

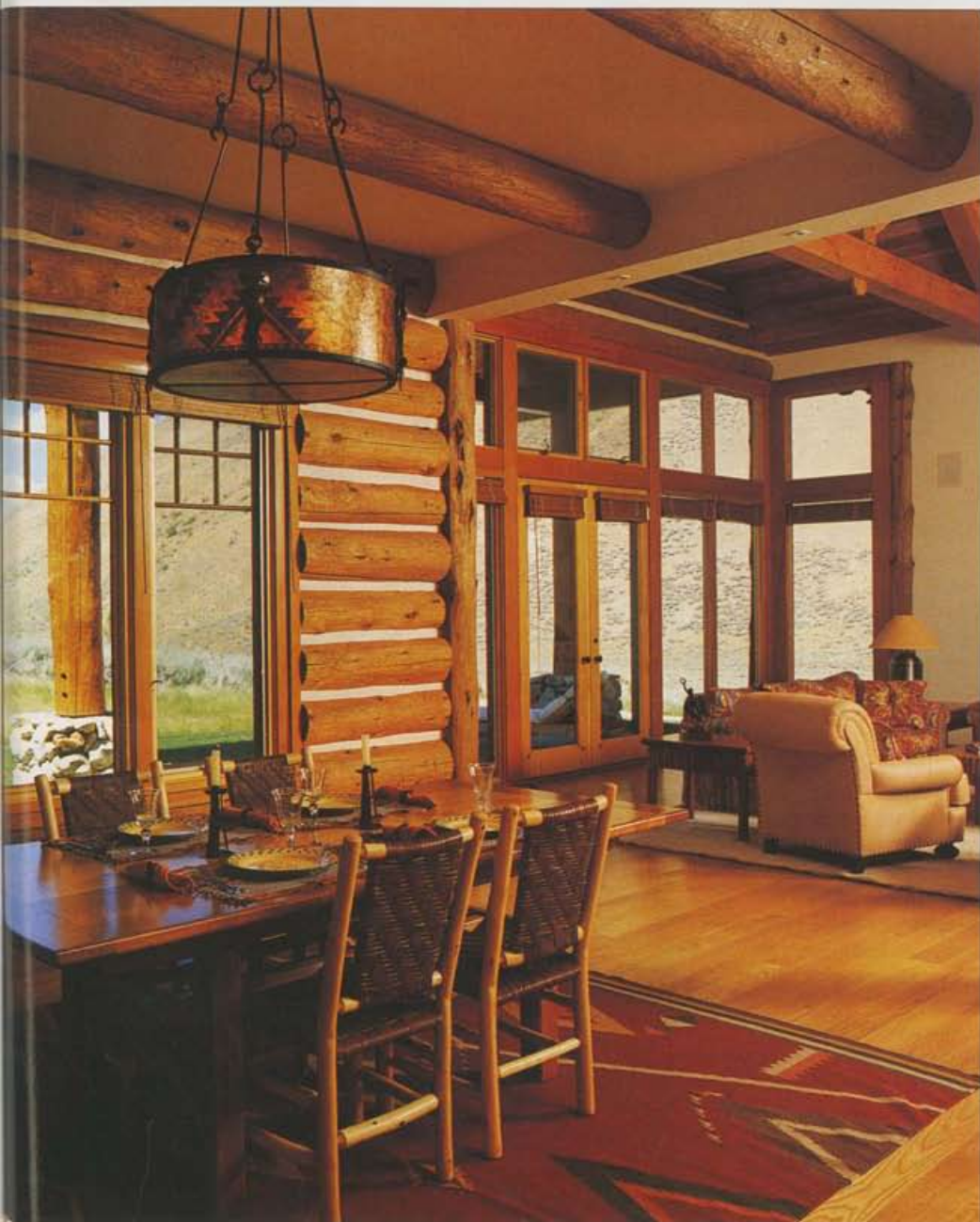


A MOUNTAIN BUNGALOW

At the turn of the century, in publications like *The Craftsman Magazine*, edited by furniture manufacturer Gustav Stickley, you could find plans for log cabins in among all the plans for Craftsman bungalows. They contributed to the back-to-nature aesthetic of the American Arts and Crafts movement. Seattle architect Richard A. Fisher sought to combine both cabin and bungalow concepts into a single distinctive structure suited to its Idaho mountain site. He calls it a "mountain bungalow."

The straightforward, open-gable porch projecting from the living area at the center of the house's western façade makes that bungalow character plainly visible. The round logs forming all exterior walls are colored and oiled to preserve the deep honey color, which is highlighted by the use of cream-colored chink. Staggered log ends at the corners add a sculptural quality.

To create an informal, spacious feeling in the interior, Fisher kept the kitchen and living-dining areas open; changes in ceiling height and floor level define the rooms without enclosing them. He treated the gable end of the living area as a tall window bay, which effectively floods the house's public spaces with light. Adding to the contemporary effect and helping to bounce light is the white-painted gypsum board used for all non-log interior walls. The detailing of the built-in, vertical-grain fir cabinetry and the custom-designed wall sconces recalls the meticulous craftsmanship of the great early-20th-century Pasadena Craftsman architects Charles and Henry Greene. The goal of the furnishing was to complement the architect's "contemporary Craftsman" approach and add a Western twist. For example, a drum-shaped chandelier, simple pole chairs with woven backs and seats, and a bright Navajo-inspired area rug give the dining area a vividly Western appearance. The builder was Jack McNamara. Susan Niven of Los Angeles and Sun Valley, Idaho, was the interior designer.



PETER CHRISTIANSEN