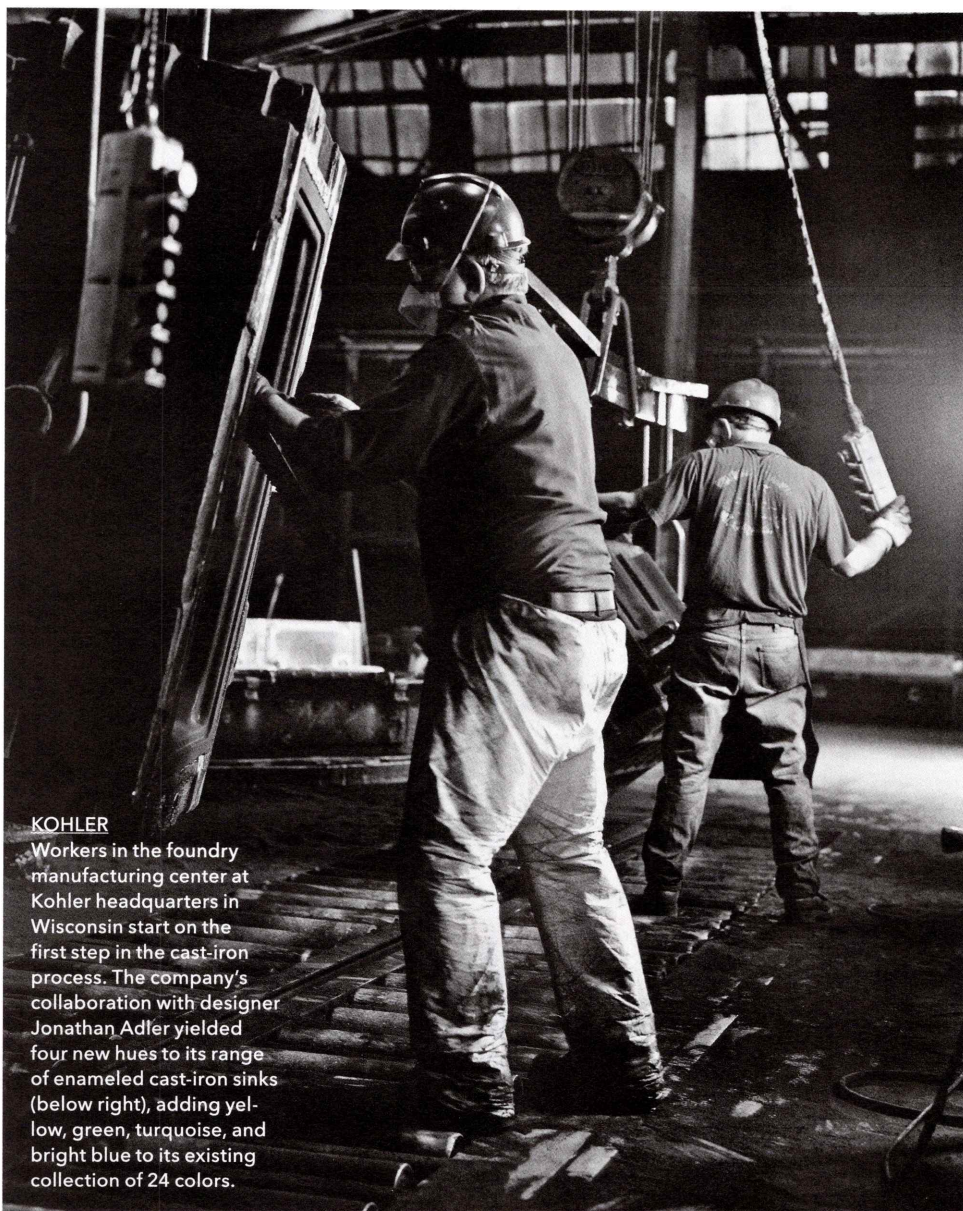




# Homeland Ingenuity



How do American companies maintain handcrafted detail while producing fast enough—and in large enough quantities—to satisfy profit margins and consumers accustomed to instant gratification?

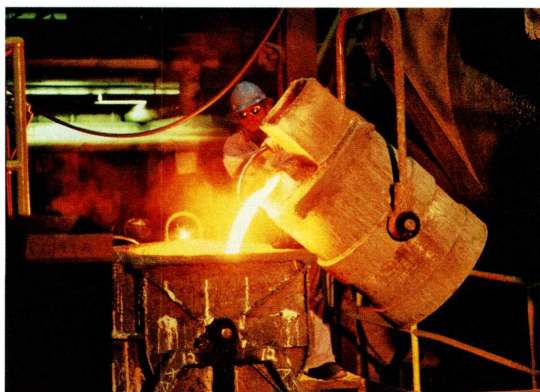


**KOHLER**  
Workers in the foundry manufacturing center at Kohler headquarters in Wisconsin start on the first step in the cast-iron process. The company's collaboration with designer Jonathan Adler yielded four new hues to its range of enameled cast-iron sinks (below right), adding yellow, green, turquoise, and bright blue to its existing collection of 24 colors.

Do you know how and where your own coffee table was made? If you answered, "It was handcrafted by a midsize American producer," perhaps you've wondered how homegrown companies compete with those offering more affordable products manufactured overseas. In most cases, it requires walking the line between custom and standardized.

It helps if you live in a place like Charleston, South Carolina, a port city with a strong craft tradition. Most of The Urban Electric Company's 75 employees are involved in day-to-day lighting production at their headquarters in North Charleston, yet most have no background in the necessary coppersmithing. Instead, they're makers: jewelers, sculptors, and auto body workers who want to make a living using their hands and who have been trained in a yearlong apprenticeship program. "In the '80s and '90s, the idea of making something with your hands wasn't something people were thinking about out of high school," says president and founder Dave Dawson. "But it's coming back."

Kohler, the plumbing giant that manufactures its cast-iron sinks in a Wisconsin foundry dating back to 1873, is able to offer its standard line in 28 colors because it doesn't need to keep inventory on all of them. "If we were making them overseas, we'd have to limit that to five or six colors like our competitors do," says Adam Horwitz, Kohler's director of marketing and development for kitchens. As soon as the company's designers note a color trend is cresting, they can add it in time for the next selling season.



Photos courtesy Kohler Company

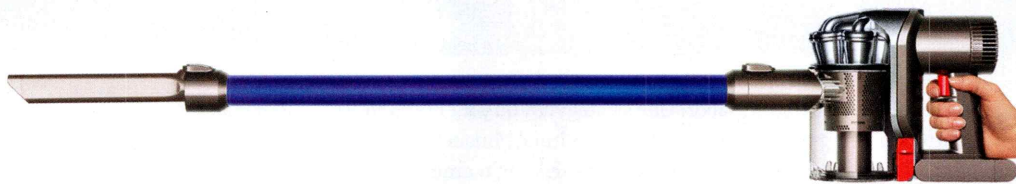


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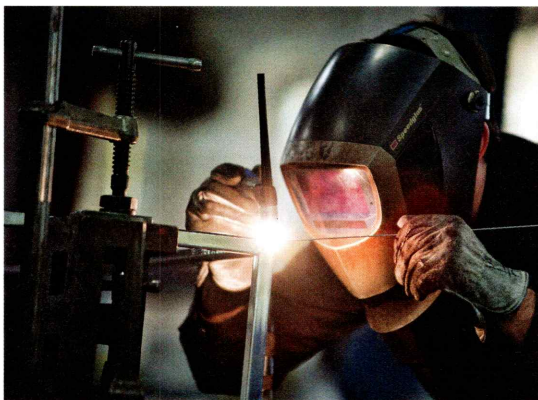
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**AMUNEAL**

The family-owned fabricator has operated out of factories in Philadelphia's historically manufacturing-heavy Frankford neighborhood since 1970. The team makes highly specific custom pieces, like hand-welded jewelry displays (below) and an art installation by Sarah Sze, as well as its new line of off-the-shelf hardware and accessories, like the Burner Stand mirror (left).



Accompanying this nimbleness is heightened quality control. Housing the design, engineering, and manufacturing branches under one roof allows for quick pivots. "If there are glitches, we can adjust things the next day," says Thomas Moser, the Thos. Moser founder whose company's craftspeople have been making American cherry furniture using traditional joinery for 40 years in a workshop in Auburn, Maine. "When you order something by the container load, there's nothing you can do, and it's maybe seven or eight weeks until another shipment."

Aiding local economic sustainability is another priority for U.S. manufacturers. "We make business decisions with community in mind," says Heath Ceramics co-owner Robin Petravc, who took the helm along with wife and business partner Cathy Bailey in 2003. The company's Sausalito headquarters added a new outpost this year, a tile-manufacturing facility in San Francisco's northeast Mission District, that has required hiring ten more full-time staff, with more to come as Heath expands into the former commercial laundry's entire 60,000 square feet.

This investment in community is faultless, but it's no good if no one's buying your product. How do local producers compete with those who employ cheaper

labor? One strategy: Build your brand to supersede competitors'. Philadelphia-based magnetic shielding manufacturer Amuneal expanded its focus to include custom fabrication for architects and designers under the direction of the founders' son, Adam Kamens, in 1999. Since the company's legacy is innovation, the readymade furniture and hardware line it launched this spring features a few only-at-Amuneal tricks. The I-Beam table's reclaimed wood top is sprayed with metals, then ground and polished, and the artisan-applied metal on the Workbench mirror originated from the company's library of nuanced finishes. Competition is less of an issue: "We've picked things that are not easily made overseas," says Kamens. "There are aesthetic barriers of entry and a complexity that would be difficult to match."

—Caroline Tiger

**THOS. MOSER**

Thomas Moser (whose Ellipse Dining Chair is shown at right) cites the sense of pride that comes with knowing he's created worthwhile employment for a community. He recently hosted a dinner for employees who'd been with the company for at least 20 years—43 people showed up.



**THE URBAN ELECTRIC COMPANY**

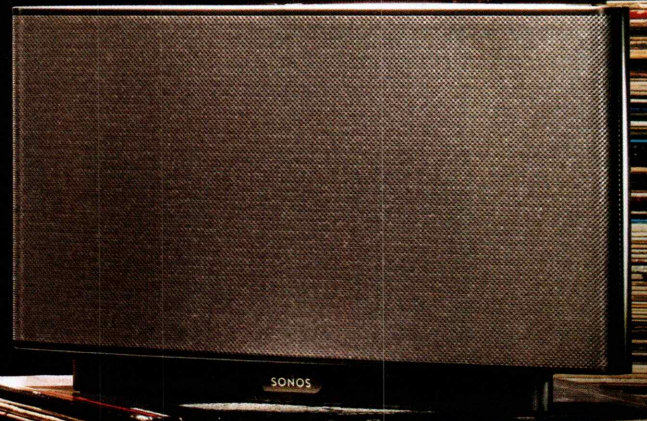
Owner Dave Dawson learned that handcrafted isn't everything when he got feedback from clients who love the company's lighting fixtures, like Steven Gambrel's Suffolk chandelier (left), but not the wait. He shifted some production to readymade (above), and now the factory builds the raw bodies of more than 30 popular models in advance.



Photos courtesy Amuneal (factory), Thos. Moser (Ellipse Dining Chairs), Photos by Stuart Goldenberg (mirror), Anne Chandler (chandelier).



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SONOS



# Man of Steel



The Seattle prince of architectural gizmos is branching out into a new line of hardware fashioned from bars and pipes.



A hardware line is a clever brand extension for architect Tom Kundig, whose buildings seemingly open up to their environments with wizardry, but in actuality unfurl via brawny, custom-designed winches, cables, and gears.

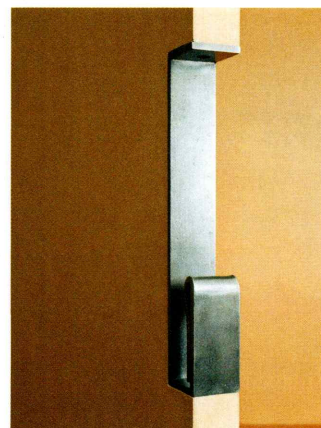
His new collection of cut-and-folded steel accessories—25 cabinet pulls, rollers, door knockers, and knobs—debuted earlier this year in a storefront space on the ground floor of Olson Kundig Architects' headquarters in Seattle. "I felt there was a need for simple yet materially rich designs for the everyday components folks touch all the time," says Kundig. Just as his buildings are influenced by heavy-duty machinery, his hardware is rooted in Seattle's tradition of metalworking. The area's logging, mining, fishing, and airplane-manufacturing industries "required a highly skilled workforce who appreciated the crafting of things," he says. His smaller-scale pieces are, accordingly, "practitioner-rooted—they're about reconnecting to the craft of architecture."

Kundig collaborated with local outfit 12th Avenue Iron to manufacture his

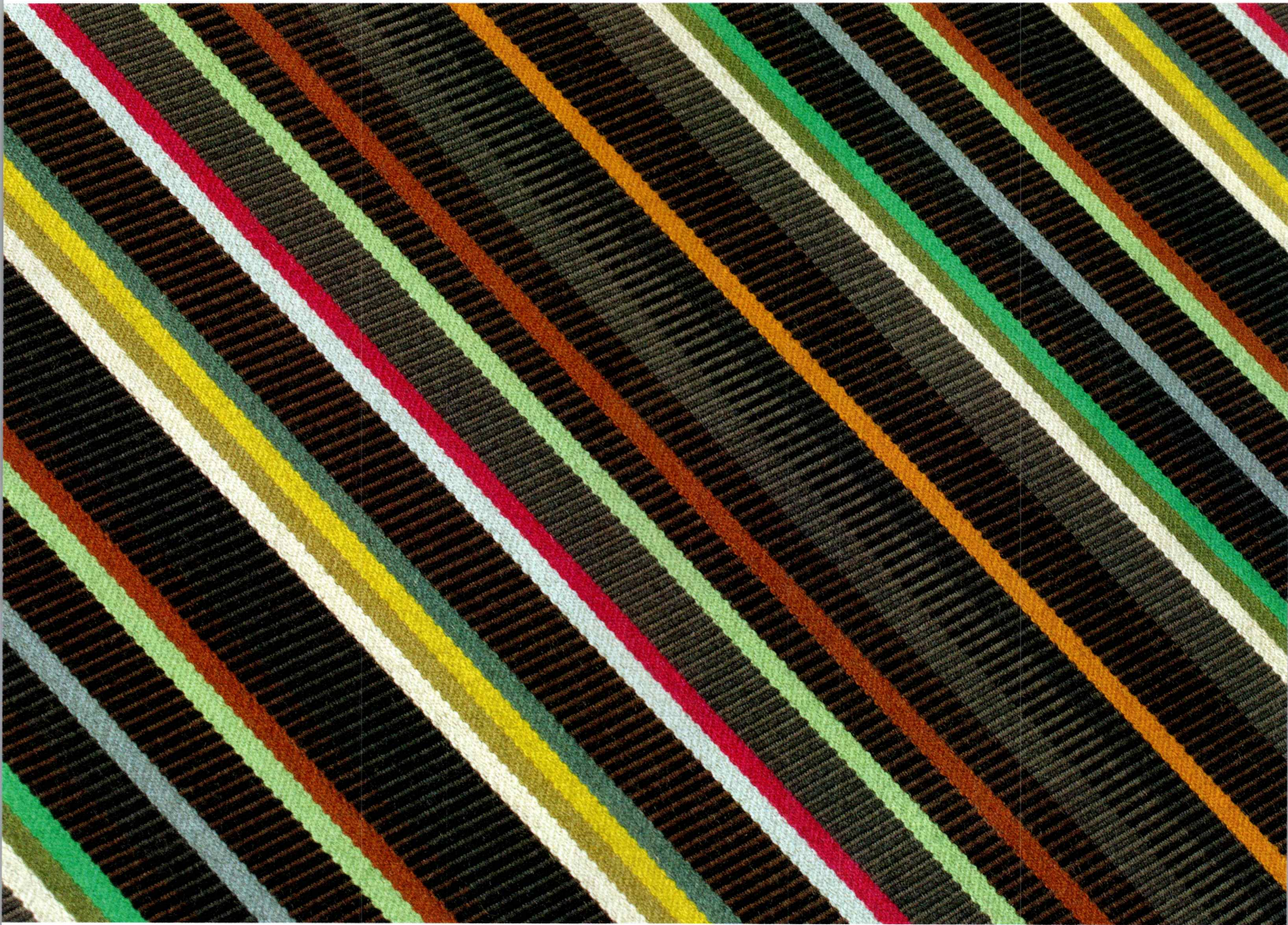


Pricing for Tom Kundig's collection is intended to make architect-designed hardware accessible to consumers. To highlight the pieces' raw beauty while minimizing costs, the material palette is limited to wax-finished steel. Currently, only the door handles (below) are available in three colors of powder-coated steel, though the line will evolve over time with new products and finishes now in development.

