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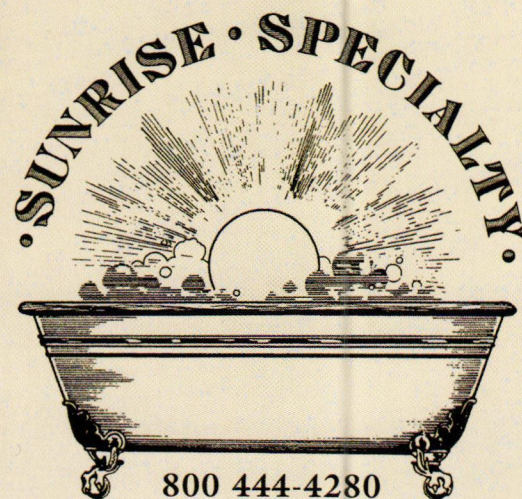


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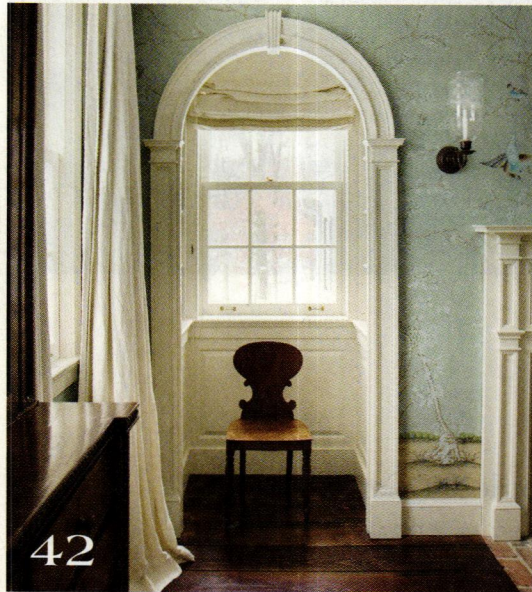
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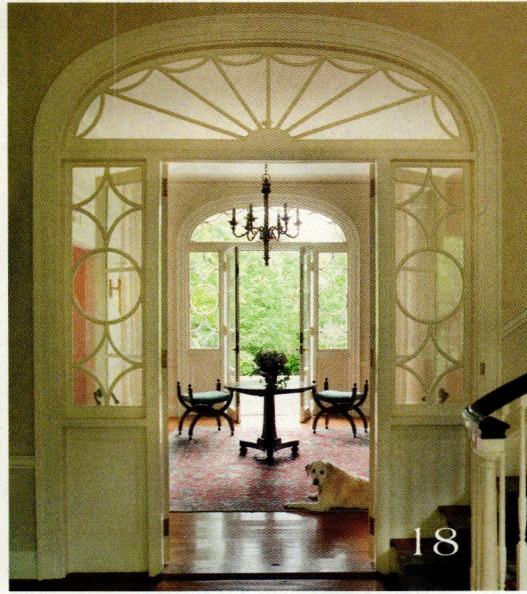
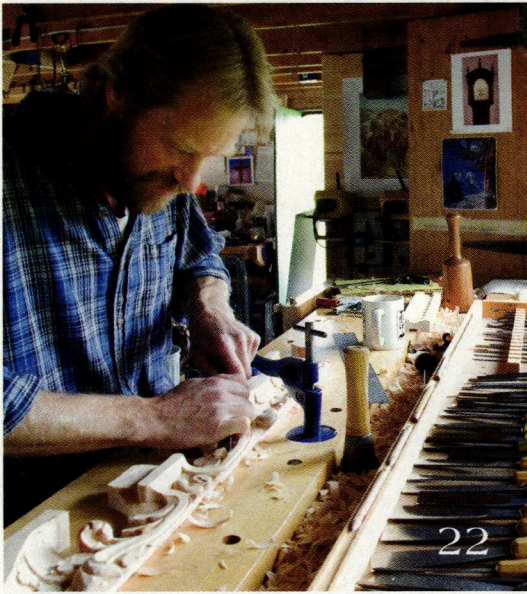
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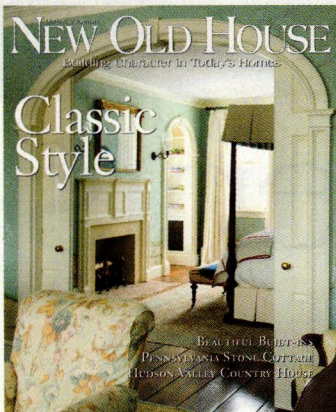
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Glamour Shots

OK, so this might not be the typical Editor's Page photo where the editor is dressed in Ralph, Calvin, or Giorgio, with hair coiffed and makeup flawless, smiling gleefully at the camera. The reality is we often spend long days buried in a computer reading page proofs or traveling to early-morning photo shoots to capture the perfect images of a new old house. (This shot of me was taken on one of those days—I had the glamorous task of folding linens for a shot of a linen cabinet.)

On December 18, photographer Eric Roth and I met at a park-and-ride on the Massachusetts Turnpike to share the drive to New York for two days of shooting for this issue. The first day, we arrived at Barbara Brady's home, a lovely Georgian Revival-inspired house designed by her late husband, Brian, and Connor Homes. Barbara was a gracious host and gave Eric and me carte blanche to roam the stunning home to find the best angles to photograph from. We learned on the shoot that Barbara's husband had passed away during the construction on the home, and we realized that this was a truly special place for Barbara—to honor her husband's life as well as his dedication to building a new old house.

After a full day of shooting, Eric and I drove two hours to the next town, where we would be photographing a home designed by architect Gil Schafer. We got up the next morning to icy conditions and a forecast for a major snowstorm heading our way by midday. We drove over to the property and could not get Eric's minivan up the steep ice-covered entry road. Cell reception was nil, so we abandoned the van on the side of the road, grabbed as much camera equipment as we could carry, and began to walk and walk and walk. The road seemed endless in the 15-degree tem-



perature. We arrived at the home and Gil opened the door, surprised to see us on foot. Gil, a true master at design and one of the humblest architects I have met, showed us around the house. As we began to thaw, we were thrilled to see the photo opportunities before us—an impeccable new old house with thoughtful detailing and clever use of space throughout. We began shooting and finished just as the snow began to fall. Gil drove us back down the hill to the minivan, and we started our long journey back to the park-and-ride. Eric and I quickly said our good-byes, and I continued the drive home to Cape Cod as the snow fell heavily. The next morning I awoke to an e-mail with shots from the trip—flawless and well worth the long drive and icy temps. We hope you enjoy the magazine and our efforts to bring you the best of the best of new old houses.

Nancy E. Berry
Editor

Old-House Journal's

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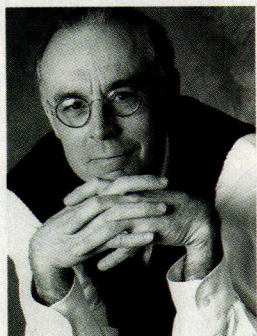
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Christine G.H. Franck is a designer and educator with a design practice in New York City. She is the former director of the academic programs of the Institute of Classical Architecture &

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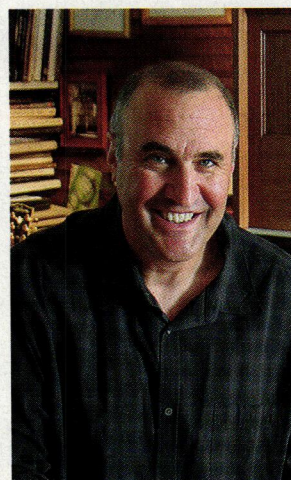
Editor-at-large **Russell Versaci** is a residential architect who has spent two decades designing traditional houses. He attended Harvard University

Graduate School of Design in 1973 and received his graduate degree from the University of Pennsylvania Graduate School of Fine Arts in 1979. He has designed traditional country houses, cottages, and farmhouses, as well as restorations and significant additions to period homes. He is also an author. Versaci's second book is titled *Roots of Home* (Taunton Press, 2008).



Michael Weishan is host emeritus of PBS's "The Victory Garden" and shares his design tips, expert advice, and trademark sense of humor with gardeners of all levels. In

addition to heading his own design firm, Michael Weishan & Associates, which specializes in historically based landscapes, he has written for numerous national magazines and periodicals and authored three books: *The New Traditional Garden*, *From a Victorian Garden*, and *The Victory Garden Gardening Guide*. Weishan lives west of Boston in an 1852 farmhouse surrounded by 3 acres of gardens.



For more than 30 years, **Eric Roth** has been capturing life through the lens, which has guided him on local, national, and international journeys. He has shot for such publications as *Traditional*

Home, *Metropolitan Home*, *Elle Decor*, and *Coastal Living*. He lives in Topsfield, Massachusetts. He has two lovely daughters.

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New Old Village

A prescription for the next American neighborhood **TEXT BY RUSSELL VERSACI**

The awakening for American homebuilding has begun. Jolted from our sleep after years of complacency, we have opened our eyes to the grim realities of the economy and the environment.

The era of conspicuous excess, fueled by greed and justified by voodoo economics, is officially over. We have been pound-foolish; it's now time to be penny-wise.

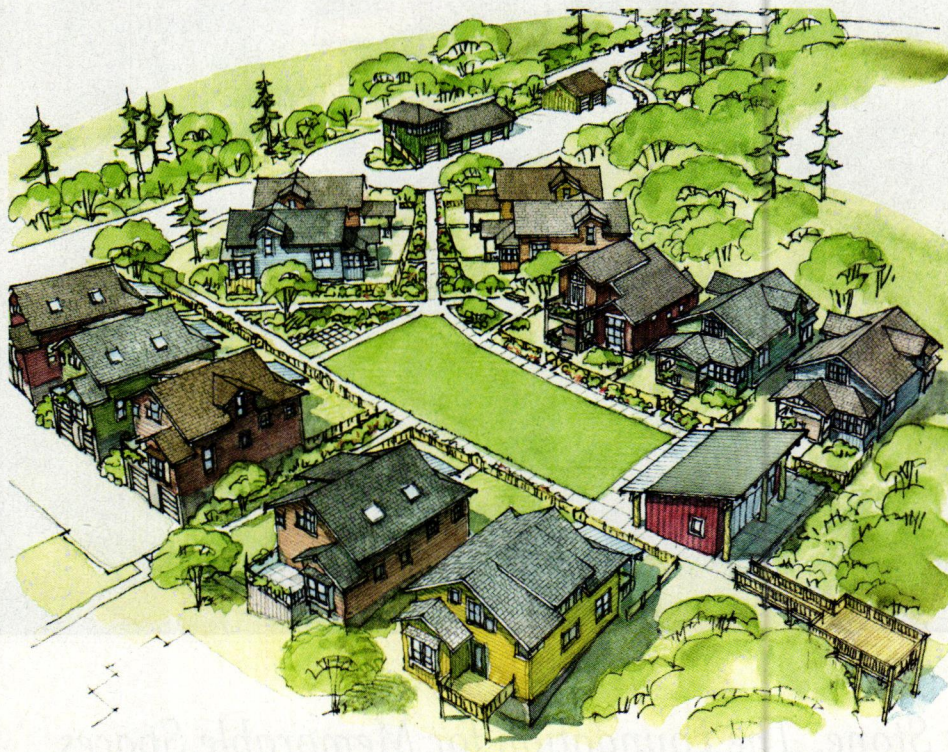
For every one of us with a stake in homebuilding—architects, planners, builders, developers, manufacturers, lenders, and homebuyers—there is no going back to business as usual. We need a new homebuilding model that points the way to the future.

Fortunately, we don't have to give up all that we have learned about designing new old houses. We simply need to learn from our mistakes. Authenticity is still crucial, as is a return to traditional forms. Having good craftsmanship is essential, and creating a sense of place by adopting regional precedents is always appropriate. These things will stay the same.

What will change? We need to reconfigure our new old houses to meet the smaller scale and more sustainable ways of a new era. From here on, our new homes must be smaller, simpler, smarter, greener, and more affordable.

Here is my vision for the next wave of homebuilding. Rather than drawing inspiration from estate homes, we will turn to farmhouses and cottages for ideas. Instead of stick-building houses on-site, we will take advantage of new technologies for factory-building homes. Rather than building houses on 3-acre lots, we will build new communities on the scale of a village—the new old village—both in the country and in town.

In the country, the new old village



COURTESY OF ROSS CHAPIN

will be made up of farmhouses on small lots bordering streets that intersect in a town square, a revival of traditional ruralism. In town, the new old village will be composed of cottages that surround a common green, often built on infill sites. Homes will still be detached and privately owned, but they'll be built in compact neighborhoods that preserve green space. In these tight-knit neighborhoods, the residents will share a common sense of community, just like in the America of old.

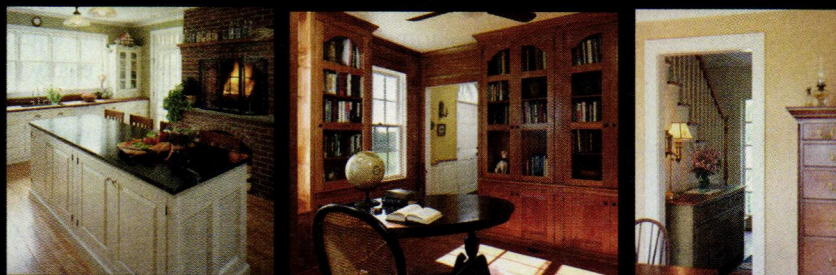
Seattle planner-developer Jim Soules of the Cottage Company began to think this way back in the 1990s, when he teamed up with architect Ross Chapin to design homes in compact cottage courtyards called "pocket neighborhoods."

Conover Commons Cottages, Richmond, Washington.

Together they have developed seven cottage communities around the metro area, each with detached houses under 1,000 square feet that are built around a common green.

The efforts of the Cottage Company were encouraged by Seattle's city planning work on its first new zoning code to legally permit clustered home construction: the Cottage Housing Development Act. Passed in 1995, this benchmark ordinance allows for building between 4 and 12 houses on a plot by doubling the current limits on density.

America's current zoning regulations favor suburban sprawl while dis-



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PARKING IS CLUSTERED IN SMALL, SHARED LOTS SCREENED FROM VIEW

QUALITY OF LIFE AMENITIES ALREADY EXIST IN NEARBY TOWN CENTERS

couraging denser development. Building sustainable neighborhoods with clustered housing like the ones in Seattle will require getting codes changed in many communities.

The old zoning rules are a vestige of regulations created to satisfy a household demographic that is becoming more outdated every day: the traditional family. In the 2000 U.S. Census, 60 percent of American households were made up of only one or two people and 40 percent were single women. For smaller house-

holds, a simple cottage community is ideal, offering owners the advantages of stand-alone houses rather than apartments or town houses. These new neighborhoods will attract singles, single parents, young couples, joint households, empty nesters, and the elderly. This mix of ages will offer a multigenerational community and a shared sense of responsibility.

While the houses will be smaller than the 2,400-square-foot average American home, they will offer benefits missing from attached housing, like a

private house and yard, some room to garden, and a place to park the car. The houses themselves will be constructed with fine architectural details, building materials, and fittings, but in a smaller, more affordable package that reduces maintenance and conserves energy—the best way to build green.

Such pocket neighborhoods can be inserted seamlessly into existing street patterns of suburban towns as infills, where all of the infrastructure and quality-of-life amenities already exist. By developing infill sites on existing residential streets, a cottage community of higher density offers lower development costs and optimizes land use while fitting into the established character of the neighborhood.

This development plan looks even better when you consider fabricating the houses off-site in modular factories. Since cottages are generally smaller homes (between 400 and 1,200 square feet), they lend themselves easily to factory construction. The shapes are simple, the modules are small enough to transport, the production process is very efficient, and the time to completion is fast. For a builder-developer, this means money savings that translate into lower home prices for home buyers.

