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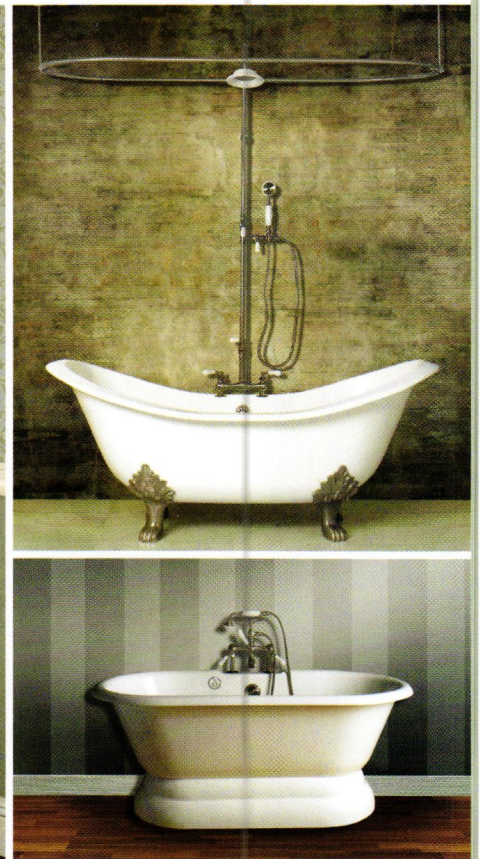


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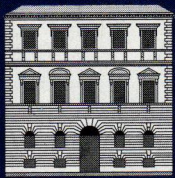
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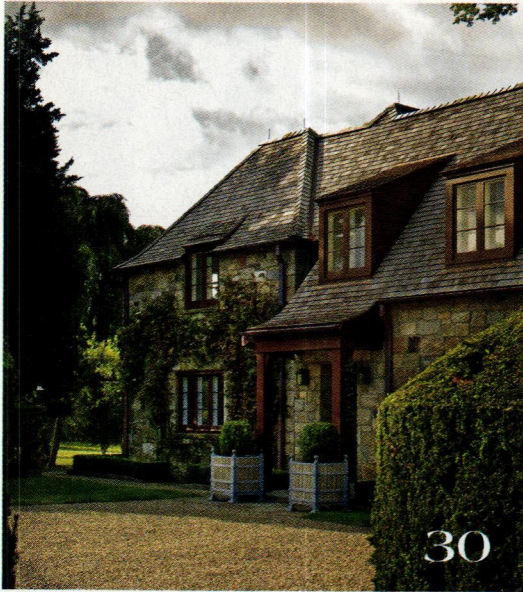
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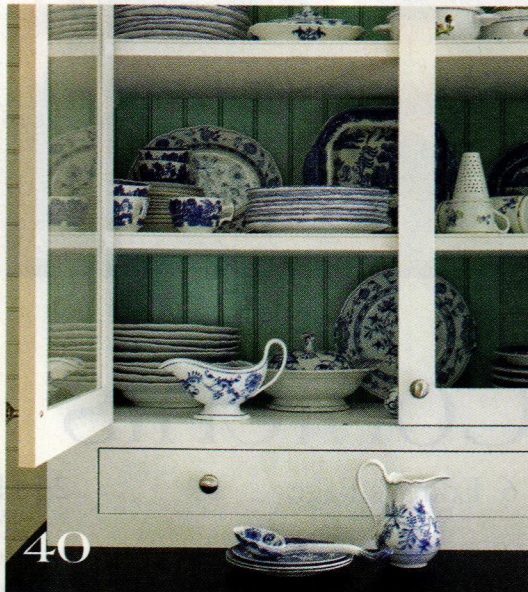
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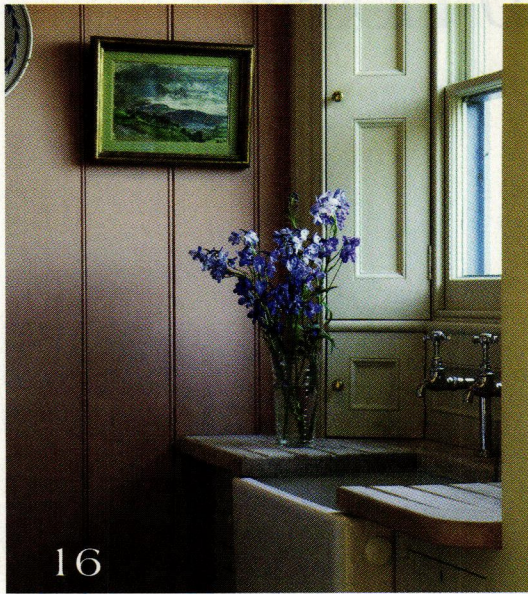
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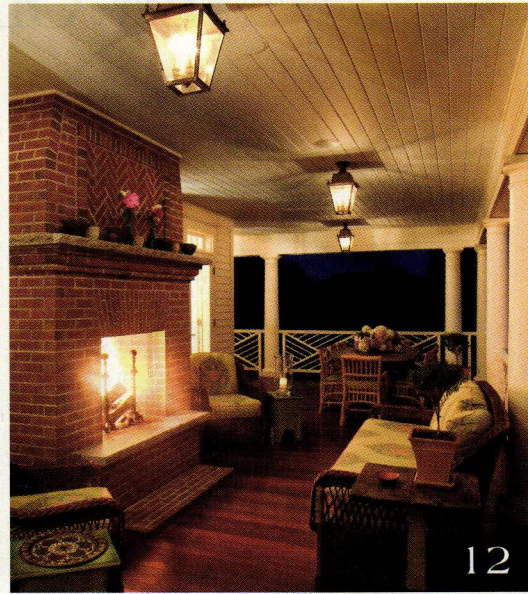
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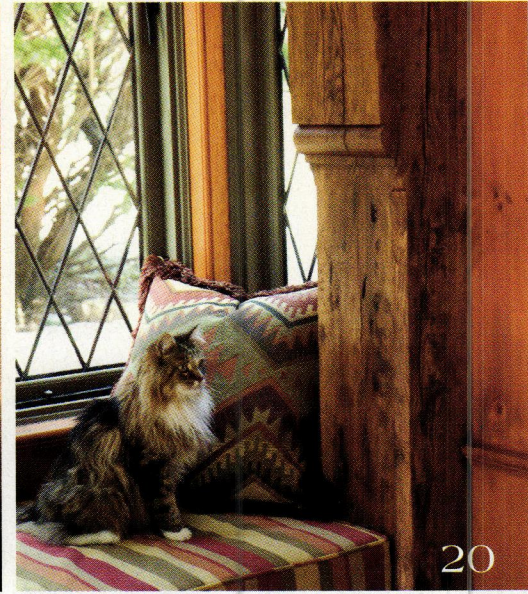
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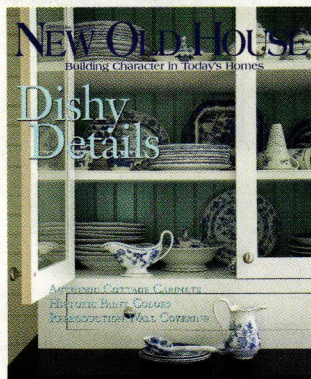
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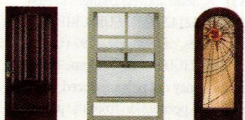


