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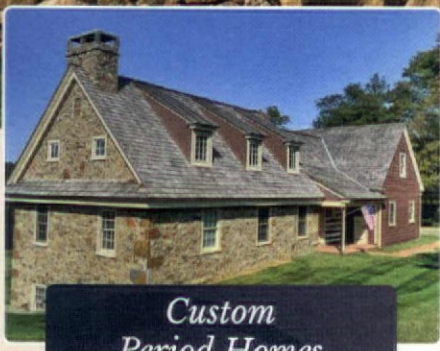
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BULLTOWN  
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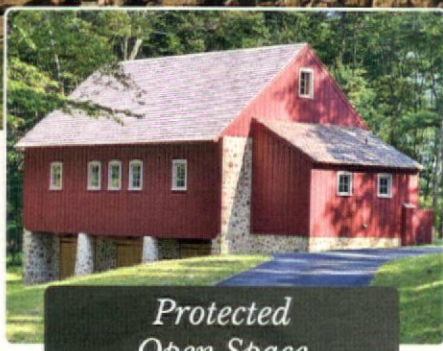


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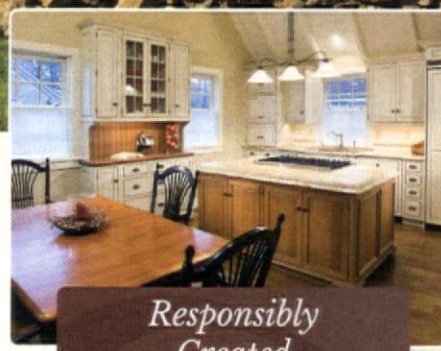
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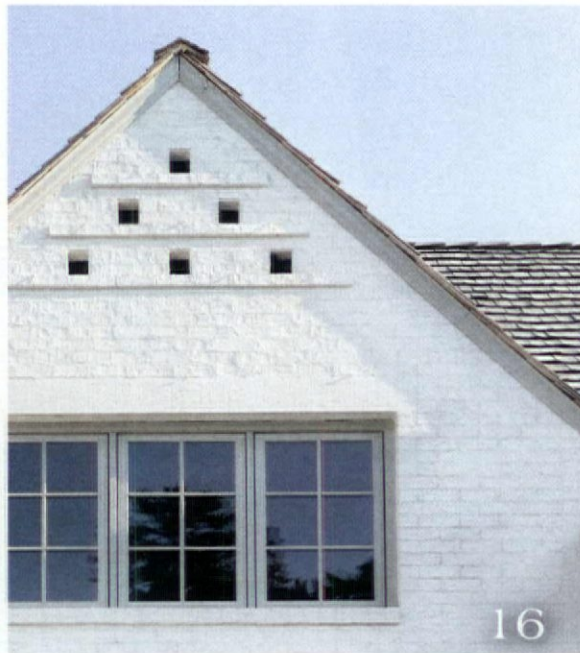
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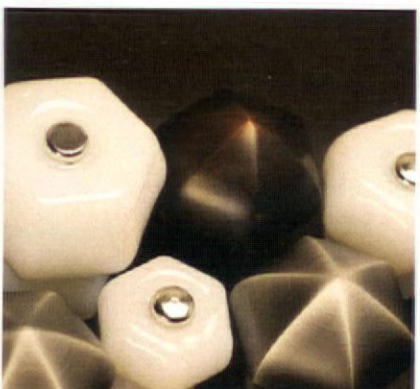
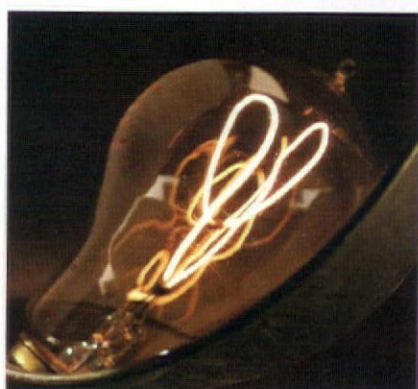
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# *Always in Style*



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## A Timeless Decade

I am honored to bring you this 10th anniversary issue of *New Old House*. Since 2004, we have brought you the best in traditional residential design. What a personal and professional journey it has been. Meeting the passionate architects, builders, and craftspeople behind these new old houses has been a cherished experience for me. I've learned from the masters on what makes these houses truly timeless. Whether you're looking at an issue printed 10 years ago or opening the magazine for the first time, these houses remain as relevant today as they will be in the centuries and decades to come.

I have the deepest gratitude for homeowners who have allowed us into their homes year after year. And I have made great friends along the way. Architect Russell Versaci has brought his authoritative voice to the magazine for 10 years, imparting his wisdom on the new old house philosophy. In this anniversary issue, he brings us the "Perfect 10"—a decade of insights into the new old house concept.

Garden guru Michael Weishan has also been with *New Old House* since the beginning, imparting his horticultural wisdom on these pages. He looks back at a decade of garden trends for this issue. Illustrator Rob Leanna has also brought his beautiful renderings and detailed floor plans to our magazine. And in this issue, we celebrate his work, which showcases 10 design elements for the new old house.

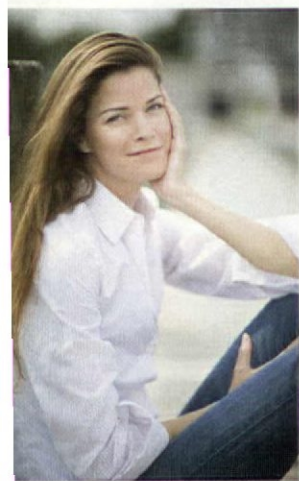
Architect Sandra Vitzthum and designer Christine Franck were always just a phone call away when I needed advice on a particular design topic. And architects James Strickland, Gary Brewer, Ankie Barnes, and Peter Zimmerman have all been great supporters. This issue we visit these talented architects in their homes, learning how they craft their own dwellings into the perfect places to call home.

I also want to thank the writers who bring us the stories behind these new old houses. Mary Grauerholz, Jennifer Sperry, Janice Randall Rohlf, Stephen Spewock, and Jeff Harder write and report so eloquently on the topic of traditional design—always creating prose that is thoughtful and inspiring. And last but not least, I would be remiss if I did not acknowledge my dear friend, photographer Eric Roth, who has captured the essence of these new old houses in his photographs since 2004.

I look forward to bringing you another decade of timeless design and hope you enjoy this issue of *New Old House*.

*Nancy E. Berry*  
Editor

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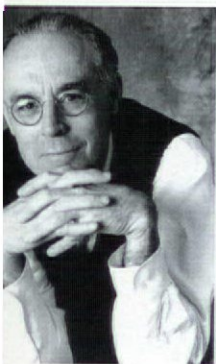


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## CONTRIBUTORS



Editor-at-Large **Russell Versaci** is a residential architect who has spent two decades designing traditional houses. He attended the 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. Versaci is also the author of *Creating a New Old House* and *Roots of Home* (Taunton Press).

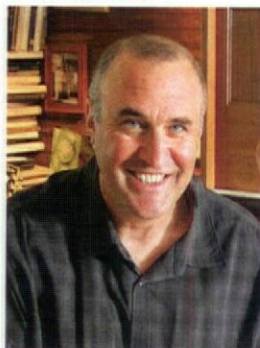
**Mary Grauerholz** is a freelance feature writer who focuses on sustainability, architecture, health, and food. In her previous career as a journalist, Grauerholz won many awards for project management, editing, and writing. Since then, she has written for a variety of magazines, newspapers, and websites, including *The Boston Globe*, *Cape Cod Home*, *Spirituality & Health*, and *Suffolk University Alumni Magazine*. She lives on Cape Cod.



**Michael Weishan** is host emeritus of PBS's *The Victory Garden* and has shared 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 three 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, and has two lovely daughters.



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Architect Jonathan Hale designed this farmhouse in Vermont based on the idea of the "little house, big house, back house, barn" concept.



# Perfect Ten

A decade of insights into the new old house.

BY RUSSELL VERSACI

In architecture, as in life, there are "Aha!" moments, and then there are quiet lessons learned from experience. Modern architects revel in lightning bolts from the heavens, while traditional architects follow stars long-charted by generations of fellow travelers. Here are a few lessons learned along our journey of traditional design.

**TRADITIONALISM RARELY MAKES THE NEWS.** Our achievements are incremental rather than showstoppers, for tradition is evolutionary rather than revolutionary. Ours is an additive culture that adapts traditions to twenty-first-century needs, updating some and repurposing others for new uses. As we look back on the first decade of *New Old House*, what insights can we draw to guide us forward?

**USE THE PAST AS PRECEDENT.** The past is a rich resource. Old neighborhoods, back roads, and byways are a great source of ideas and inspiration for your new old house. Research your local history of homebuilding for inspiration, native materials, building techniques, and fine details. Look for distinctive forms in composing house parts; stone, and wood; telltale roof shapes, porches, and chimneys; ways of framing doors and windows; and even the way gutters, downspouts, and rain barrels are used. Take photos of classic houses and capture stylistic details you like.

**LET GEOGRAPHY SHAPE YOUR PLAN.** When you study your building site, think like an old-timer. In modern times, our vast arsenal of machinery has enabled builders to scrape the landscape clean, level inconvenient obstacles, and generally obliterate char-

acter to create "ideal" building sites. But in older times, homes were sited to work with nature, with sturdy abodes folded into the contours of the land. Observe how the old-timers worked with topography and climate, orienting toward favorable vistas and weather patterns, using rising ground as a buffer against storms.

**BUILD SMALLER AND WISER.** Square footage is not all created equal. To be smart about making right-sizing decisions, invest only in worthwhile space and jettison the superfluous. A sprawl house may boast 5,000 square feet, but for many people, 2,500 square feet is the sweet spot, just the right amount of space for a typical couple after the children have grown up and moved out. Scale back your wish list before you sprawl. Use the money you save to invest in the things you will love and appreciate every day.

**MAXIMIZE SPACE IN A SMALLER FOOTPRINT.** Plan your home so that every square inch of space counts, eking out the most function from every corner. Designers of the Arts & Crafts period did efficiency extraordinarily well. The staircase underbelly was filled with drawers, the kitchen cabinets reached the ceiling for seldom-used storage, linens found a home in shallow shelves called presses, closets had dressers and shoe racks built in, cabinets and bookshelves flanked fireplaces, and every nook and cranny sported some beneficial use. Think like a yacht designer: How can you get the most out of every inch?

**PLAN SPACES TO CHANGE OVER TIME.** One of the secrets to saving space, and using less space wisely, is to strive for flexibility in room designs. Find ways to combine or repurpose rooms with functions that can change over time. A kitchen



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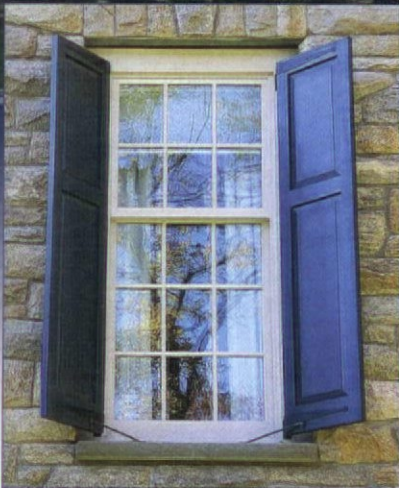
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Classical details abound in Gil Schafer's own home (above right). The historical Turkey Hill Farm in New York offers design clues to the past.

with table space and a fireplace can serve as a casual dining room, a study hall, and even an informal living room. A dining room lined with bookshelves becomes a library when you settle down with Audubon's *Birds of America* or another much-loved classic. After the kids are gone, an outgrown playroom can be turned into a home office that can also serve as a guest bedroom with a little tidying up. Your pursuit of flexible space is only limited by your imagination.