But smaller, lower-priced homes won't require homeowners to lower their standards for architectural authenticity and richly crafted detail. A cottage can be designed every bit as well as a manor house by an architect who is well versed in tradition. As in any new old house, the key is to study traditional forms that are appropriate to place. Once you have mastered the local vocabulary, you are equipped to design a thoughtful interpretation of a regional style across the whole spectrum of house sizes. **NOH**

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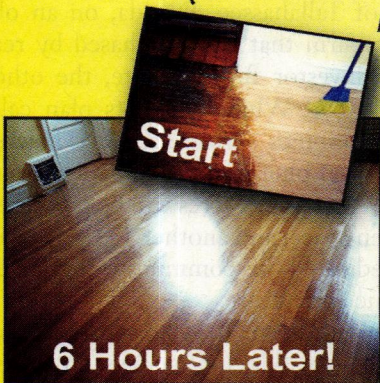


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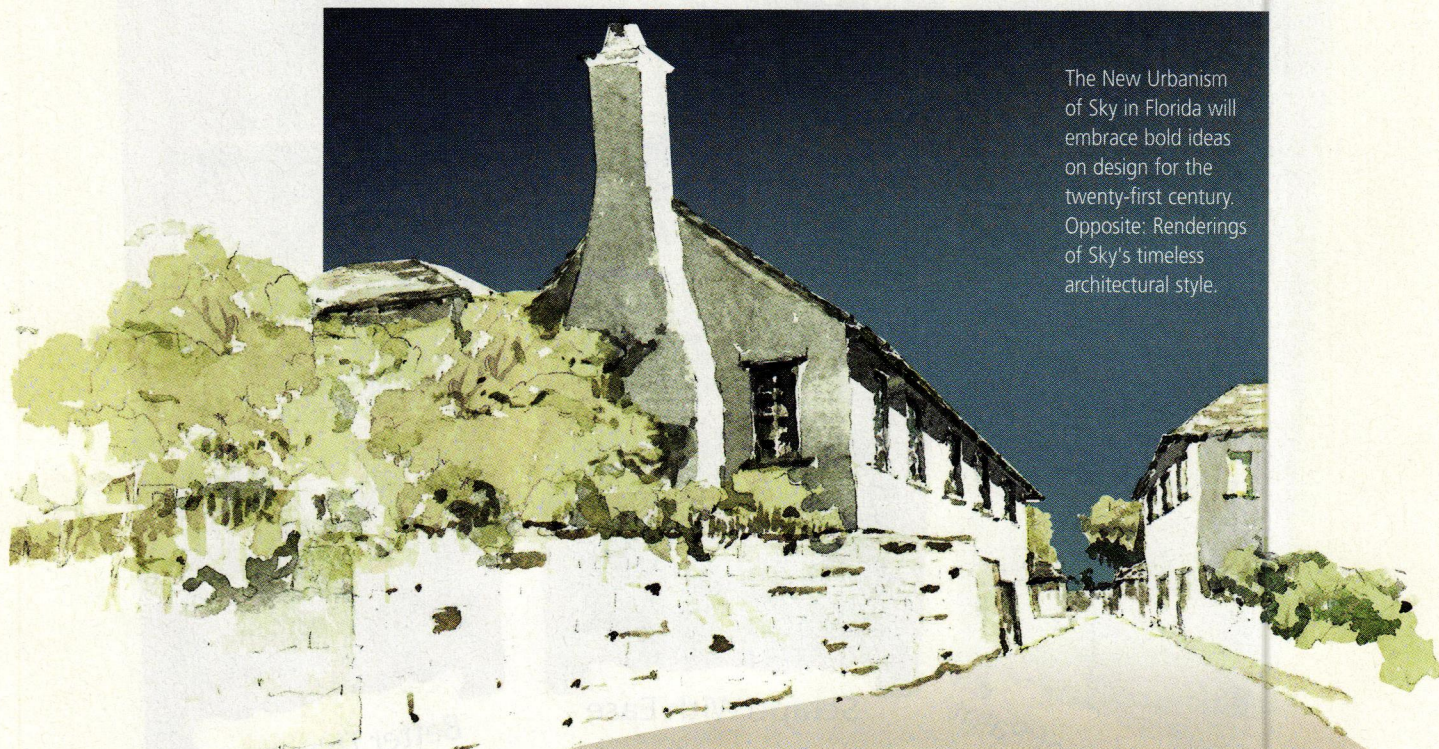
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Earth and Sky

A New Urbanism development in Florida blends traditional southern architecture and agrarian life with big-city conveniences. **TEXT BY NIGEL MAYNARD**



The New Urbanism of Sky in Florida will embrace bold ideas on design for the twenty-first century. Opposite: Renderings of Sky's timeless architectural style.

ALL IMAGES COURTESY OF SKY

It's been almost 30 years since the Miami-based firm Duany Plater-Zyberk & Company (DPZ) redefined land planning with the resort community of Seaside. Viewed as a pioneering achievement, Seaside is considered the first development to demonstrate New Urbanism principles, and it marks the moment traditional neighborhood development (TND) seeped into land-planning discourse.

Seaside's success spawned hundreds of communities designed in the same spirit. But just when it seemed that there wasn't another concept around which to develop a TND, along comes an idea so crazy that it just might work.

The development is called Sky, and it features all the typical New Urbanism prerequisites such as pedestrian-friendly

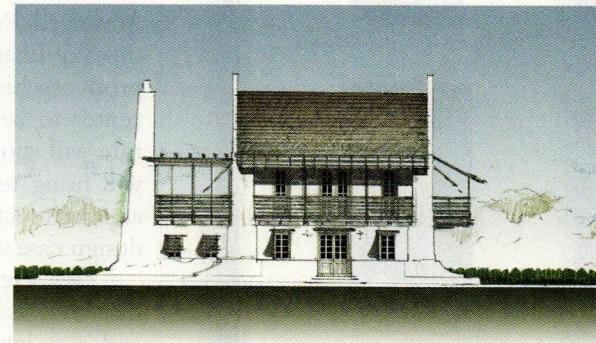
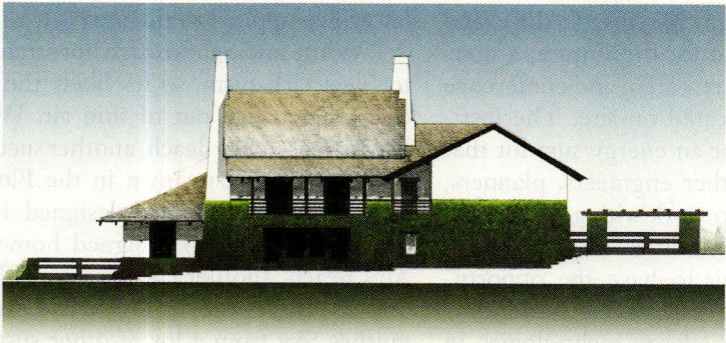
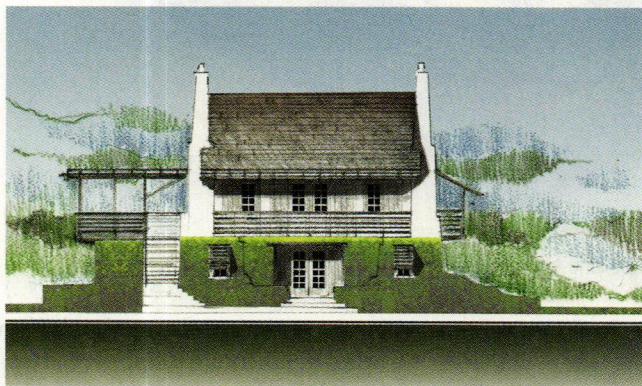
planning, narrow streets, and centrally located amenities. But unlike other projects, Sky attempts to fuse the amenities of rural life with the conveniences and vibrancy of urban living.

"There are two key aspects to Sky," says designer Julia Starr Sanford, principal of Starr Sanford Design Associates and half of White Starr, Inc., the town's founders, based in Amelia Island, Florida. "The community is integrated into gardening and agriculture. The entire place is based on an Old World model of an Italian market village, where on the edge of the town you see the farmland and gardens. At Sky, it's woven throughout the development in a number of ways." The other focus of Sky is conservation—of land, water, and energy.

"Master planned" by DPZ and Starr

Sanford Design, Sky is located 45 miles west of Tallahassee, Florida, on an old flower farm that was purchased by real estate investor Bruce White, the other principal of White Starr. Its plan calls for 624 homes spread across 571 acres of longleaf pine forests and cypress wetlands. Almost 105 acres will be preserved as open space, and another 154 acres will be dedicated to community-supported organic agriculture.

In addition to the gardens and farms, Sky will include stables, an equestrian complex, and riding trails; a weekly farmer's market; a gourmet grocery, retail shops, and restaurants; meditation and yoga loggias; three dog parks; hiking trails; a lake and spring-fed pools; a village composting center and native-plant nursery; and an interfaith sanctuary.



The homes of Sky will range from 400 square feet to 2,500 square feet and will be dispersed among hamlets: a Garden district for bungalows, garden villas, and cottages; an Estate district for country estates and compound houses; and an Eco district of small carbon footprint homes. Town houses and attached courtyard homes and live/work units will occupy the town center, but single-family units will dominate in the areas outside of town.

Because of Sky's horticultural focus, some of its lots are roughly three times the size of typical New Urbanism parcels, which can be 35 feet by 85 feet or 50 by 100. By contrast, some of Sky's lots measure up to 200 feet by 200 feet. Lot prices in the limited first release will range from \$29,000 to \$59,000, the developers say.

To help realize Sky's architectural philosophy, White Starr enlisted a notable collection of architects and designers that specialize in creating fine traditional homes. The list includes such firms as Ike Kligerman Barkley Architects in New York City; Dungan Nequette Architects in Birmingham, Alabama; and Rock Maple Studio in Sunapee, New Hampshire. Each firm designed a house type (10 in all) that holds to southern vernacular style, with high ceilings, deep verandas and overhangs, loggias, and porches.

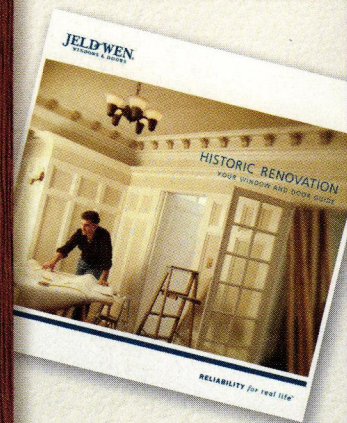
"We're trying to build for the long term," says Sanford, "so construction will be predominantly masonry to weather the storms." Walls will be built of energy efficient compressed-earth block; exterior architectural details will

be constructed of a glass-infused wood alternative to pressure-treated lumber; and roofs will be metal, stone, or cedar.

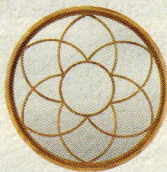
"Rooted in the tradition of the region, Sky is distinctly sustainable," Sanford explains. "The homes that dot the fields will seem to belong. Their walls of coral stone, weathered board, shingle, and louvers suit the natural setting, and a comfortable palette of shapes, materials, and colors will blend with the native trees and wild wetland hammocks."

On top of all the other amenities, Sky has a bold plan to be off the grid for a portion of the day, which will result in net-zero energy for the entire neighborhood. The primary method for doing this is with tried-and-true architectural techniques such as site orientation and

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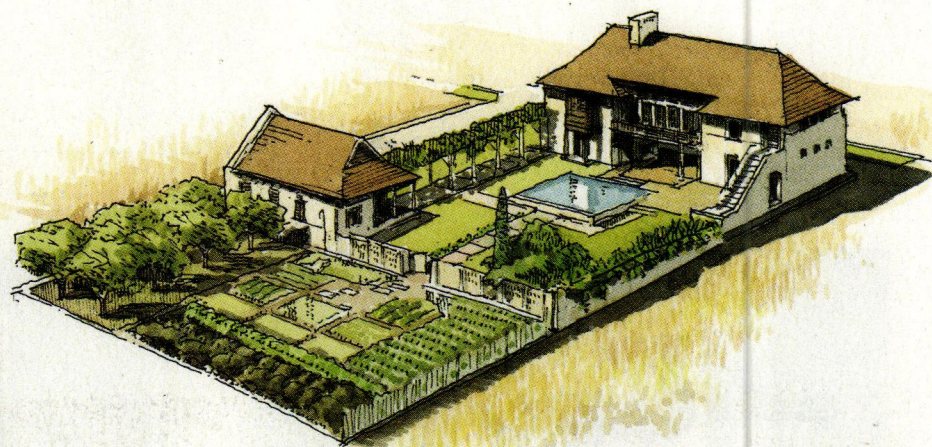
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Sky offers home sites that include land for agriculture. Shown above is Sky's farm plan.

passive solar principles. It also involves whiz-bang technologies that will be undertaken by the University of Florida; Florida State University's Center for Advanced Power Systems (CAPS); and the Sky Institute for the Future, a non-profit teaching, research, and conference center to be located on-site. The institute will sponsor an energy summit that will bring together engineers, planners, and architects to work with a scientist to design case study homes.

"It's exciting to have the opportunity to use our expertise in renewable and sustainable energy technologies in creating such a unique development," David Cartes, an assistant professor of mechanical engineering in the Florida A&M University-Florida State University College of Engineering, told *ScienceDaily*. "This project has the potential to serve as a model for future developments throughout the United States."

CAPS is one of eight teams that received \$1.8 million from Florida's Renewable Energy Technologies Grant Program to apply these technologies to Sky. It will be installing and analyzing a geothermal hot water system that uses the earth to circulate water to all of the homes, as well as solar collectors, fuel cells, and biomass systems to generate power over electric micro-grids.

"The plan is to build 25 homes that utilize these technologies, collect and analyze the data to see how well they perform, and then use that informa-

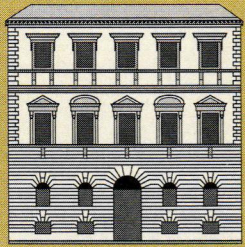
tion to optimize the technology used in future build-out phases," Cartes told *ScienceDaily*. In essence, the information learned from one set of houses in a hamlet will be applied to the next set.

White and Sanford are not strangers to New Urbanism, so it's likely the two didn't hatch Sky out of thin air. White lives in Rosemary Beach, another successful New Urbanism town in the Florida Panhandle, and Sanford designed 18 of its homes. She also designed homes in Alys Beach, another cutting-edge TND.

"I think the thing that distinguishes Sky from a lot of other sustainable developments is that the architecture is very traditional and integrates the new technology in a way that's attractive," Sanford says.

"Like Seaside, Sky is innovative and will be a very influential project," explains Galina Tahchieva, director of town planning at DPZ. "We now have two decades of sustainable urbanism from which to build, but Sky sets an entirely new standard. The environmentalism of Seaside was more intuitive; it was common-sense environmental thinking. Sky is one of the first developments in the country to try to be minimally dependent on municipal services within a rural context. Here we are combining what we've learned about traditional urbanism with technological advancements." **NOH**

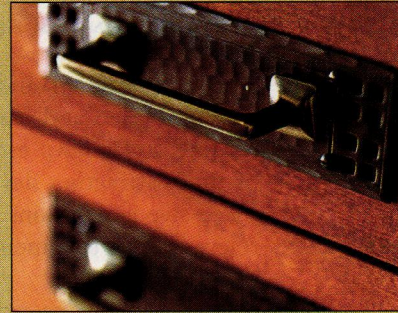
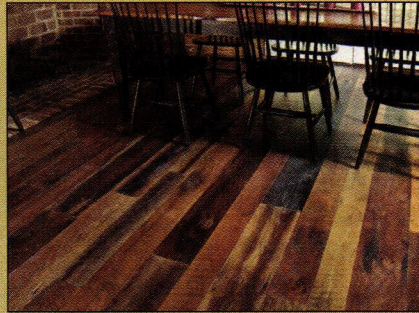
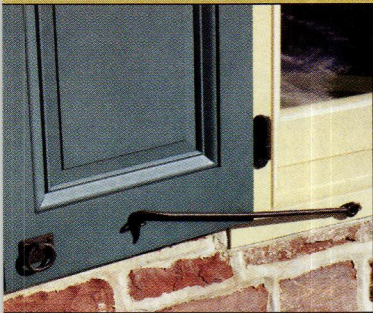
Nigel Maynard is a freelance writer living in Washington, D.C.



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Design Everlasting

History reinvents itself in today's traditional interiors.

TEXT BY JENNIFER SPERRY PHOTOS BY ERIC ROTH

They are studied and respected, with formulas tried-and-true. Lasting architectural styles have escaped the bounds of time, attracting devoted followers in successive generations. Their continued relevance is a testament to their artistry and class.

Michael Carter, principal of Boston-based Carter & Company, is familiar with the rigors of designing interiors for renovated and preserved homes. Realizing that his work with historic showpieces is not governed by written rules, he refers to implied responsibilities. He lingers on the word "appropriateness" and how it applies to clients' tastes, lifestyles, and their home's architectural context.

Carter has toured thousands of historic homes, owns hundreds of reference books, and demonstrates encyclopedic knowledge of period styles, furniture, and lighting. The North Carolina native's past experience ranges from the antiques department at Shreve, Crump & Low to director of a fine arts gallery in Boston to owner of his own North Carolina shop specializing in eighteenth-century English antiques.

A stickler for correct architectural form, the designer is intuitively aware when a pediment is too short or when a door's original hardware was replaced in the 1950s. He prefers a canvas of traditional interior detailing, whether original or reconstructed. "When the bones are good," he explains, "you're more than halfway to getting the battle won. To me, a successful interior is often a result of an architecturally successful space."

For example, a grand mansion on Boston's Commonwealth Avenue, built in the Victorian period but remodeled around 1905 in the Neoclassical style, suffered from a dining room stripped



Michael Carter re-created the details of this Boston brownstone and furnished it with fine antiques to give the room a period look.



Carter takes design direction from a home's architectural details.



of its architectural detail and fireplace. Carter and the project's architect reviewed the home's remaining mantels and moldings and introduced what they considered an "appropriate reinterpretation." Their vision called for intricate motifs, carved out of the ceiling's plaster in the traditional European style; egg-and-dart crown molding, also crafted of plaster; and panels of molding framing silk-upholstered walls into vignettes.