new hardware, an arrangement that supports Seattle business and keeps costs low. The architect explains that the "simplest-looking pieces" (the Peel, Ear, and Droop Ear cabinet pulls, which range from \$13 to \$28) are also the most rewarding, "as they represent the collection at its most elemental." He calls the higher-priced Roll and Disc rollers (\$240 to \$840) a "wink and a nod" to their complex fabrication, as their edited forms are, as Kundig posits, "honest about how they are made and what they are made from." —*J. Michael Welton*







ottoman stripe by paul smith

**maharam**

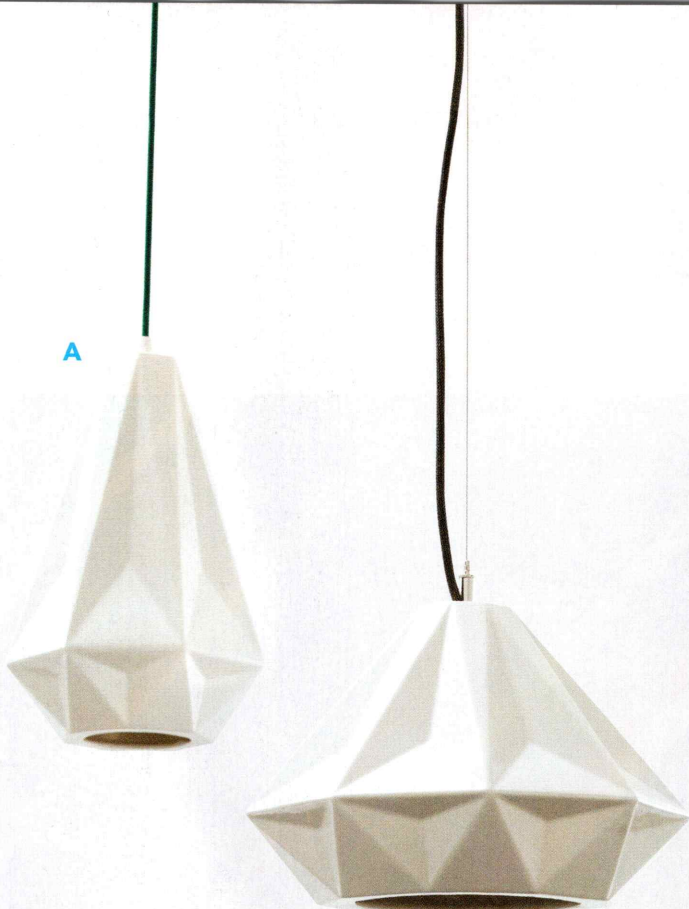


# Made in the USA



**A. Aspect Pendants  
by Schmitt Design  
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Sacramento-based Schmitt slip-cast two pendant light silhouettes—slender and squat—in translucent porcelain that, when turned on, emit a warm glow. Fabric-wrapped cords come in three colors.  
[schmittdesign.com](http://schmittdesign.com)



A



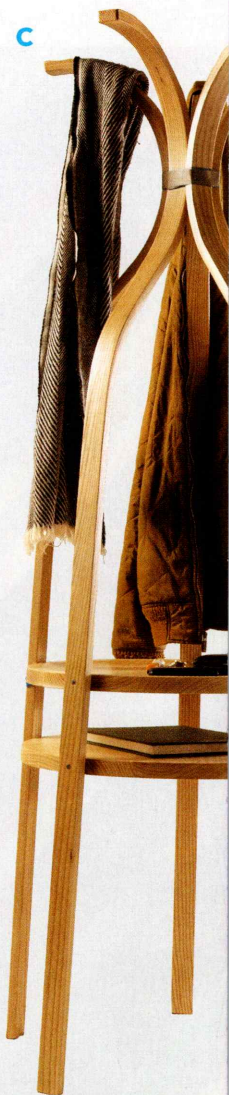
B

**B. Block Chair  
by Sitskie Design Studio  
\$3,200**

Riffing on the concept behind a pin-imperson toy, the Los Angeles designer Adam Sitskie came up with a seat whose solid walnut blocks conform to the sitter's body thanks to the foam padding underneath them.  
[sitskie.com](http://sitskie.com)

**C. Rack of Coats  
by Plywood Office  
\$975**

Assembled in the Pilsen neighborhood of Chicago using a steam bending technique, this combo coat rack-side table is a smart, space-saving solution for an entryway.  
[plywoodoffice.us](http://plywoodoffice.us)



C



D

**D. Algedi Table  
by Iacoli & McAllister  
\$1,195**




What began as one-offs morphed into the Seattle studio's first in-house collection, which debuted this spring at ICFE. Pieces like this marble-topped table with copper legs exude a relaxed West Coast vibe.  
[iacolimcallister.com](http://iacolimcallister.com)



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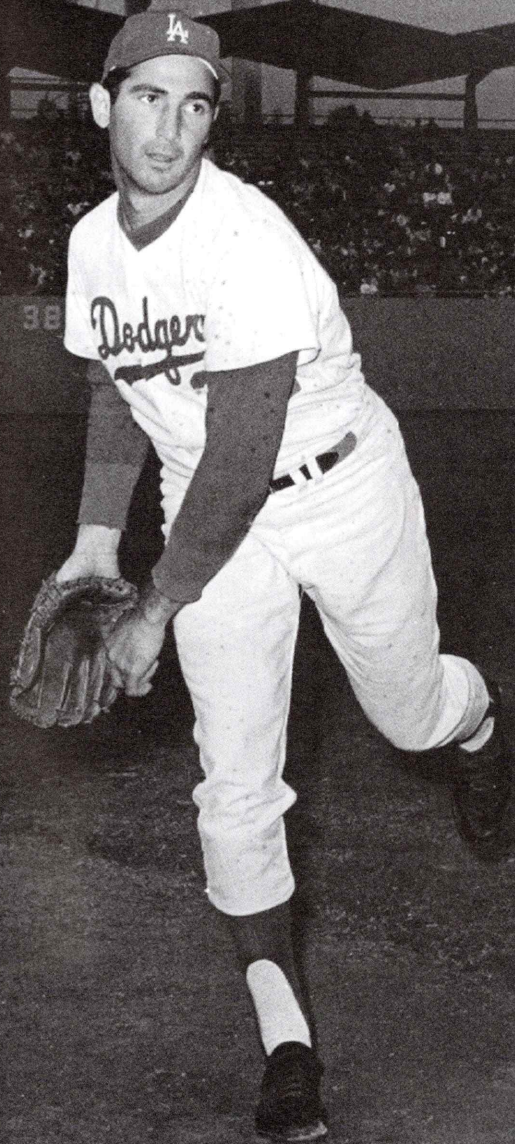
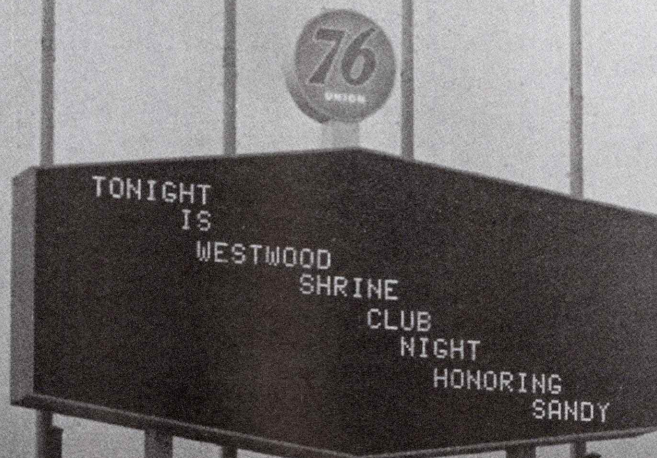


# The Artful Dodger



In 50 years, more than 176 million fans have entered the turnstiles at Dodger Stadium, the mid-century modern ballpark nestled in Los Angeles's Chavez Ravine. Taking a page from stat-happy baseball, we run the numbers on the past five decades of this architectural and sporting icon. By Kevin Roderick

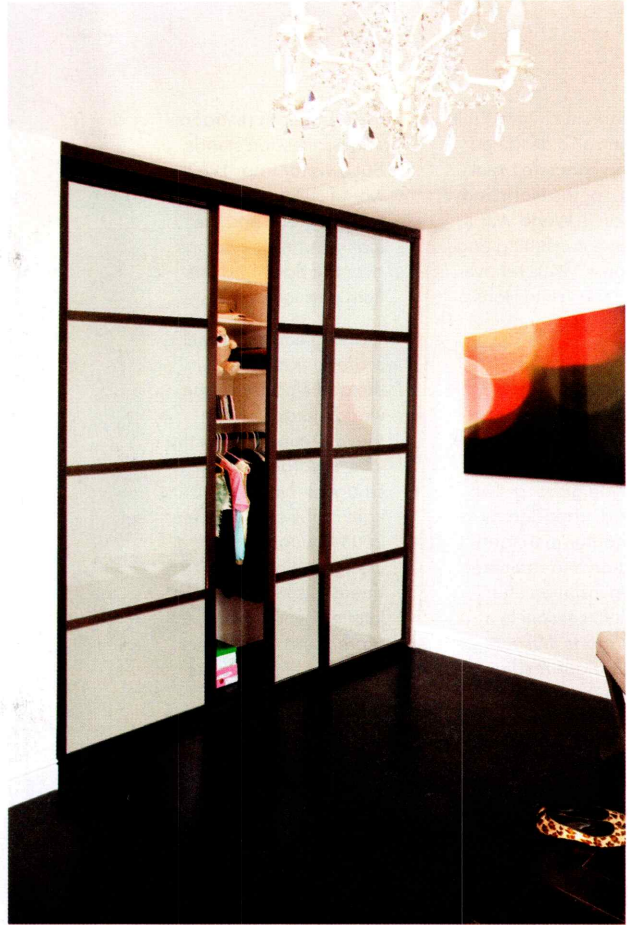
- When owner Walter O'Malley moved the team from Brooklyn to Los Angeles for the 1958 season, he envisioned the as-yet-unbuilt Dodger Stadium with water features, Disneyland-style trams, and 80,000 seats in "an outdoor cathedral of trees." He settled for 56,000 (unobstructed) seats and scattered palms.
- O'Malley neglected to put public drinking fountains or electrical outlets in the clubhouses, so the park opened on April 10, 1962, without either. They were added later.
- The stadium's terraced parking lots can accommodate 16,000 cars and, thanks to Union 76—the park's biggest financier—originally featured a gas station onsite.
- To reshape mountainous Chavez Ravine, a fleet of Euclid graders moved 8,000,000 cubic yards of earth.
- Construction took 375,000 board-feet of lumber, 40,000 cubic yards of concrete, and 13,000,000 pounds of steel rebar. Work crews cast and cured more than 25,000 concrete pieces onsite in special beds for the 124-foot-high grandstand.
- Set side by side, the park's American Seating Company chairs would stretch for 33 miles. Installation required 546 tons of cast iron and three tons of aluminum nuts and bolts.







4:00 PM



6:00 PM

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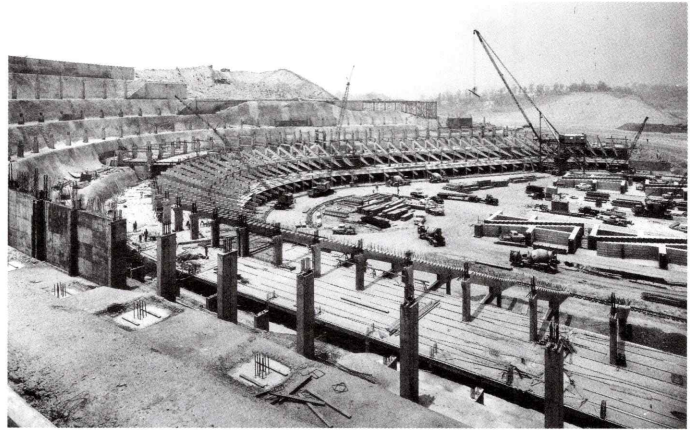




- The park's architect, Emil Praeger, also designed floating concrete breakwaters for the Normandy invasion in World War II. He was a consulting engineer on a 1940s renovation of the White House and was chief engineer on the Tappan Zee Bridge in New York state.
- The stadium's highest-tech improvements have been to the field itself: Bermuda grass, grown on sand, is tended by a computer-managed irrigation and drainage system installed after the 1995 season. In a 2003 *Sports Illustrated* poll, Dodger Stadium was ranked by Major Leaguers as the "best-quality playing field."
- Alterations in the 2000s widened concourse walkways, shrank the field's extensive foul territory, and more than doubled

the number of restrooms and concession stands. But a visitor from 1962 would still recognize the pastel palette and the iconic butterfly awnings over the right- and left-field pavilions.

- The original hexagonal scoreboards above the outfield stands—the world's largest when they were installed in the '60s, according to the Dodgers—held 17,000 light bulbs each. Since 2003, though, a giant DodgerVision video board has loomed over left field, and a new scoreboard that mimics the original towers sits in right field.
- A new group of owners, including Los Angeles basketball legend Earvin "Magic" Johnson, bought the team in 2012 and have vowed not to alter the facility's style.



Dodgers owner Walter O'Malley shows a model of his stadium to Yankees owner Del Webb (above); to build the stadium, the team employed a one-time-use crane that cost \$150,000 (top). On Opening Day of the 1989 season (left), the field proudly displayed the franchise's sixth championship banner—they beat Oakland in a five-game series the preceding fall—on the outfield wall. Sandy Koufax (previous page), perhaps the team's greatest pitcher, warms up in front of the park's classic butterfly awnings in 1964.



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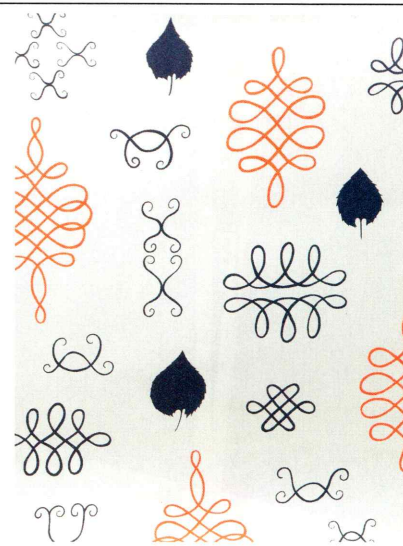
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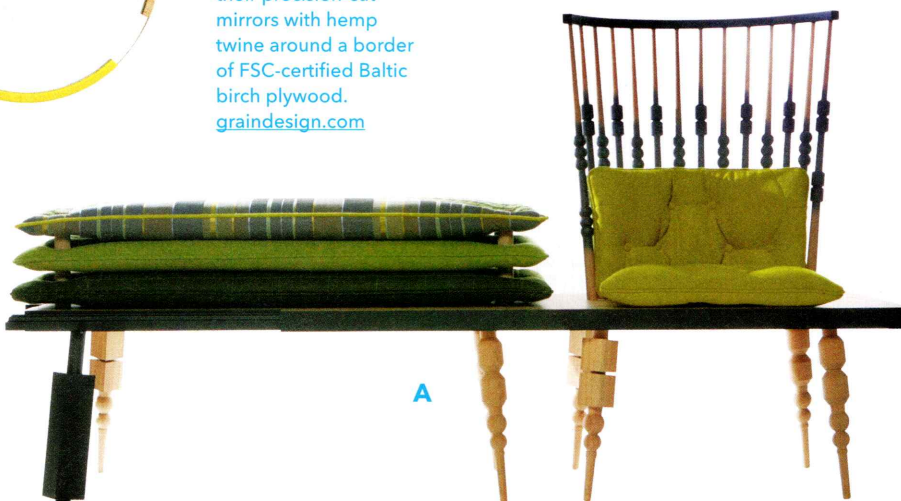


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## Sleeping Beauty

Herzog & de Meuron design a new home for the Parrish Art Museum, providing an excuse to visit the Hamptons in the off-season.



On November 10, the Parrish Art Museum will cross off a big item on its to-do list. After a 14-year delay, it will unveil a new home in Water Mill, Long Island. With triple the exhibition space of its prior locale, it will have room to display art not on view since the collection's 1897 founding. The museum's pedigree (artist Chuck Close is a patron) extends to its choice of designers: Pritzker Prize-winning Swiss architects Herzog & de Meuron, aided on the interiors by Konstantin Grcic.

Taking cues from a typical Hamptons artist's studio, Herzog & de Meuron have created a modern building that is laced with local flavor. A pitched roofline pays homage to the American log cabin and creates a skylit spine that filters northern light along the galleries. According to the firm, concrete was used for the walls "to bring texture both institutional and intimate," and it is tempered by a warm timber-structured roof canopy above. —Sara Carpenter





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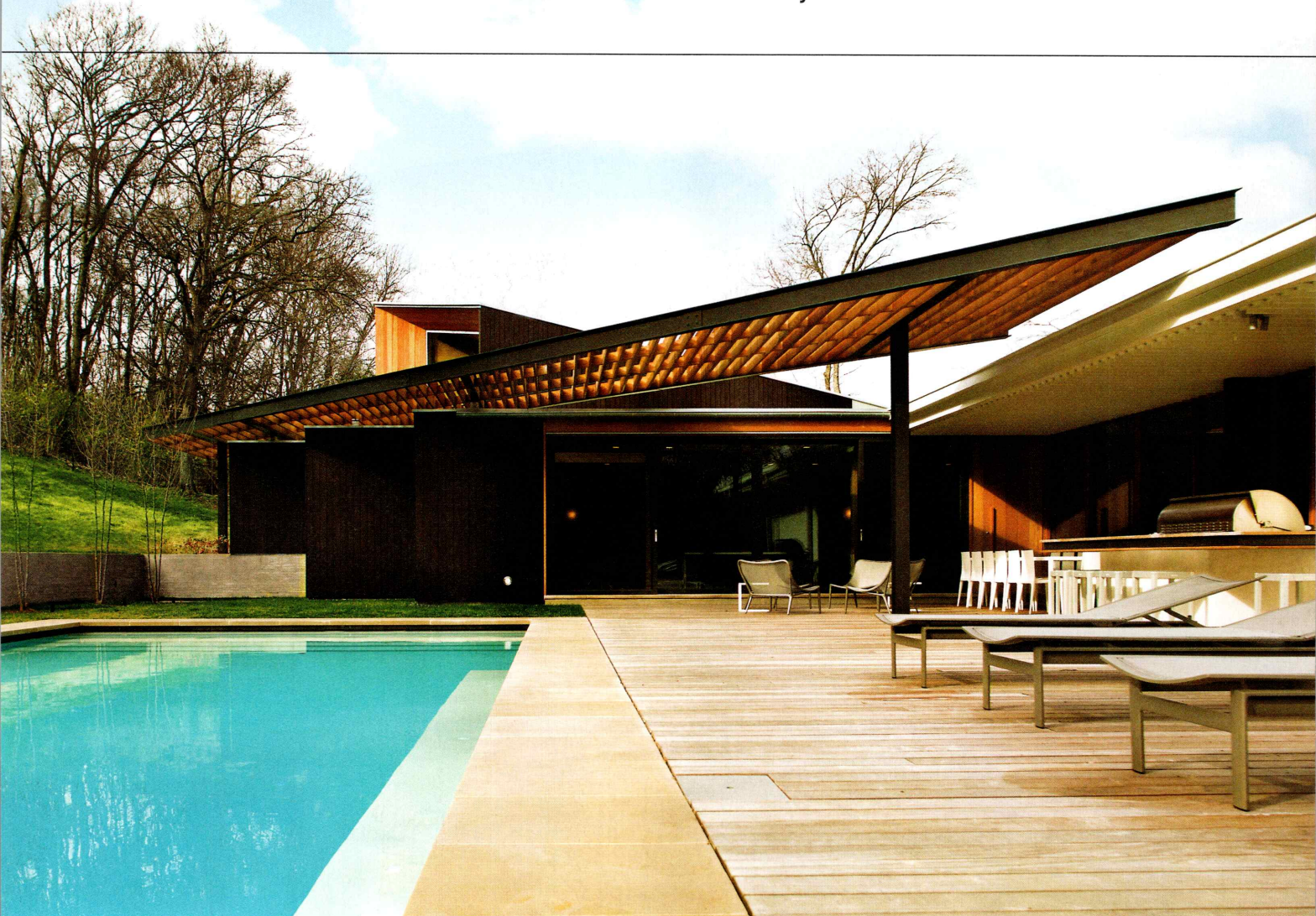




# Sun Screen



A dramatic trellis adds bravado and a passive cooling element to a recently renovated mid-century ranch house.