**REALIZE THAT LESS IS MORE AUTHENTIC.** Restraint is a key ingredient in traditional design. Unlike the gaudy laddling-on of design motifs in the McMansion age, classic architectural styles are notable for their absence of pretension. The more circumspect and considered the details, the closer they hew to traditional forms. This pursuit of simplicity and refinement is a most daunting challenge. When you study historical precedents for your home design, look at the balance and proportions of each design element, where editing and culling out the extraneous have left only what is truly essential.

**PAY NOW OR PAY LATER.** Everyone wants to save money, but skimping on quality materials and construction just kicks the can down the road. Many building materials offered today have a shelf life that will barely outlast the mortgage. Instead of cutting quality, reduce your wish list by 20 percent, and use the savings to invest in beautiful, time-tested materials and high-quality craftsmanship. If you want real wood siding, then reject vinyl, masonite, or fiber cement. Should you love the patina of antique floorboards, don't settle for faux plastic laminate planks. Cut out something minor so that you can afford what you really love—or decide to wait until you can.

**PRIORITIZE YOUR BUDGET TO WHAT'S MOST IMPORTANT.** Not everything in your home needs to be exquisite. Create a grading system for quality based on your priorities that you can apply to all of your design decisions. Rank the importance

of your wish list choices. Then invest in the those things that you'll appreciate the most, the ones that will enrich your quality of life and bring you the joy of design well done. If you have always wanted a stone house, you may have to make sacrifices elsewhere to get this most expensive of building materials. If books and literary pursuits are your life's passion, create a library worthy of Cicero, Shakespeare, and Thoreau. By prioritizing your budget, you can move some decisions to the B- and C-lists as you allocate where best to spend money.

**CONSIDER FACTORY BUILDING YOUR HOUSE.** No longer just for trailer homes, factory fabrication can reduce building costs, construction time, and landfill waste. Skilled craftsmen working in ideal indoor conditions can produce a custom-tailored home that's just as good as, and maybe better than, one stick-built in the field. Using computer-aided design, precision cutting and fitting equipment, and assembly line order, the finished product is unbeatable. Couple this efficiency with the perks of high-grade materials stored inside, no weather exposure, no mud or slippery ladders, and a consistent crew.

**GREEN SMARTS.** Once upon a time, centuries ago, thinking green was the natural thing to do. When our ancestors built houses, they used local materials and wasted nothing. They sited their homes to take best advantage of the climate and geography. They heated and cooled using nature's gifts of wood, wind, and sun. While these traditional homebuilding skills have all but disappeared, they can be relearned easily. Point your house south toward the warm sun; save trees for natural cooling; overhang roof eaves to shed rain and shield walls from intense heat—all are time-honored green building techniques.

We have spent the past decade of *New Old House* remixing old truths while searching for new ways to address modern challenges. Stay tuned as tradition is reinterpreted, retooled, and re-created to meet new requirements in the next decade. **NOH**

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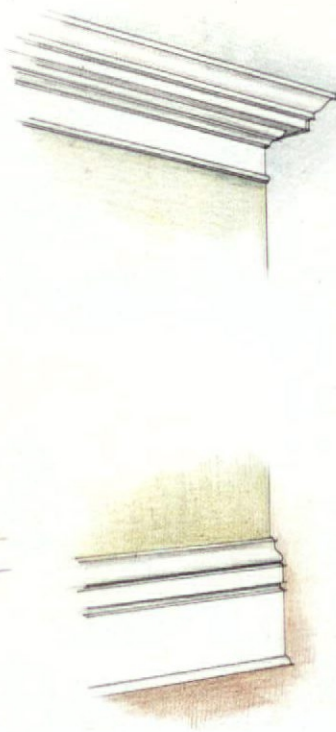
### Interior Shutters

Interior shutters can provide opaque privacy and light screening to a room and also can create a layer of sophistication to a window unit. This can be particularly true for windows set in thick walls.



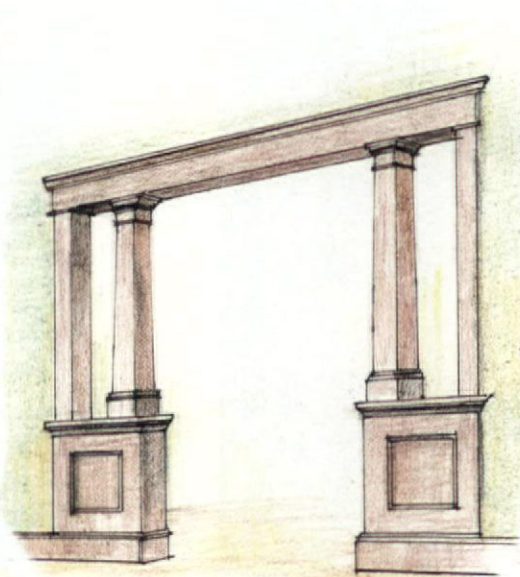
### Cornice or Crown Molding

Cornice or crown molding creates a transition from the vertical wall to the horizontal ceiling. A wide variety of molding assemblies, from simple to complex, can highlight the style of a room.



### Interior Columns

Interior columns can divide two spaces while maintaining an open feel without doors, and also give a sense of grandeur to the space as a whole.



### Baseboard

Similar to crown and cornice molding, baseboard molding transitions the wall to the floor, and forms a necessary bridge between dissimilar materials. The width and complexity of the baseboard can greatly enhance the style of the room.

# Form and Function

Traditional architects create designs that offer both beauty and purpose to our homes.

BY NANCY E. BERRY

A room without moldings simply looks naked. Moldings add beauty, shadow lines, texture, and dimension to a space—and they conceal seams and joints between ceilings, walls, and floors. Too many homes today lack these subtle details, which add character and charm to interiors.

Whether you are planning on renovating an existing home or building new, don't skimp on these details. These features are important to a home, but they often get overlooked. There was a time when moldings were introduced to mansions and simple farmhouses alike. Unfortunately this practice has fallen

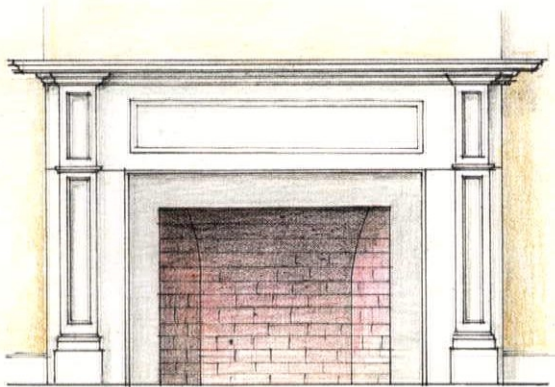
by the wayside in today's production houses. With a bit of ingenuity and planning, these empty canvases can be transformed into inviting, three-dimensional living spaces.

Simply defined moldings are the finished woodwork or plaster work in a room. The basic types are baseboard, window and door trim, crown moldings, and chair rails. When executed well, moldings make a room look and feel finished. The purpose of these moldings is to create a play of light and shade in a room. Moldings also break up flat surfaces in a room and define the aesthetic.



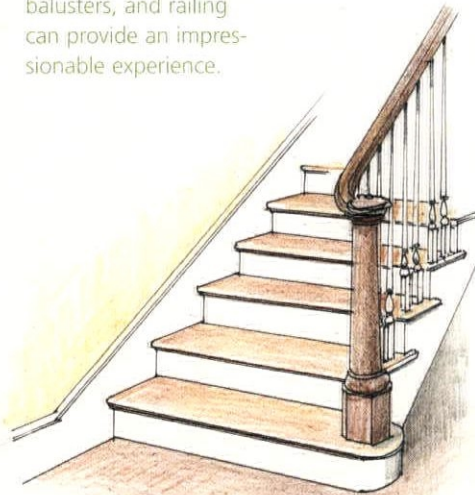
### Fireplace Mantel

The mantelpiece is a molding assembly that surrounds a wood-burning or gas fireplace. A wide variety of materials have been used through the years, with the result feeling much like a piece of furniture.



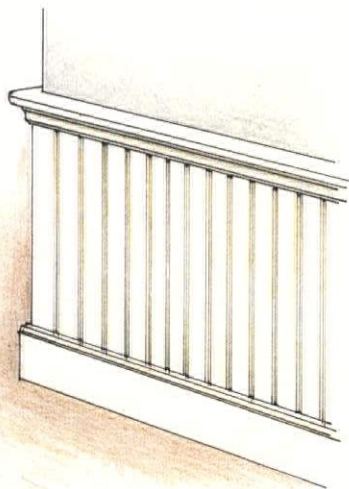
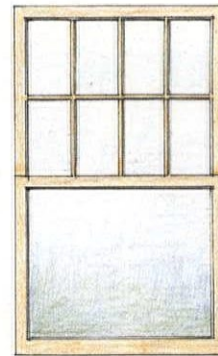
### Stairway

Traditionally, the stairway is one of the first architectural elements seen upon entering a home of more than one story. The design of the newel post, balusters, and railing can provide an impressive experience.



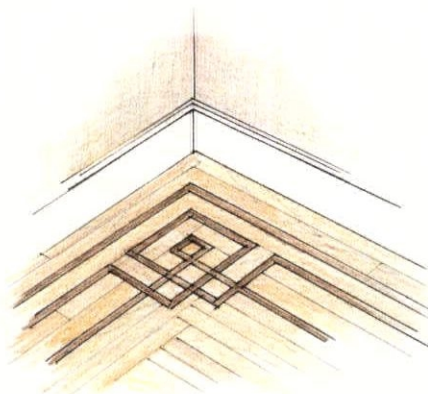
### Window Sash

The window sash provides an opportunity to create a style with a wide variety of glazing divisions, or mullions. Sash patterns can break down the scale of a space both inside and out.



### Wainscot

Wainscot trim can provide protection for the wall surface from chairs and other furniture, as well as break down the scale of a wall. Beadboard or raised panels often are used for the vertical surface between the baseboard below and the chair rail molding at top.



### Wood Floor Patterns

When wood flooring is used, an inlaid pattern of a lighter or darker wood at the edges can create an elegant feel.



### Door

A door pattern can enhance the style of a space. Raised or inset panels, as well as rounded tops and glazing, can provide interest in a variety of wood species.

### History of Moldings

Today's ornamental moldings are based on classical orders of architecture developed in ancient Greece and Rome. An order is the arrangement of a particular style column together with its entablature, base, and capital. Eighteenth- and nineteenth-century architects and house builders looked to these ancient forms to create classical moldings in home designs, and these aesthetics are still used today for their timeless beauty.

Some of the earliest types of moldings are wainscoting

and paneling, which are created by a succession of floor-to-ceiling chamfered vertical boards. These might have been used for insulation during the seventeenth century in cold climates. Another common molding detail is the baseboard, which covers the floor-to-ceiling connection. Historically, these were painted black to hide marks and scuffs. Similarly, chair rails were introduced to protect walls from the backs of chairs. These early moldings were hand-cut and planed, and the carpenter often left his handcraft with subtle tool marks. **NOH**

Architect Sandra Vitzthum designed this farmhouse addition using traditional clapboards, square column supports for the farmer's porch, and wood roof shingles.

Packaging might not count when it comes to deciphering the contents of people or presents, but as far as homes are concerned, exterior packaging is an integral part of a consistent whole. A home's façade immediately communicates architectural style but also overall personality, whether diminutive or imposing, rustic or formal, or anything in between.

A successful new old home contains outdoor details capable of tricking a trained eye into seeing an aged structure. Not only must these exterior elements be crafted out of historically appropriate materials whenever possible, but their components and proportions must be convincing as well. At the same time, performance and longevity cannot be sacrificed, which is why the following recommendations are designed to last well into the future while evoking eras past.