Carter's alertness benefits those remaining true to their home's "birth date" as well as those seeking authenticity coupled with thoughtful departures from the past. "Someone once told me that it's really important to know the rules so that when you break them, you've done so consciously instead of from not knowing better," he says. "If

you want to put a modern light fixture in a space and are clearly aware that it would not have been there originally, you do so with a sense of strength."

While participating in a historic showhouse in Quincy, Massachusetts, Carter turned an upstairs room, with original moldings and fireplace, into a man's bedroom retreat. His aim was to respect the home's period, Georgian/early Federal, while avoiding the exclusivity of a "period room." The furnishings, a mix of antique and reproduction and contemporary upholstery, include Greek key-banded curtains (a modern take on the traditional eighteenth-century swag and jabot) and a four-poster Regency bed with tester. A graphically patterned tribal area rug escapes the realm of colonial America.

Touching on the aforementioned bed, which was part of his personal collection, Carter admits that it's a little strong and would not work for about 95 percent of the population. "A lot of people like beds without footboards; they can sit on the end and put their shoes on. You have to make choices that work for the client. An upholstered bed in a classical fabric can be placed in a space with great bones and look really smart. As much as I love going to museums, I don't imagine either I or my clients want to live in one," he continues. "A home is about life, not setting yourself apart. It's where people live every day."

His own home, a 308-year-old New England saltbox, was built by a well-known preacher, one of the original voices of democracy. Although it's filled primarily with period furnishings—"because that's what looks good"—the interior is by no means a lifeless homage to the eighteenth century. "We are two adults, two cats, and two dogs living in a period saltbox in a way that is aesthetically interesting. It works with the texture and all of the idiosyncrasies of an old house with uneven floors and crooked windows."

Describing his predominant style as either "a fresh approach to tradition" or "tradition with a twist," Carter strives to keep rooms interesting. The twist can be a very extraordinary color that's atypical for a room filled with period furniture, or a large urn that may seem colossal in relation to the rest of the space—a play on scale. A Greek key around the edge of a floor is a classic element, yet it appears graphic, almost modern.

"My interests have continued to grow," says Carter, who began his career immersed in English and American antiques. For example, he is currently enamored with Biedermeier and Gustavian furniture. "Their classic lines work no matter the culture. I'm also more open to modern art than I've ever been before; I enjoy seeing clients mix

modern art with period pieces.”

Maintaining his openness to modern involves acknowledging technology, especially in the kitchen where convenience and the traditional aesthetic tend to clash. “A lot of stainless steel appliances work well with the Christopher Peacock-style kitchen, the turn-of-the-twentieth-century clean pantry look that’s popular with architects currently,” states Carter. His aim is to embrace the appliances—the refrigerated drawers, the double ovens—in a way that is compatible with clean, classic architecture.

Audiovisual requirements also have risen dramatically in the past decade; AV specialists are often part of the design team. “I’m not going to fight technology,” says Carter, in spite of his traditionalist instincts. “It becomes a fun challenge: How do we make sure the ceiling in a great room with gorgeous bones isn’t peppered with speakers and sensors? Well, we all sharpen our pencils and work together to incorporate the technological advances.”

“What really makes it work or not work is how artful you are about it,” he contends. “You can have a room and put 30 objects in it, and based on how the objects relate, the room can lack cohesion and feel like a mess.” No matter the time or space, a successful interior demands careful interpretation.

Carter acknowledges that his mission is to translate the best of the nation’s architectural heritage into modern living without forcing people to live in museumlike environments. “It’s a delicate balance,” he says, “but when it’s done well, it’s the greatest success you can possibly have.”^{NOH}

Jennifer Sperry is owner of Sperry Communications, Inc. (www.sperrycomm.com) and a freelance writer based in New Bedford, Massachusetts.

For Resources, see page 74.



Carter uses antiques and historical fabrics in his designs to create houses that exude traditional style.

Creative Carver

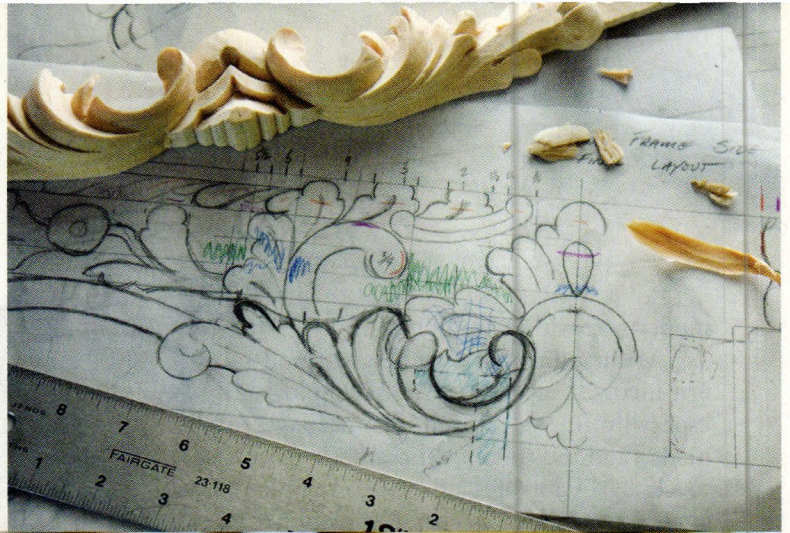
Valdemar Skov creates works of art in wood.

TEXT BY SALLY LAMOTTE CRANE
PHOTOS BY ERIC ROTH



Valdemar Skov is a woodcarver who uses traditional tools and methods to create fine furniture in his humble workshop in rural Maine.

Crossing the threshold of woodcarver Valdemar Skov's studio on his Maine farm, a visitor might have to leap over a freely roaming chicken. Skov, a soft-spoken, humble carver whose talented hands have created fine furniture and architectural ornamentation gracing a governor's mansion, churches, and private homes across America, shares a workshop wall with a chicken coop. The creatures provide a sound akin to cheerful laughter as Skov focuses with serious precision on his latest project—an ornate wooden picture frame carved out of white pine. Replete with acanthus leaves, it's a reproduction of one created in 1772 by John Welch of Boston for a prominent eighteenth-century portrait.





Skov's vibrant carvings are executed with traditional tools and techniques in a wide variety of styles. From Italian Renaissance fireplace surrounds to Celtic relief panels to neoclassical carvings for a private library, Skov enjoys immersing himself in different design styles. "Design is the hardest part of a project," says Skov. "First I establish the project's parameters, such as dimensions, wood species, period or style, and client preferences. I locate the chosen design elements in a general way so that they work together and have good overall flow. Then I refine and balance the details until the design works, all with an overriding eye for gracefulness and proportion. It really bothers me when something doesn't look right."

Born in Wayland, Massachusetts, Skov moved at age 13 to rural Waldoboro, Maine, where he helped his parents tend their farm. Today his family (wife and daughters) lives nearby at the end of a

quiet road on their own 170 acres, containing a large hayfield and deep woods. Skov says he has been doing timberland improvement work, weeding and thinning the trees: "I still like to spend a lot of time in the woods. My woodlot is my second vocation, primarily growing pine, oak, spruce, and fir." Characteristic of a true Mainer, the former whitewater rafting guide leans his snowshoes against his shop's doorway frame, ready for action in winter.

With a background in cabinetmaking, wood sculpture, and homebuilding, Skov finds that more than half of his carving projects are to build fine furniture, such as a replica of an eighteenth-century tall-case clock, as well as period tables and chairs. One of his recent exciting commissions was to design and build 24 Sheraton-style chairs for the state dining room of the Maine governor's mansion. The pine cones and tassels he carved on the back splat remind visitors

that they are in the Pine Tree State. He also carves accessories, like ornamental frames and mirrors, and artistic pieces, such as religious sculptures. The other segment of Skov's work is carving architectural details like fireplace mantels, ornamental doorways, brackets, and newel posts.

Skov laments that modern construction often values space over ornamentation. "It always felt nicer to me to have smaller rooms with nicely carved details," says Skov. "So much money gets spent on square footage. Part of it is that architects don't know that craftsmen are out there who can provide these details." The interior window trim of his home's family room depicts a beech leaf and trillium pattern, unpainted. "My favorite carving style is a refined rustic, with a Scandinavian or Eastern European flavor—simple ornamentation of functional furniture and accessories as well as architectural detail," Skov continues. "I



like the country houses and peasant cottages from that part of the world, with their thoughtful, interesting, and often quirky details. I'd love more work in that vein, although I enjoy working in all styles, especially the technical challenges of matching or designing in a particular style."

Skov considers mahogany the most pleasing wood to carve. "Cherry is very beautiful when oiled and waxed," he explains, "and pine is soft, carves well with very sharp tools, needs a more delicate touch, and is beautiful in its own right." He has more than 100 dif-

ferent carving chisels—flat and curved gouges and "V" chisels—each with its own function. The "V" tools cut a V-shaped groove; the flat chisels are used for letter cutting, among other purposes, while the curved gouges make spoonlike cuts in the piece. "Some people have 300 or 400 chisels, but I don't want to take care of that many," says Skov, who often works with a mallet. "You hold the tool in one hand down by the blade and the other holds the mallet (on the handle for best control), making little taps. You have to control your hands—one is the pusher and the other is the brake. You

need to be ambidextrous, going in both directions." Skov's tools, many Swiss and Austrian in origin, range from 1/8 of an inch wide to 1/4 inches wide. Some are antiques. He uses diamonds and oilstones to sharpen them.

Lighting is an important consideration when bringing out the details of a carving, Skov says, particularly in wanting to convey enough drama. "Architecture is constrained by the overall dimensions of the piece you are working on," he states, "so you make it as dramatic as you can."

Skov also does chip carving, a folk-



Skov designed a set of chairs for the governor's mansion in Maine. Note the pine cone motif, above.

carving design style that incorporates triangular elements. It is made with three angled cuts that meet at the bottom. He uses special small knives for this process. He says, "The key is being precise with clear cuts." Chip carving is often used on spoons and woodenware, and sometimes in Scandinavian folk architecture. Skov had great success with a line of fine cooking and serving spoons earlier in his career, incorporating more than 50 patterns.

"Although I don't do much sign carving, I do like designing and cutting lettering," says Skov. "It's very precise and artistically challenging. This also carries into the engraving side of my business." About five years ago, Skov took up jewelry engraving, including clock and watch faces such as for the replica eighteenth-century Rhode Island tall-case clock he built and carved. As with everything else he touches, his skill leaves the viewer simply amazed. **NOH**

Sally LaMotte Crane is a freelance writer and editor who resides along the coast of Maine.

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Growing your own vegetable garden is frugal and fashionable.

TEXT BY MICHAEL WEISHAN PHOTOS BY JANE BOOTH



Spurred by the recent economic downturn, old-fashioned frugality has become fashionable again in many aspects of our lives, and as usual, horticulture is no exception. From radio interviews to cocktail parties, I've been asked again and again about ways to make our gardens less costly and more productive; in particular, I've fielded dozens of questions about the financial viability of growing your own vegetables. Of course, we've all heard tales about the \$60 tomato, and such stories are often unfortunately quite true. You can easily go astray dollar-wise in the vegetable garden. Overly elaborate designs, expensive store-bought starter plants, and loads of unnecessary equipment can quickly turn your well-intentioned plans for economy into economic disaster. But vegetable gardening can reap tremendous pay-

Growing your own vegetable garden can be a profitable endeavor, but it's best to start small.

backs if you pay attention to a few simple rules. Here are three easy-to-follow tips that will allow you to enrich both your table and your pocketbook this season.

GROW WHAT YOU WILL HARVEST AND USE, NOT WHAT YOU THINK YOU SHOULD BE GROWING.

At first glance, this premise might seem self-evident, but you would be amazed at how many people get talked into growing plants because they think certain varieties are nutritious or pretty or might be of some possible appeal to someone, someday, somewhere, without any real plan for utilizing the produce. A perfect example is a wonderful garden I visited a few years back in Connecticut that had some of the most beautifully tended beds of greens I had ever seen: Perfectly

formed little heads of butterball lettuce were mixed in among whorls of arugula, mâche, escarole, and mizuna. It was a veritable salad-lovers' paradise, except that no one in the family really ate salads, and the gardener in question simply grew the selection because she thought her family should have access to fresh greens—even though they were rarely, if ever, picked! This kind of wishful thinking is fine if your gardening efforts are purely ornamental, but if you're looking to take a bite out of your food budget, you have to consider carefully what it is you eat and, even more importantly, whether or not you, or your gardening allies, will be willing to get out there and harvest the produce when it's ready for the table. While finding able-bodied volunteers to pluck a few sun-warmed



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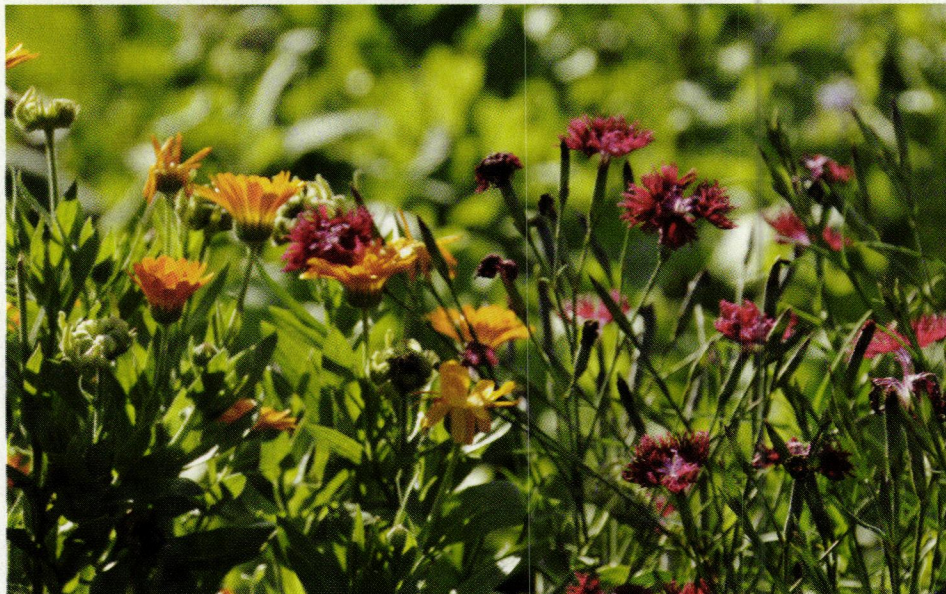
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tomatoes from the vine for a delicious summer sauce is rarely a problem, getting disinterested family members to sit and shuck peas for an hour or two may be more of an issue, so you need to be realistic about what you will actually harvest and consume.

GROW WHAT'S EXPENSIVE.

During the six years I hosted *The Victory Garden* on PBS, we grew a lot of amazing vegetables with the help of Kip Anderson, the show's gardener. Kip has the passion and ability to grow food like few people I've ever seen, but even he could sometimes go astray, at least from a cost perspective. For instance, Kip loved to grow onions from seed. Now generally, growing from seed, rather than buying expensive plants at the nursery, is most certainly the way to go. Starting your own seeds is relatively easy, extremely cost-effective, and very rewarding. Onions, however, are a bit tricky. The seed is exceedingly fine, germinating slowly and unevenly over a very extended period—certainly not a beginner's project. But Kip was determined to grow a patch of onions each season, and he nursed his seeds into small seedlings, which were then carefully planted in the main garden, weed-

ed, tended, and fertilized until the bulbs were ready to harvest, at which point the onions were meticulously collected and brought in to cure—a necessary final step to prevent spoilage in storage. All this took an amazing quantity of effort—for what amounted to a single \$5 bag of onions indistinguishable from what I could buy at the store. (In all fairness, Kip would have argued this last point, but I honestly couldn't taste the difference.) Leeks, on the other hand, require the same amount of work but, compared to onions, are exceedingly expensive—often more than a dollar apiece—and, to my mind at least, are far superior to onions in most dishes. From an economic perspective, there is simply no comparison: Leeks trump onions five to one. Other good examples of cost-effective vegetables are tomatoes (especially if you freeze them or put them up in jars in lieu of buying those expensive jars of organic sauce), beets, and asparagus. All are costly at the store but cheap and easy to grow at home. And for a real bang for your buck, grow your own herbs: Those small individual packets of rosemary or

Marigold leaves are a delicacy in salads and can add a burst of color to your herb garden.

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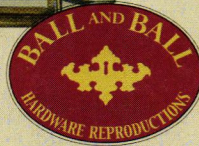
basil at \$2 or \$3 apiece add up fast, and you can easily replace that expense with loads of fresh herbs grown in pots right at your doorstep.

START SMALL, AND GROW WHAT GROWS WELL FOR YOU.

Again, this may sound fairly obvious, but you would be surprised how many beginning gardeners launch overly grandiose garden plans, only to find that time and resources don't allow for proper maintenance of the plot. The depressing result of such overambitiousness—a weed- and pest-infested garden—often is sufficiently discouraging to scrap the entire effort. Vegetable gardening isn't hard, but it isn't easy either; it is best learned through accreted experience. Talk to any knowledgeable gardener and he or she will tell you that food crops are a fussy lot, particular in their needs and demanding of time and energy on the part of the gardener to bring them to fruition. By starting small, you learn very quickly what you have the time and the ability to grow; then you can adapt to particular successes or failures with ready ease. Remember, too, gardening efforts can sometimes be killed just as easily by too much success: Bushels of vegetables all ripening at once can be a huge burden to process, preserve, or otherwise dispose of, especially for those leery of waste.