Cover photo by Eric Roth
A coastal Maine house receives a wonderful new old kitchen addition.



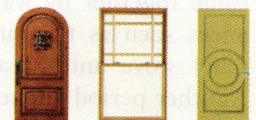
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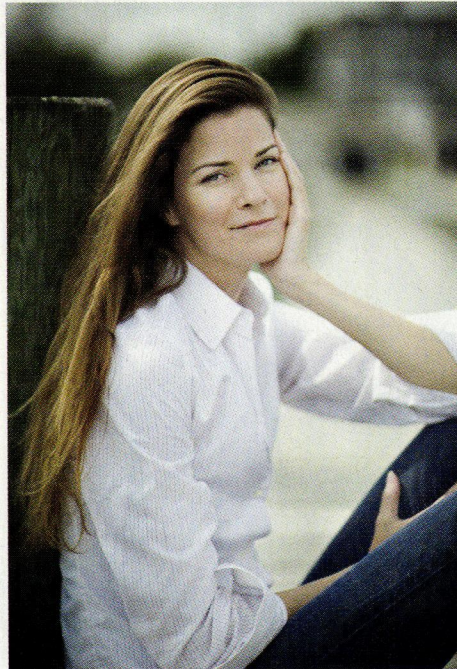
Integrity of design, characterful spaces, perfect proportions. These are just some of the elements that come together to make a new old house. But the elements that truly complete the new old house are its details—from the trim to the flooring to the paint colors to the kitchen sink. Without these carefully chosen period details, it would just be another house. In this summer issue, we delve into some of those thoughtful new old house facets.

Writer Jill Evarts explores the history of paint colors in "Design Details," page 18, and speaks to companies, such as Farrow and Ball, Valspar, and California Paints, who specialize in historical color palettes. Not only are these companies reproducing paint colors of the past, they have advanced the technology to create environmentally friendly paints that hold color just as well as their historic counterparts.

Writer J. Robert Ostergaard interviews architect John B. Murray on his masterful creation of a porch for a new old Colonial Revival house in "Drafting Board," page 12. The existing screened porch was too restrictive for the family. They were looking for a porch that was elegant and more spacious. Murray's careful detailing of porch components and materials created an outdoor living space that is both functional and beautiful.

Architect Frank Shirley describes the painstaking efforts that went into re-creating wall paneling for a new game room addition on a Tudor house in Massachusetts in "Traditional Trades," page 20.

Writer Sally LaMotte Crane interviews homeowner Gretchen Hartzog about all the details in her new old house cottage kitchen in Maine (Dishy Details, page 40). This authentic vintage kitchen came together by way of period appliances such as the vintage 1933 Magic Chef stove and an antique Frigidaire. Another period kitchen element was the



cabinetry—beadboard, heavy brackets, and glass-front cabinets give the room its timeless feel.