### DOORS

For optimum new old results, designers rely on the expertise of local craftsmen to create doors that exemplify tradition. For example, the design/build firm Stoltzfus Enterprises conceived its Olde Bulltown Village development in Chester County, Pennsylvania, as a collection of period homes whose construction hearkens back to the eighteenth century. Solid wood doors are an integral part of these residences' historic charm.

"Most of our doors are custom made by French Creek Woodworking out of Spanish cedar," says Stoltzfus. "They are heavy and outfitted with large strap hinges; we even use reconditioned carpenter locks for a more complete historical effect."

Joe Paul of BPC Architecture on Nantucket agrees that custom doors are best.

## Outer Beauty

Design professionals reveal their top picks for exterior building materials.

BY JENNIFER SPERRY | PHOTOS BY ERIC ROTH



Left, top: Architect James Collins chose a brick façade with wood shingles and casement windows. Below a new old house in Texas is clad in stone.



“For entry door systems, we often specify a door that is executed by local craftsman Chris Bouque of Nantucket Millworks out of solid mahogany,” he says.

Nantucket Millworks creates custom doors and windows by hand in a small traditional workshop using machinery from the early 1900s. Its muntins are milled to the classic style of a true divided light—they are solid wood, with a cope and tenon, and match the door’s thickness. All joints are glued using

West System Epoxy and hardwood dowels (meaning no mechanical fasteners). A small company in New Hampshire produces their glass, while hardware designer HOPPE manufactures their triple-point locking hardware.

If budgets don’t allow for custom-crafted doors throughout, splurge on the entry, urges Paul. For ancillary doors, the architect recommends Andersen—“a great product at a reasonable price”—as well as Vintage Doors and Tischler Und Sohn.

### TRIM, SIDING & GUTTERS

For all of BPC Architecture’s island projects, most (if not all) exterior wood details are crafted out of natural cedar due to its rot resistance in coastal environments. For roofs, the architecture firm prefers red cedar; for siding, white cedar; and for trim, clear red cedar. For gutters, Paul specs either cedar or all-natural fir with copper leaders.

A fieldstone veneer is a classic exterior detail on Olde Bulltown Village’s eighteenth-century-styled Pennsylvania farmhouses. “We use local fieldstone, some of which comes from the foundation dig itself,” says Stoltzfus. “The veneers are 8” thick, and our masons use a variety of techniques, including ridge pointing, to make them look hundreds of years old. Historically, masons would have dug their mortar sand out of a creek bed, which is why we source special sand that includes small rocks. When the mortar is acid-washed, you can see the stone aggregate through the sand.”

Brick is also commonly incorporated into Olde Bulltown houses. “We use Glen-Gery bricks, which are handmade, oversized, and irregular in shape, with historic grapevine joints,” says Stoltzfus. Thick walls allow for a traditional Flemish bond pattern.

### ARCHITECTURAL COLUMNS

Choosing the wrong column style, or the right column with the wrong proportions, can ruin a porch’s entire design, notes Anne Decker of Anne Decker Architects in Bethesda, Maryland. The architect relies on Somerset Door & Column Co. for columns that are well-crafted, well-proportioned, and exacting to the classical orders of architecture.

Although wood is the most authentic column material possible (Decker recommends mahogany), it requires maintenance and eventual replacement, which is why the



Exterior shutters keep this coastal house protected from both heat and storms.

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architect opts for Somerset's StaveCast column. StaveCast designs are molded from new composite materials and are available in sizes up to 24" in diameter and 24' in height. Unlike wood, a StaveCast column is rot-resistant and, unlike fiberglass, "StaveCast has heft—if you knock on it, it feels solid," says Decker. Plus, Somerset's decorative capitals are load-bearing for additional authenticity.

#### WINDOWS

Many major window manufacturers have incorporated a variety of customizations for "new" historic windows. Marvin, for example, offers single glazing, authentic divided lights, and custom wood sills, as well as wood screens and storm windows. If a high level of preservation is required, specialty millwork companies can replicate original designs exactly or even piece together clues to re-create size and muntin profiles when originals no longer exist.

According to Decker, the baseline for any new old project is an all-wood window with wood jambs. If a window will ultimately be painted, she recommends fir or pine. Mahogany, which is typically stained, is also an option that is especially appropriate for large windows and doors. "Pine can shrink and warp with extreme weather changes. Mahogany is a much more stable wood for something oversized," she explains. Within Nantucket's Old Historic District, traditional single-glazed windows are required. "They are oftentimes custom-made from mahogany and installed with copper flashing," notes Paul. "We've specified this style of window from LePage Windows in Canada and Tishchler Und Sohn in Germany."

#### SHUTTERS

Historically accurate shutters, first and foremost, must be operable, points out Decker, and should also be thick,

at least 1¼". Whether a project calls for paneled, louvered, Bermuda, or board-and-batten shutters, her favorite producer is Timberlane: "Their products have the heft and thickness of old shutters, and they also offer a great selection of operable hardware." Choosing the best exterior materials is a high-pressure exercise: In some cases, time-tested craftsmanship is the answer; in other situations, newly manufactured products represent the best value. Roofing, siding, windows, and doors are all big-budget items that need to perform for decades, which is why careful research and guidance from experienced design professionals are prerequisites for any renovation or new construction endeavor. **NOH**

*Jennifer Sperry is a freelance writer and editor living in Massachusetts. She is renovating an 1840s Cape.*

*For resources, see page 72.*

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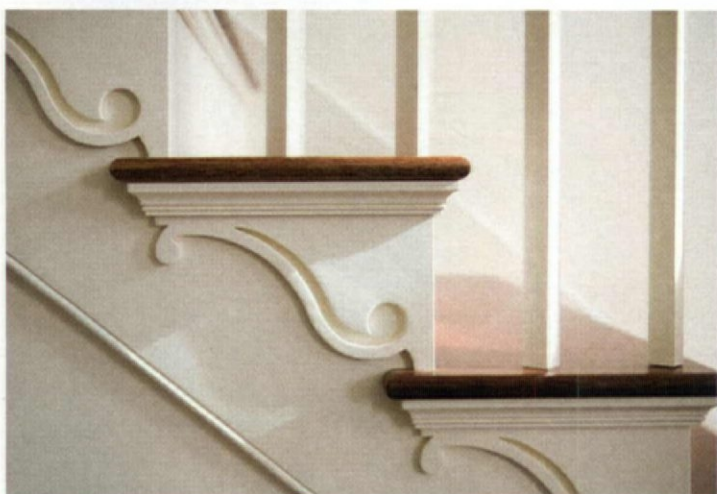
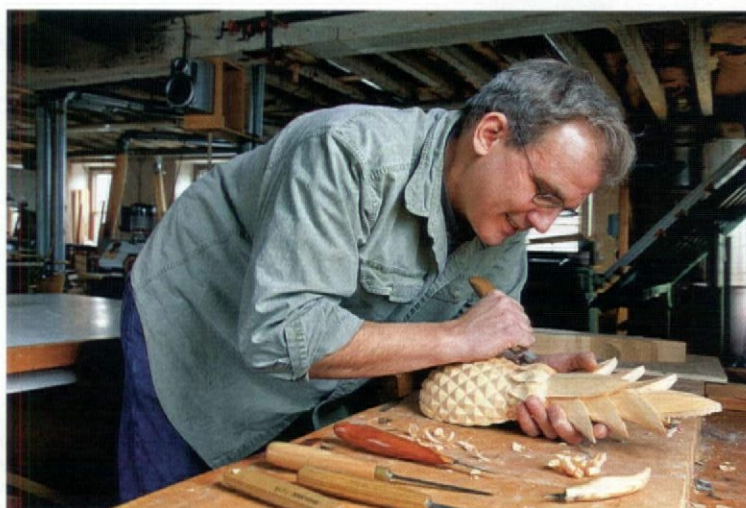
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# Master Crafts

Artisans from across the country create the details that bring traditional houses to life.

BY STEPHEN T. SPEWOCK



PHOTOS BY ERIC ROTH, RANDI BAIRD

Through the years, *New Old House* has brought you stories on traditional craftspeople from around the country.

## STAINED-GLASS ARTISAN PETER MORAVA

After stints as a stained-glass apprentice in Southern California, receiving a bachelor of arts in glass-blowing from Southern Illinois University, and then restoring historic row houses in Philadelphia, Peter Morava returned home to Chicago and established his own stained-glass company, Morava Glass Studio, often working side-by-side with other artisans to restore historic places of prominence featuring the work of such icons as Louis Comfort Tiffany, John LaFarge, and Frank Lloyd Wright.

With major studios employing 20 to 30 glassworkers, Morava's company remains comparatively small, with only two or three artisans. "I enjoy teaching the process," he confides. "The craft is only learned by watching and then by doing. And because it is so labor-intensive, the work can't be mass-produced." Today, his goals are clear and simple: remain in Chicago and focus on day-to-day restorations. "The glass itself is like individual notes used to compose music, but it is the unique talent and vision of each individual who puts them together differently, telling their story for generations to come."

## PLASTER ARTISAN KEN WILDES

Ken Wildes (owner of Joshua & Co., based in Newport, Rhode Island) is considered to be one of the leading ornamental plasterers of our time—and is completely self-taught. His ability to create designs incorporating any one, or combination of, period styles—Edwardian, Baroque, Federal, Venetian, Louis (XIV, XV, and XVI)—has brought him national recognition and acclaim. Even the *New York Times* paid him a compliment, calling his work "plaster worthy of an angel...creating a feeling of stepping back in time."

As word of his talents spread, larger and more complex jobs started presenting themselves, and each was accomplished with growing creative

fervor. "The ideas just keep coming from inside, and I was always able to create a theme or style that fit the space," he says. Deriving great satisfaction and pleasure through the work, Wildes taught himself how to overcome many design challenges with good old-fashioned brainstorming. "Every job has many inherent problems to overcome," he says. "The trick is not to dwell on them, but rather focus your entire mind and efforts on the task at hand, and then let it all go. Eventually, the answer you're looking for comes to you."

## STOVE RESTORER DOUG PACHECO

Doug Pacheco's unbridled enthusiasm for his stove restoration workshop is evident. As sole proprietor of the Barnstable Stove Shop in West Barnstable, Massachusetts, he has done his share of buying and selling, researching, and marketing. Yet deep from within, the businessman shines forth a light of peaceful joy, belied by his unwavering belief in the goodness of rediscovering untold history beneath the countless piles of discarded cast iron, sheet metal, brass figurines, and various pieces of nickel-plated trim. "Every stove has a different story," Pacheco says. "And if every stove could talk, they'd have a lot to say," he confides with the same wry wisdom of Yogi Berra.

Pacheco performs all the restorations in a small workshop in the back of his restored post-and-beam horse barn. Bright lights overhead reveal a workspace charred from years of torching, sanding, welding, and painting. Using scores of hand tools, solvents, and torches, he disassembles the rusted piles of scrap iron piece by piece, then wheels them out a screened side door and down a ramp to the sandblasting pit, where each load gets a good going over to remove the dirt and corrosive rust accumulated after more than a century of neglect. After blasting is complete, all the pieces are immediately returned to the shop for painting and reassembly. "We try to do everything as original as it was, as it should be," says Pacheco.

## HISTORIC HOUSEFITTERS

After David and Nancy Sposato restored their Cape, the couple set out to create a niche hardware business that functioned with higher levels of both period accuracy and customer service. Without any marketing background or experience, they decided to create a catalog of various pieces and advertise in the back of homebuilding magazines. "We literally cut and pasted little pictures of items using type-set format," admits David. "It was very tedious and time-consuming." The first publication hit the stands in 1986, establishing Historic Housefitters Company as a one-stop shop for period hardware needs.