So this year, as the gentle embrace of spring returns to the land, unlock your wallet from the deep freeze and surrender to that tasty temptation of growing your own produce. Get out the old shovel or tiller, turn over a small patch of soil, and ready the seed. Just keep it small, simple, and practical, and soon you'll be reaping the rewards—both culinary and financial—of the traditional gardener. **NOH**

Michael Weishan is a freelance writer and owner of Michael Weishan & Associates. He has authored many books, including The New Traditional Garden and The Victory Garden Gardening Guide.

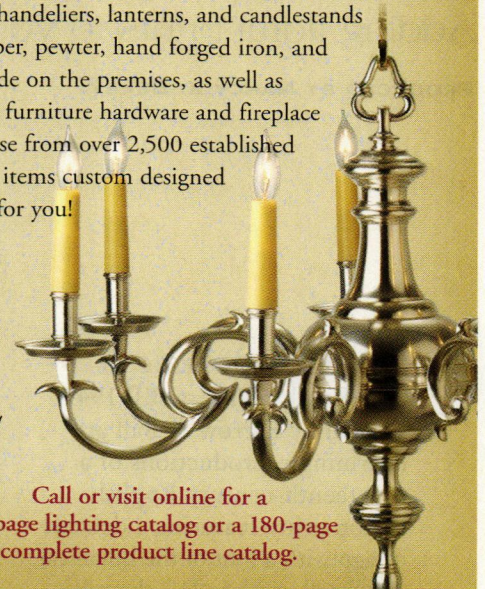


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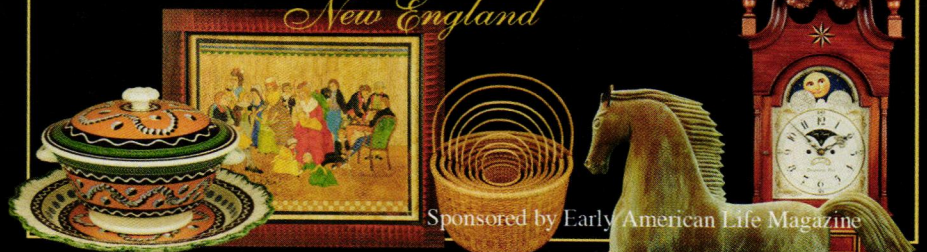
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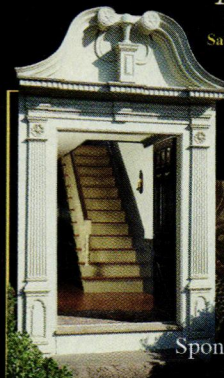
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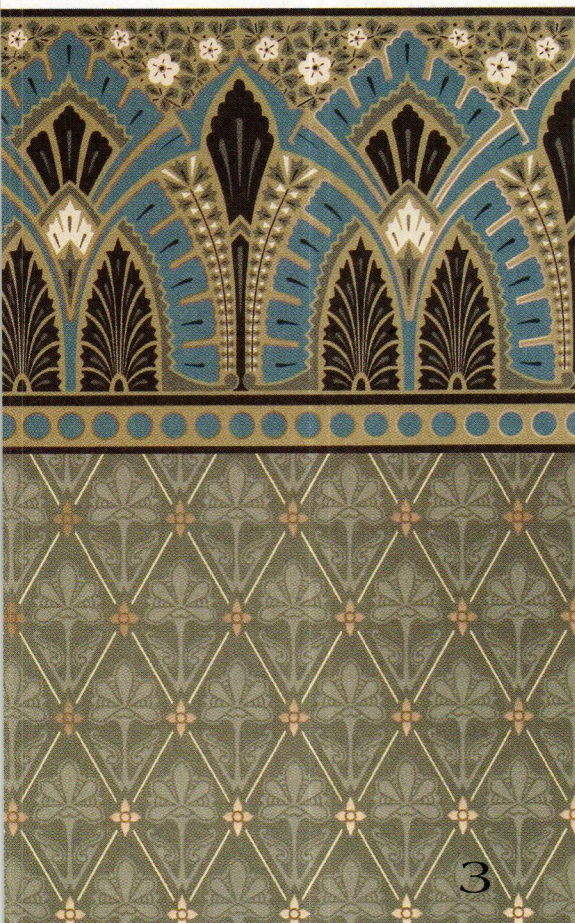
1 Beautiful Botanicals

The Rosslyn Papers (BP 1944 shown) by Farrow & Ball are charming reproductions of a nineteenth-century English cotton print, featuring a delicate design with a hint of the botanical. A full roll width is 21", the roll length is 33', and the pattern repeat is 15". The paper is available in 48 colors and retails for \$215 per roll. For more information, call 888.511.1121 or visit www.farrow-ball.com.



2 Pretty Prints

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3 Dresser Inspired

Modern Ornamentation is a collection of wallpapers by Mason & Wolf inspired by the work of the nineteenth-century designer Christopher Dresser. The collection is printed using an Aesthetic color palette with metallic accents. Shown here is the Pavilion Frieze and Thirza Paper. The frieze is 18" wide, with a 2" dot border, and sells for \$33 per yard. The paper is 27" wide with a 6 $\frac{3}{4}$ " repeat, and sells for \$60 per roll. For more information, call 732.866.0451 or visit www.mason-wolf.com.



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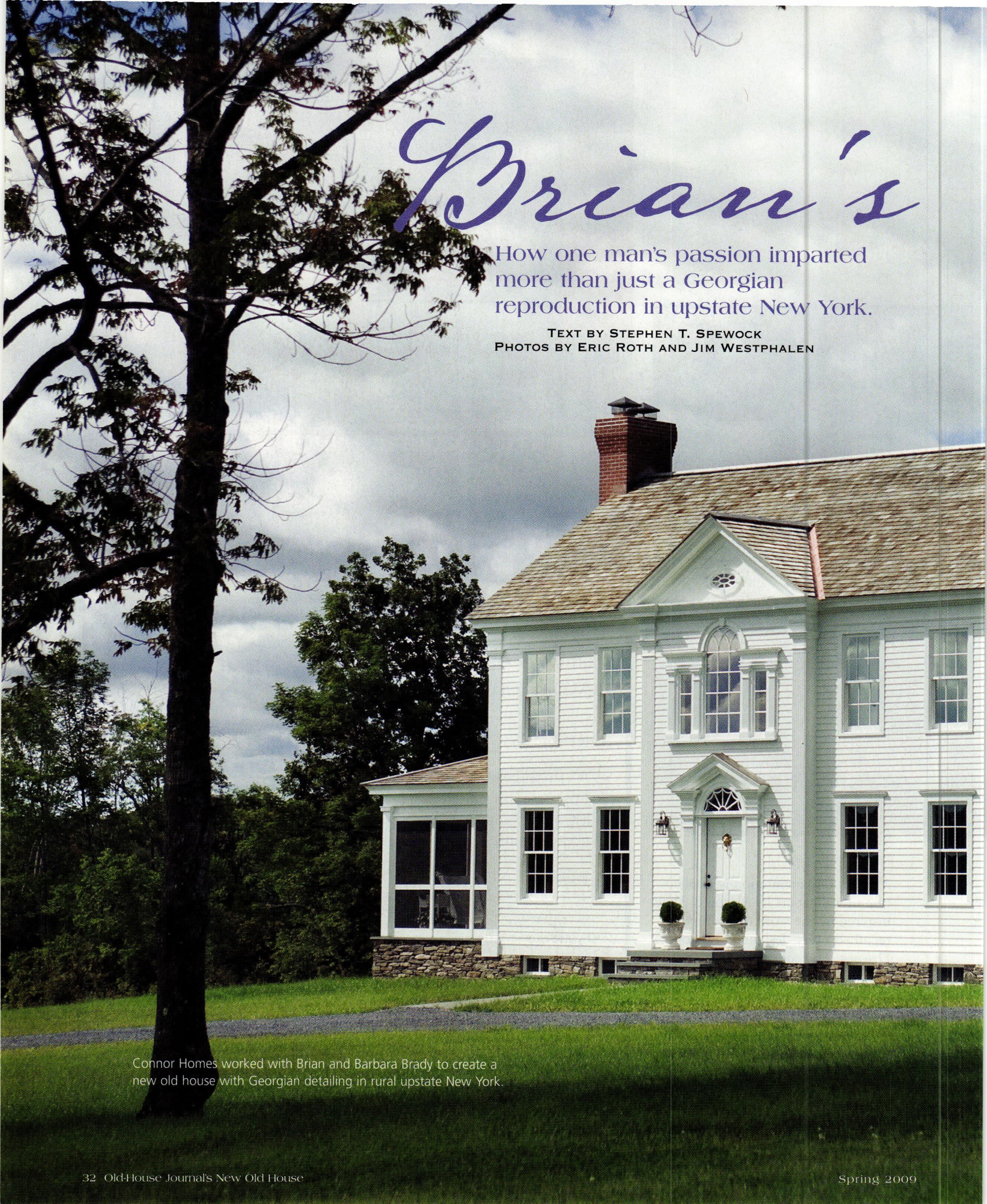
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NEW OLD HOUSE



Brian's

How one man's passion imparted more than just a Georgian reproduction in upstate New York.

TEXT BY STEPHEN T. SPEWOCK
PHOTOS BY ERIC ROTH AND JIM WESTPHALEN

Connor Homes worked with Brian and Barbara Brady to create a new old house with Georgian detailing in rural upstate New York.

Song





For most of us, the idea of building a home from scratch can be a daunting endeavor. The brave who make an attempt can become quickly swallowed up in the details to consider, let alone execute. The smallest of schedule slips can set off a domino effect of additional project costs, reducing even those with the strongest of wills to infantile panderers—no matter the depth of their pockets.

To start, there are literally thousands of house plans to choose from, covering multiple vernacular styles. The selection process compounds when comparing the consortium of elevations and floor plans to grace a building site. And let's not forget picking out the innumerable paint, appliance, and hardware selections best suited to accentuate your chosen design.

This equation becomes even more complicated when the house isn't designed by an architect or built by a builder, which was exactly the case for new old house converts Brian and Barbara Brady, who purchased a panelized construction kit home from Connor Homes in Middlebury, Vermont. Yet all of these complications pale in comparison to an unexpected reality that occurred halfway through the actual construction: Brian Brady succumbed to a sudden heart attack.

Laying the Groundwork

"The Bradys had seen our ad in the back of a magazine and decided to drive up and pay us a visit," recalls Holly Kelton, chief operating officer of Connor Homes.

No novices when it came to home projects, Barbara retells how their first project was the renovation of an old carriage house: "It really was baptism by fire." Despite being way in over their heads on the project, they had caught the do-it-yourself bug. After accruing some sweat equity, the renovation toil lost its panache, and the Bradys moved on to erecting other projects by hiring architects and contractors.

Accepting an offer they couldn't refuse, they sold their last project—a 5,000-square-foot custom retirement home built over three years—and began an earnest search for something a little smaller, a little different. Yet even after narrowing their search to approximately 60 properties, they still couldn't make a choice. That's when they stumbled on the Connor Homes advertisement that read "New houses with the proportions and details of older homes."

"Brian always wanted to build our own house," remembers



Above: The mantel in the living room has flute detailing and a simple shelf. Opposite: The entry hall has wonderful trim detailing. Note the wainscoting and newel post.



Barbara, “so we thought it wise to pay these people a visit.”

Guided by a company-issued map marking 20 of Connor Homes’ projects, Brian and Barbara scoured “west coast” Vermont—a title given by locals who live and work in the flat farm plains just south of Lake Champlain—taking inventory of the recommended samplings. “Apparently they liked what they saw,” Holly explains, “because they returned to our offices that day asking to pursue a design/build project.”

What impressed the couple in the field wasn’t the only thing that prompted them to sign on the dotted line; it was also their cumulative awe for how Connor Homes’ projects arrived at such fruition. “It was the magnificence of its in-house construction facility that impressed me,” states Barbara. “You could tell by the efficiency of its factory that precision was a primary objective.”

This was a keen assessment from a person who spent 37 years working for General Electric, with many of those as a program manager for turbine engines. “I toured numerous factories in both the U.S. and Europe,” relays Barbara, “so my work experience translated directly into an eye for top-caliber facilities.” Apparently, Brian felt the same. “After years of renovation projects, Brian had developed an eye for quality construction and woodworking,” she says.

With gut instincts confirmed, the Bradys pursued what was to become their last project together.

Business Beginnings

Mike Connor has built a life by thinking outside the box. While completing his college degree in psychology, he found himself growing more enamored with historical architecture. Since his wife’s interest mirrored his, they researched details for building their own home. Mike located a company in Glens Falls, New York, who offered to build their plans via factory-constructed panels and then to ship the completed panels to their home site to be assembled. It was at that moment when Mike recalls the proverbial light bulb experience.

“In my research, I discovered that many of the early colonial homes had actually been shipped to the U.S. from Great Britain. I realized that this same process could be applied to modern-day construction.”

Connor Homes was founded in 1969, offering historically accurate homes that were actually built in panel segments, shipped to a building site, and assembled by a qualified builder

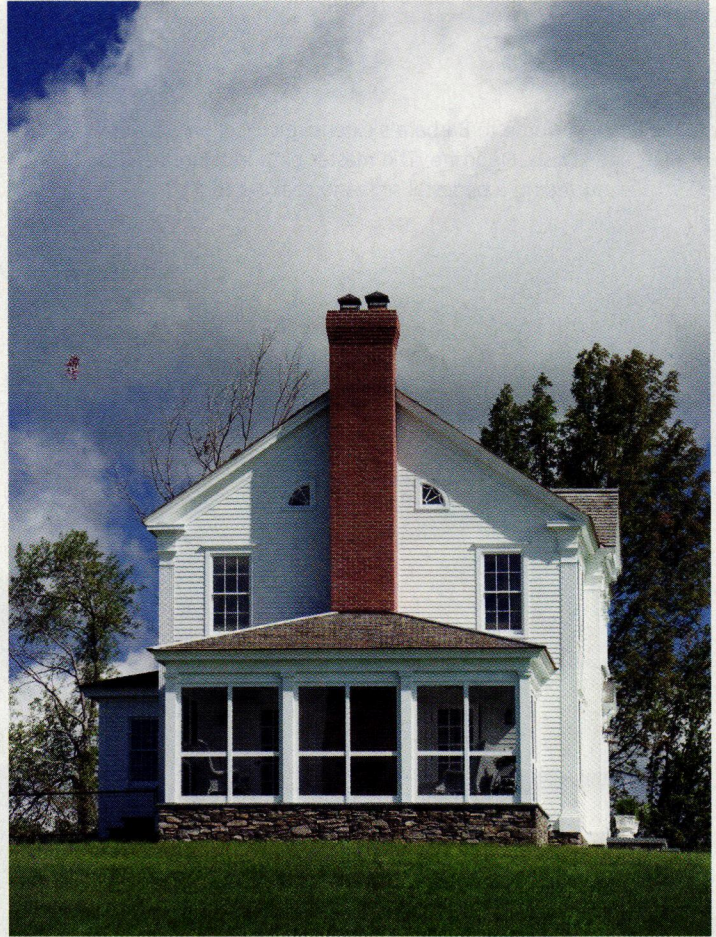


This page: The layout of the home flows nicely from room to room. The flute detailing of the fireplace is picked up in the built-in bookshelves.

Opposite: Built-in cabinetry with warm wood tones dress the handsome study.

Traditional Georgian details grace the home, including a Palladian Window over the front door. Opposite, top left: The flute detailing on the exterior is echoed on the interior. A west-facing screened porch allows for sunset views. A "carriage barn" with a gambrel roof anchors the east side of the house.

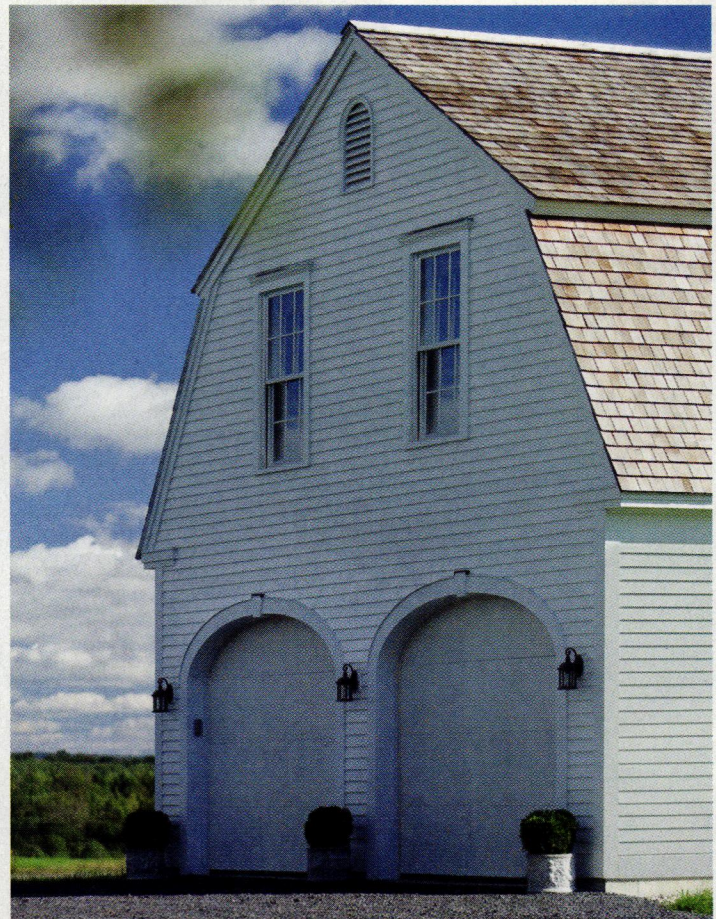




of the client's choosing. The response was strong, and the company began to grow.