The Babat residence in Nashville is blessed with a big backyard; however, the blistering Tennessee sun once made it feel more like a broiler than a place to kick back and relax. Enter architect Michael Goorevich—then on staff at Manuel Zeitlin Architects—who devised a wood-and-steel trellis to cover part of the space. To ensure the span shades the terrace from early afternoon until evening, Goorevich painstakingly modeled the path of the sun to determine the correct orientation and angle for the trellis, as well as the depth and spacing of its Douglas fir crossbeams. Beneath its steep rise, the residents find respite from the sun, entertain guests, and frequently dine al fresco.

The awning's value is aesthetic as well as utilitarian: "The trellis is the glue

**Project:** Nashville Addition  
**Architect:** Michael Goorevich,  
[michaelgoorevich.com](http://michaelgoorevich.com)  
**Location:** Nashville, Tennessee

that ties the original to the addition," says Goorevich, who used the long lines of the old section as a springboard for the new section he designed. Despite its location in a traditional neighborhood, the house receives far more cheers than jeers from visitors and passersby. "Our house is contemporary, but also rooted in local tradition," resident Brett Babat says, referencing the project's "barnlike" use of wood, color, the trellis, a pitched roof, and three oversize sliding doors. "We think that's why people find it so welcoming while still modern."

The house incorporates a variety of wood finishes, all in the same general color palette: unfinished ipe for the pool terrace (above), Douglas fir for the trellis and windows (below), and stained cypress for the

siding mixed in with the exterior's original redwood. Katy Chudacoff, an interior designer at Dovetail Design Works, selected the outdoor furniture, like the poolside chaises and lounge chairs from Brown Jordan.





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# Family Matters



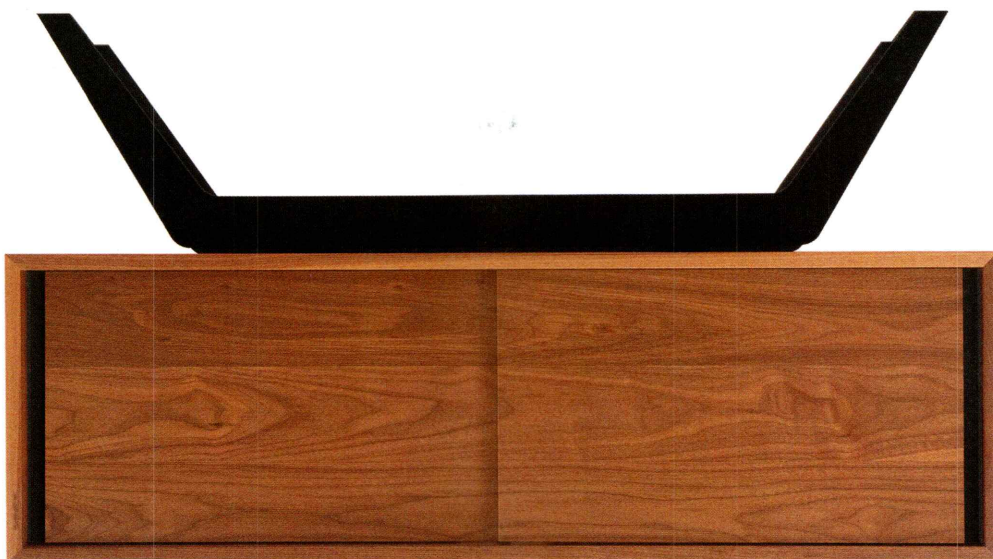
Charles Gwathmey's residential masterpiece, a modest but pioneering home for his parents in the Hamptons, looks as fresh today as it did in 1965.

**Project:** Gwathmey Residence and Studio  
**Architect:** Charles Gwathmey (1938–2009)  
**Location:** Amagansett, New York

The wood-frame residence and studio are clad in vertical cedar siding—back then, a daring competitor to clapboard—instead of concrete to save costs. The effect is equally seamless, however: “If you drive by it fast enough,” Charles Gwathmey once said, “you still might mistake it for a concrete house.” Inside (next page), the slim cedar boards wrap the walls horizontally, a visual trick that seemingly expands the home’s petite footprint. |||







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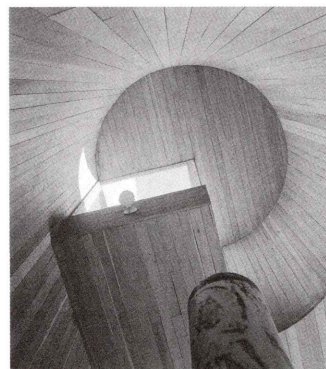
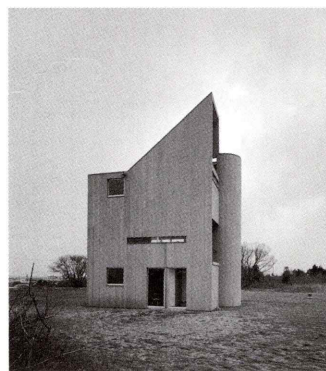
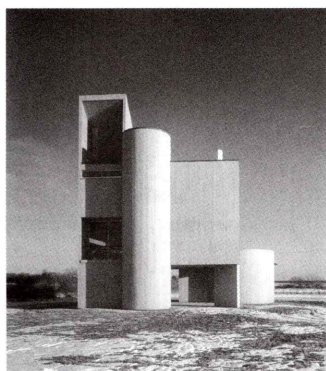




“My father hated privat,” said architect Charles Gwathmey in 2002 while making some small tweaks to the 1,200-square-foot house in Amagansett, New York, that he had designed for his parents 37 years earlier. “He thought it was too bourgeois, and not very neighborly.” The house in question, a modernist gem of small-scale living, made Gwathmey famous at the age of 27 and solidified his reputation in a generation of burgeoning architects.

Even after subtle updates—like a new privat hedge—the house maintains the efficient yet spacious feel that helped make it an American icon, especially successful on a regional scale and once described as “more convincing than anything else in the Hamptons.” A separate studio building situated at a 45-degree angle to the house is both satellite and anchor to the residence: Together, they look like a pair of avant-garde but enduring sculptures rising out of Long Island’s flat coastal plains. ■■■

The geometric exterior (right) encloses an orderly vertical arrangement of living space. The private guest quarters are nestled on the ground floor, while the public spaces (open-plan living-dining room and kitchen on the second level; studio and master bedroom on the top) are elevated to capitalize on views out past the dunes to the Atlantic Ocean. Each side of the home is strikingly different, giving the effect of what critic Alastair Gordon called a “Cubist assemblage.”







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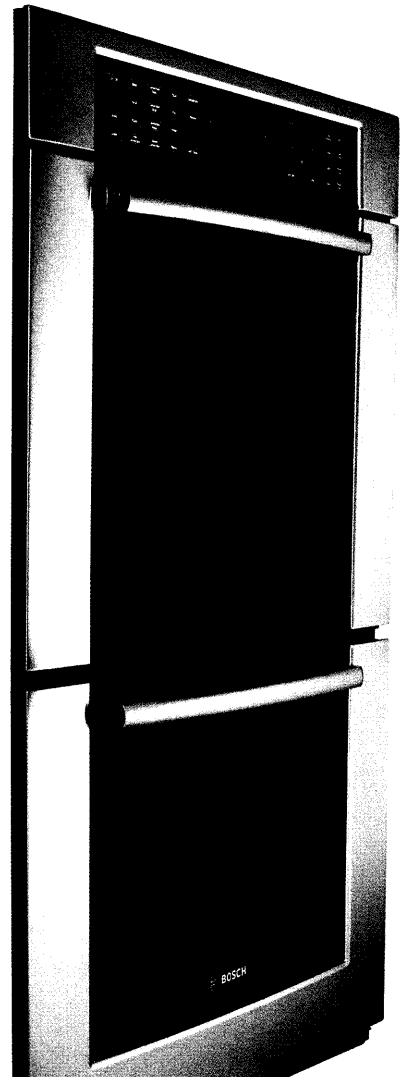
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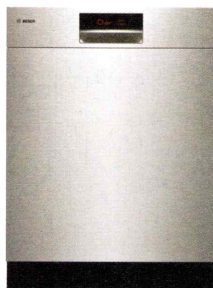
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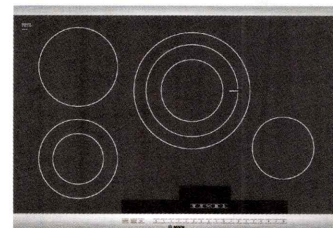
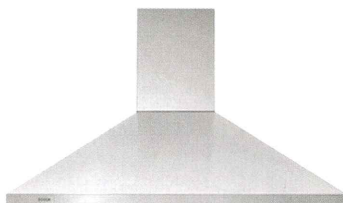
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# Gotta Bale

By Aaron Britt  
Photos by Gabriela Hasbun

How an unfussy, nearly zero-energy family home in Santa Cruz, California, wound up with hay bales in the walls, a state-of-the-art heat pump system, and six very happy residents.



University of California, Santa Cruz, professors Bernie Tershy and Erika Zavaleta and their four kids didn't physically move far when they built a new home a few blocks from the beach in Santa Cruz. But the result of their collaboration with the Berkeley-based architecture firm Arkin Tilt is leagues away from the constraining home they lived in for the past ten years. Their new abode is a marvel of green design, with a photovoltaic array on the roof, straw bales in the walls for insulation, and an open southern facade that

embraces both a bustling backyard and a bucolic park.

As they began looking for architects, the couple imagined that they would have to push hard to get their green agenda into the home—seek a style, and then insert the substance. But a tour through Arkin Tilt's website revealed not just a sustainable sympathy between designer and client, but a brand of modern architecture in which the couple could see themselves living. "When we were talking to architects about the design of the house and



Designed by architecture firm Arkin Tilt, Bernie Tershy and Erika Zavaleta's 2,500-square-foot straw-bale home marries cutting-edge green technology with natural building techniques and locally sourced materials.





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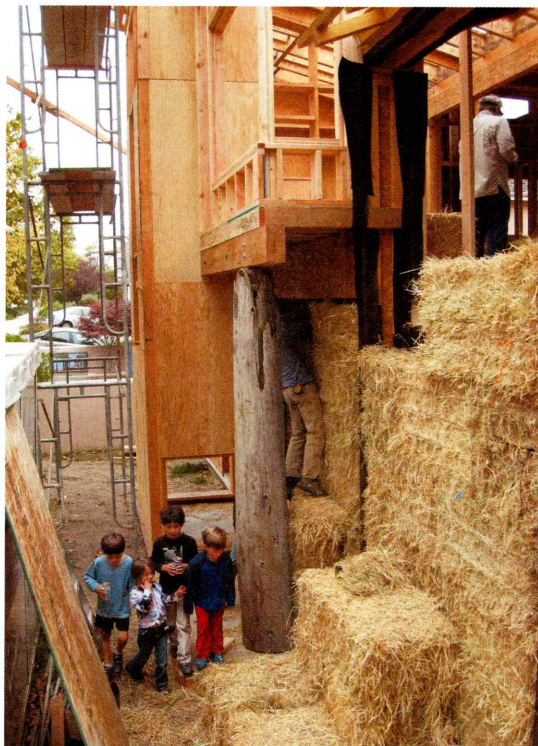
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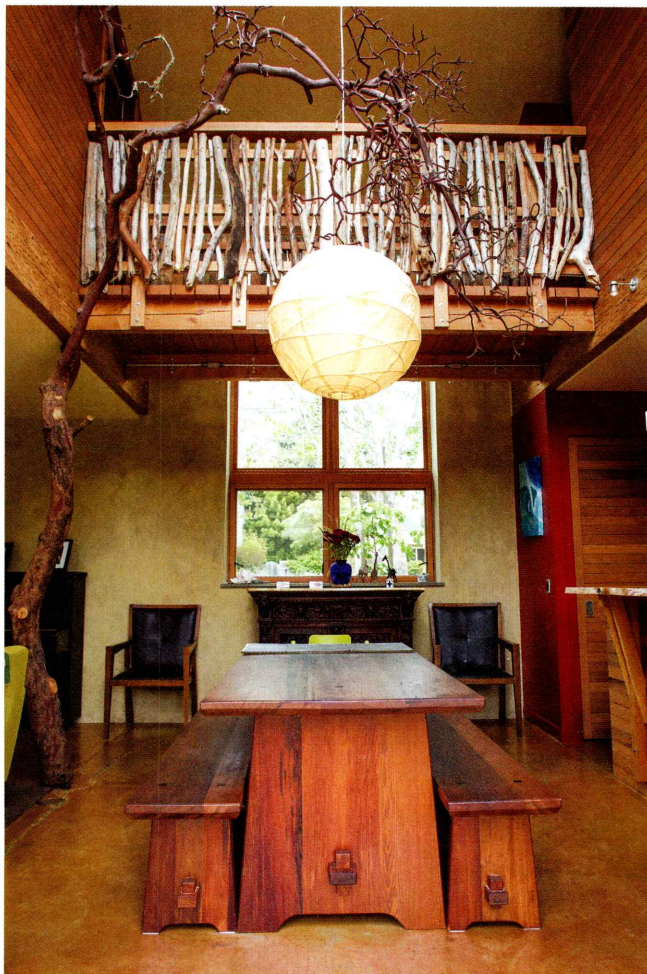
what we wanted, lots of them kept asking about the 'look' that we were after," says Zavaleta. "But we wanted a house that wasn't a 'look'; we wanted a house that actually is something. Arkin Tilt is interested in form, function, and structures that fit their sites."

With about two dozen straw-bale buildings on their résumé, David Arkin and Anni Tilt found a balance between passive design strategies—plenty of natural light, maximized winter sun, shaded harsh summer rays, and cross-ventilated breezes—and the latest in green technologies. But for all its light-on-the-land cred, the home succeeds because it so aptly suits its users. Surfboards festoon the deck, chickens peck in the yard, the kids turn flips on the trampoline, and the pair of academics finally have enough space for all their books. "Plus," as Tershy puts it, "everywhere you go in this house is really, really pretty." ■



### Straw Dogs

"Straw is basically a waste material," says Tilt. "Farmers used to burn rice straw, but now they're baling it up to sell, which takes tons of CO<sub>2</sub> out of the atmosphere." It's also a stellar source of insulation, both thermal and acoustic. With the guidance of structural engineer Kevin Donahue, Arkin Tilt, the couple, and a group of their friends and neighbors pitched in for a daylong "bale raising." To minimize the straw's volume within the walls (they used 150 bales), the architects tipped the bales on edge, placed them between structural wood I-joists used as posts, and finished them off with welded wire mesh and lime plaster.



### Salvage Garden

Driftwood that Tershy, Zavaleta, and the kids spent years collecting from local beaches makes up the pickets of the backyard fence, a pillar outside the front door, and the railing on the upstairs hallway. But it's a Pacific madrone that puts a rustic exclamation point on the interior. The tree fell on a friend's land, and the couple, after hauling the best boughs into town, turned it into the centerpiece of the double-height dining room. ■





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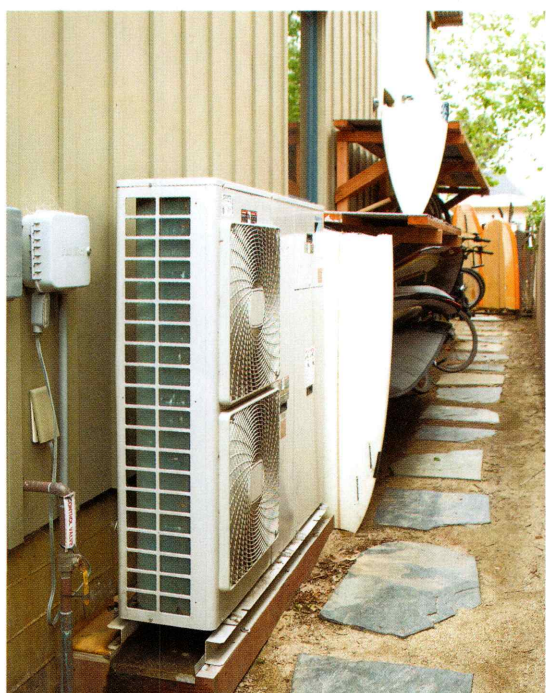
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In the kids' rooms, the couple has made fine use of UC Santa Cruz dorm furniture—beds, armoires, and desks have gotten a second life off-campus, and Tershy and Zavaleta report that after enduring years of freshmen, the pieces ably stand up to their kids. Outside the upstairs office, an old couch holds court on a small balcony with great views to the south.



**Pallas Altherma**

Smart siting and passive design laid the groundwork, but to approach the couple's goal of making a zero-energy house, Arkin Tilt selected an Altherma air-to-water heat pump system by Daikin. "The technology has been around for decades in Europe," Tilt says, "but this is one of the first installed in California." The device draws heat from the air outside and uses it to warm water both for domestic use and to power the in-floor radiant heating on the ground floor and in the upstairs bathroom. Best of all, the electricity the system uses is offset by 24 photovoltaic panels by Sanyo on the roof.

