



quemorumAgnim volor iuscin eliquip
sumsandre cortio eum il ulput prat
lore tat. Lobortionse dolortiscin utpat
eum il ulput prat lore tat. Labor

back yard. Smooth concrete glides away from the water's edge toward verdant grass and the limestone path. The landscape incorporates several mature trees, including one of the oldest Live Oaks in the neighborhood. Under the limbs of Pecan, Sycamore and Crepe Myrtle trees lie many indigenous plants and flowers. "Blessed with a lot of shade," some non-native shade-loving florae have made their way in as well. In a corner of the yard sits "The Shack," a structure that is part shop, part greenhouse and was built by Gary's son in between semesters studying architecture in Rhode Island. The Furmans enjoy spending time and entertain-

things, the niche at the back was sectioned off leaving Gary a rectangular palette in which to work. Out came most of the eight-foot ceilings. Down went every interior wall. Now, as one grand room, the space reaches up high to a paneled ceiling mimicking a gambrel style roof.

The only space retaining the eight-foot ceiling is the wonderfully secretive niche, which now acts as a joint office for Gary and his wife. A relocated door hangs on a track and can slide closed so that occupants may choose to be a part of the grand room or to separate themselves from it.

lery. Here, open shelves, filled with literature, line the wall opposite the kitchen. Pausing to provide a pass-through into the office niche, the shelving continues to the corner where it becomes enclosed. Interrupted by a side door, the millwork picks up again in the form of a full height cupboard, which then aligns with the top of the refrigerator and kitchen cabinets. Windows meet the transparent fronted upper cabinets and carry on around the corner.

Gary kept the original, double-hung windows in the exterior walls of the bungalow to counter-balance old and new. Six Heywood-

Some are the about this nad tnet about

ing in their back yard, a design project that has evolved over the last twenty-five years with the input and advice from many a visitor.

Back inside the gallery three limestone stairs step up to a mezzanine level on which the hallway stretches back to the bedrooms. One more step up, plus a switch to hardwood flooring, signals the change from new to original. With bedrooms relocated to the more private part of the lot, Gary was free to devote the initial square footage to living, dining and cooking; a reasonable solution as many of the activities and players in these scenes overlap. To simplify

With no interior walls, and consistent hardwood flooring throughout, the only physical delineation of space within the rectangle occurs between the kitchen and the more formal dining area. Gary designed three sections of cabinetry, some of which can be accessed from either side, to step down from the front wall of the house and out into the room, creating a third side to the corner kitchen. When the ceiling stretched to the underside of the roof, Gary needed an element to return the human scale to the room. To do this, he created a run of mauve hued millwork just over seven feet high that begins at the entrance to the room from the gal-

Wakefield chairs, (Gary received them when a Knights of Pythias Lodge folded) surround a substantial dining table on the other side of the kitchen. Over the table hangs a thirty-inch diameter globe of woven metal strips. An artist in San Miguel designed the pendant fixture specifically for the family after they saw a smaller version in a store there. Nearby stands a glass-topped side table that Gary designed and built and a starfish shaped ottoman upholstered in a fabric designed by his daughter.

Back out in the entryway, paintings by Gary's daughter adorn the walls on either side of the