## DOUG GEST RESTORATIONS

For more than 30 years, master craftsman Doug Gest has maintained a consistent team of eight to 12 employees at The Joiners Shop in Hartland, Vermont, all of whom are all capable of creating period reproduced millwork or furniture. "Today's job sites are becoming more geared toward speed and efficiency, with less priority given to the craft of woodworking," he says. "Within the field of woodworking, there must be a desire to learn not only how to do it correctly, but also how to make all the items in a house by hand."

While many builders turn to well-established manufacturers for their millwork, Doug doesn't like picking from somebody else's standard interpretation of history. "By manufacturing our own millwork, we can re-create a client's desires to the exact specifications for the time period, area, style, or custom piece. Each detail of a plan comes out perfect, whether it's a Georgian, Federal, Greek Revival, or a custom reproduction."

## WOODCARVER ERIC BOGDAH

While taking a woodcarving class on Nantucket Island, Eric Bogdahn became overwhelmed with passion for the craft. "Not only did it come naturally to me under Paul McCarthy's instruction, but I really enjoyed the creative freedom it offered." It's also where he met his wife and business partner, Noelle. "We both knew immediately!"

Over the next 10 years, the couple pursued their own woodcarving business, with much success. Their shared labors helped secure further commissions for larger projects, such as fireplace mantels or surrounds, and some architectural furniture such as cabinets and built-ins. Additionally, some of their most popular commercial pieces welcomed the thousands of seasonal visitors ambling off various island ferries into town, most notably the Ralph Lauren Polo clothing store on Main Street and the Nantucket Nectars snack depot by the public wharf.

## SCOFIELD LIGHTING

It's not every day we discover someone who absolutely loves what they do. On those rare occasions when excitement, knowledge, commitment, and pure joy do come together, usually great things happen: There is a singular epiphany that, no matter how small, deposits a positive ripple effect on the rest of humankind. That's exactly what it's like to meet and talk with Jon and Doreen Joslow, the owners of Scofield Lighting in Ivoryton, Connecticut.

"We are in the business of 'the art'," reveals Jon. "So we quickly migrated from a 'downtown' retail shop to offering custom high-end options for designers and architects."

"We're a small company that likes to do big things," Doreen adds. "We became a leading producer of historic lighting because of the growing number of our products being profiled in prestigious venues."

## AUTHENTIC DESIGNS

Mike Krauss and partner Maria Peragine carry their torch of persistence from the rural vistas of Rupert, Vermont, where they have settled since relocating from Manhattan back in 1989. "Out here it's like one big extended family where people help each other, where 'paying it forward' is very prevalent. This same attitude extends into our business as much as possible, where need is shared in a constructive, non-using way."

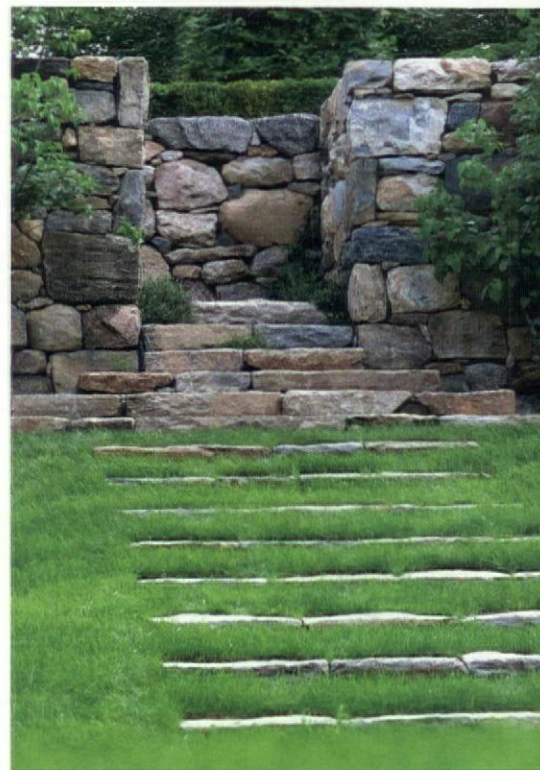
With a long list of high-end clientele, Mike and Maria feel their colonial reproduction lighting company's success is mostly a reflection of product quality. "We make beautiful products with quality that sell themselves!" exclaims Maria. "We build things that will last the rest of your life," adds Mike. "Mass production creates inferior products when compared to our items, which are hand-built by individual craftsmen." That's especially true when comparing the subtleties between late seventeenth-century sconces or mid-eighteenth-century rod arms.

## SANDOVAL STONEWORKS

"Work starts at 7:30 a.m. and goes until dark every day," says stonemason and landscaper Oscar Sandoval. "That way the job gets done right—not fast." These words are revealed slowly and firmly by a man who has spent more than 20 years perfecting the craft of stacking stones, oftentimes shoulder to shoulder with his 10-15 employees.

Originally from Guatemala, Oscar feels fortunate to have discovered his passion for stonemasonry early on. "I became so enthralled in the process that time would fly by while working," he recalls. "Every day I have an opportunity to learn something new, to create something new." And create he does: single-sided stone walls, double-sided stone walls, stone retaining walls, stone paths and walkways, stacked slab steps, floating slab steps, stone and brick patios, and both new and repaired stone foundations throughout Connecticut and New York.

Sandoval Stoneworks creates traditional fieldstone walls.



## TUCK & HOLAND METAL SCULPTORS

"Our door is always open," invites Anthony Holand. "Anyone can come by anytime to see our products and watch our process." It's a company policy of Tuck & Holand Metal Sculptors that has been implemented for more than 40 years of business on Martha's Vineyard, with the hopes to rejuvenate public awareness and appreciation for the process of how things are actually made. The 'making' part involves taking raw metals such as copper, brass, aluminum, stainless steel, and bronze and painstakingly molding them into custom, handmade chandeliers, sundials, compass maps, and burgees (the colorful triangular flags that annotate any boat's personal identification), while the most sought-after contortions remain the company's one-of-a-kind weathervanes.

*Stephen T. Spewock is a freelance writer who lives in Massachusetts.*



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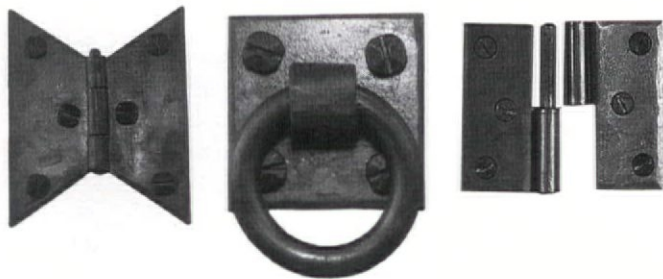
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# Glorious Gardens

Top 10 trends of the last decade.

BY MICHAEL WEISHAN

Most people don't realize it, but gardening has trends much like fashion. As Heidi Klum likes to intone on the hit show *Project Runway*: "In the world of fashion, one day you're in, and the next day you're out." And it's true—over the years, plants that once fascinated our parents (think big golden French marigolds) today almost never appear in our gardens. Ways of doing things change as well: Look at our dramatic return to manures and compost in preference to chemical fertilizers over the past 10 years. Here, then, are some of the runway winners and losers of the last decade.

Architect Jim Collins designed this French-style house in North Carolina. The garden hosts hardy plants that can take the Southern heat.

## 1) HEIRLOOMS DEBUNKED

The 1990s and 2000s were alive with wholesale praise of heirlooms (I should know, as I was one of the leading proponents) but these days, the bloom is off the rose. Old, we have rediscovered, is not necessarily better, as those of you who have struggled to grow heirloom-variety tomatoes in an age of resurgent late blight have found to your dismay. There were reasons—often good reasons—why certain cultivars were abandoned (no disease resistance, for one), and we've learned as gardeners that we can't blindly embrace a romantic vision of our gardening past. The quest before us now is bringing the best of the old into the future, which I predict will shape plant selection over the next decade.

## 2) URBAN GROWING SPACES

Everywhere you turn today in our large cities, you see a plentitude of micro-landscapes: miniature gardening plots for veggies, colorful planters of summer annuals, even pocket public parks no bigger than a house lot. We've come to realize that in an age of growing stress on the environment, every little bit of green helps in urban settings.

## 3) THE USE OF TROPICALS AND SUCCULENTS


A decade ago, you would have searched nurseries in vain for plants like mandevilla or faucaria tigrina, but these days you'll see shelf after shelf of new and interesting warm-weather species intended for use as annuals outdoors, or

as long-term indoor-outdoor plants—another growing trend. Even grandma's favorites, like coleus, have been reinvented in a mind-boggling array of colors and leaf shapes.

## 4) GROWING AWARENESS OF SUSTAINABLE GARDENING

Gardeners are slowly becoming aware that even a hobby like horticulture bears its share of environmental costs. There's a lot of petroleum in every plant you buy, from the plastic pot it arrives in to the fertilizer used to grow it to the fuel required to get it to the nursery and then to your backyard. Fortunately, the last 10 years have produced a growing awareness of these environmental costs, and the industry has begun to work to make

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Low-maintenance plants thrive in this shady garden designed by Janice Parker.

sure that where steps can be taken—such as the recycling of plastic pots or the development of battery-powered mowers—they are implemented widely and conveniently for the consumer.

#### 5) THE GARDENING INTERNET

A friend of mine in the computer industry once told me that the original financial mainstays of companies like AOL and CompuServe were dating and gardening chat rooms. And it's true: Early on, gardeners embraced the Internet like almost no other group, with countless sites charting everything from local growing conditions to fan clubs for specific cultivars. An unintended consequence, however, has been the virtual collapse of garden book publishing. When detailed information on a species is just a few clicks away, who needs a specialty volume on clematis?

#### 6) RISE OF ORGANIC PRODUCE

Love them or hate them, organics are here to stay. Once a tiny fraction of produce gardening world, organics have come to dominate whole sectors. What's to hate about that, you ask?

Primarily the cost: at two to three times the price of their conventionally grown counterparts, we face a growing segregation of food consumers into those who can afford organics and those who can't. Hopefully, technological progress in the next decade will work toward minimizing this growing social gap.

#### 7) THE EVER-SHRINKING LAWN

The manicured lawn has been in steady retreat over the last 10 years, to the point where these days, acres of verdant, weedless greensward mark you as an environmentally uniformed Luddite. The message that a large lawn is a large lawn, not a landscape, has finally struck home, and hopefully this movement will continue.

#### 8) XERISCAPES

Potable water looks to become the premier endangered resource of the twenty-first century, and landscapes have at last started to respond. In places like Las Vegas, the city pays people to remove water-hungry grass and replace it with native plantings, and in California, facing its most severe drought in a century, outdoor watering has been banned in many

areas. And high time, too: a lush English-style garden in Arizona should be as out of place as a stand of saguaros would look in London. We as gardeners need to continue to heed the oft-neglected dictum that landscape should reflect its location.

#### 9) AFTER-DARK GARDENS

It used to be that when the sun went down, you turned off the porch light and went indoors. But the advent of inexpensive low-voltage lighting (some even solar-powered) has changed all that, and the past decade has witnessed a surge in the creation of outdoor spaces that are meant to be used after dark.