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**Go Yard**

Though the backyard is certainly big enough for the hot tub, trampoline, vegetable garden, and chicken coop, the family gained even more outdoor space by orienting the sunny, south-facing back of the house toward Bethany Curve, a well-used park and path to the ocean. The kids often play in the creek that runs through the green space, and Tershy and Zavaleta use it for quick trips down to the Pacific to surf. ■■■



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# A NEW BEGINNING


One family's effort to "smuggle a modern house into a historic district" in Washington, DC, results in a brightly transformed space made for family life.



Photos by Eli Meir Kaplan

Daniel Pink and his wife, Jessica Lerner, have lived in DC since the 1990s, when he was a speechwriter and she worked for the Justice Department.

They'd lived happily in a tiny colonial until their needs changed—they both quit their jobs to work from home, and they had three kids. They

wanted a modern configuration, but, as Daniel puts it, "Most houses here occupy the narrow aesthetic band between traditional and ugly/boring." 

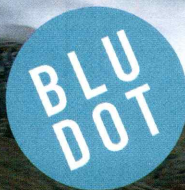


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They finally found a dilapidated foursquare and hired McInturff Architects to tackle the renovation. But since the house is in a historic

district, everything they wished to try came under intense scrutiny. "We were permitted to do mostly what we wanted—provided nobody could see

the changes from the street," Daniel says. In 13-year-old Eliza's room, a built-in bed designed by the architects sports a Marimekko bedspread. ▮



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It took over a year for the project's team, led by principal Mark McInturff, to meet with neighborhood commissions, historical societies,

and preservation-review boards. "We lost several battles," Daniel recalls. After receiving the go-ahead, Andrew Greene of Potomac Woodwork and

Lofgren Construction also came aboard. In the living room, Jessica and Eliza chat on the Polder sofa by Hella Jongerius for Vitra. ▶





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Eliza takes in the view from her perch atop the house's green roof, which Daniel believes to be the first of its kind in the neighborhood. The

family received a subsidy administered by DC Greenworks and funded by the DC Department of the Environment. The sedum plantings come from nearby

Emory Knoll Farms, the only nursery in North America to focus solely on propagating plants intended for green-roof systems. ▮



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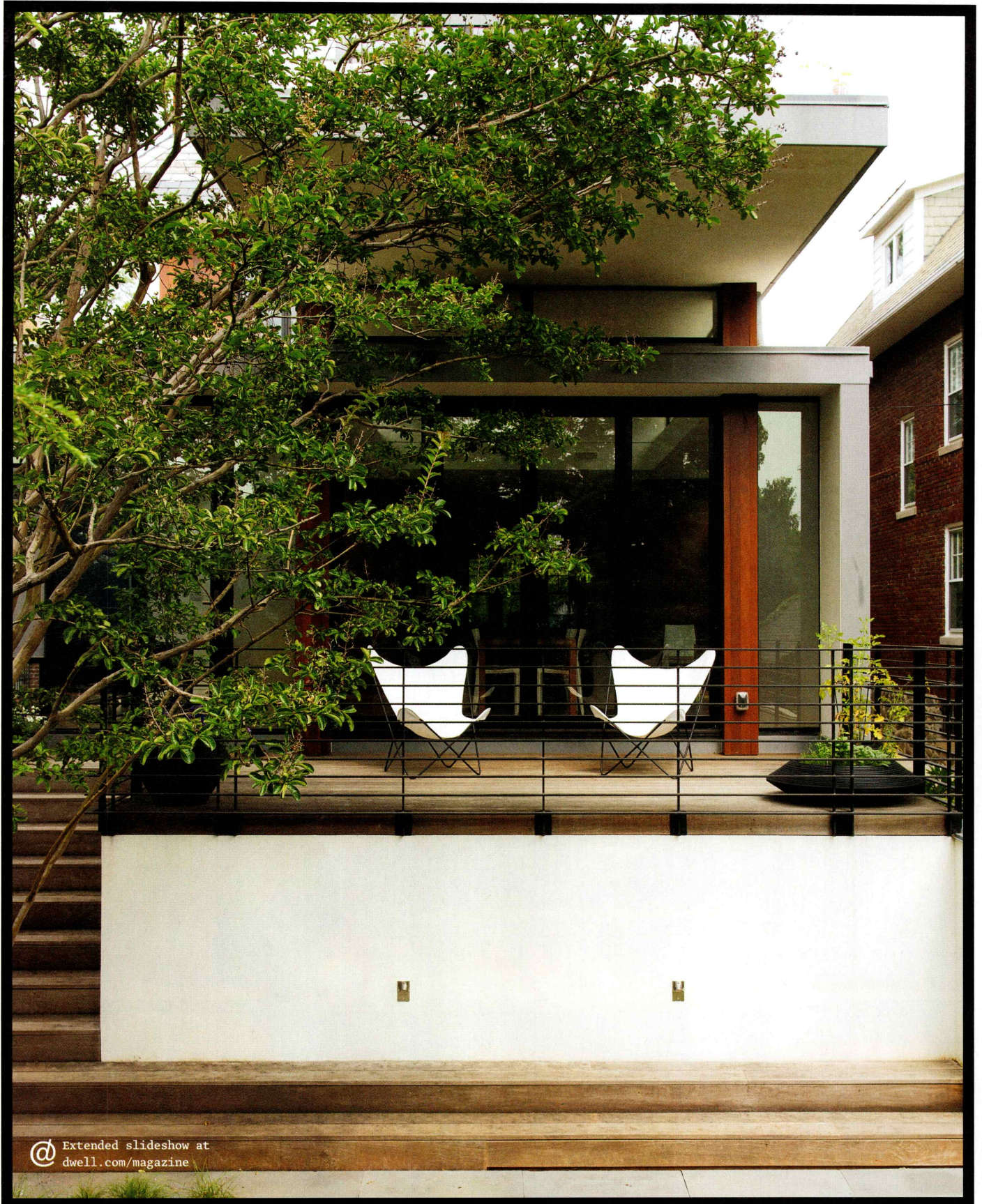


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The newly expanded kitchen/dining area opens to the deck via doors from Hope's Windows. There a pair of Butterfly chairs from Circa50

joins water-resistant resin Daniel planters by Crescent Garden. "So now, after essentially scooping out the entire interior of the previous

house, we've got a great place—and, by far, the best-looking backside (of a house) in northwest Washington, DC," Daniel says. ■■■



# Dwell in the Digital World

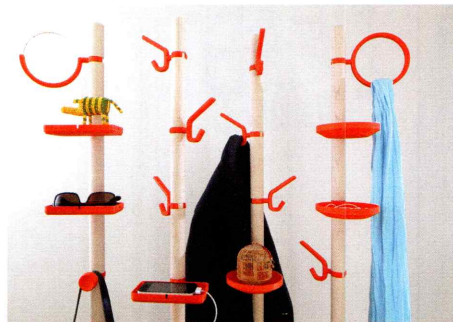
VIDEO//

## The Modern Family

This month, we unveil our latest video series, "The Modern Family," sponsored by Mercedes-Benz. For part one, we head to Carmel, California, to visit the Yeas, a young couple with two children, a great furniture collection, and a family-friendly, high-concept house by Lake Flato Architects. As the Yeas demonstrate, having kids doesn't mean you have to sacrifice good design.



[dwell.com/the-modern-family](http://dwell.com/the-modern-family)



PARTNERSHIP ANNOUNCEMENT//

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CONTEST UPDATE//

## Rethinking Preservation

Last issue, we announced the Union Depot in Keokuk, Iowa, as the Rethinking Preservation contest winner and recipient of a \$10,000 preservation grant, courtesy of Sub-Zero. For this issue, we traveled to Keokuk to learn more about the town and the railroads, and to film the once modern and bustling depot designed by renowned architectural firm Burnham and Root in 1891.

[dwell.com/rethinking-preservation](http://dwell.com/rethinking-preservation)



SOCIALLY YOURS//

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A  
LITTLE  
BIT  
COUNTRY

MISSOURI



By Georgina Gustin  
Photos by Joe Pugliese

**Project:** Porch House  
**Architect:** Hufft Projects  
**Location:** Springfield, Missouri



*Thanks to Matthew Hufft, their envelope-pushing architect and longtime friend, Hannah and Paul Catlett have a new home in southwestern Missouri that's a fresh, unconventional take on the traditional farmhouse.*







Link Catlett and Butters, the dog, stroll alongside their home's namesake wraparound porch (above), made of Brazilian ipe. Rolling slatted doors screen the living room windows, providing shade on sunny

days. The hallway leading to the master bedroom (below) is lined with an assortment of framed photos of family and friends and floor-to-ceiling windows overlooking the verdant James River Valley.



When Hannah and Paul Catlett first pulled up to a three-acre chunk of rolling hillside outside Springfield, Missouri, things didn't look promising. A crumbling old ranch-style house stood caving in on itself, and the land didn't seem like anything special, either. But when the Catletts saw the sweeping view of the Ozarks from the back door, everything changed. "We walked out and we had a euphoric feeling," Paul remembers. "It was like: 'Oh, my God. This is it.'" They closed on the property a week later, and in short order had the ranch house razed and its lumber sent off to an Amish community for chicken coops.

Then the real transformation began. The couple initially planned to build a neotraditional farmhouse, which is standard fare in this corner of the world. But over the course of the year-and-a-half-long design process, their notions were tweaked, prodded, and coaxed into the minimalist incarnation they now call the Porch House—and home.

"They were really pushing for a traditional farmhouse," explains architect Matthew Hufft, of the Kansas City-based firm Hufft Projects. "But through the design process, they got more and more excited about modern."

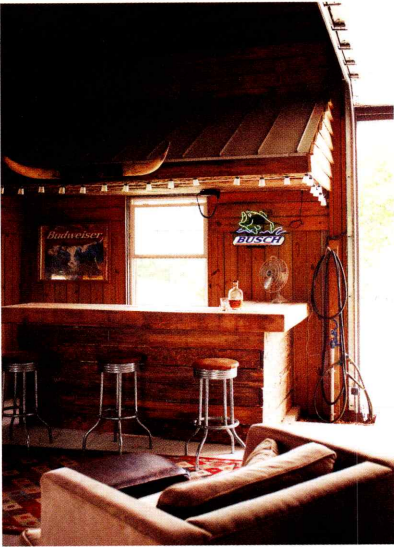
The couple had some priorities at the outset. As local business owners—they run a hair salon in Springfield—the Catletts hoped to use both local tradespeople and local materials whenever possible. They wanted the house to be energy efficient. Most of all, they hoped to connect with the outdoors: to the tree-covered hills, the animals in the pasture next door, and the river valley to the south, where sometimes they see trains pushing through the nighttime fog. They wanted, in other words, the signature feature of a farmhouse: a big ol' porch. But when Hufft suggested that the porch forgo the typical pillars, the Catletts balked.

"We fought on that," Paul says. Hufft persuaded them, though, that pillars would only mar the view they loved—and he won. "Now that we have no posts, I'm so grateful," Paul says. "It gives you the feeling of infinity, that you're free."

As their conversations continued, the Catletts found themselves losing other farmhouse features—multipaned windows, fake shutters—until they had a design calling for a stripped-down, 2,800-square-foot L-shaped structure, with a huge cantilevered overhang and a wide wraparound porch. In a nod to local resources, the fireplace mantel and the butcher-block counter in the kitchen were crafted from native walnut; local oak was used for the floors. Energy efficiency comes by way of geothermal heating, exterior louvered doors that keep out the blazing Missouri sun, and a roof overhang calculated to maximize winter light and minimize summer heat. "On a sunny 20-degree day in January, it'll be 72 degrees in here," Paul explains. "On a hot day, the air flowing through the space keeps it cool."

That their ideas shifted, the couple says, had a lot to do with their relationship with Hufft. Paul and Matthew, both Springfield natives, have been best friends since age 17, which meant that the push and





Behind the main house is the barn (right), where Paul builds furniture, works on cars, and dispenses whiskey to friends from behind the rustic bar (left). He built the walnut bed and nightstands in the master bedroom (below) with the help of Hannah's two brothers. One of his clients at his hair salon gave him the American flag; the bedside lights are Tolomeo classic wall lamps by Artemide. The bed linens are from Inhabit. A sliding barn door rolls sideways to reveal the bathroom.





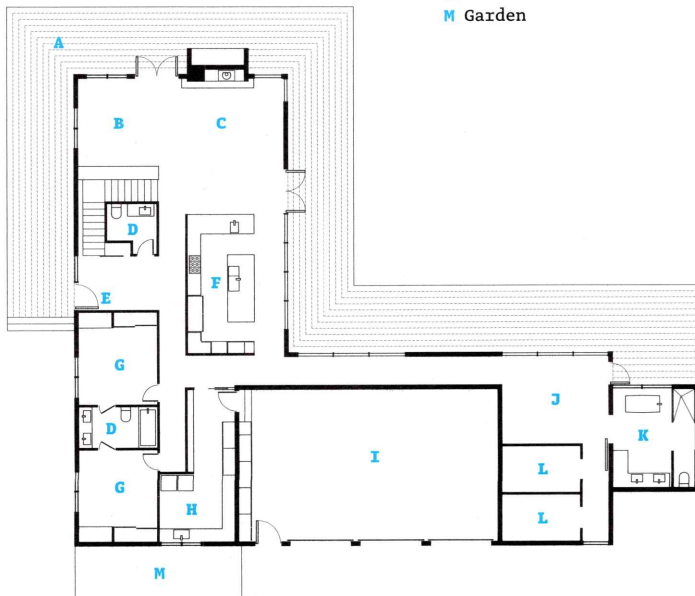


Paul painted the antler chandelier in the dining room, purchased from a friend in Alaska, glossy black. The pulley, selected from Paul's growing collection, is fully functional. The custom-built dining table is ringed by Folio Leather side chairs from Crate & Barrel.

**Porch House  
Floor Plan**



- A Porch
- B Dining Area
- C Living Area
- D Bathroom
- E Entry
- F Kitchen
- G Bedroom
- H Laundry/Storage
- I Garage
- J Master Bedroom
- K Master Bathroom
- L Master Closets
- M Garden



pull of the design process was totally open and honest, and Hufft was able to help the couple make a leap or two. "We could trust him," Hannah says. "We knew that whatever he did was going to be smart; it was going to be correct."

With the designs in hand, the Catletts sold their downtown loft and moved into a barn on their new property, living in a workshop that Paul transformed into a small apartment. (The barn animals were vacated to the previous owner's new farm.) The couple were comfortably settled into their temporary quarters, and not in any massive hurry to finish their new house, when an urgent deadline arose. "The week we broke ground, I found out I was pregnant," Hannah remembers. "We told the builder we wanted it done in nine months. I said: 'I don't want a baby Jesus in the barn.'" Nine months later, the house was complete and the Catletts, with baby Link, were a family of three. "He did it," Hannah says, referring to builder Kenson Goff. "It was amazing."

The process was unusually glitch free, the Catletts say, largely because they were organized about sourcing fixtures and did much of the shopping themselves, storing everything from faucets to floor tiles in the barn so items were ready when the builders needed them. They also leaned on neighbors and friends for materials and help—a perk of rural life. "That's the thing about being in the country," Paul says. "You can just call your neighbor. People are resourceful around here."

Now home to a fourth Catlett, nearly two-year-old Hawk, the family's house and its sweep of porch always seem to draw people in. On a giant chalkboard in the hallway leading to their bedroom, the Catletts have hung dozens of pictures of family and friends, who often stop to admire the view. Impromptu gatherings come together in the barn, where Paul built a bar. ("It's a good little party space," he says.) The apartment where the couple lived during construction is now guest quarters, where friends who spend a bit too much time at the bar sometimes end up staying the night.

Though the house is sleekly modern—some visitors unaccustomed to contemporary architecture have said it looks like a spaceship—there are winks to old-time Americana throughout the property. Inside the barn, where Paul spends days off tinkering with tools, a 1972 Chevy pickup awaits restoration. It will be Link's one day. An El Camino for Hawk is parked outside in the grass. A shotgun occasionally sits on the bar and is used to shoot unwanted nonnative sparrows, which scare away the bluebirds. An American flag stuck in an old milk can camps in the front hall opposite Texas longhorns mounted on the wall.

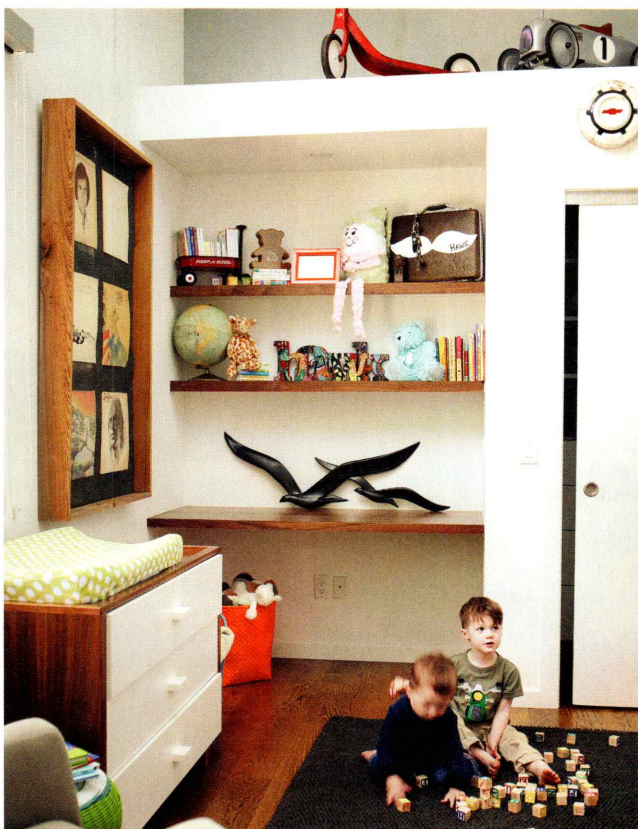
Ultimately, the Catletts say, they ended up with a real farmhouse, where everything exists for a reason and everything gets used. It's a place where the family can embrace the best of countryside life, yet from a modern vantage point. "With all these glass walls, we can look out and see what our boys are destroying," Paul jokes, with a hint of Missouri twang. "We have the best time out here." ■■■



Though the fire pit was "kind of an after-thought," says Hannah, the family uses it year-round. "In the spring and fall, it warms you up on cool nights, and in the summer, it just adds ambience."