We hope you enjoy delving into the details in this issue. Speaking of details, I would like to thank all of those folks who have contributed to the details of *New Old House* to make it the stellar magazine that it is today. Experts in the field of design, such as Russell Versaci, Michael Weishan, Frank Shirley, and Christine Franck, bring us the designer's perspective. Seasoned reporters, such as J. Robert Ostergaard, Sally LaMotte Crane, Jennifer Sperry, and Mary Grauerholz, deliver superior stories that paint the portrait of new old houses. Incredible photographers, such as Eric Roth, Erik Johnson, Durston Saylor, capture the essence of the design. And only through the homeowners' and architects' generosity are we able to take you inside for that closer look. I hope in this trying economic climate we can continue to bring you all the details you need to create your new old house.

Nancy E. Berry, Editor

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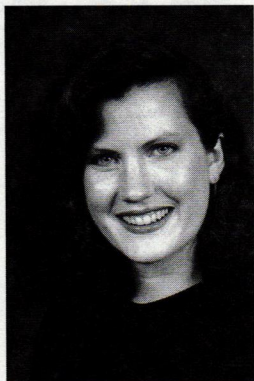


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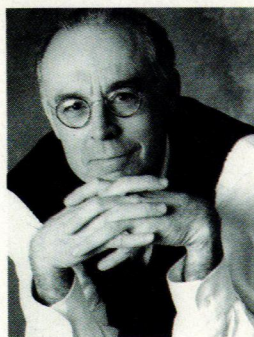
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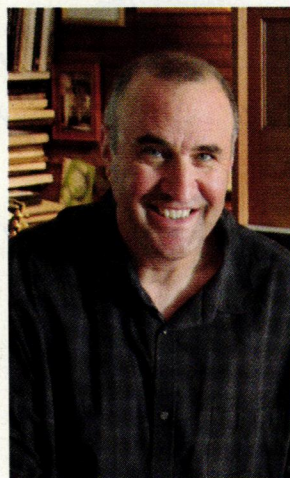
Editor-at-large **Russell Versaci** is a residential architect who has spent two decades designing traditional houses. He attended Harvard University

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 head-

ing 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*

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The New Homestead

An American ideal revived **TEXT BY RUSSELL VERSACI**

Welcome to the new America. In the years since 9/11, we have begun to recognize the ways in which our lifestyle choices affect the environment, the economy, and the world at large. In the past year this gradual dawning became a rude awakening, as the news got worse and worse and the need to change became immediate, necessary, and painful.

Many Americans are in survival mode, trying to find ways to live with no jobs and dwindling assets, while others are trying to shape more meaningful lives by living within their means. This turmoil is raising anxieties about the future. Will the economy ever turn around? How much worse can it get?

One thing is certain: In no way will the future resemble the past few decades. The age of wishful thinking is over. So how exactly do we create a better way of life? Where and how will we live, work, eat, and raise our children? To find answers, let's look back to an American archetype—the homestead.

Historic America was a land of homesteaders. In preindustrial times, the land provided a means to survive in the world, and it was cherished and cared for by extended families. "Home" was not an abstract concept, nor was it portable, to be dismantled and re-created elsewhere at a moment's notice. It was tied to a place and meant to be permanent through many generations. Much of America's heartland was settled under the Homestead Act of 1862, signed by Abraham Lincoln to promote land ownership and the American ideal of the "yeoman farmer." Anyone, including freed slaves, could apply for a grant to 160 acres in exchange for improving the land and building a homestead there.

Over the next half century, new farmers swarmed into the Midwest, spreading the homestead ideal far and wide.

In the twentieth century the notion of home began to change, as our agricultural society gave way to industrialization. Americans began to range farther from their family roots, take bigger risks, and seize greater opportunities. After all the land had been claimed, homesteading was no longer an option, and today the concept sounds quaint and old-fashioned. How could it be relevant to our lives in the twenty-first century? What could make us want to embrace such an outdated idea?

New economic realities, for one thing. The downward plunge in home values will force us to stay put. Fewer job opportunities and the difficulty of relocating two breadwinners will make moving an unrealistic option. This trend is already reflected in a steep drop in mobility, a 20-percent decline in the last year alone to a new 50-year low, according to the U.S. Census Bureau.

Less mobility and less income will lead to less buying. America's addiction to "consumption" was the engine of the old economy. The pseudo-affluence of the past few decades will disappear as frugality becomes a necessary virtue.

What we do buy will be carefully measured for its practical value rather than for its bragging rights. Instead of buying things designed to be used and discarded, we will favor things that are built to last. Conspicuous excess will be a scarlet letter rather than a badge of honor. Sustainability and environmental efforts to save the planet will power the new economy.

How does this new attitude translate into home ownership? It means that we

will be doing more with less. We will be making needed upgrades to our existing homes, weighing expenses by their ability to last and to improve our lives. When we buy or build a new home, we will choose carefully by opting for quality over size and for strong community values because we plan to stay.