#### 10) COMPOSTING

There's nothing new about composting, of course; it is perhaps the world's oldest gardening practice. What *is* new in the last decade is the extent to which it is now being applied. Many cities have mandatory composting programs for food waste, and gardeners across America have come to realize that one of the easiest and best ways to increase the productivity of our landscapes is to return to the soil what comes from the soil. **NOH**

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BY THE NOH EDITORIAL STAFF

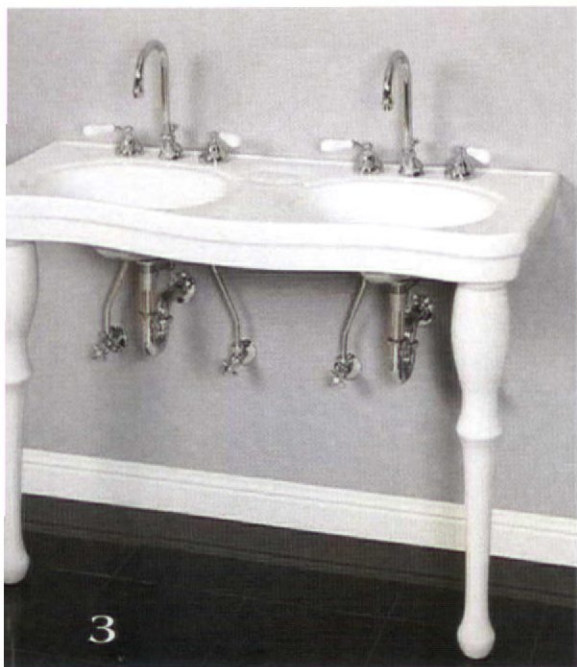


## 1. Rise and Shine

Sunrise Specialty offers a host of clawfoot bathtubs inspired by the past. For more information, visit [sunrisespecialty.com](http://sunrisespecialty.com).

**2. Hose Off**  
This vintage-inspired exposed tub set with hand shower is from Rohl. For more information, visit [rohlhome.com](http://rohlhome.com).





3

### 3. Double Take

Sunrise Speciality's double console lavatory is shown with widespread gooseneck faucets and pop-up drains. For more information, visit [sunrisespecialty.com](http://sunrisespecialty.com).

### 4. Set in Stone

This handsome utility sink is made of honed black granite and has angled sides for stand-alone or above-counter use. For more information, visit [stoneforest.com](http://stoneforest.com).



### 5. Goose Neck

Kohler's Vinnata sink faucet has a pull-down spout and lever handle. For more information, visit [kohler.com](http://kohler.com).



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## 2. Treasure Trove

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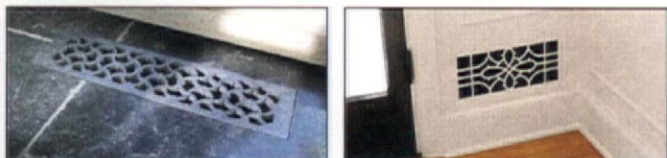


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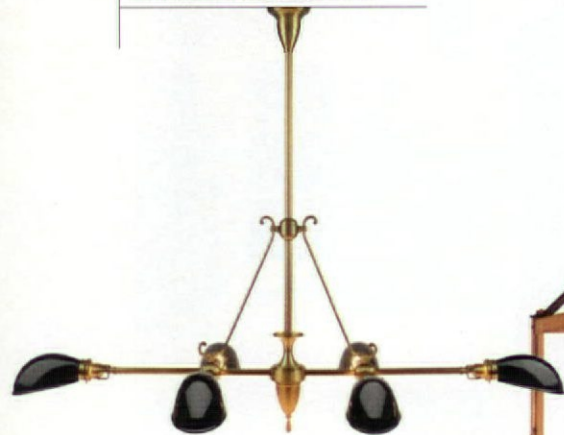
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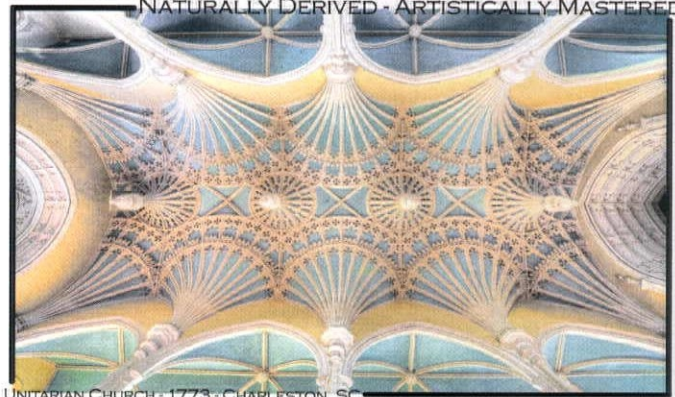


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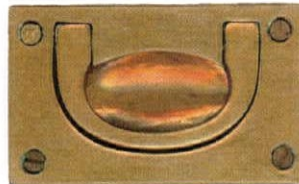
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Peter Zimmerman's stone house in Pennsylvania.

# Fly Away Home

Architect Peter Zimmerman  
creates a timeless home that  
celebrates its natural surroundings.

BY MARY GRAUERHOLZ | PHOTOS BY ERIC ROTH







Peter and Eliza Zimmerman have created classic interiors throughout their home. The architectural details have been restored or re-created with precision.



# Ladybugs have been considered good luck since the Middle Ages

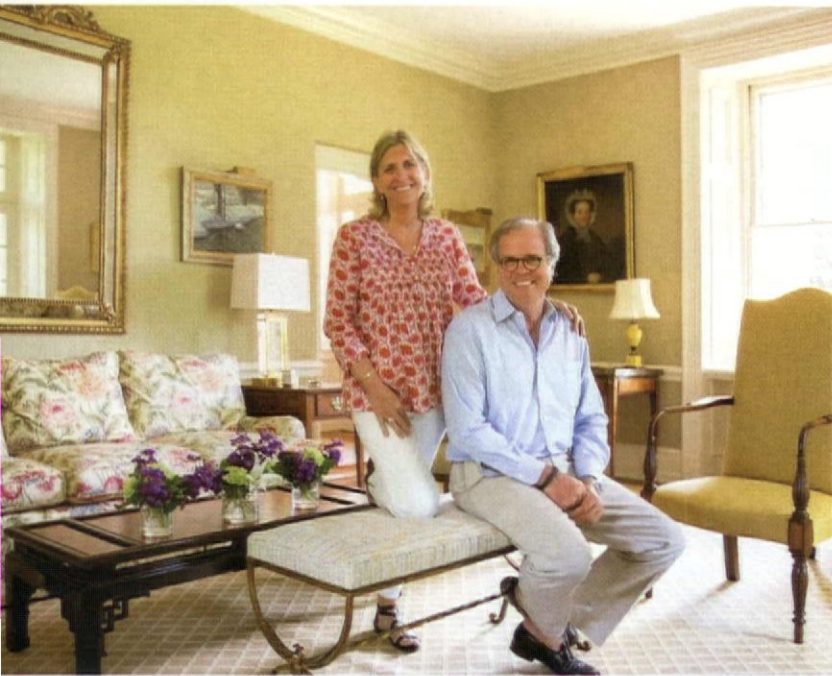
And as every gardener knows, they're also good for the earth. Once in a blue moon, there is a magical moment when the vivid little bugs become living art. Peter Zimmerman, principal of Peter Zimmerman Architects in Berwyn, Pennsylvania, saw this firsthand when he and his wife, Eliza Zimmerman, were moving into their eighteenth-century farmhouse in Chester Springs, Pennsylvania, 20 years ago.

The Zimmermans' children were exploring the home's back property, when their young daughter ran into the house,

beyond excited. As Zimmerman relates, "She said, 'Dad, there's a tree with millions and millions of ladybugs!'" It could have been something out of a fairy tale: a tree alive with the fabled little bugs. The Zimmermans knew then that they would name their house Flyaway, after the ladybug nursery rhyme.

Today, Flyaway retains a timeless connection with its setting, more a thriving nexus of family and lush nature than a stately stone structure. The Zimmermans would have it no other way. The choices they have made in updates through

Eliza and Peter Zimmerman in their living room. The welcoming country kitchen offers a large farmhouse sink and a center island workstation.



the decades—allowing signs of former renovations to stand, designing rooms more around family life and treasured possessions than formality, and letting most of the 10 acres revert to its natural state—confirm that Flyaway is all about living, laughing, and letting things be.

Zimmerman believes that the art of great architecture lies in creating designs that are strong but not apparent, and this tenet is clear at Flyaway. “Architecture can’t dominate the furnishings or the site,” he says. “It’s not a stage set.” And after all, this is the home where he and Eliza raised their son and daughter, now in their 20s, and welcomed many other family and friends. From the beginning, the couple looked at the breadth of Flyaway’s strong character.

The first major addition to the original house was in the 1890s, when a mansard roof and a large addition were completed. Flash to the 1960s, when the house was colonialized. The Zimmermans let many of the style changes remain, such as the Victorian-era brackets under the cornice on the exterior’s front stone mass. “We chose not to strip those away,” he says. The same concept—letting features from renovations stand—is mirrored in Zimmerman’s architectural practice, located on Philadelphia’s Main Line. As Zimmerman says of the firm’s work—historically based architecture consisting of new houses and older ones requiring additions and renovations—“we try to peel away and find the best.”

Inside and out, nature is ever-present at the Zimmermans’ home. Nine-foot ceilings allow natural light to pour in from dormers and deep windows. A family-designed chicken coop,





The exteriors are inviting. Eliza and Peter incorporated a raised-bed vegetable garden and a charming entryway.



beehives, and a garden planted with vegetables and flowers dot the property on the edge of several acres that the family allowed to grow as natural pastureland and meadow. Leaving so much natural growth is important to the family. As Zimmerman says, “Often with these houses on 10 acres, owners treat as much of it as they can as lawn.” Letting nature take over, he says, “is appropriate to the cultural and historical landscape.”

The home’s interior is spacious, light-filled, and soothing, a mood set with warm wall colors, such as yellow tinged with burnt umber, and antique furniture that tells many stories. In the soft peach-toned kitchen stands an island of antique French oak from New Orleans, an eye-catching centerpiece. A papier mâché elephant head in the space the Zimmermans call “the big room,” with “ivory” of salvaged plastic knives, was purchased at a fundraiser for animal rescue. “We found one piece, then another,” Zimmerman says. “It’s more a composition than a suite of furniture.”

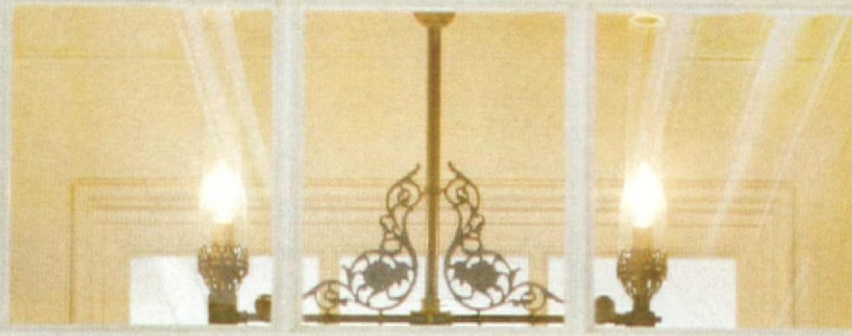
Family and friends congregate in areas that are most

suited to the moment. “It changes,” Zimmerman says. “Like every family, people come over and we end up standing around the kitchen island.” The big room is used more in the summer, French doors spilling out to an awning-covered area. Peter and Eliza often spend evenings in the study, where Eliza builds a fire many nights. The living room and dining room ring with cheer around gatherings of loved ones. “All my great memories of my grandparents and being in our summer place, more than half revolve around the dining room table,” Zimmerman says.