The best view in the house may be from the freestanding Eaton acrylic bathtub off the master bedroom (top left), which overlooks a neighboring pasture (bottom right). In the kitchen (top right), Titan 1 Pendant lights illuminate the walnut-topped bar lined with LEM Piston stools, both from Design Within Reach. Built-in shelves and a changing table by Ducduc in Hawk's room (bottom left) offer ample storage.



## FOCUS



## Ozark Original *A FRESH APPROACH TO THE REGION'S RURAL VERNACULAR ARCHITECTURE*

The hills and farmland around Springfield, Missouri, shelter a smattering of architectural styles, from ranch houses to split-levels to latter-day Tudors. But the most enduring style is the farmhouse, which goes something like this: white clapboard, small dormer windows, two stories, porch. "They're all over the Midwest," says architect Matthew Hufft. The Porch House was inspired by the farmhouse style, but twisted it a little. "I was taking cues from something traditional," Hufft says, "but translated it into something more modern." In his interpretation, the white clapboard stayed and a typical farmhouse roof, done in metal,

outlines the home's shape. But the gabled dormers are exaggerated, the porch has lost its railings and pillars, and the double-hung windows are oversized. Inside, high ceilings, sliding glass doors, and floor-to-ceiling windows provide an airy, open atmosphere.

"People are afraid to push it too far in the modern realm in the Midwest," Hufft says. But that's changing. Kenson Goff, who built the Catlett house three years ago, has since built or renovated six more modernist houses in the Springfield area. "There's a new generation coming of age," Hufft says. "They're sick of the same old, same old."







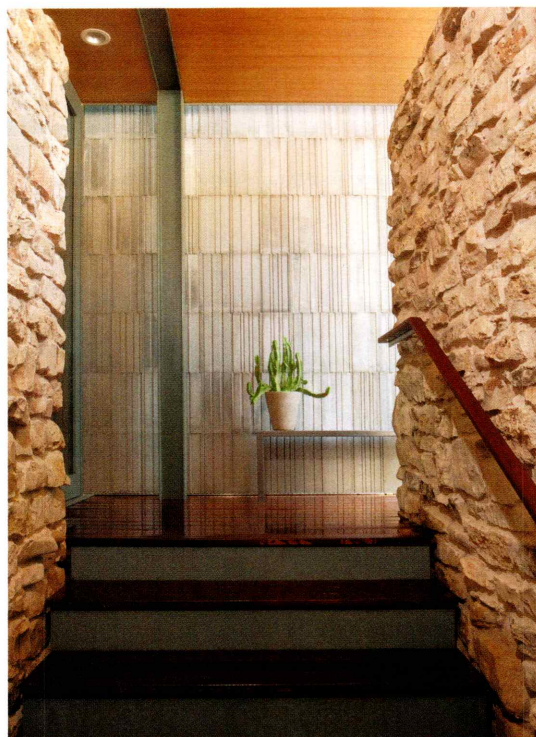
TEXAS

HEART  
OF GOLD  
AND PINE

By Addie Broyles  
Photos by Brent Humphreys

Project: Balcones House  
Architect: Pollen Architecture & Design  
Location: Austin, Texas





**An architectural designer and an artist harnessed the collective power of their design firm to remake a dilapidated mid-century gem into a hillside perch for their family.**



With a nod to the natural skew of the cliffs nearby, the roof creases inward on the edges, with folds called crickets (opposite page). The design is twofold: The lower roof utilizes a number of super-integrated gutters and the upper roof collects rainwater. A striated concrete wall designed by Pollen Architecture & Design (above) contrasts with the rough limestone rock of the home's existing stair column. An abstract painting by Michael Young complements the glow of the dining room's pine walls (left). A collapsible silicone lampshade by Swedish designers Form Us With Love for Muuto hangs above a Macek Furniture Company table.

Native Texans and married designers Elizabeth Alford and Michael Young came home to roost ten years ago, when they ditched big-city life in New York for a ranch house in Austin. The home, originally built by architect Jonathan Bowman in 1957, sits in a landscape of limestone cliffs in the Balcones fault zone, the geographical boundary between the prairie lands that extend all the way to the Gulf of Mexico and the rolling, agriculture-rich Hill Country.

"We intended to remodel," says Alford, who owns the firm Pollen Architecture & Design with Young and their business partner, architect Dason Whitsett. As soon as they started drawing up plans, they realized that it would be too costly to complete a restoration and, Alford admits, "not that satisfying" to work solely within the existing structure. So they stripped it down to the footprint and rebuilt, shaping a family home that would reflect both the hypermodern lives they left in New York City and the deep-rooted cultural heritage that comes with growing up in Texas.

Though little remains of the old structure besides the limestone foundations and fireplace column beside the outdoor patio, the surviving open-air stair tower hints at the house's unusual past. From the carport below, visitors travel underneath the main volume of the house, then enter the stair tower and exit one floor up, with views down the hill, across a tree canopy, and over a lush ravine. Alford and Young added 1,000 square feet and, most importantly, linked the interior and exterior worlds through their choice of local materials, like the aggregate speckled





*“ ONE OF OUR  
DEFINITIONS  
OF SUSTAINABLE  
IS THAT IT’S  
WELL BUILT. ”*

*— MICHAEL YOUNG*





Dieter Rams's modular 620 Chair Programme, from the 1960s, takes center stage in the Alford-Young family's living room. The set is accompanied by Artemide's classic

Tolomeo floor lamp and a Portofino Bergère chair that was designed by Rodolfo Dordoni for Minotti. The rolling glass doors running the length of the room are from Fleetwood.

throughout the concrete floors that was dredged from the bottom of the Trinity River and the East Texas yellow pine that covers much of the walls, doors, ceilings, and floors. The traditional material was brought up to date with quarter-sawn boards that were cut to expose a pattern of fine horizontal lines from the floor to the ceiling.

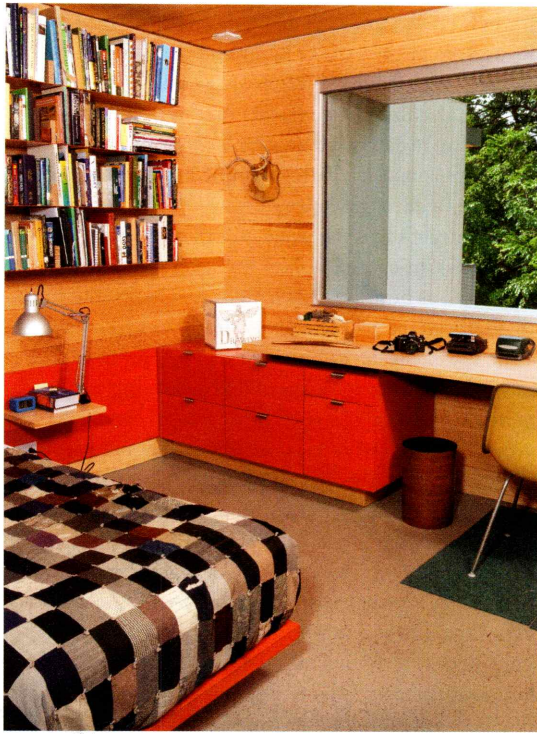
In contrast to all the wood, Alford and Young chose a supple skim-coated plaster for several prominent walls. "I love how it receives light and looks like a tactile material instead of paint," Alford says. The wall at the top of the limestone stair tower is perhaps the most adventurous in terms of texture: Using custom molds, Alford and Young made dozens of concrete tiles with a thick, raised vertical relief pattern that emphasizes the sun coming in from a slot skylight above, while transitioning from the rough rock of the original stair tower to the seamless walls of the new house.

"We're very interested in where stuff comes from," says Young, a visual artist who frequently incorporates sand and soil into his art, as seen in the large-scale piece that hangs in the dining area. Young describes them as "a family of makers," where each member—including 13-year-old James and 11-year-old Clara—has allotted space. Command central is the family room's work table, where James's unfinished blimp sits next to a scroll of Greek symbols that Clara painted with watercolors. On the other side of the wall, Young and Alford's office is lined with Homasote fiberboard on which he can post sketches.

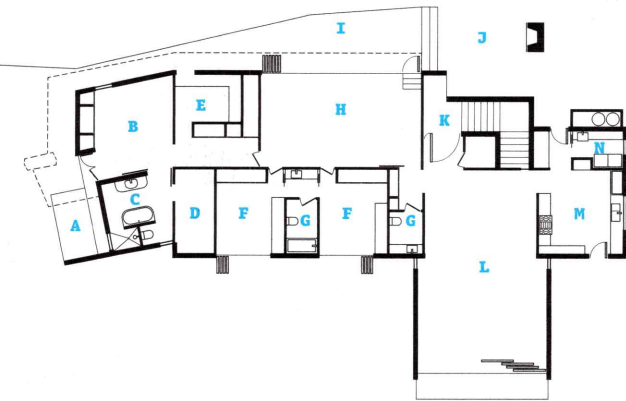
In addition to building with local materials and a rainwater conservation system, the sustainable side of the pair's practice comes out in the home's lighting system. The home's new windows have low-energy, insulated glass that reduces solar heat gain. South- and west-facing window banks feature carefully fitted awnings that shade the rooms during the heat of the day. Strategic clerestory windows reflect natural light onto the family room ceiling from an outside shelf—created by a junction of the butterfly roof—which brightens the space even more. In the bathrooms, the architects designed powder-coated steel tube skylights capped with insulated glass that transmit a few small beams of the bright Texas sun without amplifying the heat. The placement of the windows had as much to do with sun angles as important views on the site, Young says. "This is not a huge house. The outdoors is an extension of the home."

Vintage furniture hits the sweet spot between aesthetics and responsible consumerism. ("One of our definitions of *sustainable*," says Young, "is that it's well built.") The modular Dieter Rams 620 Chair Programme, which dates to the 1960s, occupies prime real estate in the living room. Sporadic bursts of color—a safety-orange Kvadrat rug in the family room, grassy green tile from Bisazza in the master bathroom, and a lighter, celery green for the custom kitchen cabinets—complement the warmth of the pine walls. And many of the beds, desks, drawers, shelves, and cabinets are built-ins designed specifically for the house. One notable





The family room (opposite) is situated at the apex of the house, with picturesque views that extend up the meticulously landscaped north slope. The concrete floor sits just low enough that the main elements of the scene—the succulent garden and large limestone ledges—are at eye level. A bank of NanaWall folding windows breaks up the fourth wall. The gutters (right) run off a scupper into a box of gravel, which drains into a 5,000-gallon underground tank, providing enough irrigation to sustain a vegetable garden and other native plants. James works on his balsawood blimp in the family workspace (below), illuminated by a Kelvin LED Table Lamp from Flos; his bedroom furniture (left) was custom designed by Hatch Workshop.



**Balcones House  
Floor Plan**



- |                          |                              |
|--------------------------|------------------------------|
| <b>A</b> Master Patio    | <b>H</b> Family Room         |
| <b>B</b> Master Bedroom  | <b>I</b> Succulent Garden    |
| <b>C</b> Master Bathroom | <b>J</b> Outdoor Living Area |
| <b>D</b> Master Closet   | <b>K</b> Entry               |
| <b>E</b> Office          | <b>L</b> Living Room         |
| <b>F</b> Bedroom         | <b>M</b> Kitchen             |
| <b>G</b> Bathroom        | <b>N</b> Utility             |

exception is an heirloom chest of drawers that, as Alford family legend has it, was buried during the Civil War to protect the silverware from pillagers.

It isn't always easy for the couple to be architects as well as inhabitants. "You make mistakes," Alford says. "You can take bigger risks than with clients." They notice the smallest flaws that they are just itching to fix, but at some point (especially when the kids are begging to install a basketball hoop on wheels), you have to stop working and start living. ■■■





## FOCUS



## Texas Two-Step

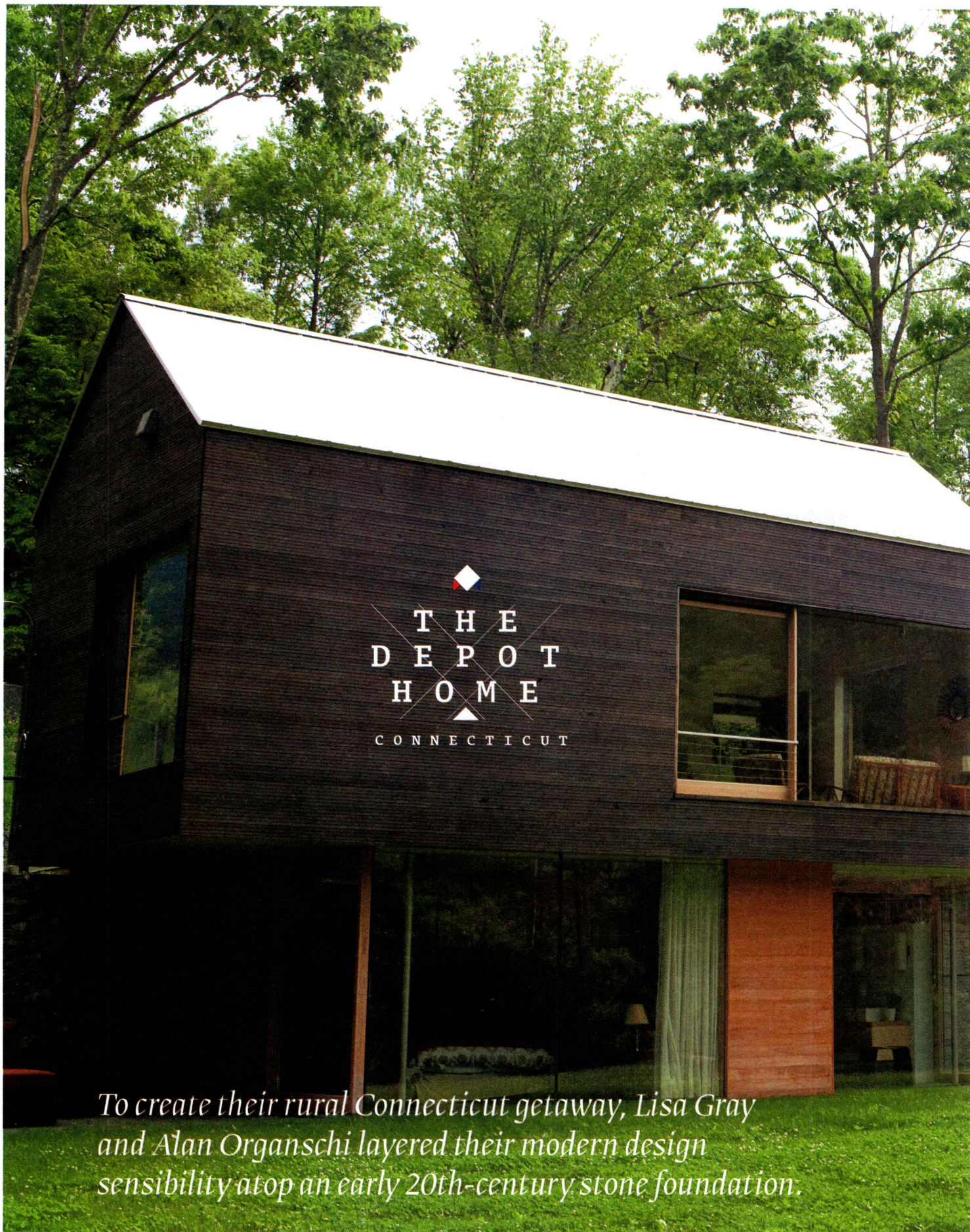
IN AUSTIN, MID-CENTURY HOMES BUILT IN THE WAKE OF WORLD WAR II JOIN MORE TRADITIONAL VERNACULAR ARCHITECTURE.

Homeowner and architectural designer Elizabeth Alford explains that rapid post-World War II population growth caused Austin homebuilders to address materiality and place in a more direct way. Though modest, many of the Texas capital's homes were built with local resources, such as limestone and native hardwood, and made strong connections to the outdoors with the help of large windows, covered porches, and patios. "People were interested in technology and the future," she says, but ties to farm life were still strong.

According to Alford, mid-century houses are a "small but appreciated minority" in Austin—head into Hill Country to spot the strictly vernacular dogtrot-style homes—but she's not kidding when she says that the best example of regional architecture in central Texas might just be the famed Louie Mueller Barbecue in Taylor, about 30 minutes outside of Austin. Nothing screams "sense of place" like the smoke-stained pine that lines the walls and the quilt-like brickwork on the front of the otherwise unassuming building.







*To create their rural Connecticut getaway, Lisa Gray and Alan Organschi layered their modern design sensibility atop an early 20th-century stone foundation.*



By William Lamb  
 Photos by Andrea Chu

**Project:** Depot House  
**Architect:** Gray Organschi Architecture  
**Location:** Washington, Connecticut

In 1997, Lisa Gray and Alan Organschi bought six and a half acres off a dirt road that winds through the undulating hills and former large dairy farms of northwestern Connecticut. The landscape—speckled with ash and cherry trees on the banks of the Bantam River—was relaxing and inviting. However, the two cramped, poorly built, and barely winterized 1970s-vintage wooden houses, one of which was where Gray, Organschi, and their two young children slept, definitely were not.

The real selling point for the pair, who are the principals at Gray Organschi Architecture in New Haven, Connecticut, was an early 20th-century foundation supporting one of the structures. The wall—its rounded stones coated in a patina of lichen,



Consisting of two barnlike volumes set atop a stone foundation, the Depot House offers a locally rooted vision of New England modernism.







dandelions peeking through its mortar—was of mysterious provenance. Because the Shepaug Valley Railroad once chugged through the property on its way to New York, they initially speculated that the wall had been part of an old depot. But a vintage photograph revealed that the local station, called Smoke Hollow, sat a bit closer to the river, leaving Organschi and Gray to wonder whether the wall might have been part of an old ice house.