The historic American homestead gives us a model for homebuilding today. The homestead was the place where one lived, worked, grew food, conserved nature's gifts, and nurtured a sense of place. It was a family base, a nucleus for living, a place where basic needs were met.

A homestead was somewhere between a rural residence and a farm. In addition to the main house, it included several outbuildings, a carriage house, garden shed, workshop, storeroom, and barn. Outdoor spaces provided a courtyard, barnyard, kitchen garden, fruit orchard, grain field, and paddocks.

All the cultures that influenced America—Spanish, French, English and Continental—had their own versions of the homestead, and examples remain today. In California the homestead appears as the Spanish colonial ranch house; in the Mississippi Valley as the French colonial plantation house; in New England as the connected farm with big house, little house, back house, and barn. Each tradition offers a model to reinterpret, whether on a quarter acre or an estate.

For now, let's apply the homestead idea to a hypothetical one-acre lot in either town or country. We already know that an acre of grass to mow doesn't provide much return on our investment. So what can we make out of a single acre?

In the modern homestead, a one-acre plot can provide a place to house

an extended family, grow food, collect water, generate power, keep vehicles running, and make repairs. The residence is the focal point and core of the homestead, the heart of family life, the center for eating, sleeping, and socializing. Nearby there is a smaller guest house for multi-generational living, meant for grown children, aging grandparents, or visitors.

Outside the house are outbuildings that support the homestead lifestyle, all surrounded by enclosing fences or walls. There is a well house, a woodshed, and a small barn. A combination garage and workshop shelters cars and provides a place for storing tools and repairing things.

A garden shed houses equipment for tending our vegetable garden, fruit orchard, and berry patch throughout four seasons. We extend the growing season with a hothouse and a cold frame to harvest fresh produce all year. A cistern lets us collect rain water for irrigation, and a compost pile turns kitchen waste into rich organic matter for our garden beds.

Life is lived both indoors and outdoors, as much as weather permits. A courtyard enclosed by the outbuildings provides a place to work outdoors, while a patio supports flower gardens, socializing, and relaxation.

With a small windmill and photovoltaic panels embedded in the roof, the power of wind and sun can be harnessed. The homestead layout assigns dedicated space to each function to make every square inch count. Over time, one of God's green acres can become a self-sufficient and sustainable family home meant to endure for generations.

Of course, everything must be built to last. The homestead is a long-term



investment, built with durable materials and sturdy craftsmanship, designed to last for decades with limited maintenance and minimal energy use.

Traditional architecture offers tried-and-true building models for making a homestead today. Our historic prototypes were conceived at a time when there were no alternatives to making the best of nature's resources—no expensive and unsustainable mechanical overrides or technical wizardry. We must learn to take care of what we own to make it last, just like our grandparents did during the Great Depression. By thinking locally and using building solutions that have worked well in the past, we can extend our ancestors' wisdom into the present.

An American homestead, including the main house, outbuildings, and vegetable gardens.

It's time to get back to the notion of home as a place tailored to lives lived wisely and frugally. The historic American homestead is a great model to refashion for twenty-first century living. Once again the past provides the door to the future. We just have to be willing to walk through it. **NOH**

Russell Versaci has authored two books: Creating a New Old House (Taunton Press, 2003) and Roots of Home (Taunton Press, 2008). He can be reached at Russell Versaci Architecture, Post Office Box 186, Middleburg, VA 20118; 540.687.8777; russell@russellversaci.com

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Sitting Pretty

Architect John B. Murray creates a stunning porch addition to a Colonial Revival house. **TEXT BY J. ROBERT OSTERGAARD PHOTOS BY JAMES BLEEKER**

Porches are made for summer. They're made for rocking chairs and lemonade, outdoor dining, sunsets, and welcoming evening breezes. But from an architectural point of view, a porch is more than a spot for summer relaxation. And for an architect, designing a porch offers a number of challenges: Porches are transitional spaces, so they must embrace their exterior surroundings while also enhancing a home's interior and honoring its architectural style and its structure. Recently, New York-based architect John B. Murray and his team took on such a challenge for a house in Northwestern Connecticut.

Murray was hired by the owners of a nine-year-old Colonial Revival in part to correct a deficiency with their side porch. The house (which Murray's firm hadn't designed) had a 12x14-foot screened enclosure at its Southwestern corner. "The client found the porch wasn't as attractive a room as they'd hoped, and it wasn't working for the way the family wanted to use it," he explains. They asked Murray to create something more useful and more refined than the existing porch while simultaneously reworking key interiors, such as the kitchen, basement, and a few common rooms. When complete, Murray's design would give the owners a handsome outdoor veranda, a space that would have a better relationship to the house's interior and to the surrounding landscape and function better for this active, energetic family of five.

"The client's vision was largely based in a need," Murray says. "The screened porch by itself was just too confining and too contained. In a way, it was a dead end. And the clients also wanted to reorganize the kitchen to create a place where they could prepare summer lunches and other family meals and to carve out some new, comfortable areas for their family."