Outside, the property is just as alive, the air filled with the swooping, singing, and buzzing of bees, birds, and small animals ducking into the marsh and pastureland. And yes, there are still plenty of the little bugs that were the original inspiration for Flyaway. “We still have a large population of ladybugs,” Zimmerman says with a chuckle. They are a perfect fit—another sign, Zimmerman says, of how the landscape harks to another era. “It’s something more reminiscent,” he says, “of what it would have been 100, 150 years ago.” NOH



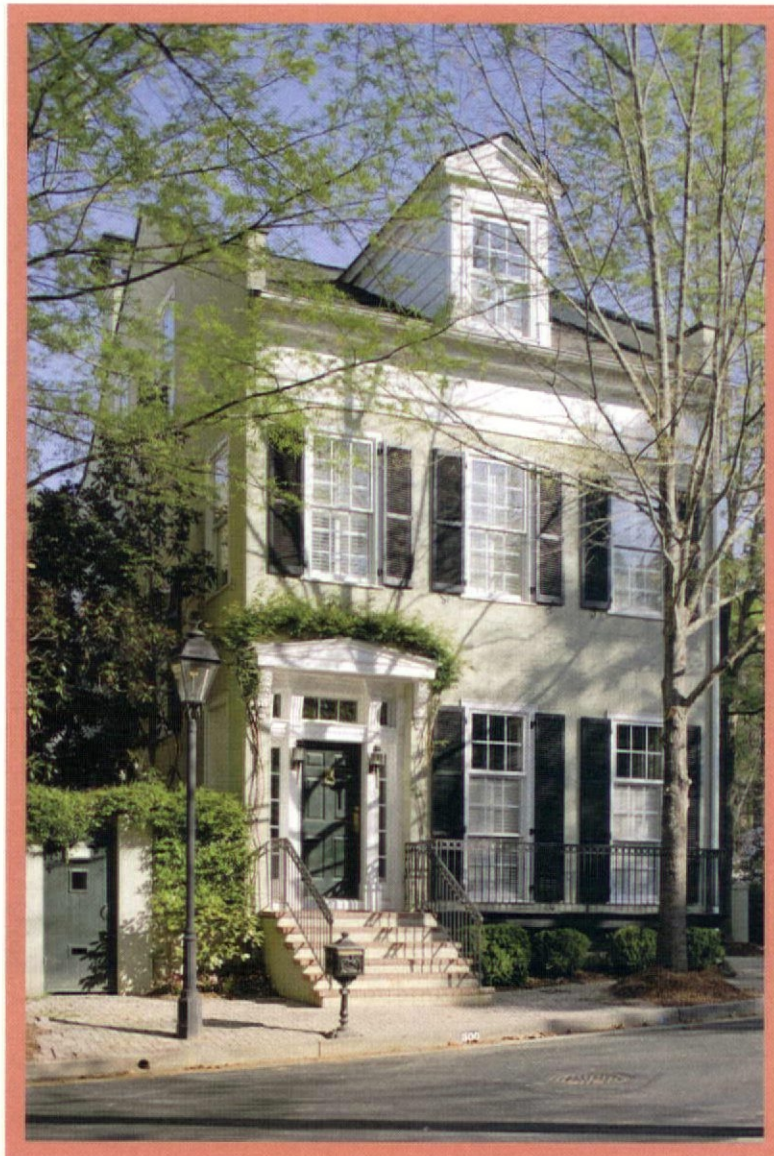
Classical lines define Jim Strickland's home in Georgia.



# TOWN HOUSE TRADITION



Architect James Strickland  
describes his idea of coming home.  
BY JANICE RANDALL ROHLF | PHOTOS BY RICHARD LEO JOHNSON





The rooms are kept light and airy with interior shutters.





## A FEW YEARS AGO, JAMES LOWELL STRICKLAND CO-AUTHORED A BOOK ON THE SOUTHERN VERNACULAR HOUSE.

With rich text and handsome photography, the edition celebrates the traditional materials, artisanal craftsmanship, and an atmosphere of comfort and hospitality that are emblematic of residential living in the South. It is simply titled *Coming Home*.

Home today for Strickland, founder and senior principal of Historical Concepts, an architecture and planning firm, is a three-story town home in North Cove, a unique residential enclave that he personally developed, located on the shores of Lake Kedron in Peachtree City, Georgia. Like other new communities and private homes Historical Concepts has designed over the last three decades, North Cove is rooted in cultural heritage and local geography. “Place-making” is what Strickland calls his philosophical approach to neighborhood planning, which, he says, “embraces classical scale and proportion, vernacular ideology, and historical precedent.”

The past is indeed prologue for Strickland, whose reverence for “what came before” is at the heart of the timeless quality that imbues all of his work. He is driven, he says, to “bring the past into the day, enabling the younger genera-

tion to understand it and visualize how it was done.” Achieving this, he says, is “a gift” to them that will facilitate their making thoughtful material choices and selecting decorative details that give an all-important sense of history to a contemporary building.

When it came to selecting his current dwelling 16 years ago, Strickland’s sights were set originally on a grander home on a lakeside lot in the 26-acre neighborhood, but his wife, Linda, persuaded him to move into this more modest structure. The rusticated stucco Greek Revival is 2,600 square feet, not including a breezeway, porches, and guest accommodations above the garage.

“My home is comfortable, tasteful. I like the size of it today for my wife and me,” says Strickland, who has lived in at least 17 houses himself, starting with his childhood home in the Buckhead section of Atlanta. Reminiscing, he describes it as not a big house but one with a rich fabric. “Small houses are some of the best and also some of the most challenging [to design and build] in terms of the quality of scale and execution,” says Strickland. “Great fabric houses don’t say ‘look at me.’”



The Stricklands' home started out as a spec house, one of 13 Village Town Homes that frame the community's central square, a peaceful spot that evokes town greens of yore, with a flowing water fountain and benches shaded by oak trees. To personalize his home, Strickland added custom finishes and other bespoke touches like antique fluted pilasters he restored himself and a mirrored wall in the living room that reflects sunlight coming in from the back windows. One of many examples of expert craftsmanship in the house, the large mirror is framed with finely wrought millwork and trim.

In the living room, which Strickland also refers to as the library, treasured books and family photos comprise most of the decoration, if you don't count a pampered dog or two. According to Strickland, no Southern home should be without a porch or a dog. He is also very fond of climbing vines like the profuse New Dawn roses that curl around the pediment of his neoclassical front door.

The spec house's standard oak floors were stripped and restained a glossy black. Throughout, one-of-a-kind antique

lighting fixtures repurposed by Georgia artisan Eloise Pickard give the house a feeling of age and authenticity, as do an inherited harp in the dining room and a cherished collection of more than 100 antique spoons from around the world that has been in Linda's family since the early 1900s.

Other heirloom pieces enhance the timeless charm of guest quarters, where framed Audubon prints hung on the simple board-and-batten interior walls reflect the importance of game birds in Southern heritage. Connecting the main house to the garage and guesthouse is a long, shuttered breezeway.

Along with vernacular traditions, architectural classicism, especially that of Charleston and Savannah, inform North Cove in general and Strickland's home in particular. In addition to the front door's cornice, there is a pediment door surround, and in classic Southern style, sidelights and a transom. Triple-hung, six-over-six windows and decorative ironwork complete the Greek Revival façade.

New Orleans, too, has inspired Strickland. In the Big Easy, town houses typically have a gated area lead-

The bedroom has a more rustic feel; an alcove makes the perfect spot for a bed. Furnishings are kept simple and inviting.



Impeccable architectural features are found throughout the house. Opposite: A master at his craft—Jim Strickland.



ing to a garden. When designing the houses in North Cove, he asked himself, “How does one get from the front back to the garden?” and found a solution by using gated walls that lead to courtyard gardens, while alleys behind structures make discrete access to garages.

Beyond being a place of “shelter, safety, a place where you feel comfortable,” the essence of one’s home, says Strickland, has a lot to do with being part of a community. In North Cove, much of the neighborhood’s social life takes place in the square just outside Strickland’s front door. Gas lanterns and narrow, pedestrian-friendly streets imbue a sense of nostalgia to the community.

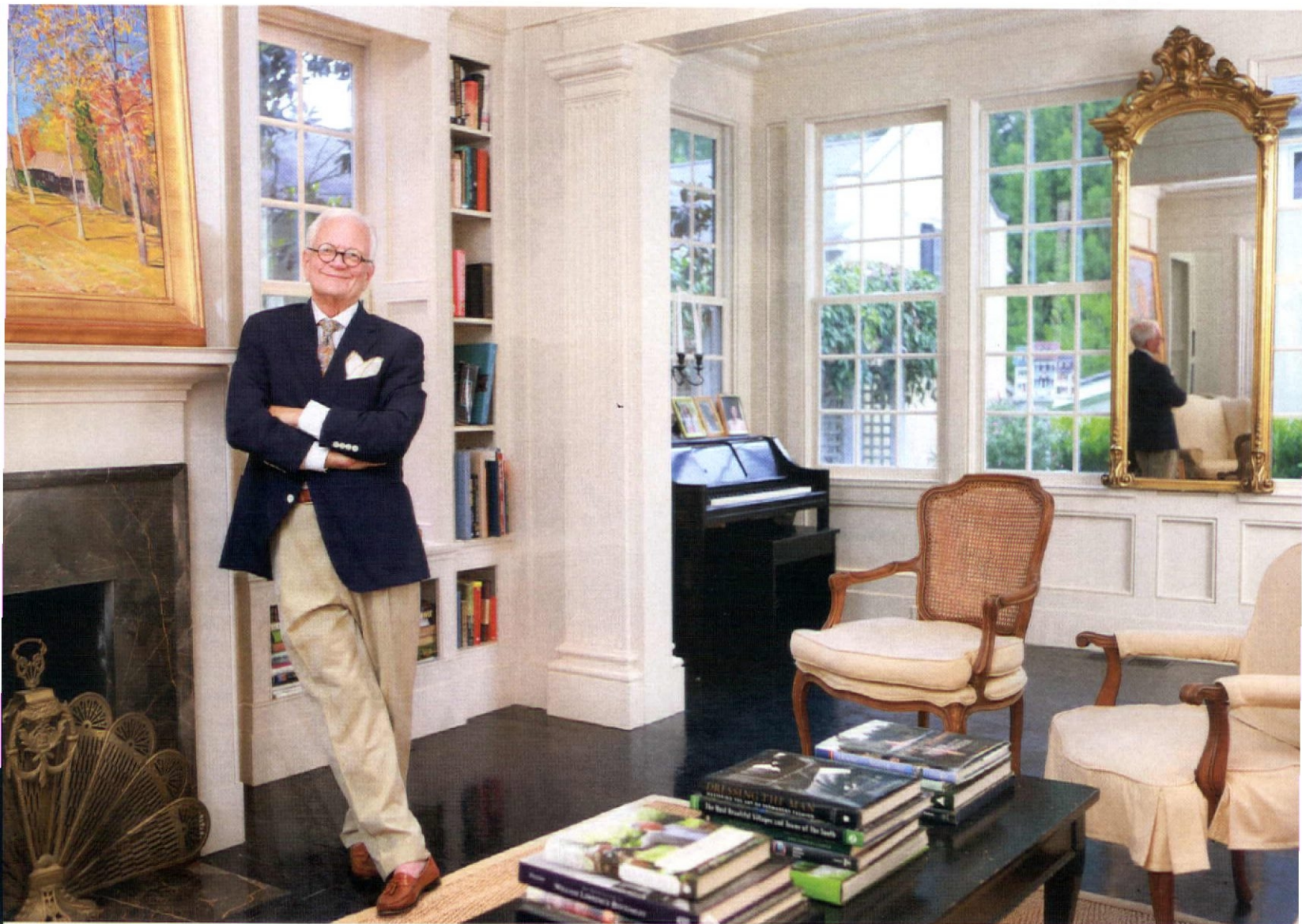
“There is a reason everyone admires places like Annapolis, Savannah, Charleston, and New Orleans,” says Strickland. “These places are compelling because the architecture is human scale and feel-good.” Just like the house that Jim and Linda Strickland—and their dogs—are pleased to call “home.” NOH

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“SMALL HOUSES ARE SOME OF THE BEST AND ALSO SOME OF THE MOST CHALLENGING [TO DESIGN AND BUILD] IN TERMS OF THE QUALITY OF SCALE AND EXECUTION.”