Whatever it was, it was special. And when the pair finally set about designing an open, contemporary house to replace the old ones (garden snakes had forced the issue by taking up residence in the floorboards), there was no question that the stone foundation would be a launchpad for the new design.

“It’s a little junky, in a great way,” Gray says. “The kind of texture and character of this wall you could never, ever get again, so we were completely committed to saving it.”

“I think if we’d have torn it down or even reproduced it, we would have lost some of the links to the land,” Organschi adds, noting that most of the area’s large dairy farms have disappeared and the railroad was abandoned in 1948. “It’s almost one of the last connections to what this place was, and I think we felt protective of that.” It was clear, though, that the foundation wall’s load-bearing days were long gone. “We poured a reinforced concrete wall behind it and pinned into it to lock it all together,” Organschi says. “It was a sort of historical preservation act, even though all it was, really, was the foundation.”

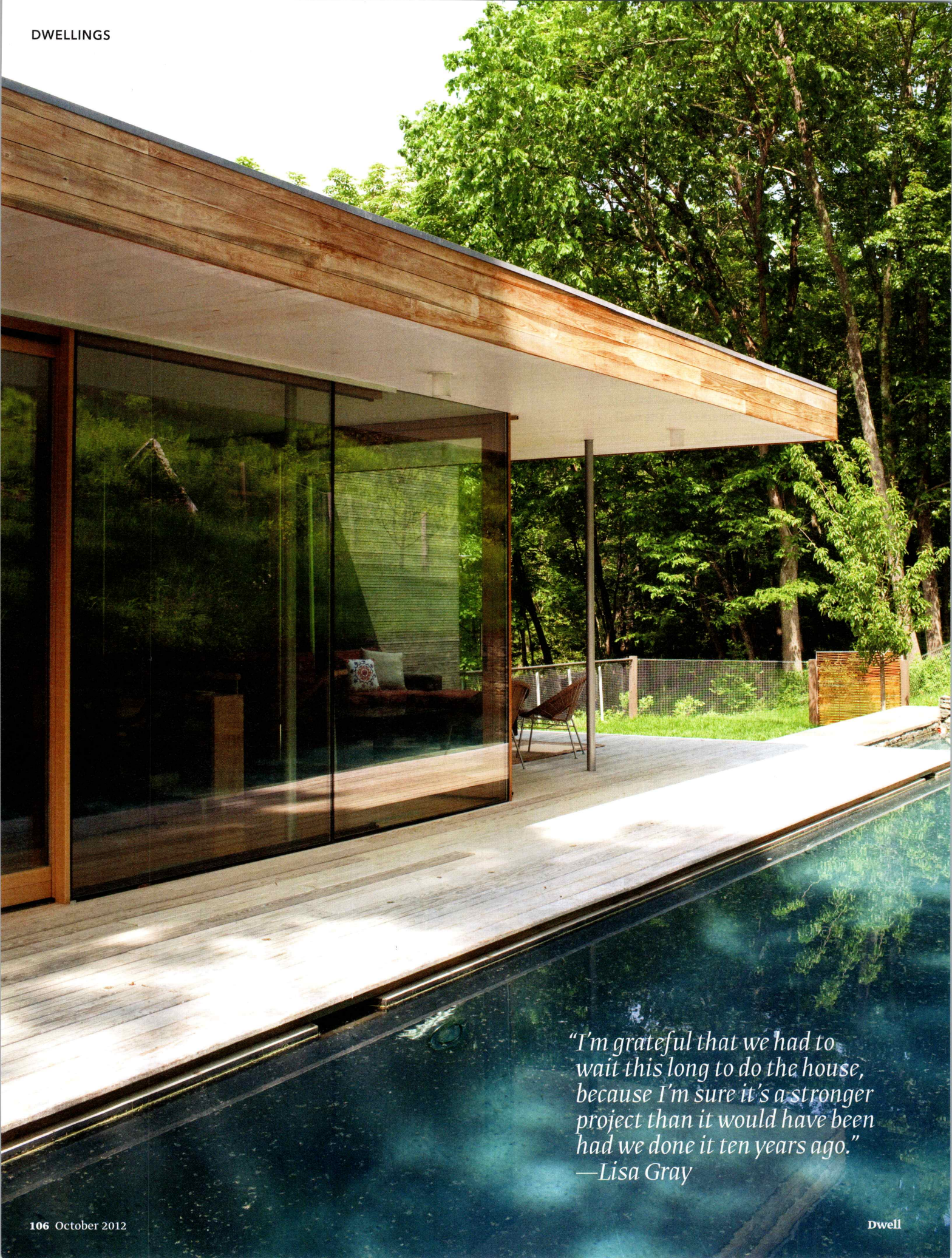
Gray and Organschi designed a pair of gable-roofed structures, one of which sits on top of the old stone wall, and oriented them perpendicularly to each other. Inside, the kitchen, dining, and living areas all commingle, encouraging relaxed weekend living while offering arresting floor-to-ceiling views of the river. A north-facing deck that was part of the original setup—and an incubator for many happy family memories—was re-created in the new design.

Construction began in the fall of 2008 but ground to a halt the following summer, when a builder they had hired to frame the house was gravely injured in a motorcycle accident. The couple then turned to Andy Fowler, who literally set up camp on the property, sleeping in a tent at night (until he woke to six inches of snow in December and moved inside) and supervising construction by day as five of his chickens roamed the meadow. “Andy muscled through the winter and got it all enclosed,” Organschi says. ▮



The family relaxes in their home’s dining room (above), sited atop the old foundation. Organschi designed and fabricated the table of wenge wood; the chairs were inherited from his uncle; and the pendant lights are Bertjan Pot designs for Moooi. The couple made the house feel even more spacious by flooding a series of levels with natural light (opposite). Otto (left) is a handsome complement to the Persian Sarouk rug and Gray’s sophisticated interior design work.





*"I'm grateful that we had to wait this long to do the house, because I'm sure it's a stronger project than it would have been had we done it ten years ago."  
—Lisa Gray*



Since construction wrapped in the fall of 2010, Gray and Organschi have made the drive of just over an hour from their home in Guilford, near New Haven, most weekends—sometimes to reunite with their children, Hanna, 19, who is at college, and August, 16, who attends a nearby boarding school, and to spend unhurried time connecting with friends.

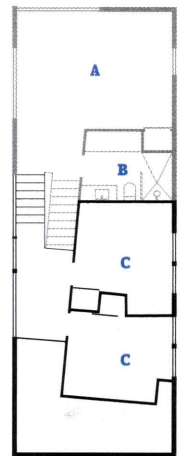
“It’s a private place for us to be because our kids have moved out, so we seem to coalesce there on special weekends,” Organschi says. “Lisa and I go up there as much as we can; we’ll spend the night or even do work up there and access the Steep Rock Preserve”—a nearly 1,000-acre expanse of hiking trails where Gray and Organschi are designing a timber footbridge over the Shepaug River.

Replacing the old houses with something more livable was part of the plan from the beginning for the couple, who married in 1991 and started their firm in 1994. But the house benefited from a long gestational period as Gray and Organschi got to know each other better as designers, and as partners.

“If we’d tried to do this in the mid-’90s, it would have been a disaster, I think, because we didn’t know each other nearly as well in terms of working together,” Gray says. “I think it’s pretty standard stuff about couples even if they don’t work together. By the time you get to be 20, 25 years in, you really know”



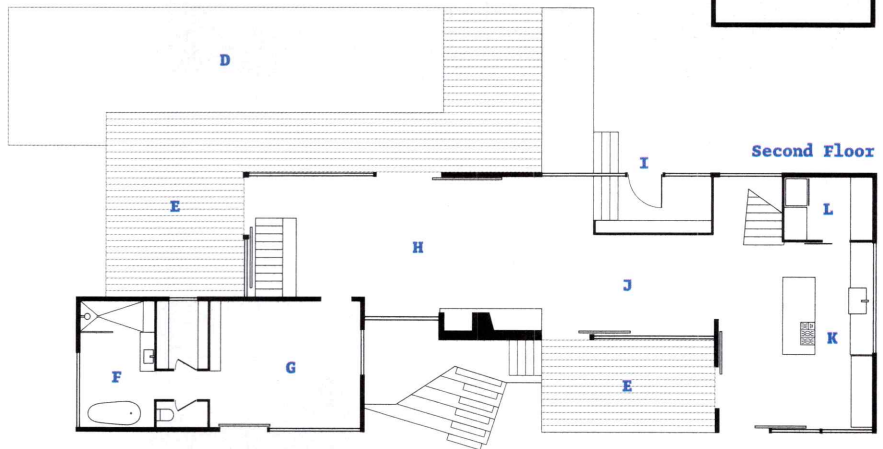
Third and Fourth Floors



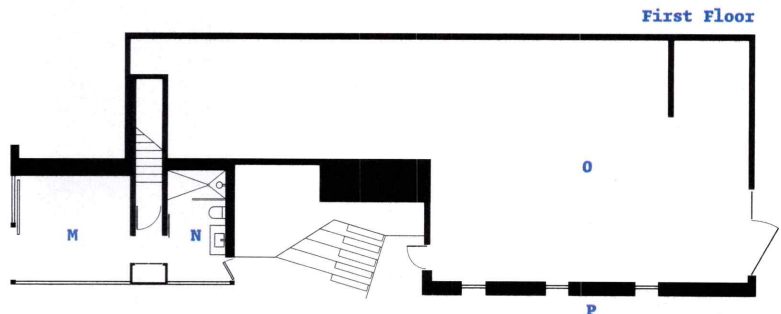
Depot House Floor Plans



- A Family Room
- B Bathroom
- C Bedroom
- D Pool
- E Deck
- F Master Bathroom
- G Master Bedroom
- H Living Area
- I Entry
- J Dining Area
- K Kitchen
- L Pantry
- M Guest Bedroom
- N Guest Bathroom
- O Mechanical
- P Existing Foundation Wall



Second Floor



First Floor

Maybe the most enviable bunk in the house, the downstairs guest room (above) has an unadulterated view out into the trees. The swimming pool (opposite) offers an alternative plunge to the nearby Bantam River.





A hub of family life at the Depot House, the kitchen (right) hosts meals, hanging around, or doing the odd bit of paperwork, as Organschi and his daughter Hanna demonstrate (above). The chairs around the small table are vintage 1940s French designs and were purchased from the New

York furniture dealer Steven Sclaroff. The rug, by Gunta Stölze, is from Christopher Farr. In the kitchen, a Sirius range hood hovers over a Wolf cooktop. The bleached ash cabinets were designed by JIG Design Build, the fabrication arm of Gray Organschi Architecture.

each other and you've probably changed each other to some degree."

The collaboration produced a roomy house that is at once modern and in harmony with the old New England barns and farmhouses that surround it and inspired its shape. "It's a new house—it's very contemporary—but it feels like we've been here forever," Organschi marvels. Indeed, their weekend home reflects a feel for the landscape that Gray and Organschi say they could not have gained without their decade of weekend visits—and the 100-year-old wall beneath their feet as a weathered link to the trains, livestock, and people that came before them. ■■■







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Shown: Platform Storage Bed

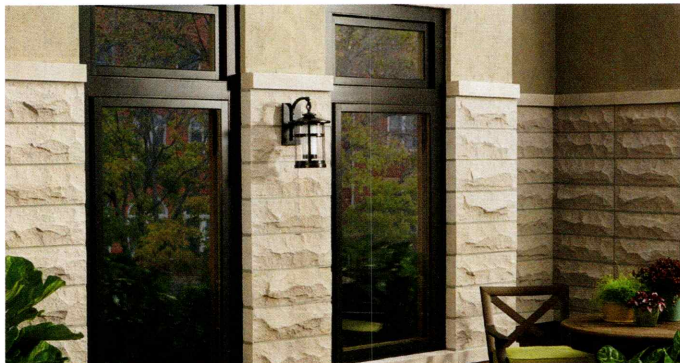
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# SET ON STONE

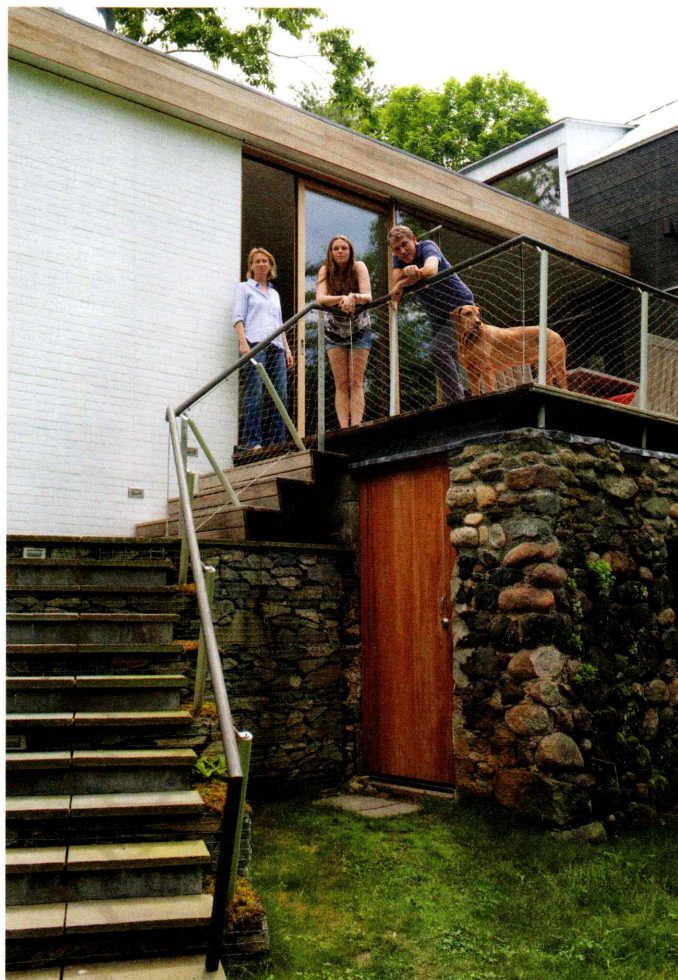
*HOW A FIRM FOUNDATION—IN HISTORY, PLACE, AND ATOP AN OLD ROCK WALL—SETS THE TONE FOR THE DEPOT HOUSE'S NEXT CHAPTER*

The challenge that Lisa Gray and Alan Organschi set for themselves was to build something that is at once of its time and steeped in the history of its surroundings.

The pair took a design cue from the dairy barns that have disappeared from the rural Connecticut landscape, victims of decay and development. The house abuts the road, a nod to a barn's traditional location and one that forced them to apply for a special exception to the zoning regulations of the town of Washington.

"You can't build like that anymore due to zoning setbacks," Gray explains. "When you're close to the road, that's a mark of an old situation, and we have always found those kinds of buildings very romantic."

By salvaging the old foundation, the architects spared another endangered feature of the Connecticut countryside: the stone walls that once marked farm boundaries. The foundation testifies to a vanished agricultural and industrial past, when milk and cheese from the region's dairy farms and stone from a quarry in nearby Roxbury were carried by rail to New

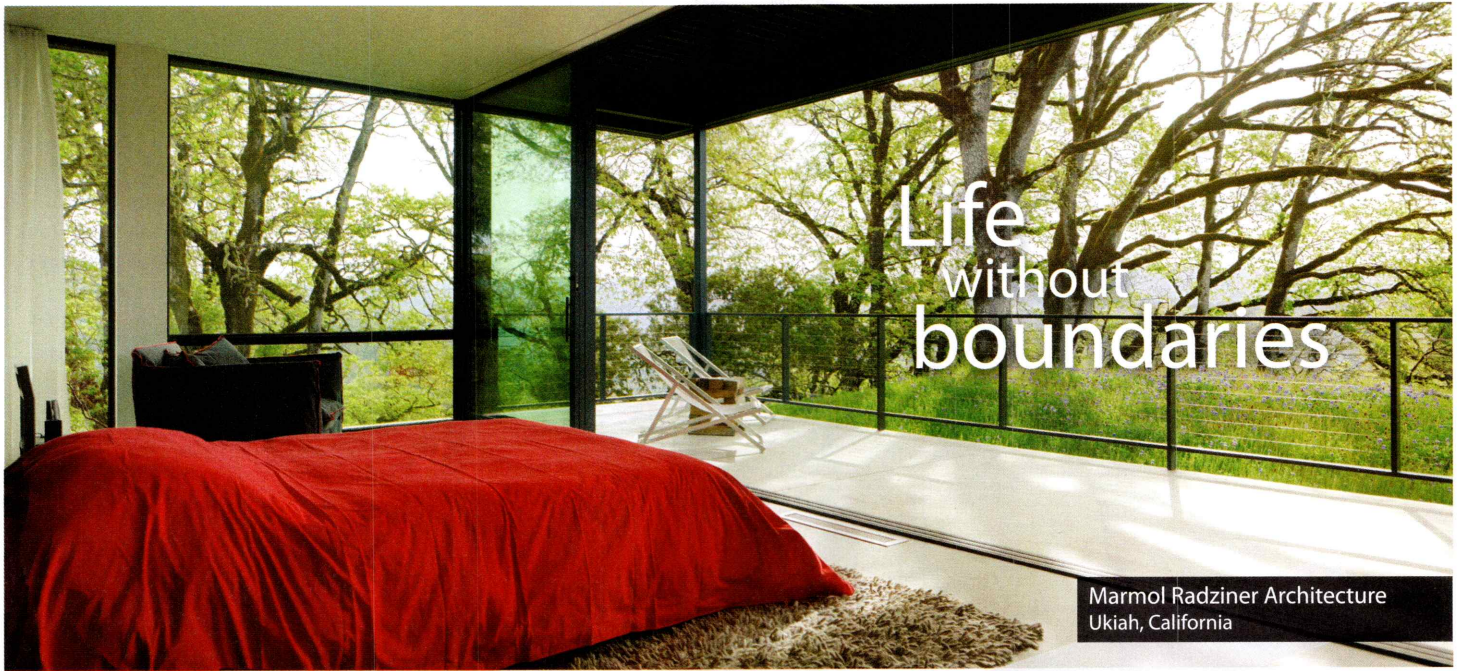


The original stone wall (top) was the home's architectural polestar. The new gabion walls (left) were designed to find a rustic sympathy with the house's foundation.