The addition of a veranda on the western gabled end of this Colonial Revival house created an expansive outdoor room and a spacious second-story deck. It overlooks a pool and pavilion, and greatly expands the family's living space, particularly during warmer months. Between the Doric columns, architect John B. Murray specified airy, open-patterned railings, which contrast to the heavier urn-shaped balusters above.



To accommodate these needs, Moore and the old
scanned porch and converted a new porch, which allowed
for a reworking of several interior spaces. In the old porch,
Moore installed a large room that opens directly into the
kitchen. A back-to-back fireplace between the living room and
veranda links the two spaces together and serves as the focal
point of an east-west axis along the rest of the house. A tiled
floor and new installed patterned tile in the kitchen and





To accommodate these needs, Murray enclosed the old screened porch and constructed a new veranda, which allowed for a reconfiguring of several interiors. In place of the old porch, Murray fashioned a family room that opens directly into the kitchen. A back-to-back fireplace between the family room and veranda links the two spaces together and serves as the focal point of an east-west axis along the rear of the house. A tinted glass unit was installed between the mudroom and kitchen. "It's a way of carrying the axis through and bringing the light from the veranda through the mudroom and into that corner of the kitchen," Murray says. Looking from the laundry room and the mudroom into the family room, the eye is drawn to the southern corner of the veranda and to a lake beyond. Above a family game table, Murray designed a monitor—a historically appropriate natural-lighting feature—directly in line with this north-south axis. "There's a sense of organization, so all the elements are playing off each other in a nice arrangement."

From the exterior, the veranda enlivens and activates a number of different areas. The owners had recently installed a pool and pavilion, so the new veranda extends along most of the west-

The sitting area around the outdoor fireplace is tucked in and defined by the projection of the mudroom entrance, leading the eye southward toward the landscaped grounds and the lakefront. The two-sided fireplace—red brick to match the foundation—is flanked by double-hung windows in the new family room.

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The installation of a pergola on the terrace softened and refined the light coming into the kitchen, center hallway, living room, and sunroom. The veranda wraps around the house to meet the pergola, tying together the exteriors and enabling Murray to develop a new entrance to the basement, which was converted into a playroom, gym, sauna, and wine cellar.

ern side of the house, looking out toward the pool. The veranda also wraps around to the south, where it meets a fieldstone terrace overlooking the lake. Murray and his team, including project architect Adam C. Platt, installed a pergola the length of the terrace, using Doric columns to match those on the veranda. Where the two structures meet, a barbecue grill is nestled into a corner. "It's just one easy step down from the veranda," Murray says, "so it activates this part of the terrace. And the veranda anchors what is really the activity corner of the house. The southwest corner is where everything converges." Bringing the veranda around to the southern side of the house also allowed Murray to re-imagine the entrance to the basement, which he outfitted as a playroom for the owner's three children as well as a gym, sauna, and a wine cellar. "The new veranda created the connection to this space," Murray says, "with areaway steps that are graciously proportioned and that lead you down into a passage point to the basement."

The veranda gave new life to areas above, too. The owner's second-floor study now opens onto a large deck through a single door to the west and a pair of French doors to the south. When opened, the French doors provide enviable views to the lake from the owner's desk. The second story deck is "a grown up place," Murray says. "And it's very open, whereas, downstairs it's protected and more like an outdoor room." The veranda's fireplace, mahogany wood floors, and V-groove boarded ceiling enhance that room-like feeling. "So now the spaces work for the whole family," Murray says. "And they all work together, inside and out." NOH

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

For Resources, see page 70.

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Colorful History

Choosing interior paints for your new old house is easier than ever with the wide selection of vintage palettes available today.

TEXT BY JILL EVARTS PHOTOS COURTESY OF FARROW & BALL

Identifying historic paint colors is as much of an art as it is a science. Training and knowledge must be tempered with judgment and experience in order to best recreate the color palettes of our forefathers.

Paint analysts use biopsy needles, dental drill bits, and scalpels to delicately excavate through the layers of paint, tracing the color history of a structure to its roots. Once the first finish layer is exposed, a sample is carefully removed, and sent to a laboratory where it is polished and viewed through a microscope.

"This is where a lot of analytics come into play," says architectural historian Brian Pfeiffer. "But we can't put the original white lead into paint, and we're not going to get the original hand-ground pigment particles—now they're more uniform—so there is no actual reproducing."

And colors change through time. Blues are very reactive and tend to go green; oils yellow. Some pigments are effected by the sun, and others by the sulfur or lead they are mixed with. Using a variety of techniques, paint analysts do their best to counteract these changes, but—short of a time machine—there is no technique to exactly replicate an historic color.

"I tell a homeowner to look at the pigments that were available for the period, and that will give you your palette," says Pfeiffer. "And then pick paint colors you like. I don't really like to encourage a client to believe they are reproducing a color, because it really is an approximation."

While micro technology may not be able to precisely reproduce historical colors, what this science does offer is an accurate depiction of the evolution of color in the American home, as well a broad and



Farrow & Ball has a new line of eco-friendly paints that offers a variety of beautiful colors for the new old house.

