



they'll take romance

Arthur Andersson and his wife, Christine, are sentimental about the honeymoon

house he has twice remodeled for them and their growing young family in Austin, Texas

BY SUSAN ZEVON PHOTOGRAPHY BY TIMOTHY HURSLEY



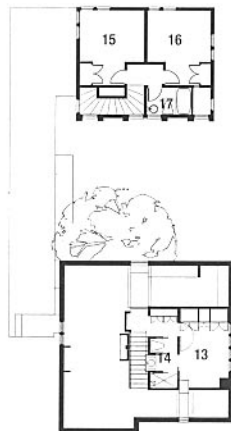
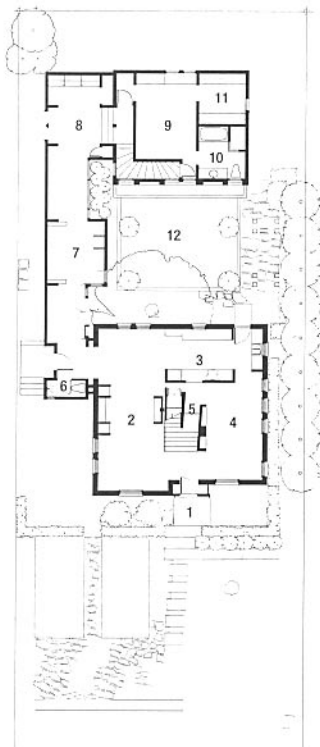
Arthur Andersson left the street side of the original stone house largely intact (above), inserting into the steeply gabled roof two dormers with glass on three sides which bring in abundant daylight. Opposite: The facade of the wood addition is a romantic tribute to Bocage, a small, idiosyncratic house built in 1801 on a plantation outside New Orleans that the Anderssons had admired when they were courting. The fenestration and the rhythm of the pilasters echo Bocage. A corner window of the study that links the old and new buildings is seen glowing at twilight. Top: The wood addition that contains the family quarters is connected to the original stone house by a long, metal-sheathed wing. The courtyard is a protected area where Lily Andersson can play and her baby brother can nap in his carriage. Herbs and flowers grow in pots. Right: Arthur and Christine Andersson with their daughter on the landing of the new staircase to the loft in the original space.

Before they were even engaged, Arthur Andersson brought the woman he hoped to marry over to a dilapidated little stone house in Austin. He thought he could make something of the 900-square-foot structure and liked the property, which was big enough for a wing at the rear. Christine Andersson says, "I thought the house was disgusting, but the shady street with its canopy of old oak trees was very pleasing, and we were in love." So Andersson, the last of the architectural partners of the great Charles W. Moore, bought the cottage, gutting its small, cramped spaces to produce one big room, with a loft for the bedroom and bath. When the loft was barely completed, he proposed there.

Andersson held off on an addition and lived in the remodeled space with his bride for a year to decide what form it should take: The arrival of daughter Lily ended the wait and resolved any question of purpose. The new wood-clad area would house the family quarters, with a master suite on the first floor and two children's bedrooms above (the newest occupant is baby William). A long, interflowing library-study connects the bedroom wing with the public rooms facing the street; the stone house loft is now for guests. Harmonious despite their different exterior materials, the three building elements shelter an intimate courtyard shaded by a giant oak.

By local standards this 2,500-square-foot house may seem modest, but Christine Andersson explains, "Arthur would rather have something small and beautiful than a Texas-type-mansion on steroids. How could I not be happy in a house like this?"





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|-------------------|-------------------|
| 1. Entry | 10. Master bath |
| 2. Living room | 11. Master closet |
| 3. Kitchen | 12. Courtyard |
| 4. Dining room | 13. Bedroom |
| 5. Bar | 14. Bathroom |
| 6. Powder room | 15. Bedroom |
| 7. Library | 16. Bedroom |
| 8. Study | 17. Bathroom |
| 9. Master bedroom | |



— Taking a lesson from Bramante's *Tempietto at San Pietro in Montorio*, Arthur Andersson saw that the small stone house needed "something on a grand scale to make it seem larger," so he installed a broad staircase (above) with treads made from solid chunks of white oak. It rises to a new loft bedroom and bath. A double-height bookcase on the living room side forms a partial stairwell. Opposite left: Behind the staircase the architect located a tall, dormer-lit kitchen. Top right: In the original house, the dining area is beneath the sleeping loft. The vertical rod here holds two pedestals: on the lower, an architectural fragment; the upper one is bare. Chairs made by Arthur's father, Byron Andersson, surround an antique table. Right: Looking from the library to the adjacent study—a pair of casual sitting rooms that link the original house with the bedroom addition. Here Andersson keeps books and his collection of architectural models.

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