Over time, Mike's growing concern was the lack of detail in the fabrication process, which instead had to be accommodated during the on-site build out—an often expensive endeavor, especially during the long months of harsh weather. "I started questioning if we could accomplish the same efficiencies with architectural details. After further consideration, we determined it was more feasible to incorporate these details into the panelized construction process. Ultimately, even a job site wood shop could not compete with our factory environment."

Billing their process as the way of the future for every type of homebuilding, Mike explains all the reasons why it deserves serious consideration from any prospective home buyer: "First off, we execute all the work in a warm, dry, flat, and level environment, resulting in extremely low tolerances for error. Second, every piece of material is preserved from the weather, which can be quite disruptive during the wet or winter months. Third, the average time to size, cut, and assemble all the material—from framing to finish—is reduced to approximately three weeks as opposed to three months, depending on the size of the project, which correlates to serious savings to the overall bottom line. Logistically, the entire product can be shipped anywhere in the U.S. and assembled by anyone with solid construction skills. Finally, the process lends a nod to green building, as finished projects tend to be smaller in size with less waste to clean up."



The kitchen, home to Barbara's extensive collection of copper, is efficient and stylish. Opposite: The master bath incorporates traditional fixtures, including a pedestal sink and soaking tub.





Best Laid Plans

Designer Steve Haskell was tasked with overseeing the Brady project. “In the beginning, there was no real vision for the house, just a working floor plan. As the project evolved, Brian envisioned a Georgian theme, going so far as to build a scale model of the entire house. From there he started researching and suggesting accurate details of how the house should be finished—both inside and out.” Everyone at the company took notice. “Brian worked with Steve on a daily basis,” says Barb.

In the world of homebuilding, it is actually recommended (and often state-mandated) that general contractors include an “act of God” clause in their negotiations, thereby rescinding liability for any reasonably unforeseen phenomenon impacting the completion of a project. In today’s world, it’s hard not to give such contractual inclusion consideration, but one never considers the mid-project passing of a client.

“We had just completed the interior design of the house,” says Steve, “and I told Barb we had two options: either take a break or go all out to finish the house. Her choice to focus on finishing was possible because of Brian’s earlier verification of every detail.”

“It was a difficult day for our company,” comments Holly. “Nothing like this had ever happened before.” Mike reached out to Barb, pledging the company’s unconditional support in every way to complete the project. “Brian’s dream was carried out by Barb as a tribute to Brian.”




Barb responded by placing Brian’s picture up on a wall inside the house during the construction. “Many people working on the project did not know Brian. I put the picture up because I wanted them to know who this ‘mystery man’ was—the guy who did it all—to give him the credit.”

Today on a rural 10 acres just west of Albany, in the small town of Delanson, sits the completed Brady home. It is a very beautiful site with wonderful views. “Thankfully, we were in the hands of very capable contractors, and the house was well finished by good, competent, professional people,” Barb says. “It was emotionally hard at the time to carry on, but all the hard decisions were already made by Brian. He laid the groundwork for the project to be fully completed.”

While speaking, she excuses herself to let the family dogs outside; whippets Mercer Race About, Blitzen Benz, and Stutz Bearcat spring to life for an end-of-day chance to play in the yard. She comments on the beauty of the setting sun’s dusky light surrounding the tree limbs as they wave in the cool breeze. “It’s been a year and a half since Brian’s passing, and I’m just now getting along a little easier. It’s a very beautiful home and I’m very content.” And one can’t help but assume that Brian planned it that way. **NOH**

Stephen T. Spewock is a freelance writer living outside of Boston.

For Resources, see page 74.



In the master bedroom suite, all of the interior details, including proportions and level of formality, took cues from salvaged elements from the master bedroom of the dismantled house. The arch framing the window niche is one of two antique archways from the dismantled house. Schafer had two copies made for use elsewhere in the room. The niches are the thickness of the chimney breast, a suitable dimension for built-in bookcases with return air grilles tucked below. An elliptically arched doorway with pocket doors separates the sitting area from the sleeping chamber.

Niches and Nooks



Architect Gil Schafer creates clever storage in a Hudson Valley new old house.

TEXT BY J. ROBERT OSTERGAARD PHOTOS BY ERIC ROTH



It doesn't matter whether you live in a city or in the countryside; whether you live in a house, a condo, or a co-op; whether you have no children, one child, or half a dozen kids. No matter who you are, where you live, or how you live, there is only one constant truth that unites everyone from Tulsa to Timbuktu: We all wish we had better storage.

Our forebearers did have reason to complain. They had to make do with an assortment of blanket chests and trunks and wardrobes. A walk-in closet was a luxury they could never have imagined, and contemporary kitchens, with their lazy Susans, sliding pot racks, and integrated recycling centers, would have seemed both impossible and improbable. So how exactly do you fit modern, capacious storage into a new old house? It's a challenge Gil Schafer III, AIA, recently tackled for a new Colonial farmhouse in New York's Hudson Valley.

Schafer's clients—a family from California with four girls—own a hilly 250-acre horse farm. During summers and holidays, they lived in the nineteenth-century house at the base of the hill, but they wanted a larger house for their family and for entertaining houseguests. “First, they purchased an existing nineteenth-century house with some eighteenth-century components,” Schafer says. “They found a contractor, Goehring Restoration, to dismantle it and reconstruct it on the site that they had chosen a bit farther up the hill.” Their plan evolved, though, and they decided to build a new house using elements from the dismantled one, such as the wide pine floorboards, wood beams, plank ceilings, and mantels. “We were brought in to pull it all together and design a new house using the components from the antique one,” Schafer explains. “This new house would be bigger but would still need to retain its authenticity. The house had to work for a contemporary family who wanted an authentic New England Colonial but also wanted to be comfortable, which, of course, includes having plenty of storage.”

His task, then, was to find a harmonious way to mix the existing antique elements with new elements while being aware of the clients' need for ample storage. Schafer started first with

A structural necessity—a thick wall between the master suite and second-floor stair landing—became an ideal spot to carve out more storage space. Schafer was inspired to create the bank of linen cabinets with hanging doors set above wide drawers by a photo of a colonial-era interior. It has the quality of an antique piece of furniture—thanks in part to the overlay drawer fronts—but it is inset in the wall and tied into the surrounding woodwork. This linen storage is convenient to the bedrooms on the second floor as well as to the third-floor bedrooms and includes another convenience for a large family: a laundry chute.





Multifunctional Mud Room

One of the owners loved the mud room so much that he decided to use it as a home office. He works at an antique farmhouse table illuminated by a pair of reproduction eighteenth-century turned-wood chandeliers. Schafer integrated storage for a fax machine and a printer within the cabinets. "This is a family that is frequently out on the land," Schafer says. "They're avid riders, so we created a bank of closets in the mud room to hold all their gear: coats and boots and whatnot." Schafer specified custom wrought-iron HL-hinges and brass knobs by Ball & Ball for the doors. The eighteenth-century scenic French wallpaper was bought at auction many years earlier by the clients' longtime interior designer, Michael Smith.

Appropriately, it came from a house in the Hudson Valley. "It's in original condition, worn and faded," Schafer says, "and there was just enough to do three sides of the room." Deep-paneled doorjambs, found here and elsewhere in the house, evoke construction of an earlier era.





the structural plan, designing a house with a central core and two wings. “Colonial houses are typically additive,” Schafer says. “We made one wing taller than the other and one longer than the other, and you step down into the library wing, so you have the sense of this house growing over time organically.” This layout enabled Schafer to establish a hierarchy: Rooms in the central core—the living room and dining room downstairs and master suite and two bedrooms on the second floor—are more formal spaces, with plaster walls and ceilings. But in the library wing and kitchen wing, you find more casual, rustic elements, like original ceilings of limewashed plank boards and exposed beams. This hierarchy then influenced storage choices, placement, and details. Schafer naturally looked to late-eighteenth- and early-nineteenth-century Hudson Valley houses to further inform these decisions.

“Looking at historical precedents, we did find some moments where you would have built-ins,” Schafer states, “such as cupboards or wardrobes and sometimes just painted furniture pieces. So we thought about ways to adapt those models to the cabinetry throughout the house and to integrate them with the rest of the house’s architectural details in terms of the moldings, proportions, scale, hardware, and levels of formality.” Hardware for the cabinets and cupboards includes custom hand-turned wood knob pulls. Surface-mounted wrought-iron hinges, like those Schafer saw in homes from the period, were also custom-made for this house. In the mud room, large HL-hinges were used, but in the butler’s pantry and kitchen, smaller L-hinges were specified, in part because the beaded cabinet surround did not accommodate the HL-hinges. In the butler’s pantry and kitchen, Schafer invoked the furniture-like quality of colonial-era cabinets, and he clad the walls in wide-plank horizontal wainscoting inspired by wainscoting from the dismantled house.

This page: For storage of china, glassware, serving platters, and small appliances in the butler’s pantry, Schafer took inspiration from the furniture-like quality of cabinetry from late-eighteenth- and early-nineteenth-century houses. The lower drawers of the built-in hutch are ideal for linens and flatware. “There is a bit more delicacy in the cabinetry here than in the mud room,” Schafer explains. “It’s all about the hierarchy of details. While brass butt hinges might have been more elegant than wrought iron, the owners wanted us always to tone things down.” Such carefully considered cabinetry details further enrich the rustic impression created by combining acid-washed black granite countertops, limewashed beams, and rough-sawn ceiling boards, which came from the dismantled house and look like the undersides of the floors above.





For a wall of linen cabinets in the stair hall on the second floor, the configuration of vertical cupboards over drawers was inspired by a photo of a colonial-era house. “The drawer faces are overlays, like a piece of furniture,” Schafer says, “and we used scaled-down hinges here.” A similar arrangement is found in two dressing rooms off the second-floor bedrooms. “Their detailing was inspired by millwork we had seen in eighteenth-century houses, where you would have plaster walls, or walls covered in a hand-blocked paper, with paneled built-ins,” he continues.

The woodwork in the master bedroom suite, in the central core of the house, was directly inspired by the master bedroom of the antique house. “It was a fairly simple farmhouse,” Schafer says, “but there was this one room that had more elegant woodwork, in particular, a pair of arched door openings and a mantel. Those became the springboard for the design of the millwork in the master suite.” The original mantel, now located in the master bedroom’s sleeping chamber, was copied, and its twin was used in the suite’s sitting area. Schafer took the two existing arched doorways, had them copied, and used them to frame doorways into the master bath and a window recess beside each fireplace. “Everyone loves to have books in a bedroom,” Schafer states, “so we used these window niches for bookshelves and also to conceal return air grilles.” Window niches in the master bath offer the homeowners even more storage thanks to two built-in cupboards. Such efficient, thoughtful, and architecturally sensitive use of space means there is a place to put just about everything in this new old house because, after all, can you really ever have enough storage? NOH

J. Robert Ostergaard is a freelance writer living in Brooklyn, New York.

For Resources, see page 74.

This page: The dressing area of the west guest bedroom is tucked neatly into the eaves of the second floor just above the library wing. The configuration of cabinets and drawers here is similar to that of the linen closets in the stair hall and was inspired by paneled built-ins seen in late-eighteenth-century houses. Opposite: Window alcoves in the master bath bring in light and provide storage, so the room remains uncluttered by towels and toiletries and other necessities. Integrated into the traditional-looking cabinet is a Sub-Zero refrigerator drawer for chilling late-night sodas and for keeping makeup fresh. A matching cabinet opposite holds other bathroom supplies. Because the master bath is located in one of the wings of the house—and thus in a less formal space—the moldings are a simplified version of those in the master bedroom.







Okie Inspired

Archer & Buchanan Architecture looks to early-twentieth-century architect R. Brognard Okie for the design of a Pennsylvania country house.

TEXT BY MARY GRAUERHOLZ PHOTOS BY TOM CRANE



The main hall of Canary Cottage, dappled with morning sun, is a feast for the eyes. Beginning with a pool of light resting on a honey-colored farmer's table in the kitchen niche, the view leads to the flower-filled dining room and, finally, to a bay of windows overlooking a vista of daffodils on the rolling green lawn.

This interior view is one of Betsy Grace's favorite places in the Wayne, Pennsylvania, home she shares with her husband, Charlie. "I love standing in Charlie's library, looking straight down the main hall through the butler's pantry to the sunlight peeking through the windows in the family room," she says. "It's amazing to watch this interplay of light." The expansive view also has the imprint of the trio of architects responsible for fulfilling the Grace family's vision for their new home: Peter Archer and Richard Buchanan, of Archer & Buchanan Architecture, and R. Brognard Okie, an early-twentieth-century visionary best known for reinterpreting the Pennsylvania farmhouse as a blend of historic restoration and modern comforts.

"We're great admirers of Okie," Peter Archer says of himself and his partners. When Archer began developing plans for the Graces' new home several years ago, he found himself in an architect's most enviable position: clients who not only shared his love for Okie's work but had experienced his style firsthand. Charlie Grace has lived in three Okie designs, and the Graces were living in an Okie home in Chester County, Pennsylvania, when they hired Archer & Buchanan to create a house that would put them closer to Philadelphia, where Charlie works as an investment banker. Betsy Grace has loved the influence of country design since her childhood in Chagrin Falls, Ohio; in fact, the memories of an inn in her town were so meaningful that she named her current home after it: Canary Cottage. So it's no wonder that the Graces wanted a home imbued with the best of Okie's principles.

Okie's hallmarks—with touches and modern amenities incorporated by Archer and Buchanan—run subtly through the farmhouse: beadboard walls, wide-board details, quarter-sawn oak floors. And then there is the stone, gorgeous local

The spacious kitchen (shown opposite and right) allows for a farmhouse table for dining. Archer & Buchanan Architecture incorporated nineteenth-century cabinetry, hardwood floors, wooden countertops, and beadboard for a country look.





fieldstone that gives the structure's exterior its Pennsylvania farmhouse identity. The stone, says Archer, is much more than a material; it reflects the area's people and its roots. "This house carries on a history, the development of the Pennsylvania farmhouse," Archer continues. "You don't see these attributes in New York or North Carolina. It's what makes a local tradition. This house speaks very much of the region."

Archer captured another Okie detail, the soft transition from outdoors to inside, with a courtyard placed in the front of the house. "I created the courtyard approach and entrance to express the history of so many wonderful American historical homes surrounded by vistas," Archer explains. "The courtyard is the beginning of the experience of the home."

The overall feeling is one of expansive space. "Upon walking in the front door, the first thing you experience is the openness. It is the true welcoming of the home." Sweeping stairs to the left, the library to the right, and a wide cased opening lead to a view of the living room fireplace. The traditional raised-panel woodwork and furnishings (many of them are inherited antiques; other pieces were found by Diana Bittel of Philadelphia) bolster the comforting, elegant mood. The living room and library have what Archer calls "lots of ins and outs": snug little inglenooks, built-in seating, bookcases, and alcoves.

The easy way the house has of accommodating both solitude and group settings is one of Betsy's favorite aspects, especially considering the entertaining she and Charlie love to do. The couple has eight children between them, as well as grandchildren and many friends. "It's very comfortable," she says. "It moves very easily with different groups of people."

The arrangement of the alcoves, inglenooks, corners, and cubbies was literally Betsy's dream. An architectural conceptual designer, she recounts a creative dream that spawned one of the most beautiful of the cozy spaces: the inglenook with a comfortable antique chair placed next to the living room fireplace. "I was dreaming about this inglenook one night, and when I woke up, I drew it; I knew I wanted it as an appendage to the living room," she explains. The inglenook's floor of irregular Bryn Mawr stone echoes the exterior's stonework.

Much of the first floor's beauty lies in the mood created by details: chairs upholstered in sumptuous English fabric, antique

Opposite: The floor plan is open throughout to allow for views to the terraces. Top right: The inglenook offers plenty of built-in shelves for the Graces' books. Right: A transom window between the kitchen and dining room allows for additional natural light.



The master bedroom is charming, dressed in antiques and floral prints.





furniture with the sheen of centuries of living, and four generations of family portraits, including many by artist Mary Whyte of Charleston, South Carolina.