PHOTOS COURTESY OF FARROW & BALL

historically correct palette for the owner of a new old house to draw from.

In colonial America, paint colors were hand-mixed on site by artisans, and hues varied with each individual painter or project. These earliest colors were derived from naturally occurring substances.

"Umber, ochre, and sienna were some of the cheaper pigments, based on things you could get anywhere, like iron

oxide, rust, lamp black, and carbon," says Sally Zimmerman, a preservation specialist with Historic New England. "And yellows tended to be more brown and golden."

By the eighteenth century, greens and blue greens were derived from copper. In 1704 Prussian blue became the first artificially manufactured color, created from the oxidation of iron, and was widely used, particularly in kitchens





This bedroom is painted in Farrow & Ball's Straw.

and pantries, according to Zimmerman, citing Historic Colors of America's Bullfinch Blue as a similar hue.

During the Federal period colors in general became lighter and brighter. Yellow ochre became straw. Prussian blue or verdigris became robin's egg.

Blues caught on quickly during this period. Although Prussian blue was relatively inexpensive to manufacture, the brighter blues, such as robin's egg, were expensive and still out of reach for the average homeowner.

Colors softened during the Greek Revival period, drawing from the hues of marble and stone, for gray-based tones.

Sarah Cole, director of Farrow & Ball, sees a resurgence of these Greek Revival colors in modern-day trends.

"There has been a significant move away from the more yellow-based neutrals, such as our New White and Matchstick, to gray-based neutrals such as Shaded White and Stony Ground."

The Victorian era was a revolutionary period for paint and color. By 1880 paints were canned, preserved, and commercially manufactured. Colors were standardized, and the new railroad system could distribute these colors across the country. Also during this period, chemists moved beyond earth pigments. The new synthetic pigments could be deep and intense, and brighter than they ever were before.

"The other important event was public education," explains preservation consultant Sara Chase. "We had a reading public, and a publishing industry. *Godey's Ladies Book*, the most popular

magazine for ladies in America, had very specific instructions on appropriate colors to paint each area of the house. So what happened all at once was that we had technological advances, and the ability to distribute, but what we also had was a desire cultivated by this new knowledge, not just for the rich, but for the middle class as well."

For the owner of a new old house interested in working with a traditional palette, there are several paint manufacturers with historic paint collections on the market today. These collections have all drawn from micro technology, at times making slight adjustments for modern tastes.

California Paints' most popular palette—for new and old interiors—is their Historic Colors of America collection. These colors were developed in conjunction with Historic New England, a regional heritage organization with 36 historic houses open to the public, and they depict color palettes from the early 1600s through 1900.

"We are known as an organization with a commitment to understanding historic paints," says Sally Zimmerman. "Many of the colors are drawn from our collections, and were selected because they tell an interior decoration story, not just through actual paint on walls, but also from objects, wallpaper, and furniture from a particular period."

Zimmerman is currently working with California Paints on a project to archive a set of color palettes for each of the 20-year periods from 1900 to 1980, which they hope to launch next year for their 100th anniversary.

Historic Colors of America paints are available in a wide variety of finishes including an eco-friendly latex with low volatile organic compounds (VOCs), the fumes emitted when paint dries.

Valspar Paints partnered with the National Trust to document colors at

historic sites across the country. Many of these colors are from National Trust historic sites such as the Woodrow Wilson House and Belle Grove, as well as independent sites such as the Mark Twain House and the Betsy Ross House.

"These colors are place specific, meaning they don't necessarily reflect a period or a style, but they do reflect the colors from that specific place," explains Crista Gibbons, assistant director of business development at the National Trust for Historic Preservation.

All of Farrow & Ball's 132 paint colors have withstood the test of time, and many colors are based on scrapings from historical sites in England. These paints are mixed with natural ingredients—similar to those used by early artisans—such as linseed oil and china clay.

There are no plastic fillers in Farrow & Ball paints, and therefore more pigment, for a deeper, richer hue, according to Amanda Doherty, a representative for Farrow & Ball. All of Farrow & Ball paints are low VOC.

"What is new in July is a launch of a revised range of eco-friendly paints, taking the place of oil-based finishes, which were not as eco-friendly as we would have liked. Farrow & Ball has worked hard with these paints to maintain the quality and finish," says Doherty.

For the homeowner interested in trying his hand at paint analysis, historical consultant Chase suggests trying a product like Citri-Strip, which can be brushed on a small area, causing the top paint layer to bubble. This layer can then be gently scraped off with a putty knife or a razor blade. This process is repeated layer by layer until the initial finish coat is reached.

Then with a little detective work, taking into consideration the reactive effects of paint over time, a homeowner can get an idea of the original palette of his home.

Got Milk?

Old Fashioned Milk Paints began in 1970, when Charles Thibeau, a craftsman specializing in reproduction colonial furniture, was researching an authentic finish for his country furniture.

Milk paint was a traditional paint of the period, using milk protein, or casein, as the binder, so Thibeau hit the books, researching milk paints. Next he did hundreds of experiments in his basement until he came up with a formula for his paints, using all-natural ingredients and pigments, just as milk paints were originally made.