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*Janice Randall Roblf is a freelance writer living on Cape Cod.*



Architect Gary Brewer breathes new life into this Yonkers Foursquare, which he calls home.





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★

# american FOURSQUARE

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Architect Gary Brewer updates the past  
in this Arts & Crafts house in Yonkers.

BY LAUREL KORNHISER | PHOTOS BY FRANCIS DZIKOWSKI

**S**ome relationships seem predestined, like that of Gary Brewer, partner in the firm of Robert A. M. Stern Architects in Manhattan, and the Yonkers home with which he was smitten. He caught his first glimpse of the American Foursquare in *The New York Times*' Real Estate "Living In" column, profiling the Park Hill neighborhood. Among the highlighted houses for sale was the vintage beauty Brewer now calls home.

After renting an apartment in Manhattan and then a town house apartment in Brooklyn, Brewer was ready for a long-term commitment. At the time, he was working on the Perkins Visitor Center at Wave Hill in Riverdale in the Bronx, another nineteenth-century Manhattan suburb, when he decided to take a side trip to Park Hill: "I had never been to



“When people build new houses, they think they need more space than they usually do. Sadly, they are often willing to trade quality and detail for size.”





Brewer created light, cheery interiors. The linear cabinet door design gives a nod to the Arts & Crafts style. Below: Gary Brewer.



Yonkers. I drove around Park Hill and then up to the house I had seen in the *Times* article. The attraction was immediate." With its stucco façade and terra cotta roof, the home had great curb appeal. After a look inside, Brewer bought it.

Just as in any new relationship, the house came with a past. "The inside was a wreck," Brewer says. "It had wall-to-wall shag carpeting, and the kitchen was a disaster." Add to this rotting front porch columns, a crumbling chimney, and a second floor porch that was in need of a new roof.

Brewer counsels his clients to have a master plan and follow a sequence of work phases, but he proceeded to do the opposite, approaching the renovation of his own home more organically: "I ticked through projects in no particular order, except that I was working on whatever I could not bear to live with."

He started with the landscape. While the hilly lot had some lovely old trees and a stone retaining wall, he added further interest by replacing concrete walkways with bluestone

and creating a terrace with its own stone wall off the kitchen. He replaced the front columns and gave the porch a new painted floor, new handrails, and a new Azek soffit and crown.

Brewer then shifted his focus inside. He knew a bit about the American Foursquare. Its boxy, straightforward hipped-roof design was embraced as a correction to the ornate excesses of the Victorian period. But just as Victorian architecture borrowed from many styles, so too did Foursquare designs. "The outside can be Colonial, Arts & Crafts, Mediterranean," Brewer says. "Mine is a bit Arts & Crafts, but the clay tile roof is more Mediterranean." His goal for the renovation was "to make it more period appropriate, more of what it was."

One way he made the house "more of what it was" was by adding beams like those found in the living room to the entry and dining room. While his initial thought had been to strip the home's casings, trim, and the floors to uncover their natural features, Brewer quickly discovered the labor was not



Clockwise from top left: A guest room is outfitted with antiques. Brewer has a cozy spot with an eclectic collection of Americana. A sleeping porch is a cozy spot to read. Opposite: The living room's fireplace is surrounded by green tile—another nod to the Craftsman movement.



worth the result, so he elected instead to repaint the baseboards, trim, chair rails, and wainscot white (adding woodwork where needed) and refinish the quarter oak floors.

Another key architectural interior element he updated was the living room fireplace: “Everything was exposed dark brick,” Brewer recounts. “And the first thing you saw when you entered the house was a drab, dark oak mantel.” Brewer replaced the brick with green Waterworks tile, adding Soho custom woven rope tile as an accent. A new white mantelpiece with pilasters replaced the original Arts & Crafts oak mantel. “Since some of the house has classical elements, I could do classical here.”

The dining room underwent more extensive changes, which included a new picture window; a built-in buffet, which joins an antique hutch in displaying Brewer’s collection of nineteenth-century transferware; and new sconces and a hanging light fixture from Rejuvenation.

The room that saw the most dramatic transformation was the kitchen, last renovated in the 1970s. The intention for the new kitchen, Brewer says, was “to make the room feel like a

porch because it opens to the backyard and the landscape.” To that end, the bamboo and butterfly wallpaper was stripped from the walls and ceiling, and the walls were painted a bright cream. Terra cotta tile replaced the linoleum floor, and the ceiling was clad in beadboard, painted blue and framed in white beams. In painting the ceiling, Brewer is calling attention to a typically neglected space, he says. “Most people forget that the most important part of the house is the ceiling because walls are covered by furniture, the floors with rugs, while the ceilings are exposed. Painted ceilings add interest.”

Rather than gutting the kitchen cabinets, Brewer kept the existing boxes and had his carpenter refit the lower cabinets with doors found online and the upper cabinets with restoration glass and crown molding. The appliances, Carrara marble countertop and island, and Daltile backsplash are all new, as are the Marvin windows—a particular boon for the breakfast bay, which originally had only three tiny windows and now welcomes light from three sides. The imagined narrative for the kitchen, Brewer explains, is that it should appear to be



Left to right: Brewer collects globes for his study. The house is full of antiques. Opposite: An old storage trunk is repurposed as a coffee table.

a mid-1930s-to-'40s-era update of the original 1906 kitchen. The mid-century dishes, salt and pepper shakers, and other accessories help further that illusion.

Choosing paint colors was one of the biggest decisions Brewer faced during the renovation. Daunted by the possibilities, he narrowed his search to traditional Farrow and Ball paints, selecting different creams and beiges for the main living areas. For the rooms upstairs, he added to the palette, with the guest bedroom dressed in blue-gray, the library in Cat's Paw, and the master bedroom (created from two of the original bedrooms) painted Ball Green. "The house is on a hill with trees," Brewer says, "and from the master bedroom, we look into a canopy of trees, so I chose a green to play up the connection to nature. It's a bit like sleeping in a treehouse."

The house certainly came into the relationship with a past, but Brewer, too, brought baggage with him—literally. One product of his favorite pastime of visiting antique stores and flea markets was a collection of vintage suitcases, two stacks of which now stand in the master bedroom. "I started buying suitcases because I thought they were beautiful," he says.

When collecting suitcases became increasingly popular, he switched to globes. A cluster sits atop the roll-top desk in his library. "I think it is charming that people had globes to look at to see maps in the past, as opposed to today, when we look maps up online." As for the desk, he sees it as a late nineteenth-

century version of a laptop, offering compartments to organize papers, projects, and tools, and locking for safekeeping. Brewer also collects landscape paintings, both by artists associated with the Hudson River Valley School and by mid-twentieth-century amateurs, and these are seen hanging throughout the home.

Just as Brewer likes artifacts from the past, so too does he love renovation: "I like being an architectural archaeologist, trying to uncover what was there in a home before or what was there in a time period." Of his own home, which he shares with wife Barbara and Scout, his wire-haired fox terrier, Brewer says, "I love living here. I drive up and look at the house and think it's amazing the way they used to make houses, the craftsmanship, the care, the proportions." Part of his goal with the renovation was to create "a piece of art or a testament to homebuilding. I wanted to show people you can renovate a modest-sized house without its being wildly costly." He also likes to highlight quality over quantity: "When people build new houses, they think they need more space than they usually do. Sadly, they are often willing to trade quality and detail for size."

In the case of this Yonkers Foursquare, the home with the great curb appeal turned out to have soul as well. It just needed the right suitor to release its inner beauty. **NOH**

*Laurel Kornbiser is a freelance writer living on Cape Cod.*



# regency row house

Ankie Barnes has made a career  
of perfecting beautiful,  
well-loved spaces.

BY JEFF HARDER | PHOTOS BY ERIC ROTH

As a principal at Barnes Vanze Architects, Anthony “Ankie” Barnes has made a career out of traversing between past and present. In 25 years, his Washington, D.C., firm has completed more than 1,000 projects in 12 states and six countries, earning praise for its ability to design new homes and additions in modern and traditional architectural styles with equal skill. For Barnes, that’s not a happy accident: It’s the natural result of a lifetime of dual interests in both the cutting edge and those that came before.

In his native South Africa, Barnes grew up in a creative household—his mother was an artist and playwright, his father an engineer and inventor. As a teenager, in the wake of woodworking classes and immersion in the local Cape Dutch and Victorian traditions, early ambitions of designing aircraft transformed into dreams of a different sort. “I came out of high school on a very clear trajectory: I wanted to be an architect,” Barnes says. “It felt like the perfect synthesis of everything I was interested in—art, engineering, science, all put together.”

In the classroom at University of the Witwatersrand in the 1970s, he was schooled in modern styles; in his free time, he poured through the oeuvre of Sir Edward Lutyens, his gateway to a love of traditional architecture. During

the fourth year of his undergraduate studies, he spent eight months working in Guatemala, a formative experience in which he employed the principles of vernacular architecture outside his homeland for the first time. And upon graduating in 1981, discontent with South Africa’s apartheid politics sent him back across the Atlantic once again, this time to Yale for a master’s program in architecture, and then to Washington, D.C., where he joined Hartman-Cox Architects.

Barnes joined the firm at a critical time, during its shift from practicing modernism to practicing traditional styles. The most seminal project—“for them and for me,” Barnes says—came early on: an addition to a building on the University of Virginia campus. “Warren Cox, who was my boss and certainly something of a mentor in the seven years that I



The walls showcase an extensive art collection.

worked [at Hartman-Cox], made a very brave decision that it was only appropriate to add on to this building in such close proximity to Jefferson's lawn in the Jeffersonian manner, instead of a modern addition," he says. With traditional architecture out of vogue in the mid-1980s, the addition became a source of division in the office. But Barnes saw things differently. "It became apparent to me that, in holding parallel interests in both contemporary and traditional architecture, that was a way you could practice," he says.

He found a kindred spirit in Stephen Vanze, a Hartman-Cox colleague, and in 1989 the pair established Barnes Vanze Architects, Inc. Along with designing homes in a variety of locales—D.C., Maine, Florida, St. Bart's, Guyana—Barnes Vanze Architects has won two Palladio awards. Projects run the gamut from a quiet addition that highlights an existing building to new homes and renovations that can change a building's underlying architectural character. "There is no office style that we practice," Barnes says. "Instead, we make a judgment based on the condition and architectural pedigree of the project and the context."

That deference to context is perhaps the only tenet to Barnes's architectural philosophy, and it carries over into his own home, a four-story Regency row house in Georgetown just a short walk from his firm's office. When Barnes and his wife bought the home, they found that "the house was a bit beat up and tired," he says. "There were a few design elements that had been subverted, but we really just tried to honor what was good about the house and restore bits of it."

What's good about the house is immediately apparent upon climbing the limestone stairs. At the entrance, rusticated limestone bands in the building's brick façade are carved into floral and acanthus patterns, then bleed back into the split-faced rusticated course that runs around the wide façade of the bay windows. "The house is simple, but the subtlety of those gestures is just awesome," he says.

Inside, the pine floors are original to the 1900 home; instead of sanding them down, Barnes removed the finish with steel wool and restored them. "They all have that beat-up quality that a house that's 114 years old has, and it helps you realize where you are every time you look down," he says. Throughout the house, there are six fireplaces—"by far the best thing we inherited," Barnes says. "There are very simple plaster details, like a 45-degree bevel on the mantel-pieces that project into the room, and they send a really great tenor through the whole house," he adds.