Enveloping every floor of the three-story home is an abundance of millwork—beadboard walls, casings, mantels, paneling, cabinetry—building the home's historic identity, warming the house as only wood can, and reflecting, as Archer says, "all those things we love about old homes." The millwork was done by several local craftspeople, including David Thorngate, a Delaware cabinetmaker who recently returned from Iraq, and David Dougan, a cabinetmaker from Edgemont, Pennsylvania. Archer says the general contractor, Griffiths Construction Inc. in Chester Springs, Pennsylvania, instilled the house with "heart and soul."

There is another critical force running through this lovely home's identity: Betsy Grace herself. Archer gives her much of the credit for the design's success. "She had a very clear vision of what she wanted," Archer states. "She needed an architect to make it a reality." Archer recalls Betsy's "almost apologetic call" to him asking for his help. "She said, 'I've been practicing drawing houses on shirt cardboard from my grandfather's dry cleaning since I was a little girl.'" Archer says the result was a lovely collection of sketches of her and Charlie's dream home. She didn't need a draftsman; she needed an interpreter. So the Graces, along with Archer and another Archer & Buchanan architect, Michele Thackrah, began talking and poring over books, many from the firm's library. Archer himself lives in an 1816 Pennsylvania farmhouse, so he also drew on personal experience. The basic task before the architectural team became obvious right away, says Archer: "To get to the essence and create a beautiful home, with all the qualities of the houses that the Graces had lived in."

Archer began by making frequent trips to the spacious property, with spectacular sunlight, foliage, and topography that worked together like a song. "I visited the property several times during the day so that I could see where the light is. If I have the luxury, I like to visit properties several times a year, to see what speaks."

Although the Graces wanted Okie style to define their new home, they needed some tweaks to add interest. "At one point," Archer recalls, "Charlie said, 'I've lived in Okie houses all my life; I want this one to be a little different.'" Archer responded by adding secondary and tertiary portions of the exterior in cedar shingles rather than the usual Okie-style clapboard. "We



Front Elevation



Top: The home was designed with ample outdoor living areas such as porches and terraces. Opposite top: A detail of a dormer window over the porch.



used a palette of materials, all natural, so they age gracefully and last a long time,” Archer adds.

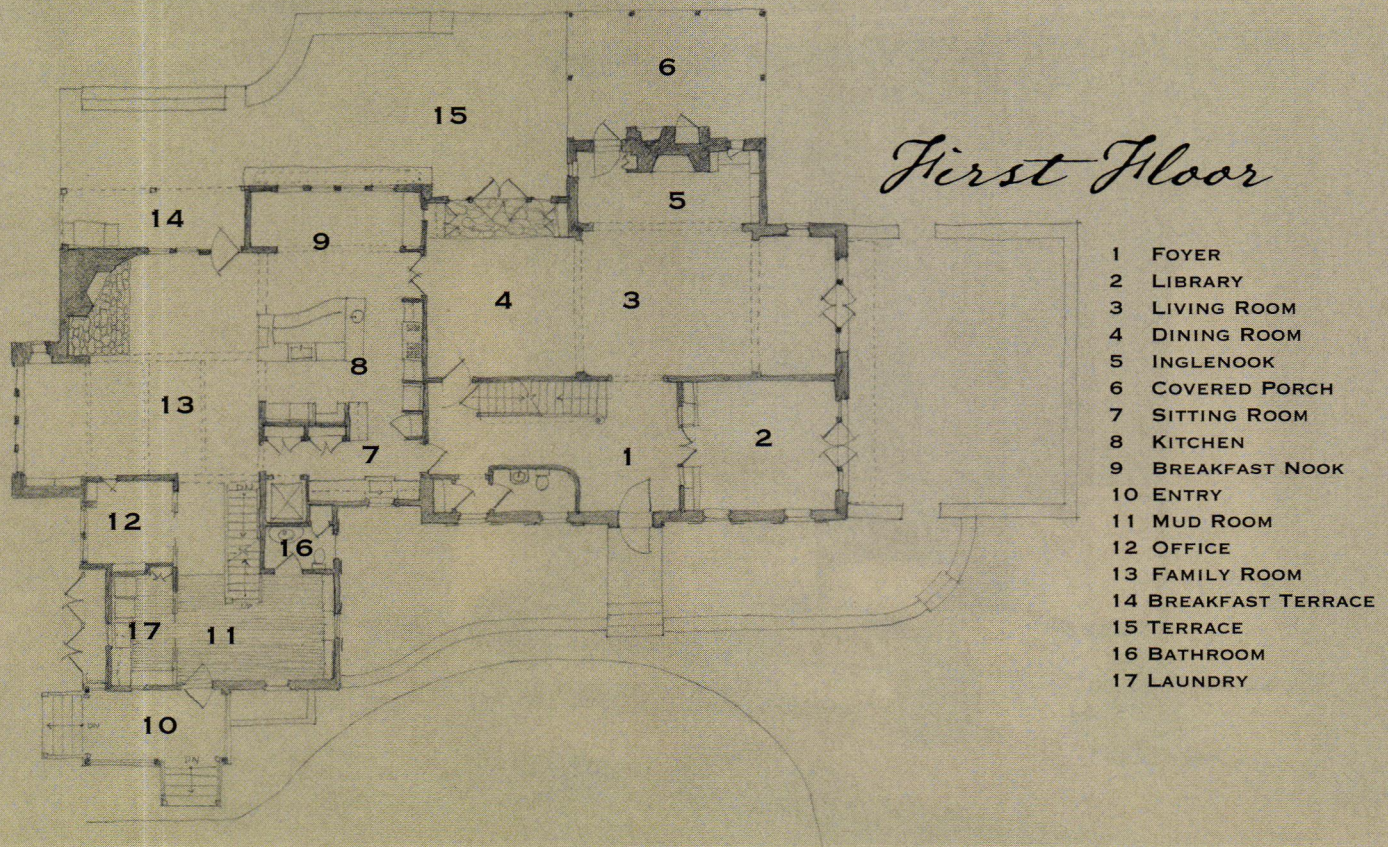
Charlie also knew he wanted some of the features of new construction. Canary Cottage has a wealth of modern amenities, such as a media system, heated floors, a sophisticated kitchen, and a combination exercise-sitting room on the second floor, with its modernity tempered by reclaimed wood floors, burnished millwork, and traditional furnishings. The four second-story bedrooms are arranged off a central area, with an entry such as an alcove leading to each room to provide a gentle transition from public to private space. The third floor will become a bunk room for the Graces’ grandchildren.


A carriage house that includes Betsy’s studio is also on the property. “Michele and Peter really had fun making a hideaway where I can draw,” Betsy says.

It’s no surprise that Archer and Thackrah knew how to craft a space for Betsy’s creative work. “Peter and Michele could finish my thoughts,” Betsy explains. “They just make things come alive.” NOH

Mary Grauerholz is a freelance writer who lives on Cape Cod, Massachusetts.

For Resources, see page 74.





The sweeping curve of the two-pitch gambrel roof and the porch under its wide overhang are classic signs of the Dutch Colonial Revival style. The sturdy Doric columns provide a strong vertical contrast to the horizontal lines of the roof.



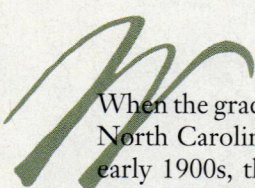
Carolina Dutch Colonial

Architect James Collins creates
this revival style in Greensboro.

TEXT BY SALLY LAMOTTE CRANE
PHOTOS BY DENNIS KALE



*In 1925,
15 percent
of homes
built were
Dutch
Colonial
Style.*



When the gracious neighborhood of Irving Park in Greensboro, North Carolina, was first developed along a golf course in the early 1900s, the Colonial Revival style movement in America was in full flower. As the tendrils of neighborhood development reached farther into the countryside in the 1920s and '30s, one of the more popular designs in that region, the Dutch Colonial, projected appealing warmth, unpretentiousness, and a sense of endurance. It is distinguished primarily by its gambrel roof, flaring outward and then sharply downward in pitch, enfolding those dwelling within. The Dutch Colonial style pays homage to the sensible eighteenth-century homes built in the Delaware and Hudson River valleys by early Dutch settlers, which, in turn, possibly derived from Flemish farmhouses.

When architect Jim Collins of New York and Greensboro, North Carolina, was first approached about building a new house in Irving Park, he says his clients' greatest wish, regardless of style, was that their home's appearance and level of detail be compatible with its neighbors in scale, site placement, and materials. They felt many of the newer houses in this community were too large and too close to the street and looked out of character.

"The first time I met with Jim," says one of the homeowners, "we agreed to drive around the neighborhood where we live now and look at houses that my husband and I liked. Jim said to show him my favorite house and then he'd show me his. It turned out we had the same favorite, a beautiful Dutch Colonial nestled in a corner, with two magnolia trees standing sentinel in the front yard. I was so excited to think I might actually live in a house similar to the home I had admired for years."

Designed in the early 1920s by esteemed Philadelphia architect Charles Barton Keen, the house that inspired the homeowner had "a gambrel roof, clapboard siding, and stocky, proto-Doric columns," says Collins, who began the design process by immersing himself in research. "I looked at old books on the architecture of the 1920s, particularly two by architect Aymar Embury II—*One Hundred Country Houses* and *The Old Colonial House*," he states. Collins discovered that Dutch Colonial houses made up 15 percent of American homes in 1925, according to a national architectural survey featured in *The Architectural Record*. "Then I went out and measured aspects of buildings by Keen in the region, such as the width

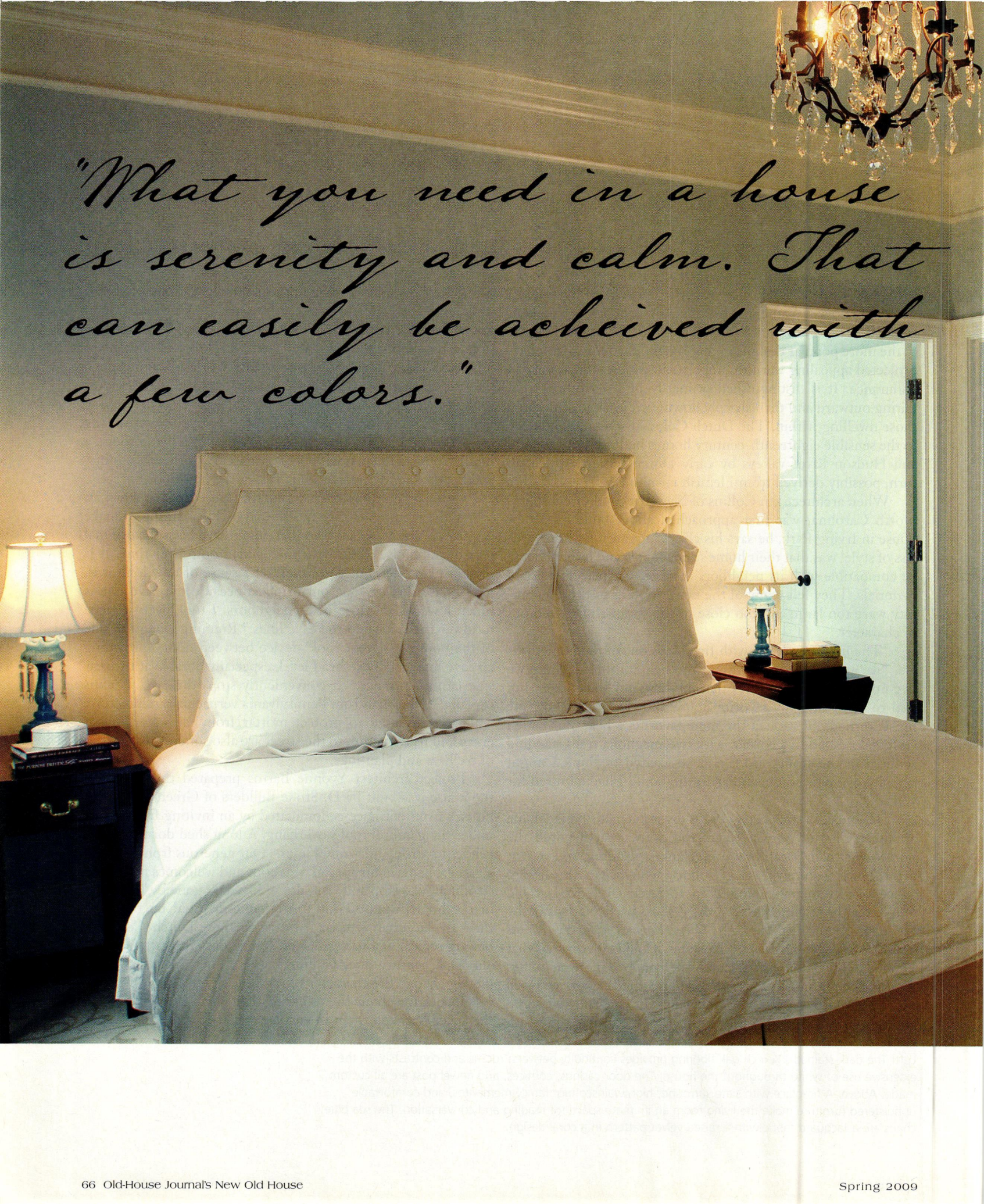
and depth of their porches and the shape of the columns, looking for the proportional system he employed."

When it came to designing this Dutch Colonial, Collins explains, "The challenge was that the site was very narrow and that it sat on a corner lot, which drops about 7 feet in elevation. The zoning setbacks predicted what the building envelope was." The homeowners specified their desire to include a master bedroom and bath downstairs, with an adjacent boudoir (one of the homeowners humorously refers to it as her "loony bin" or "fainting room") for a quiet spot to read or write away from the large family. Other requests were for a living room, a dining room, a kitchen with breakfast area, an office, a laundry, and a large family/media room—all on the first floor.

Collins's solution was to design the house "to step down, to follow the contour of the site," he says. "I was trying to make it look like a central hall plan that might have been the original part of the house, which was then added onto over time. It is 6,500 square feet, but you never get a sense of how long it is. The house doesn't look out of place because the eave line is much lower than those of its neighbors. I took every chance to lower the ridge and the eave lines." Running along the side of the house is a "tent roof" device between floors, providing an eave line just above head level, especially notable at the rear side family entrance. "It conveniently stops the eye," Collins explains. "I got that from Pennsylvania vernacular architecture, where it was used to protect mortar from rainwater." That entry and its transition to the street are also softened by a series of trellises and plantings.

Project architect Yvonne Bartos prepared the drawings; the house was built by D. Stone Builders of Greensboro. The house's front entrance is dominated by an inviting front porch under the gambrel roof's overhang. A long shed dormer above echoes its strong horizontal lines. "Our generous front porch is a gathering place for special occasions and welcomes neighbors strolling by to stop and visit, not unlike days gone by," says one of the homeowners. Four sturdy columns hold up the roof; they are larger in size than those on most Dutch Colonials but are typical of Charles Barton Keen's designs crafted locally almost a century ago. Collins states, "These columns completely change the character of the house. There is something very evocative about them, either their girth or the fact that the space between them is smaller, that makes the appearance

Left: The dark-stained 2¼-inch oak flooring provides continuity between rooms and contrasts with the extensive use of white throughout the house. The door casings, cornices, and newel post are all custom made. Above: A fireplace with slate surround, high wainscoting, family mementos, and comfortable upholstered furniture make the living room an intimate space for reading and conversation. The sea blue chairs are a Jacquard fabric with a raised velvet pattern in a coral design.

A photograph of a bedroom. In the center is a bed with a light-colored, tufted headboard and a white bedspread. On either side of the bed is a dark wood nightstand with a lamp that has a white shade and a blue base. A chandelier with crystal droplets hangs from the ceiling. To the right, a doorway leads to another room. The wall is a neutral color with a decorative crown molding at the top.

*"What you need in a house
is serenity and calm. That
can easily be achieved with
a few colors."*



This page: A very pale blue ceiling, a trademark of designer Cynthia Schoonover, creates a serene atmosphere in the master bedroom, as well as in other rooms throughout the house. Opposite: Simple white subway wall tiles and hexagon tiles on the floor contribute to the timeless feel of the master bath. The drop-in tub surrounded by honed Carrara marble is by Sunrise Specialties.



cozier. They are successful as an architectural device.” While Keen had his crafted out of brick with stucco on them, these were custom-made by Hartmann-Sanders out of resin to resist the effects of southern humidity.

Inside the front entry (off the center hall) are the living and dining rooms, both light-filled from French doors opening onto the porch. The high wainscoting gives these rooms an intimate Arts and Crafts feel, as does the living room’s mantel with brackets. The all-white kitchen has classic recessed panel cabinets and drawers, with glass doors on the upper cabinets, and countertops made of honed White Spring granite. The kitchen, baths, chair rails, newel post, door, and window casings were custom-made.