Thibeau's paints were mentioned in a how-to book on making paint from scratch, and his phone started to ring with requests for his milk paints. The Old Fashioned Milk Paint company was born. The paints went on the market in 1974 with eight original colors, all earth pigments—such as barn red, mustard, and bayberry—taken from antiques and early homes.

Today the company has expanded to 20 historical colors, as well as a SafePaint line, designed specifically for interior walls, with an increased water resistance and a more uniform matte finish. The paints are also available as a translucent base for those interesting in adding pigment to create their own colors.

The paints come in dry powdered form, and are reconstituted with water. This allows the painter to control the thickness of the paint, for a wash or a full-coverage finish. The powder also allows for paint to be easily and precisely mixed to create pastels and an almost endless variety of colors. They are nontoxic and environmentally friendly, with no lead, preservatives, or plastics.

"These all natural materials create colors that are bright and deep and rich," says Thibeau's daughter, Anne. "It's a quality you just can't get in modern paint."

For more information, visit www.milkpaint.com.

"It is always interesting to see what's underneath," says Chase.

Whether your style is a neutral palette or bold colors, historians and interior designers agree that both are appropriate in a traditional setting. And don't be afraid of color, which was a common trend in many early American homes.

"But never pick paint colors using paint cards or chips," warns Sara Chase. "Get a real can of paint and put a sample

on the wall. View it at different times of the day, in different lights. A one-inch chip is never going to give you what you need." And then get painting. Remember, color is the least expensive way to make the greatest impact on your home. **NOH**

Jill Evarts is a freelance writer.

For Resources, see page 70.

Imperfect Beauty

An antique look is re-created in wood paneling for a new old house addition.

TEXT BY FRANK SHIRLEY, AIA
PHOTOS BY ERIC ROTH



Frank Shirley replicated original paneling (shown above) for a new great room addition (shown opposite) in a Tudor home in Massachusetts.

“Perfection has one grave defect: it is apt to be dull.” –W. Somerset Maugham

When asked to point out the distress marks on the cabinet surfaces, contractor Joe Gagne grins and says, “If you can’t find them, we’ve done a good job.” He’s referring to the surfaces we created by highlighting natural irregularities in the wood and adding a few of our own, emphasizing imperfection and creating beauty.

Joe Gagne, cabinetmaker Pat Andre, and I collaborated to make the cabinets that are a centerpiece in a renovation of a 1920s English manor-style home on Massachusetts’ North Shore. Our goal was to create a new family room with cabinetry and paneling that would blend with the existing antique pine in the living room.

Analyzing the Original

The 1926 living room is paneled floor-

to-ceiling with boards of an earlier era, some as wide as 20 inches. They had been salvaged from an even earlier structure and had weathered family living for 80 years. Marks from their original fabrication, along with decades of wear and tear, helped establish the character of the living room and would be difficult to replicate.

Each board was unique, but together they enveloped the room in a uniformly warm and welcoming texture like wallpaper. Even wall cupboards did not disrupt the texture, as their doors were cut out of the paneling, avoiding the clutter of face framing or panels.

Design Approach

When designing the cabinets for the new family room—one for a media center and the other for books—we decided to re-create the wallpaper effect of the living room as much as possible by simplifying the face of the surfaces. No



panels or frames around openings in the cabinet would interrupt the sweep of each board from floor to ceiling. To enforce the feeling of unity, we matched knots in each board across cabinet doors and shelving. If half a knot fell on the edge of a door, the other half appeared on the face frame. We glued knots back in where milling had pulled them out. Joe's favorite part of the room is a foot-long curved knot, prominently placed near a light switch.

Before settling on a finishing treatment, we studied the existing living room surfaces to identify patterns of dents and indentations that we could simulate in the new cabinets. To our surprise, we found that each board had a unique patina: different types of marks as well as slightly different colors.

Could we capture the feeling of the original without artificially distressing the wood? Joe and I both were against such an unnatural look. It never looks

old because the uniform pattern of the marks gives it away. We agreed that you could not replicate the warmth and richness of 80 years of wear in eight minutes of manhandling. Each board would require the touch of a craftsman.

Choosing the Lumber

Selecting lumber was another challenge. Should we use salvaged or new wood? Although antique boards with dense growth rings would create an authentic look, they had several disadvantages. Finding boards of sufficient width would be difficult, and they would be expensive. Further, antique lumber would likely need to be milled to the right thickness, which would still give it a fresh-sawed look. We decided to simulate the original by using new wood of the same species—Eastern white pine.

In a Newburyport lumberyard, Pat located wide pine boards that resembled

the existing boards in width and grain, as well as knot size and frequency, though not in color or wear marks. He selected each board for its soundness and for the decorative quality of its knots and surface pattern.

Individual Boards

Although building the cabinets was a painstaking task, treating the boards delicately was ruled out. We decided to let the activities of the job site initiate the patina. As we worked on the project, the team developed some rough-and-tumble habits—instead of safeguarding the pristine surface of the boards as we usually would, we left the boards outside in the active construction area. We found ourselves leaning against them, bumping into them, and parking coffee cups on their surface. This all contributed to the lived-in look we were striving for.