Barnes and his wife worked within historic guidelines to ensure that additions showed their absence of age; for example, the couple renovated decks on the roof and the back of the house with simple metal rails. "The contrast with the traditional lines of the house and the new work we did meant you couldn't help but realize immediately that those were new work," he says. In the kitchen, the couple replaced a load-bearing wall with a steel post, which plunges into a modern-style island, in order to open up the kitchen with the adjoining room. Throughout the house, the rooms are filled with a potpourri accumulated through the years: pieces of Cape Dutch furniture,









Clockwise from top left: The master bedroom has built-in closets. A built-in bench provides a wonderful reading nook. Ankie with his wife, Fran, and pup. The kitchen takes on a transitional flair.

old Modern cast-resin chairs from Roche Bobois, South African tribal art, and contemporary photography. “Our house has a little bit of that one-foot-out-the-door quality,” he says.

And heading out the door isn’t such a bad thing. “I’m thrilled to be asked to do a project out of town, because I go there with all my antennae up to see what makes the local, traditional architecture what it is,” Barnes says. “The materials, the climate, the culture, and the language...” He takes pleasure in running around unfamiliar terrain with a camera and a

sketchbook, studying the discrete, maybe slightly eccentric local details. As always, every project Barnes takes on involves submission to the place itself—and the people who will one day call it home. “It’s not my house that a patron has been polite enough to pay me to build—it’s a house for the family and for the site that I’m lucky enough to build,” he says. “And I’m going to do everything in my power to make it a perfect home for them.” **NOH**

*Jeff Harder is a freelance writer living in Massachusetts.*

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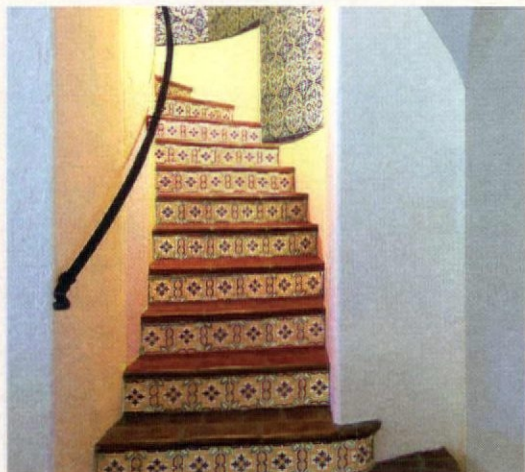
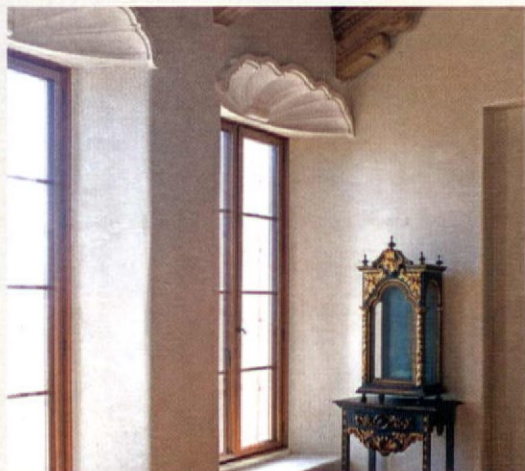
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Four firms each receive a 2014 Palladio Award for their residential projects.

BY KILEY JACQUES

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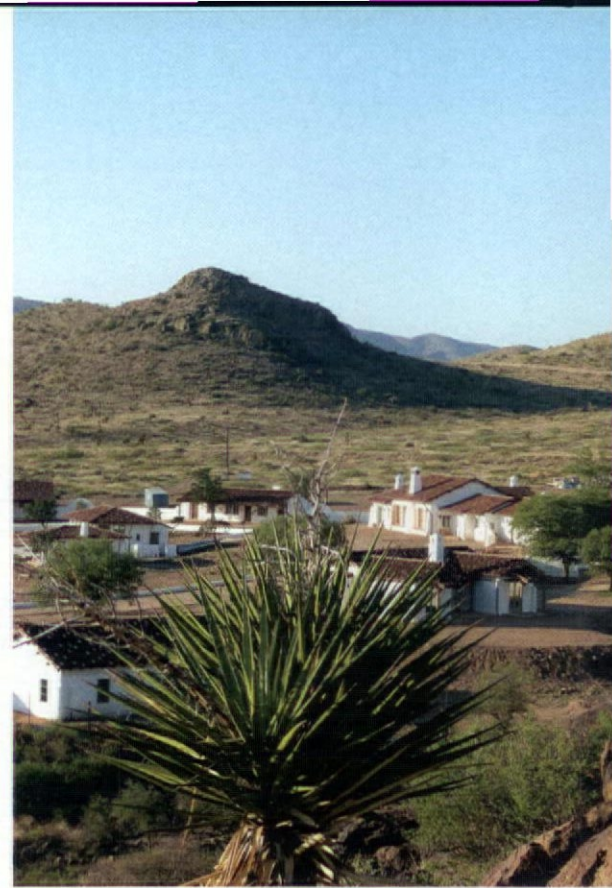
For design firms nationwide, there are few honors greater than the Palladio Award. Appreciated not only for its prestige, but also for its scope, the Palladio's recipients are as diverse in expertise as they are similar in worthiness.

PALLADIO AWARDS

MORE THAN 5,000 SQUARE FEET

## Michael G. Imber Architects

San Antonio's Michael G. Imber Architects was recognized for its newly designed and constructed Rancho Del Cielo, which met the criterion of being more than 5,000 square feet. Located at the foot of the Davis Mountains in Jeff Davis County, Texas, the 1940s ranch is a model of conservation and restoration. The design required a building twice the scale of the original adobe compound—destroyed by fire—built on top of the existing foundation and basement. The ranch's character is defined by handcrafted ponderosa pine corbels and beams and aspen latias, plaster conchas above the windows, a red clay tile roof that anchors the house to the landscape, and hand-painted tiles from Mexico. The juxtaposition of refined elements and rustic materials is evident in hand-carved window grilles of cypress, water well sinker rods lashed together by leather straps, clay tile and antique wood floors, plaster conchas, custom-crafted hardware, and clay-based plaster walls—all of which lend Rancho Del Cielo a strong historic sentiment, modern in execution.



## Curtis & Windham Architects

With their Seaside Avenue Residence in Florida, Houston-based Curtis & Windham Architects took the category of new design and construction for a project less than 5,000 square feet in size. Situated on the town's most prominent street, the home triumphs with its continuous two-story front porch, made room-like by its elliptical form—the result of imaginative ceiling construction, curved windows, and turned columns. The porch is simultaneously stunning and hurricane-ready. In the center of every other solid wood column is a steel tube—part of the structural anchoring system—that will keep the house intact. Similarly, despite their durability, windows still possess the attenuation and detailing of a traditional divided-light pane. Employing a form-based system, the architects constructed tower-like structures on the rear of the house that contain the stairwell. The forms are capped and bookend the recessed, gable-roofed body of the house. Intelligent design and execution rendered a house that meets hurricane standards without compromising the lightness characteristic of a traditional Gulf Coast house.



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## Michael Burch Architects

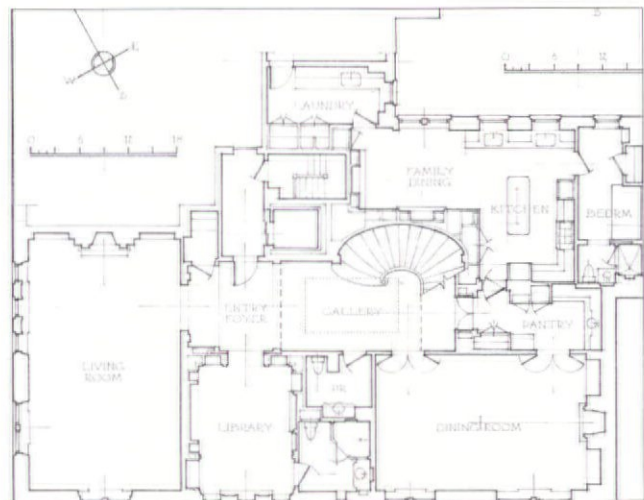
Michael Burch Architects is honored for its expertise in historically accurate homes. Their Alta Canyada Residence in La Cañada Flintridge, California—property of noted architect Arthur Kelly—took the award for excellence in adaptive reuse and/or sympathetic addition. The 1925-built Alta Canyada, which sits at the foothills of Southern California overlooking downtown Los Angeles, underwent renovation and was doubled in size to 4,300 square feet. The single-story massing of the original structure was main-

tained despite the incorporation of three full floors. Among the redesigned spaces were an office with a private entry and bathroom facilities; an upgraded master bedroom; a reworked entry; a new library, study, and family room; and a renovated and enlarged kitchen. Tunisian tile, inlaid tile floors, stenciled doors, and beamed and stenciled ceilings harmonize the interiors. The long axis with rooms connected en suite and Spanish Colonial Revival-style detailing throughout contribute to the home's authenticity.



## John B. Murray Architect

With the restoration and renovation of a 5,800-square-foot Upper East Side penthouse duplex, New York-based architect John B. Murray pays tribute to Manhattan's beloved late nineteenth- and early twentieth-century brick and stone apartment buildings. Built in 1925, the Park Avenue apartment surmounts a 15-story building and includes original features like a terrace that rings the upper level and a skylight-enhanced, double-height entry gallery. Now a twenty-first-century residence, newly defined and finished spaces include, but are not limited to, the entry foyer; gallery, stair hall, and staircase; dining room; living room; powder room; and a wood-paneled library with ample bookshelves and an adjacent bath. Additionally, a butler's pantry/bar with wine storage and basin, and a kosher eat-in kitchen with work/desk area contemporize the apartment. A new wood stair that spans two levels with a sweeping elliptical curve, the bronze-and-iron balustrade from stair base to top and around the upper gallery, and the gallery's patterned stone floor are among the features that point to the refinement of an earlier era.



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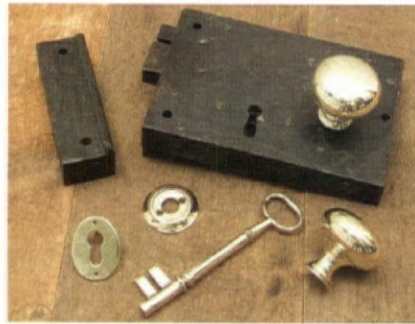
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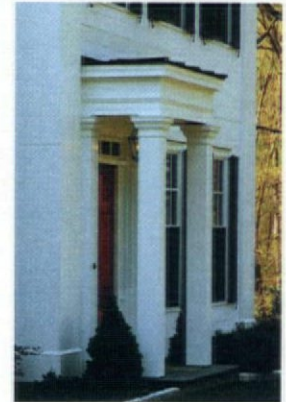
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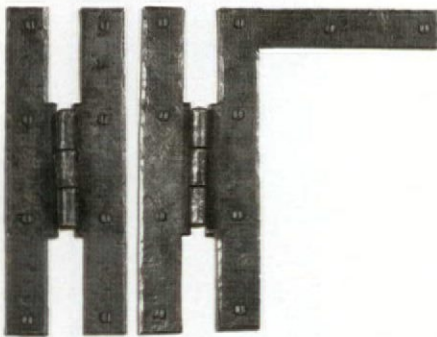
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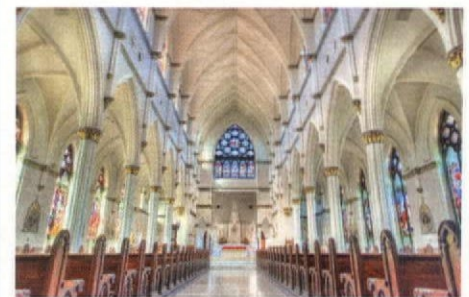
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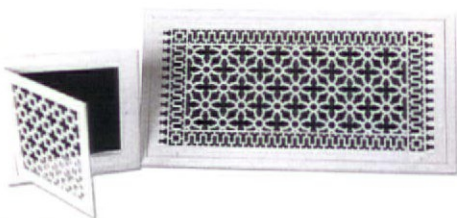


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