York City. By incorporating the old walls into the design of their house, Gray and Organschi grounded the building, quite literally, in the region's history.

"To think of this as an industrial corridor is really funny," Organschi says, "but there was a rifle-barrel shop down the road, and there's what we think is an old mill foundation. There's this stripped-down, hardscrabble quality to these landscapes because of that past."





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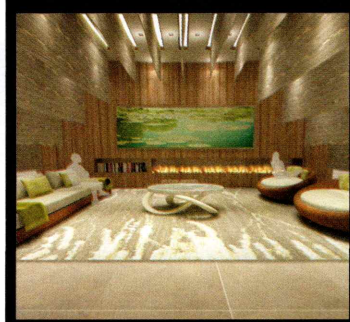
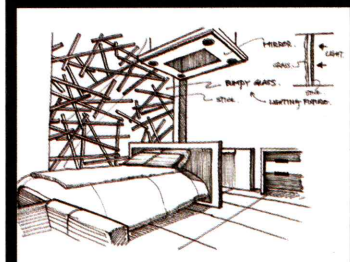
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Despite its geographical separation from mid-century hotbeds such as Chicago and Southern California, Salt Lake City has long been connected to modernism in the United States. After working closely with Frank Lloyd Wright as a draftsman, architect Taylor Woolley brought the Prairie style back to his native Utah in 1917. In 1952, John Sugden, who studied under Ludwig Mies van der Rohe and Ludwig Hilberseimer at the Illinois Institute of Technology, started his firm in Salt Lake City—bringing with him a modern new aesthetic that influenced local architects and homeowners for years to come.

As the movement gained a foothold in Utah, residents busily filled their homes with furniture to match. Years later, as the furniture faded in popularity, Ron Green frantically bought up as much of it as he could, reselling it to locals who shared his appreciation for mid-century design. That was nearly 15 years ago. Today at his shop, the Green Ant, Green continues to “try to keep stuff circulating in Salt Lake as much as possible. I’ve had the exact same piece come through my door four times, sold and bought and resold. It’s all about spending locally, keeping our little economy going.” That also means Green sells his finds for far less than do shops in bigger cities. “I try to match furniture prices to the cost of living here. I look at prices in L.A. and I just laugh.”

## Utah Bound

At his shop in Salt Lake City, collector Ron Green supplies locals with a welcome, and well-priced, dose of modern design.

Ron Green’s affable personality (and that of his store guard, bulldog Hana), along with his immense knowledge of furniture, keeps the regulars coming back to his 2,800-square-foot shop, the Green Ant (right).

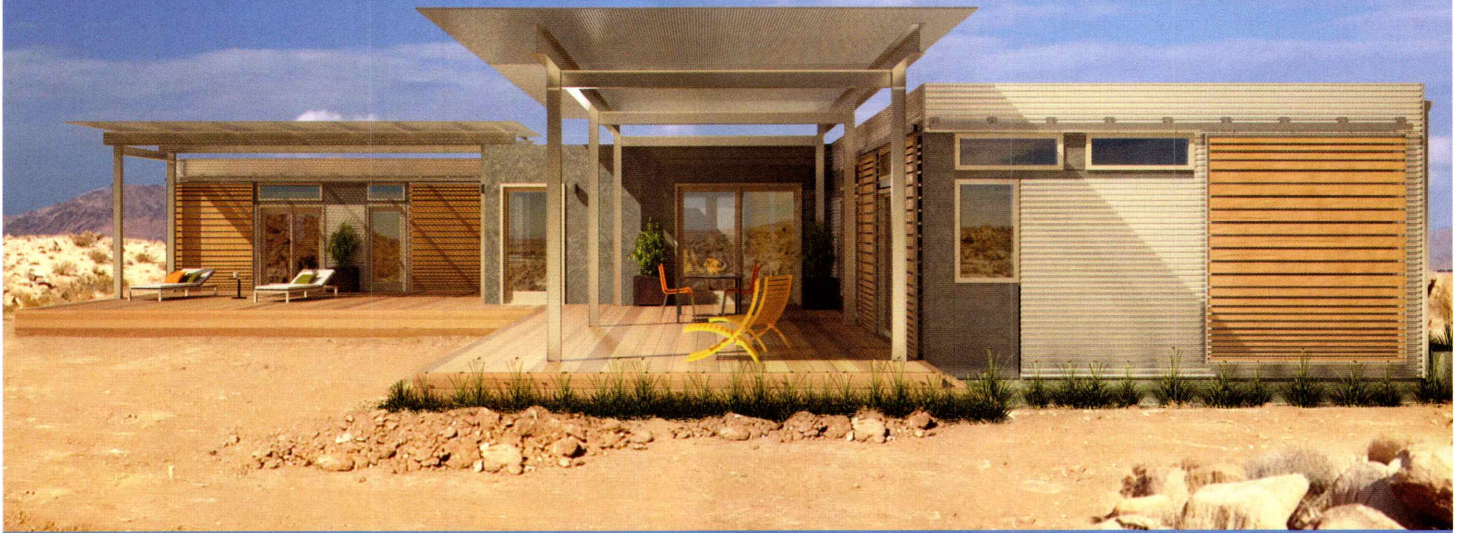
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**You founded the Green Ant shop 14 years ago, long before modern made a comeback. Why?**

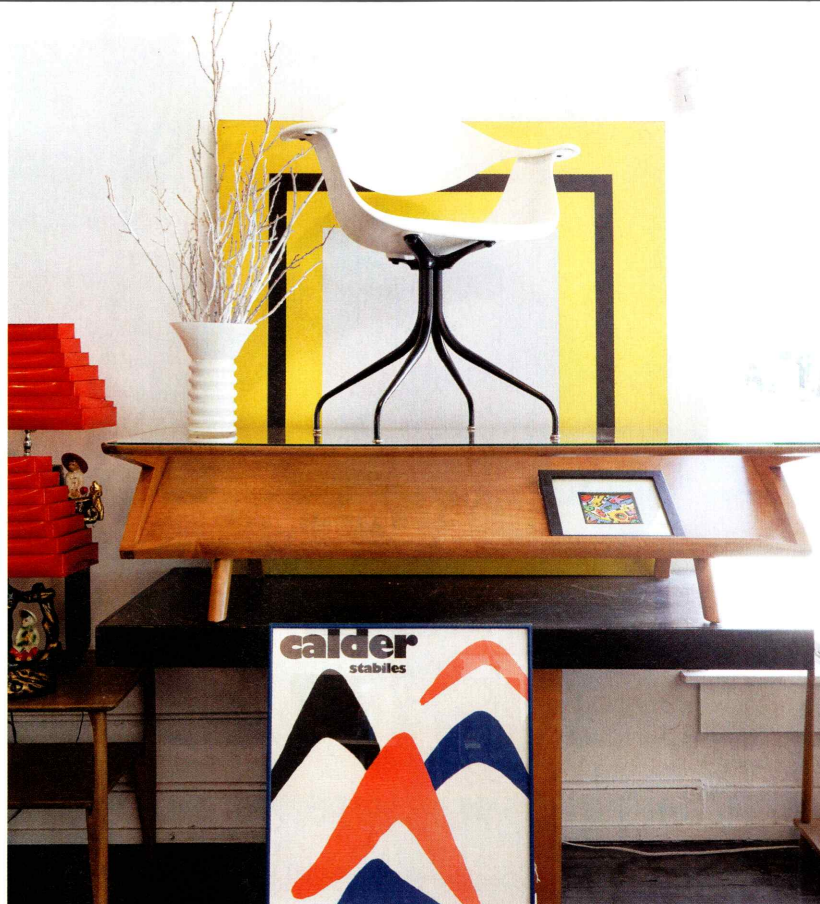
When I was in college, I bought and sold used furniture to supplement my little income. After I completed my degree in film, I spent five months without work. I thought to myself, What do I love more than anything in life? I had \$500 in my pocket and spent the next couple months buying vintage furniture and filling up a small retail space. I didn't even know the term "mid-century modern" back then, but I loved the lines and the look. It was only later that I learned about the designers.

**What's great about used furniture?**

I love when furniture has a story to tell. My favorite question to ask people selling me furniture is "How did this get to Utah?" One of the LCWs I have in my house came from a woman who bought it in a small Utah town called Parowan in the '50s. She knew nothing about Eames or modern furniture, but she was short and small and liked the way it fit her. She paid \$56 for it, which she said was more than she had ever spent on a chair.

**What is your favorite piece in the shop right now?**

The coolest is probably the Warren Platner coffee table with four matching chairs [\$5,000], mostly because I don't see a full set very often. I have the table at home, and if I had room, I'd keep the chairs. I think they are phenomenal, especially the evenness of



the spacing on the wires. They are so intricate, they look like a CAD drawing.

**Can you share some furniture-shopping advice?**

First, don't be in a hurry—wait for the right piece. Second, when you see the right piece, buy it. If you hem and haw, it will be gone. Third, buy what you love, not what's popular. Get what speaks to you.

**Do you have a favorite designer?**

There are two who are equal in my mind: Jean Prouvé and Poul Kjærholm. I couldn't say who I like better; they both trigger my brain differently. Prouvé was a very industrial designer, a workingman's designer, and his pieces are about function. The way that Kjærholm blends metal and leather is brilliant. On his PK22 chair, he makes metal look so elegant and thin, it nearly disappears. The proportions and scale are so right on.

**Where do you see the Green Ant in 10 years?**

Honestly, not much will change. People are always asking when I'm going to open another store. I'm not. The simpler I can keep the business, the better it is for me. I like my lifestyle,

and I don't want to make it more complicated than it is now. I'm not business oriented, I'm happiness oriented. ■■■

Green used to have to hunt for furniture, but now the deals come to him. People are constantly dropping in to see if he is interested in buying a piece that they discovered in their grandparents' basement or at a garage sale. His recent

scores include a reissued George Nelson Swag Leg Chair and a coffee table designed by John Keal for Brown Saltman (above). He's also found rosewood Milo Baughman tables and an Ox Chair designed by Hans Wegner (left).



**GO FIND IT!**

**THE GREEN ANT**

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**WHO** Ron Green

**SPECIALTY** Vintage furniture from the '50s through '70s, but "no kitsch," says Green.

**TOP SELLERS** Rosewood Eames Lounge Chairs (\$3,500-\$4,000) and LCW Chairs (\$700-\$900).

**BEST DEAL** Newly restored leather-covered Florence Knoll Parallel Bar chairs (\$2,900 for two: "Ridiculously cheap," says Green).

**COOLEST FIND** A Milo Baughman sectional with matching rosewood coffee table, scored from the Salvation Army for \$150 (it's at Green's house, and not for sale).



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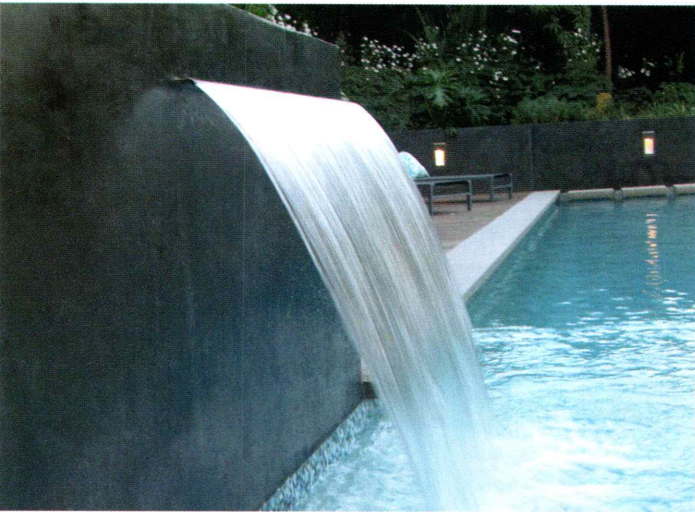
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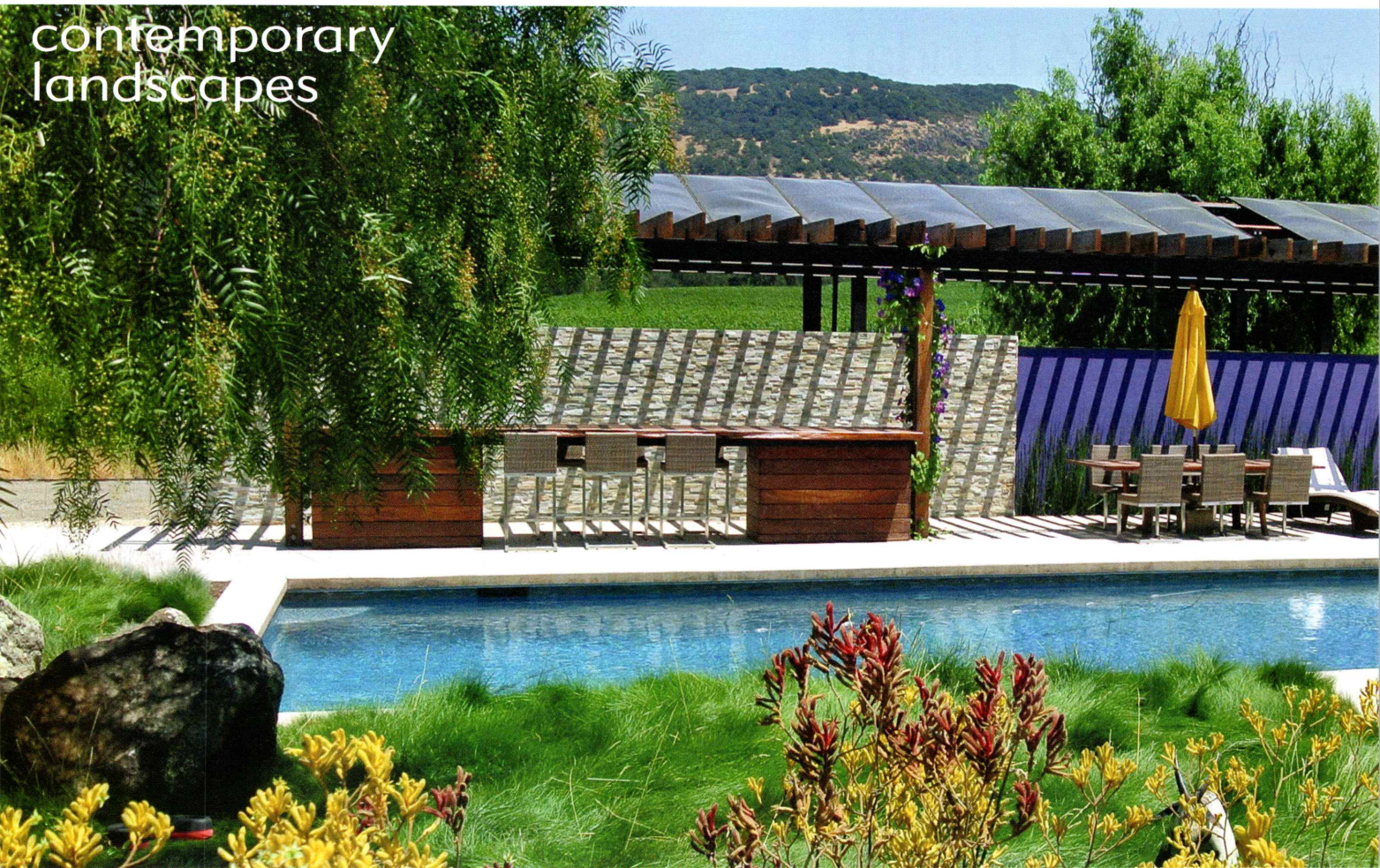
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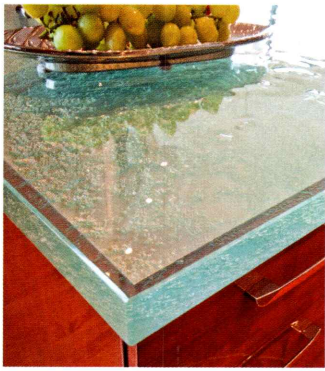
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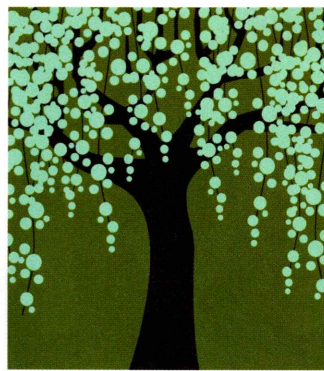


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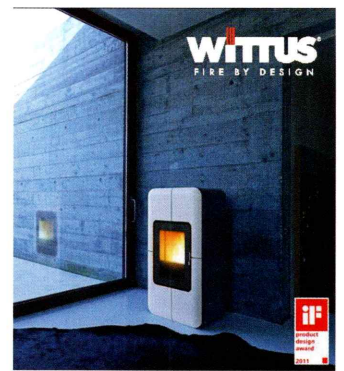


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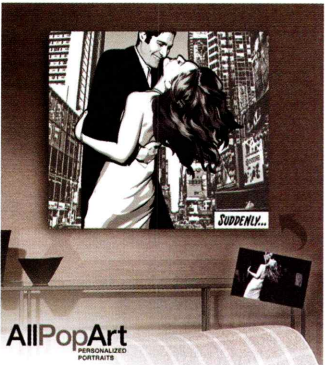