Interior designer Cynthia Schoonover knew the homeowners’ tastes, having decorated their previous home 18 years ago. Schoonover champions the timeless look of what she calls “old school” white kitchens and baths of the 1930s and ’40s. She prefers restraint when it comes to colors, using very few

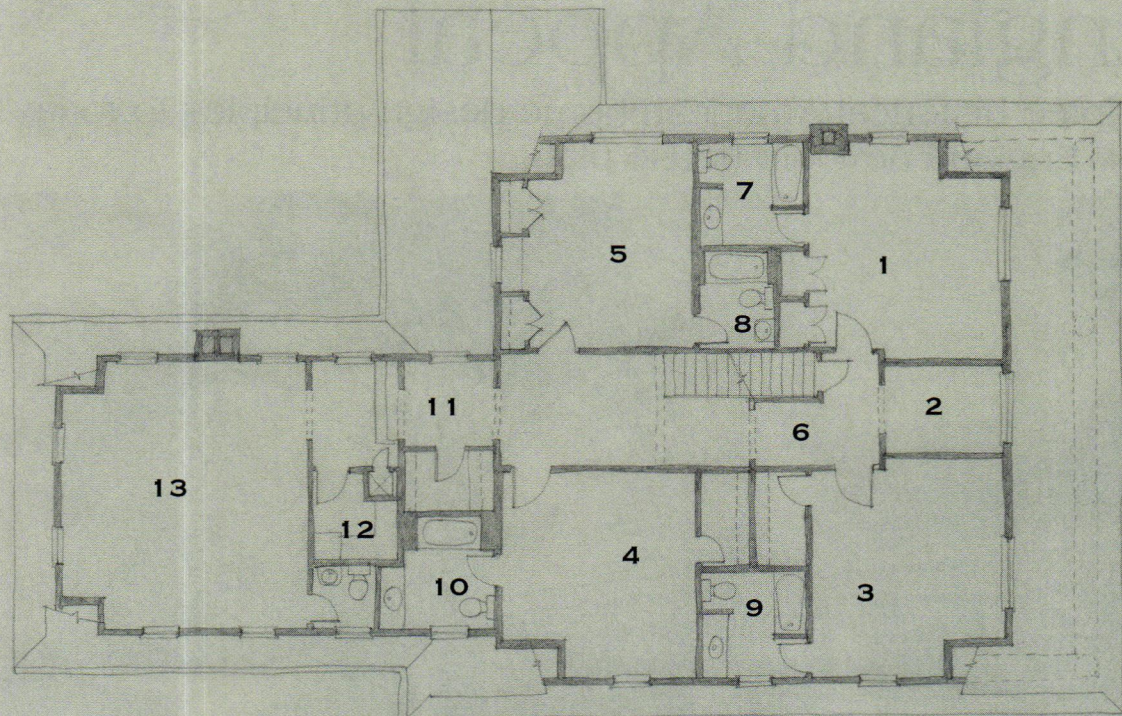
throughout the house—predominantly white, a very pale blue, and some ecru. “I don’t like a lot of color in houses,” she says. “I like calm. What you need in a house is serenity and calm. That can be easily achieved with a few colors.” For the four bedrooms upstairs, Schoonover brought continuity with similar carpets, curtains, and bed skirts in each of the rooms. That way, some inherited family furniture can be shifted easily. “I call it ‘fluid furniture’—swapping from one room to the next,” she explains. Despite the activity of five children and two dogs, Schoonover helped the homeowners achieve a look of comfort, peacefulness, and quiet elegance. One of Schoonover’s secrets: “Elegance is refusal—90 percent of what comes before you, just say no!” NOH

Sally LaMotte Crane is a freelance writer and editor who resides along the coast of Maine.

For resources, see page 74.

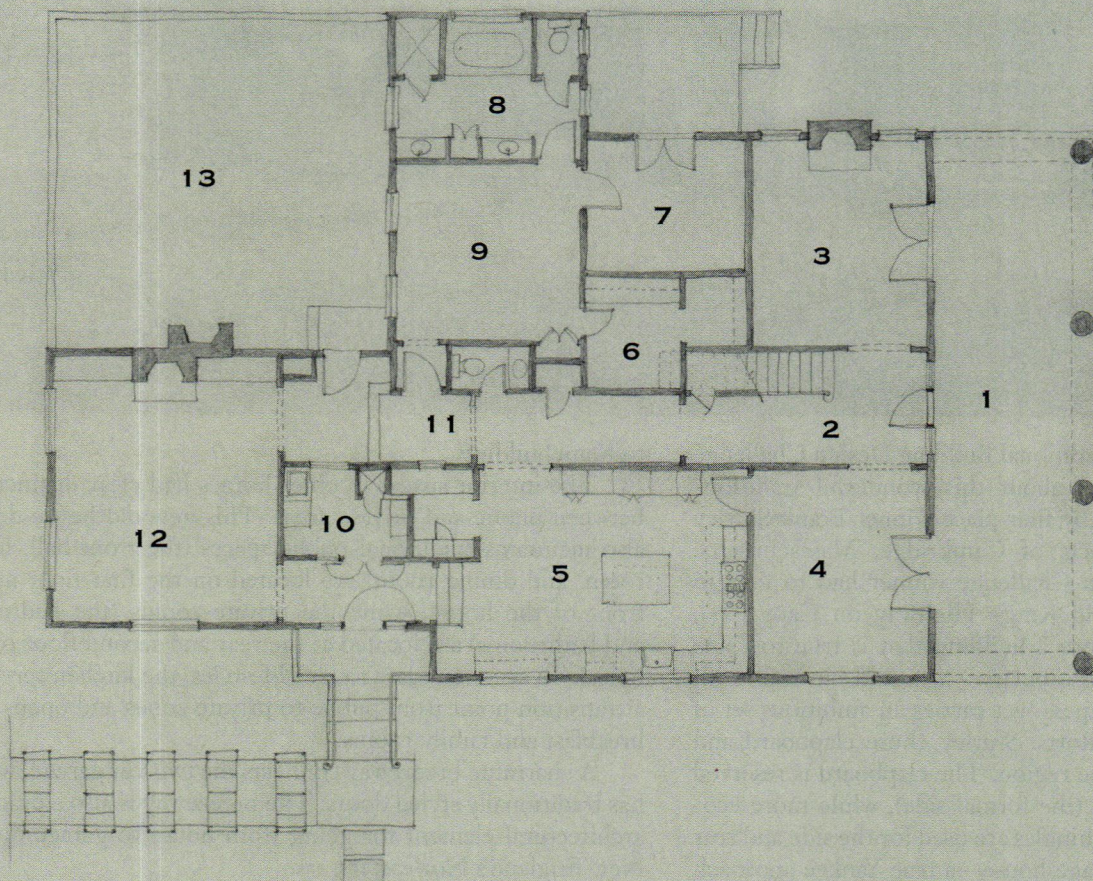
Dutch Colonial Floor Plan

Second Floor



- 1 BEDROOM
- 2 OFFICE
- 3 BEDROOM
- 4 BEDROOM
- 5 BEDROOM
- 6 HALL
- 7 BATHROOM
- 8 BATHROOM
- 9 BATHROOM
- 10 BATHROOM
- 11 HALL
- 12 LAUNDRY
- 13 PLAYROOM

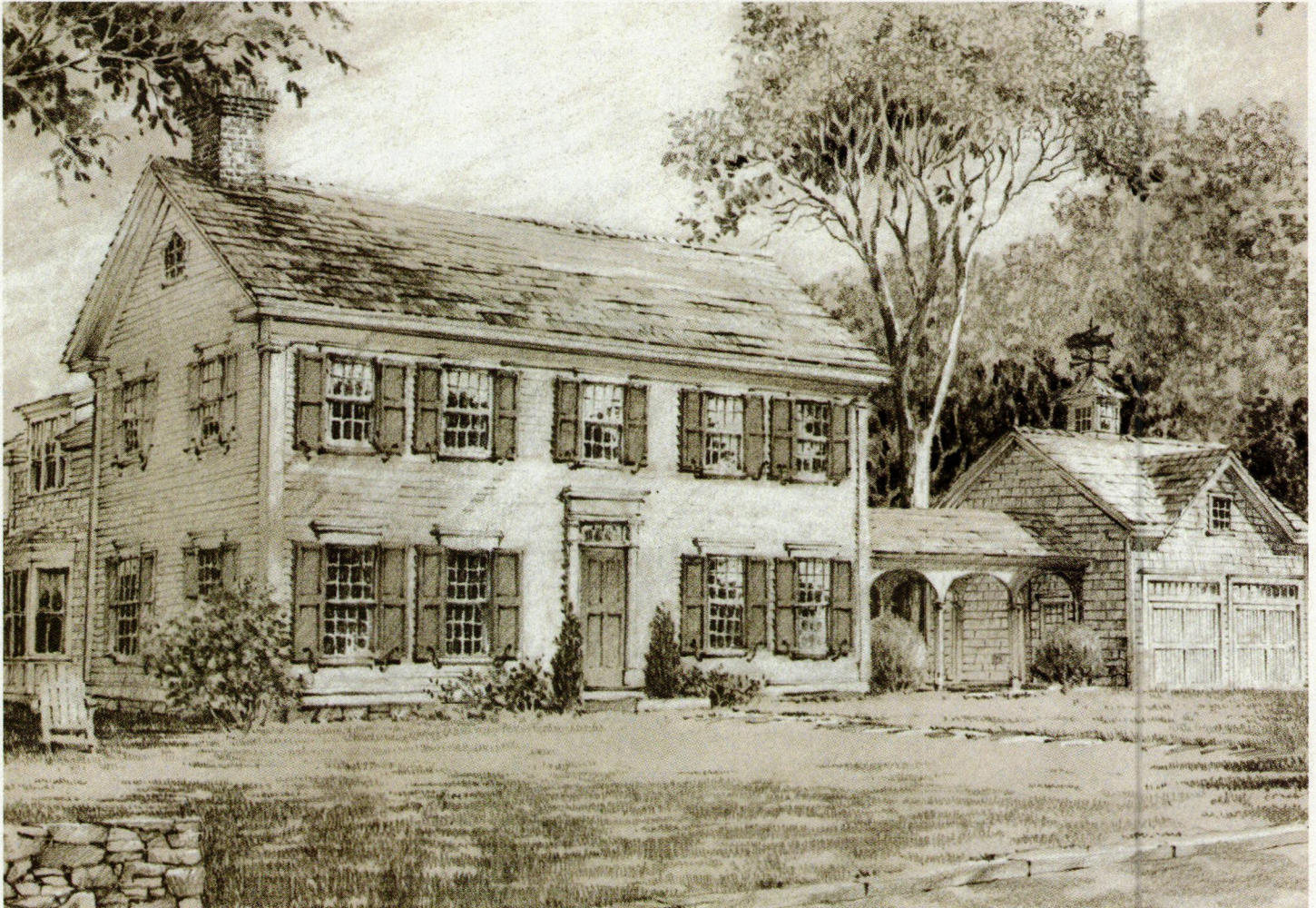
First Floor



- 1 PORCH
- 2 FRONT HALL
- 3 DEN
- 4 DINING ROOM
- 5 KITCHEN
- 6 CLOSET
- 7 SITTING ROOM
- 8 MASTER BATHROOM
- 9 MASTER BEDROOM
- 10 LAUNDRY
- 11 OFFICE
- 12 MEDIA ROOM
- 13 TERRACE

New England Appeal

Frank Shirley adapted historical American home design principles to today's living for this New England new old house plan.



COURTESY OF FRANK SHIRLEY ARCHITECTS

The second annual Traditional Building Design Challenge hosted in Boston brought about this wonderful traditionally styled home designed by first-place winner Frank Shirley of Frank Shirley Architects of Cambridge, Massachusetts. The design of this Design Challenge winner had to fit into the historic district of Old King's Highway on Cape Cod, Massachusetts. Shirley chose a building that is true to Cape Cod's rich architectural vocabulary—it would sit well with the area's saltboxes and Capes—yet carries an ambitious set of modern features and comforts. Shirley chose clapboard and shingles appropriate for the region. The clapboard is reserved for the front of the house (the formal side), while more economical materials such as shingles are used for the side and rear walls as well as for the carriage house—a true Yankee approach

to homebuilding.

The interior spaces in older homes had clear distinctions between public and private areas. This new old house design also maintains traditional public spaces (the front hall, living room, and dining room) are located on the first floor at the front of the house, while the private rooms (the bedrooms and bathrooms) are located at the rear and second floor of the house. To accommodate today's lifestyles, the kitchen serves as a transition point from public to private zones and opens into breakfast and family rooms.

A charming breezeway connects the two-car garage, which has traditionally styled doors. The breezeway is also a practical architectural element for going from house to garage during New England's Nor'easters. **NOH**

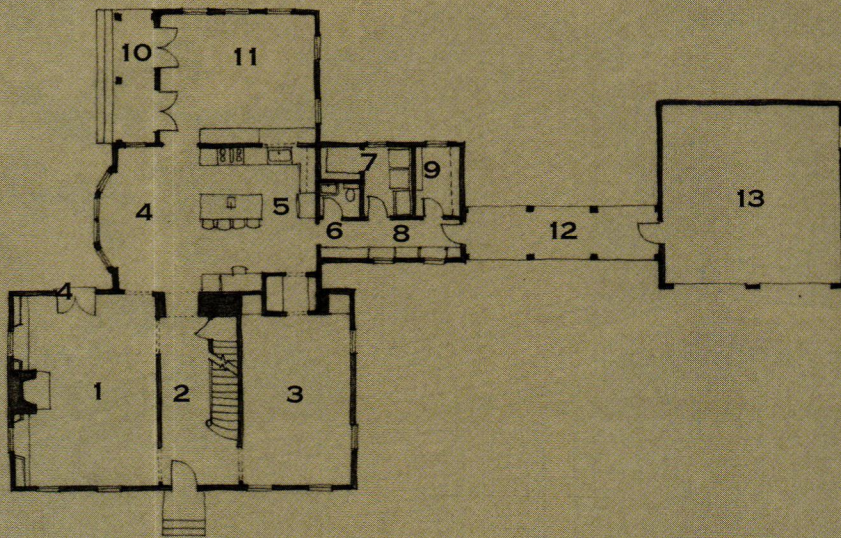


Front Elevation

Square Footage:

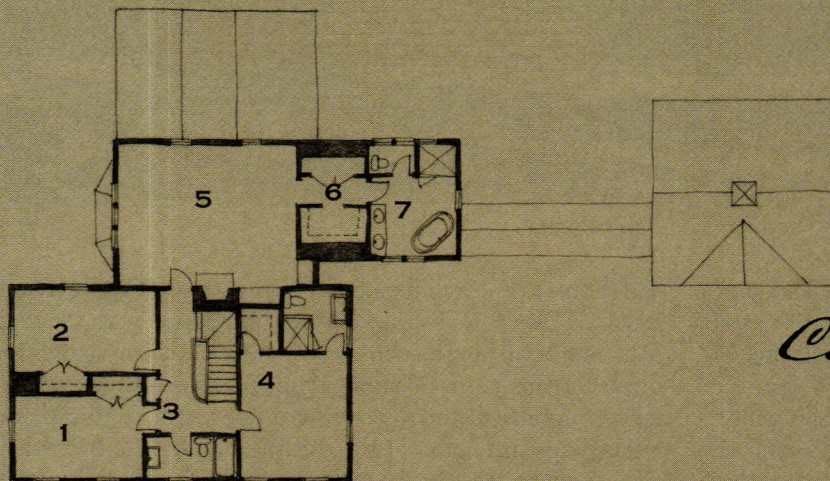
MAIN LEVEL - 1,950 SQUARE FEET
 UPPER LEVEL - 1,625 SQUARE FEET
 GARAGE - 485 SQUARE FEET
 BREEZEWAY - 140 SQUARE FEET
 98 FEET WIDE BY 56 FEET DEEP
 (INCLUDING BREEZEWAY AND GARAGE)

House Dimensions:



First Floor

- | | |
|------------------|------------------|
| 1 LIVING ROOM | 8 MUDROOM |
| 2 FRONT HALL | 9 WALK-IN CLOSET |
| 3 DINING ROOM | 10 PORCH |
| 4 BREAKFAST NOOK | 11 FAMILY ROOM |
| 5 KITCHEN | 12 BREEZEWAY |
| 6 POWDER ROOM | 13 GARAGE |
| 7 LAUNDRY | |



Second Floor

- | |
|------------------|
| 1 BEDROOM |
| 2 BEDROOM |
| 3 HALL |
| 4 GUEST BEDROOM |
| 5 MASTER BEDROOM |
| 6 MASTER CLOSET |
| 7 MASTER BATH |