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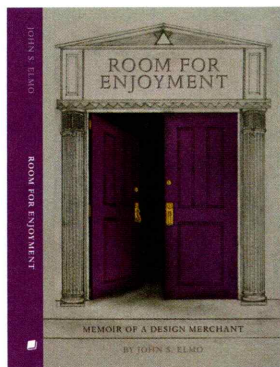
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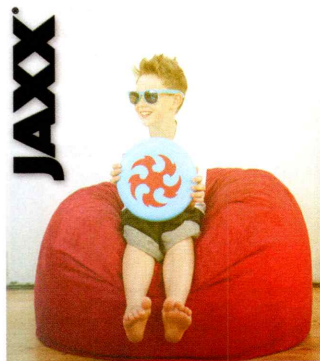
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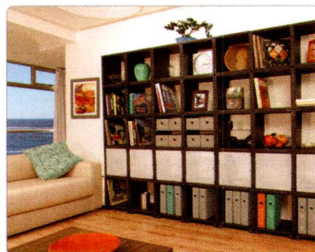
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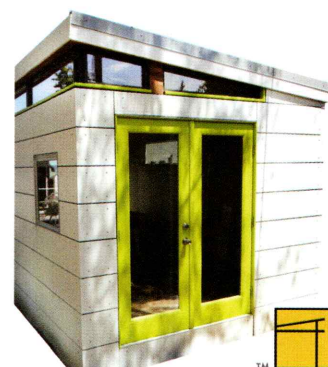


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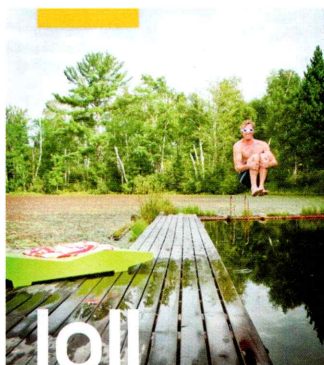


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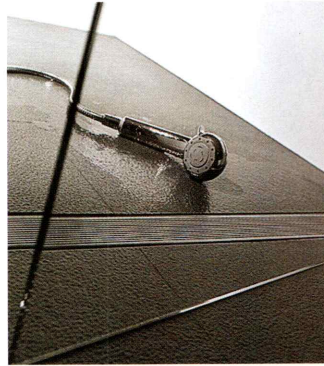
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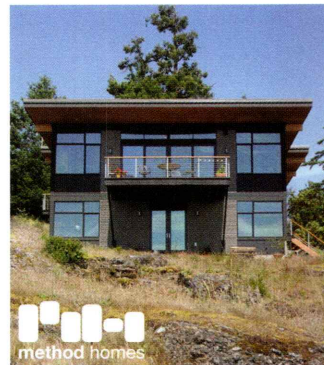


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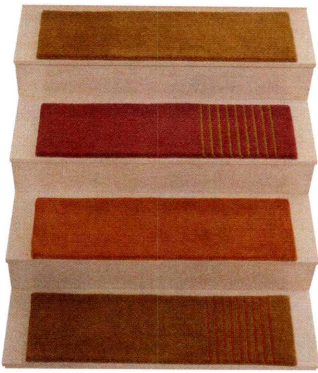
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Shown: Madras.

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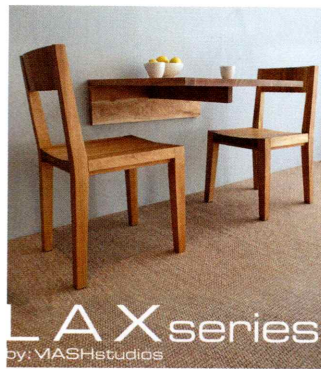
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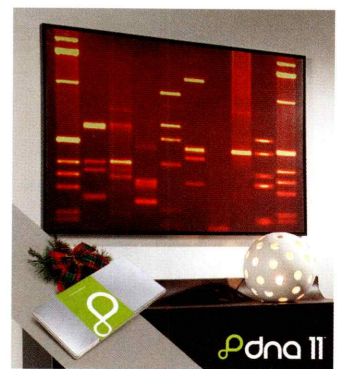
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Shown: Wall Mounted Table.

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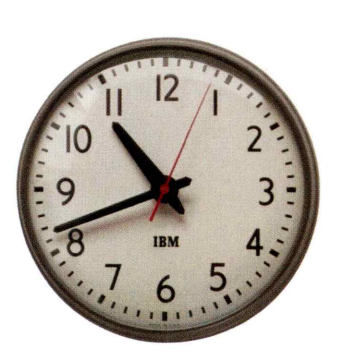
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## IBM Clock

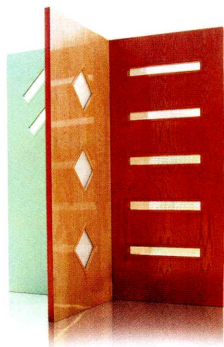
A faithful reproduction of the classic IBM indicator clocks found in the offices, warehouses, and schools of the mid-20th century. Hand-assembled in our Portland, Oregon factory.

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# Modern Market

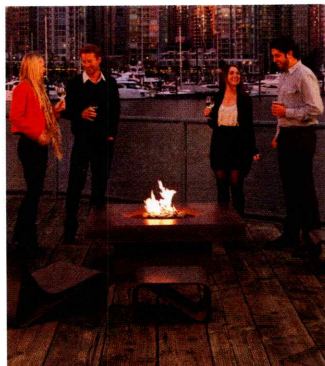




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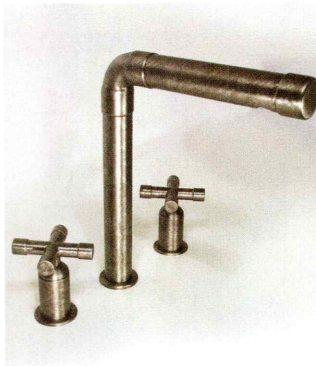
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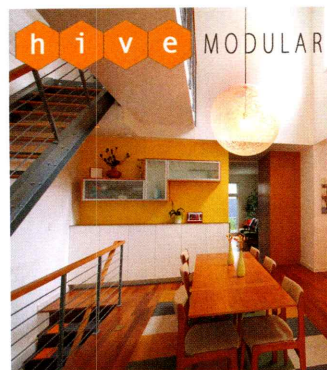


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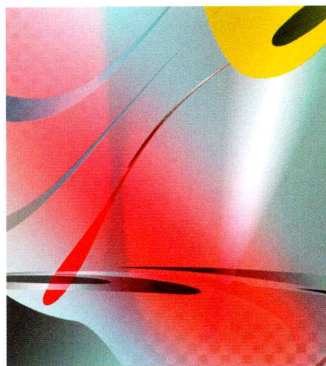
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the realm of white space, the implications of shadows and ultimately that beyond definition. Select commissions accepted upon request.

Shown, excerpt: *The Red Jacket*, 2012, Oil on Canvas, 36 x 48 inches.

Tel. 27-83-776-7222  
j.kassel@me.com  
jonathonkassel.com





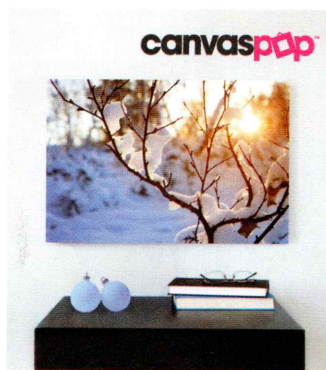
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**JOYA ROCKER**



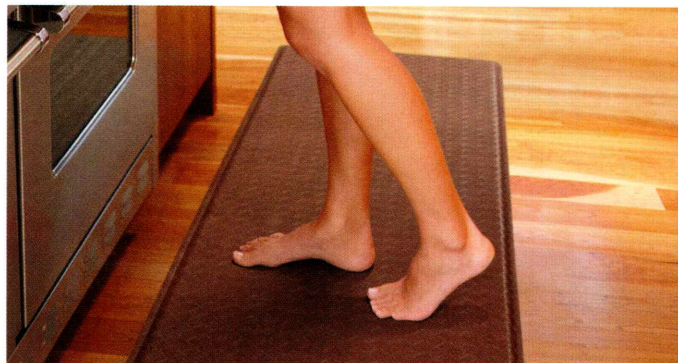
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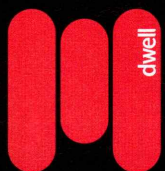


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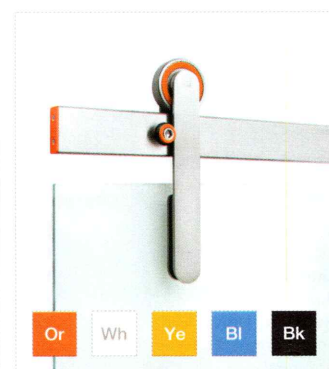


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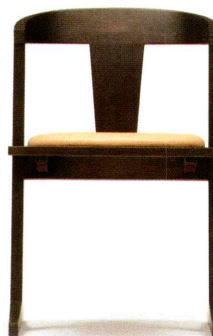


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RAIS, the renowned Danish manufacturer of impeccably designed stoves and fireplaces, introduces the Skagan Collection, a line of contemporary accessories for the hearth.

Pictured is the stylish Carry, which doubles as a wood carrier and holder. Lightweight, but rugged, the Carry is made of one piece of aluminum. Other items include tool sets and wood holders.

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condehouse.com





The products, furniture, architects, designers,  
and builders featured in this issue.

### 27 In the Modern World

**The Urban Electric Company**  
urbanelectricco.com

**Kohler**  
us.kohler.com

**Thos. Moser**  
thosmoser.com

**Heath Ceramics**  
heathceramics.com

**Amuneal**  
amuneal.com

**Olson Kundig Architects**  
olsonkundigarchitects.com  
**12th Avenue Iron**  
12thavenueiron.com

### 62 My House

**Beebe Skidmore Architects**  
beebeskidmore.com

**Downstairs custom cabinetry  
by Jaymark Cabinets**  
jaymarkcabinets.com

**Fir floors by R & R Hardwood**  
rrhardwood.com

**Small Animal sofa, Buttercup  
chair, and Strut coffee table  
by Blu Dot**  
bludot.com

**Modo chandelier  
by Roll & Hill**  
rollandhill.com

**Rug by Anthropologie**  
anthropologie.com

**Living room rug  
by Crate & Barrel**  
crateandbarrel.com

**DP3 series cabinet pulls  
by Doug Mockett & Company**  
mockett.com

**Countertops by Silestone**  
silestoneusa.com

**Under-counter refrigerator  
by Sub-Zero**  
subzero-wolf.com

**Barstools by Staach**  
staach.com

**Wallpaper  
by Graham & Brown**  
grahambrown.com

**Sink by Ikea**  
ikea.com

**Remix wallpaper  
by Ferm Living**  
ferm-living.com

**Freddy Indigo rug  
by Angela Adams**  
angelaadams.com

**Upstairs custom cabinetry  
by Chapel Hill Cabinetry**  
chapelhillcabinetry.com

**Rolling library ladder  
by Spiral Stairs of America**  
spiralstairsamerica.com

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**Arkin Tilt Architects**  
arkintilt.com

**Engineering  
by Kevin Donahue  
Structural Engineers**  
kdse.net

**Construction  
by MS Builders**  
ms-builders.com

**Mechanical and energy  
systems consulting  
by Monterey Energy Group**  
montereyenergygroup.com  
**University of California,  
Santa Cruz**  
ucsc.edu

### 78 Backstory

**McInturff Architects**  
mcinturffarchitects.com

**Table by e15**  
e15.com

**Bellini chairs and  
Sapien bookcase  
from Design Within Reach**  
dwr.com

**Pendant lights  
by Schmitz  
from Illuminations**  
illuminc.com

**Bedspread  
by Marimekko**  
marimekko.com

**Paint from Benjamin Moore**  
benjaminmoore.com

**Polder sofa  
from Vitra**  
vitra.com

**Butterfly chairs  
from Circa50**  
circa50.com

**Planters  
from Crescent Garden**  
crescentgarden.com

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**Hufft Projects**  
hufft.com

**Construction  
by Kenson Goff**  
kensongoffhomes.com

**Carpentry  
by Clopton Construction**  
417-840-0217

**Siding and lumber supplied  
by Janss Lumber Co.**  
jansslumber.com

**Metal roofing  
by Copper Concepts**  
417-818-6266

**Windows and doors  
by Architectural Building  
Products**  
417-869-5550

**Custom tile showers,  
flooring, backsplash, and  
hardwood finishing by  
Scharnhorst's Casual Carpets**  
417-865-5592

**Shaker-style kitchen  
cabinets and mantel  
by Bill's Custom Woodworks**  
billscustomwoodw.com

**Kitchen counters  
by Ozark Mountain Granite**  
417-581-6855

**Dining table woodwork,  
butcher block, interior barn  
doors, and bathroom vanities  
by Grain**  
417-350-5937

**Custom metal fabrication  
by Accurate Metal Works**  
accuratemetalsinc.com

**Tolomeo classic wall lamps  
by Michele De Lucchi**  
for Artemide

**Artemide**  
artemide.us

**Estrella bed linens by Inhabit**  
inhabitliving.com

**Eaton bathtub by Whittington  
for Signature Hardware**  
signaturehardware.com

**Austin changing table  
by Ducduc**  
ducducnyc.com

**Titan 1 pendants  
by Peter Bowles**

**for Original BTC and  
LEM Piston stools**

**by Shin and Tomoko Azumi  
for Design Within Reach**  
dwr.com

**Retreat track arm sectional  
sofa by Ethan Allen**  
ethanallen.com

**Folio leather side chairs  
by Crate & Barrel**  
crateandbarrel.com

### 96 Heart of Gold and Pine

**Pollen Architecture & Design**  
pollenarchitecture.com

**Folding windows  
by NanaWall**  
nanawall.com

**Sliding windows  
by Fleetwood**  
fleetwoodusa.net

**Outdoor armchairs  
by Jamey Garza**  
garzamarfa.com

**Semi-custom picnic table  
by Ryan Anderson**

**for RAD Furniture**  
radfurniture.com

**Dieter Rams's 620 Chair  
Programme for Vitsoe**  
vitsoe.com/us

**Dining table  
by Mark Macek**  
macekfurniture.com

**Fiberboard by Homasote**  
homasote.com

**Tolomeo classic floor lamp  
by Michele De Lucchi**

**for Artemide**  
artemide.us

**Portofino Bergère  
by Rodolfo Dordoni**  
for Minotti

**minotti.com**

**Painting by Michael Young**  
pollenarchitecture.com

**Unfold pendant  
by Form Us with Love**

**for Muuto,  
Wishbone dining chairs**

**by Hans Wegner  
for Carl Hansen & Son,**

**Kelvin LED table lamp  
by Antonio Citterio and Toan  
Nguyen for Flos, and**

**Albert sectional chaise  
by Design Within Reach**  
dwr.com

**Rug by Kvadrat  
for Kuhl-Linscomb**  
kuhl-linscomb.com

**Built-in custom bedroom  
furniture by Hatch Workshop**  
hatchworkshop.com

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**Gray Organschi  
Architecture**

**grayorganschi.com**

**Teak table and chairs  
by Smith & Hawken**

**smithandhawken.com**

**Entry door and stair treads  
designed by JIG Design**

**Built and fabricated  
by Breakfast Woodworks**  
grayorganschi.com

**breakfastwoodworks.com**

**Dining table fabricated  
by Alan Organschi**

**Random light  
for Bertjan Pot**

**for Moooi**  
moooi.nl

**Antique rug in dining  
room from Michaelian &**

**Kohlberg**  
michaelian.com

**Vintage art deco couch  
from Moderne Gallery**  
modernegallery.com

**Persian Sarouk rug from**  
**Kebabian's Oriental Rugs**  
kebabian.com

**Glass vases on chimney by**  
**Marina and Susanna Sent**  
marinaesusannasent.com

**Kitchen rug by Gunta Stölzl**  
**from Christopher Farr**  
christopherfarr.com

**Hula stool/table  
by Edward Barber and**  
**Jay Osgerby for Cappellini**  
hivemodern.com

**36" Gas Cooktop  
with dual-stacked burner**  
**by Wolf**  
subzero-wolf.com

**Poise sink by Kohler**  
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**Stainless steel countertop  
by Ferrocraft**  
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**Calacatta Gold marble  
island countertop**

**supplied and fabricated  
by Connecticut Stone**  
connecticutstone.com

**Sirius S10404 stainless  
steel hood**  
siriusbrand.com

**112 Green Ant**

**The Design Finder**  
thegreenant.com

**128 Finishing Touch**

**Andrei Saltykov**  
laceaysaltykov.com

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turkeldesign.com

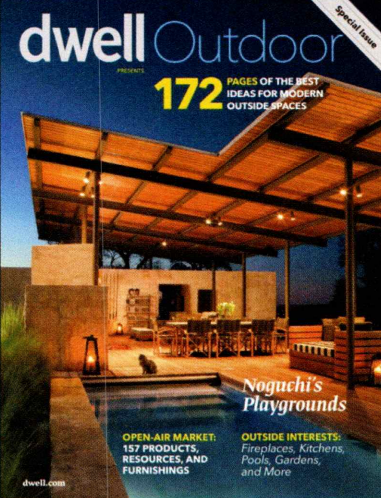
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# An American Bookshelf in London

When Russian-born architect Andrei Saltykov designed his home in the UK, he put his love of the USA on the shelf.

Andrei Saltykov came up with the idea for his highly functional work of wall art after living in Washington, DC, while working on a building for Richard Rogers. He saw a map of the country made from license plates and eventually put the concept to use in his new house in London, the first project of his practice Saltykov & Lacey. American geography, it turns out, was just perfect for what he had in mind. "I thought about doing Britain or Russia," he says, "but there weren't so many sections, and the United States has lots of straight-lined divisions—great for holding books." Showing off his library wasn't

Saltykov's only aesthetic aim, though. Within the map he fastened 600 tiny Christmas tree lights that represent the nation's major cities.

The shelf, which hangs in the living room, is also ideal for a geography lesson: Friends who have traveled recently to the USA chart their route through the country on it, and the architect reports using the map to educate his five-year-old daughter, Gina, about places in the States. And as for the far-flung 49th and 50th states, a shelf based on Hawaii hangs in the kids' bathroom (each island is a hook), and Alaska is suspended in the upstairs bathroom over the tub. ■■■

By Phyllis Richardson  
Photo by Will Pryce