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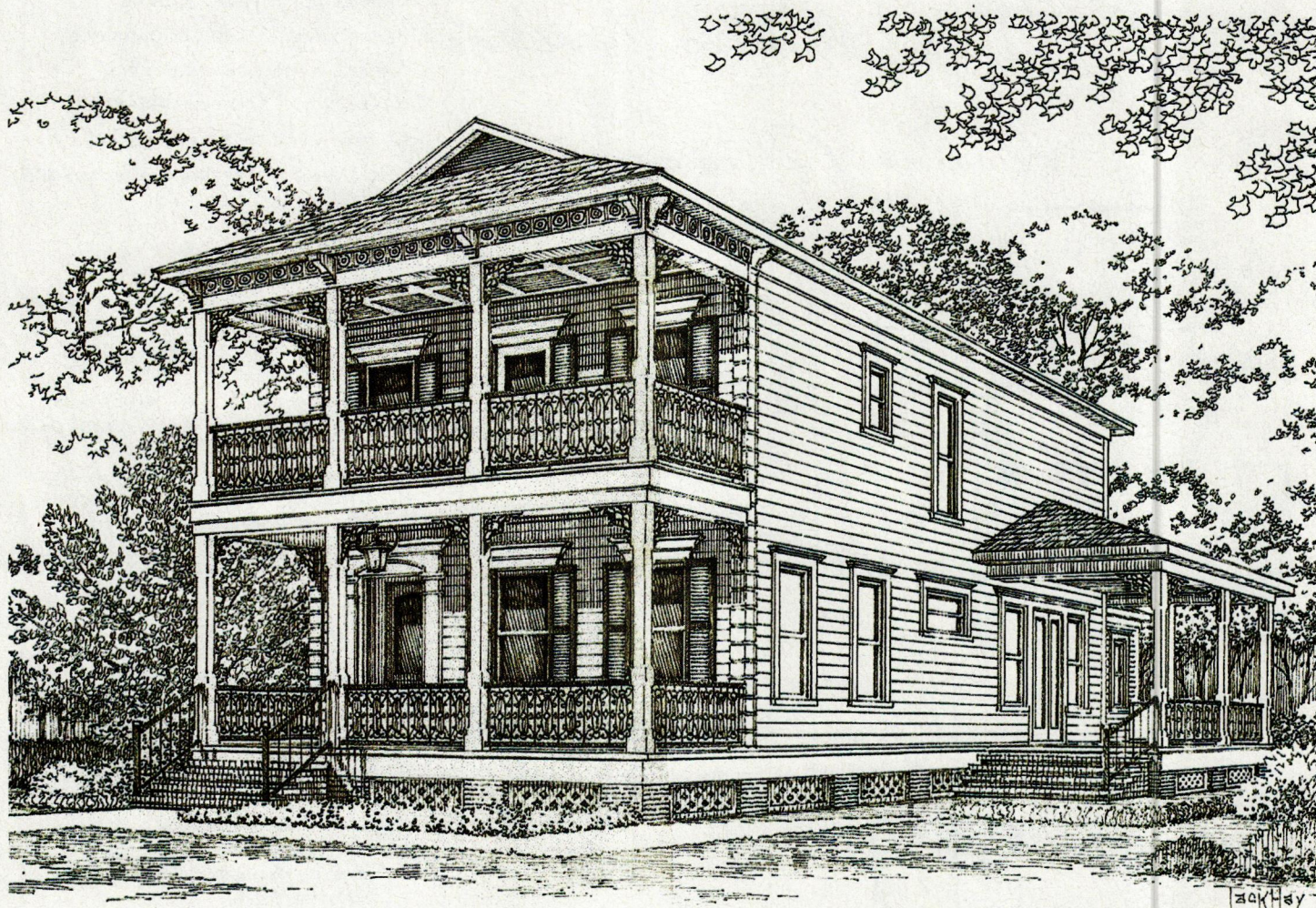
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Southern Tradition

TEXT BY NANCY E. BERRY

Sam Gianukos of Creole Design, LLC, won first place for the design of this southern vernacular house at the Traditional Building Show.



COURTESY OF CREOLE DESIGN, LLC

The third biannual Traditional Building Design Challenge took place during the Traditional Building Exhibition and Conference in New Orleans. The American Institute of Building Design, the Institute of Classical Architecture & Classical America, and *New Old House* magazine, in conjunction with the Preservation Resource Center's Operation Comeback program, challenged architects to design a new old house that would fit into one of New Orleans' recognized historic districts.

Working with set parameters, such as lot size, square footage, and style, the task for three days was to design and hand-draw a new old house for one of New Orleans' historic neighborhoods within the footprint of a fictitious house that

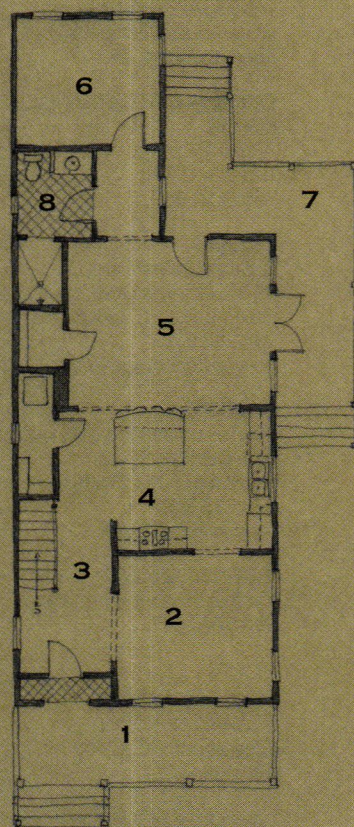
had been lost. Architect Sam Gianukos of Creole Design, LLC, of Houston, Texas, won the competition with the design of a southern house with a two-story porch and traditional New Orleans vernacular detailing. The two-story porch has been a popular feature on southern houses for centuries and is in keeping with many of the existing homes in New Orleans. The modern interior layout includes a foyer, dining room, great room, kitchen, and pantry, as well as a bedroom and full bath on the first floor. The second floor features three bedrooms and two full baths with access to the second-story porch off the master bedroom. The well-executed design would fit seamlessly into an existing historic neighborhood or new traditional neighborhood development. **NOH**

Southern Vernacular House Dimensions:

MAIN LEVEL - 1,129 SQUARE FEET

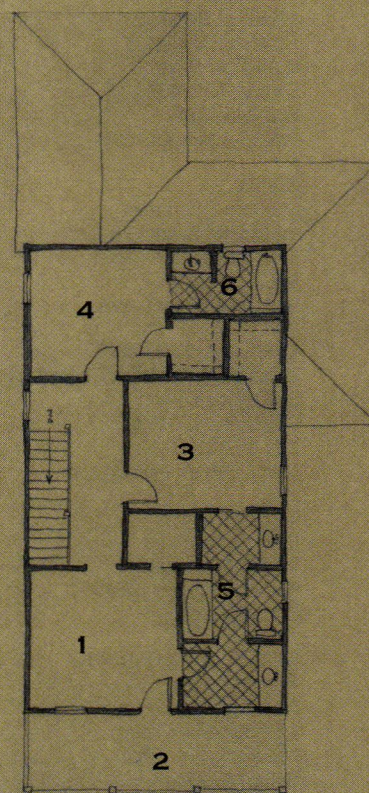
UPPER LEVEL - 856 SQUARE FEET

PORCHES - 571 SQUARE FEET



First Floor

- 1 FRONT PORCH
- 2 DINING ROOM
- 3 FOYER
- 4 KITCHEN
- 5 GREAT ROOM
- 6 BEDROOM
- 7 PORCH
- 8 BATHROOM



Second Floor

- 1 MASTER BEDROOM
- 2 PORCH
- 3 BEDROOM
- 4 BEDROOM
- 5 BATHROOM
- 6 BATHROOM

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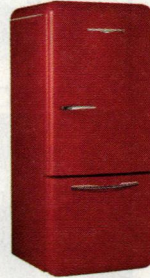
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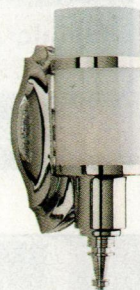
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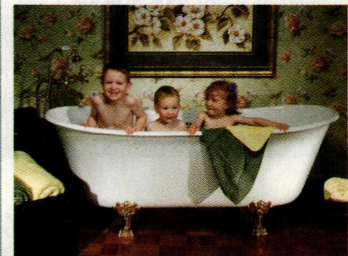
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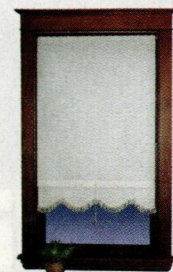
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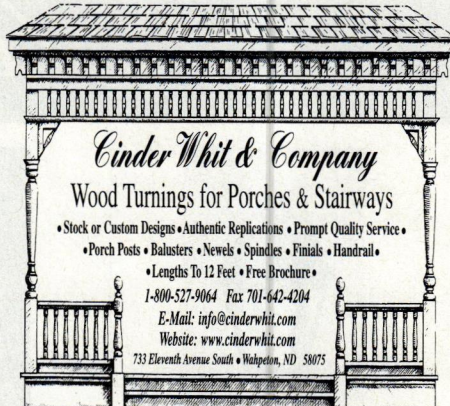


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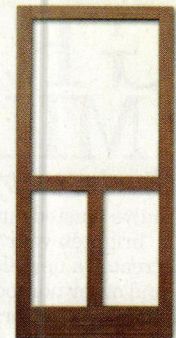
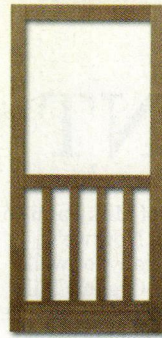
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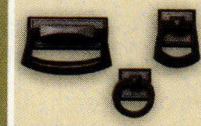
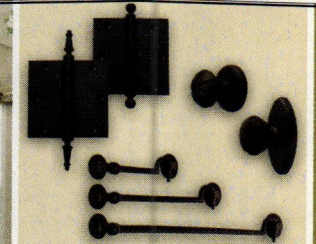
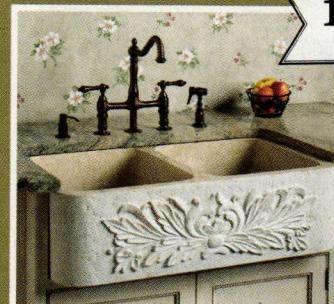
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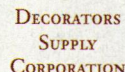
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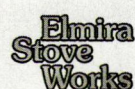
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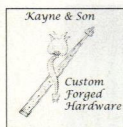
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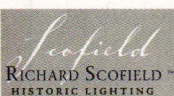
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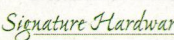
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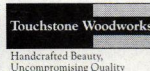
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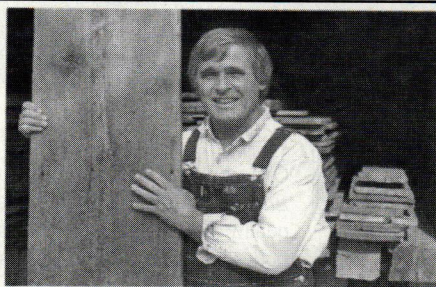
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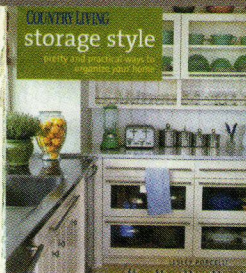
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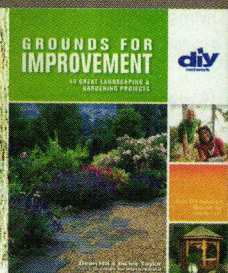
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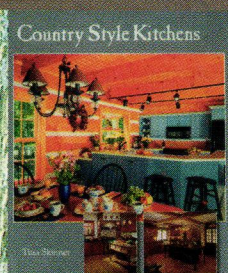
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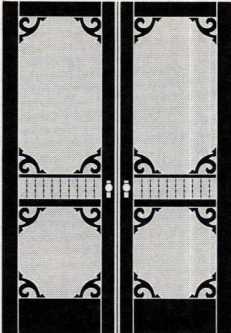
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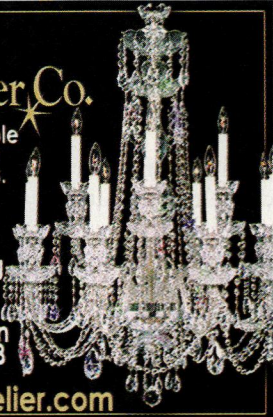
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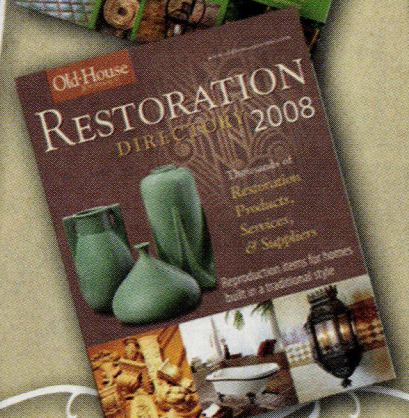
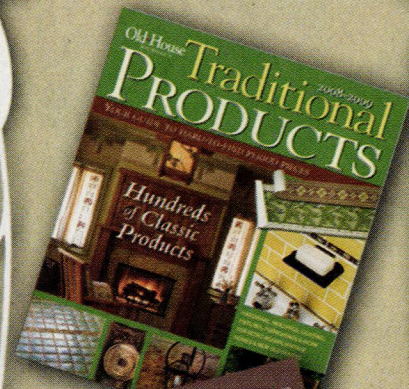
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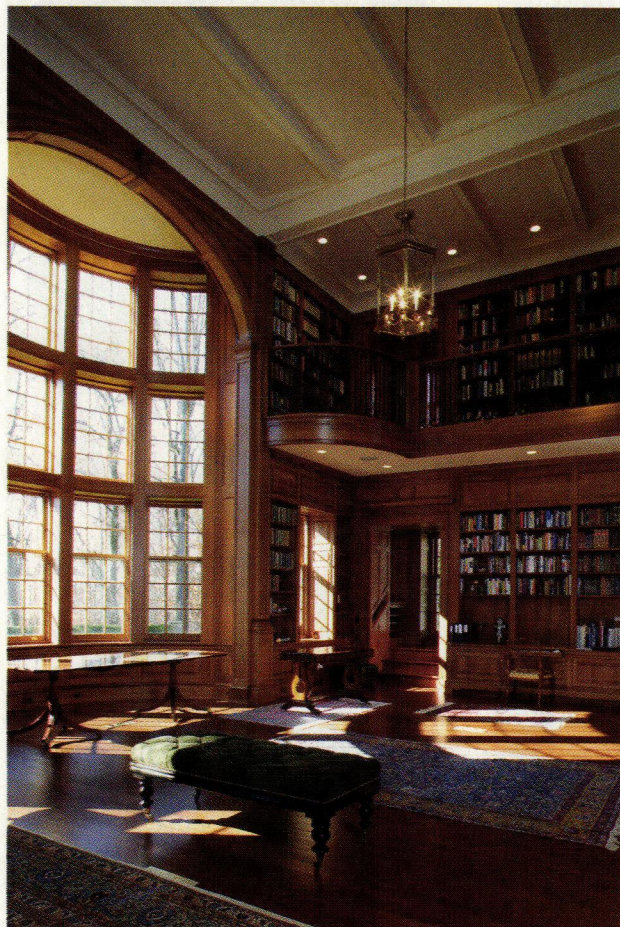
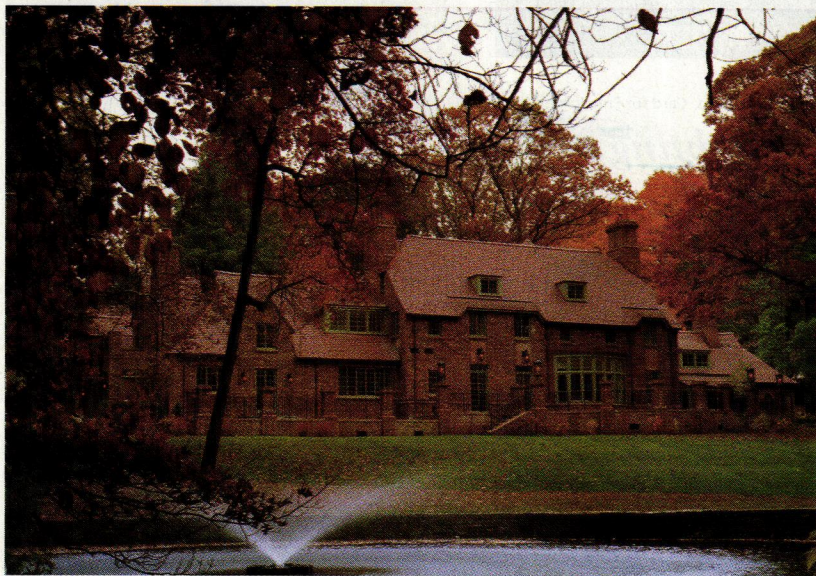


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“The goal was to replicate the look of an eighteenth-century fieldstone house for Canary Cottage,” says Peter Archer of Archer & Buchanan Architecture. The architectural firm studied the stone used in historical buildings in the area. Archer not only studied the type of stone used in the past but also took note of how the stone was layered (horizontally or vertically), what size stones were used, and what type of pointing was applied. “This particular pointing style we used is called crown pointing,” explains Archer. “The walls are 8”-thick field stone, a mix of gneiss and quartzitic sandstone, and are backed up by a 2 by 6 wood frame. Historically, the walls would have been 18” to 22” thick with a coat of plaster on the interior. Today builders incorporate the framing to allow for insulation. Stone masonry has become a real art form again,” says Archer. “There are a handful of masons in the region doing beautiful work.” And the stonework on Canary Cottage is the cream of the crop. **NOH**

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