Joe used chains to add a few addi-



The room is warm and welcoming with its amber-pumpkin hues.

tional marks to the boards. These would hold more stain when the excess stain was wiped away, creating a few darker blemishes on the surface. He used steel wool to raise the grain in selected areas, again to enhance variation when the stain was applied.

Finishing Touches

To re-create the amber-pumpkin color of the original wood, Joe experimented with various formulas of dye and lay-

ered stains. This was tricky because the original boards were not uniform in color. Through trial and error, he found that he could create the most convincing replica by using a uniform base stain made of artists' pigments. This yellow-orange stain gave brilliance and transparency to the finished board, because it was lighter than all the stains applied over it. He used the same base stain for the shiplap joints so that the color matched when dry winter air shrank the boards, exposing the tongues. Then he stained each board individually for a uniquely toned amber hue.

Hidden Craftsmanship

Cabinetmaker Pat Andre says keeping the boards flat was one of his greatest challenges. Cabinet doors with no panels or frames can buckle to the pull of the grain. The easy solution would have been to simply fasten a support to the back of the cabinet door. Instead he mortised two hand-built 2½-inch-wide battens into the back of each door. This careful matching of the original joinery was held in place by flat-head brass screws that had been darkened in an acid solution. The owners enjoy the private pleasure of these details each time they open the cabinet doors.

Fitting the cabinet into the existing room was tricky, since the ceiling was textured plaster with 8x10-inch hand-hewn structural fir beams. We first dry-assembled the cabinets, holding each successive cabinet board to the wall and ceiling and scribing it for cutting. Then we numbered the cabinet pieces, disassembled them for staining, and then reassembled everything in place.

The cabinets in the new family room have the look of hand-finished work that can only be achieved by using old-fashioned tools. For example, rather than sanding the boards with modern pneumatic equipment that would leave machine marks, Pat hand-scraped the boards with a drawknife. Showing the hand in the work was important for all of us.

The team took pride in creating such a unique and beautiful room—and, most important, the owners are happy. We successfully used the vocabulary of the old living room to define the style of the new family room by striving for imperfection. NOH

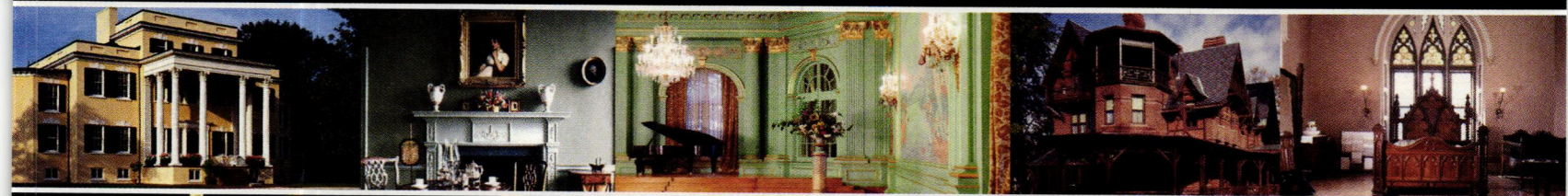
Frank Shirley is an architect and author of New Rooms for Old Houses (Taunton Press, 2008).

For Resources, see page 70.



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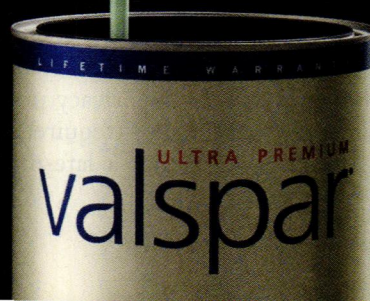
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Poolscapes

Our garden expert reveals a few tips for making a splash in your landscape.

TEXT BY MICHAEL WEISHAN

Recently I was called out to consult with a family who had just built a pool. There had been no designer for the project, other than the general contractor, who had simply installed the largest possible pool in the space available. The result was, frankly, a disaster. The pool sat only five feet from the main patio doors, leaving almost no room for adequate seating. Then there was the fencing—a horrible picket conglomeration that in no way matched the modern style of the house. Worse, the pool area had been terraced, with the result that a foot or two off the back of the pool deck, the land dropped more than 10 feet. While such earthworks work well with the Pacific Ocean as a backdrop, peering down the hill into the bedroom windows of the nearby houses did nothing to enhance the owner's privacy or that of the neighbors. Of course, by the time I arrived, it was too late to do much without huge expense, except, to paraphrase Frank Lloyd Wright, "plant vines," but all this could have been prevented with some design forethought. If you're contemplating building a pool or renovating an old one, here are some tips to keep in mind.

Location, Location, Location

The old adage for positioning a pool is to pick the sunniest spot available, as solar warmth will benefit both the bather and the pool by keeping heating costs to a minimum. However, there's a caveat to this: if picking the sunniest location means having the pool directly underfoot, I generally opt for siting the pool at a decent remove from the house, and forgoing a bit of the sun. Pools are beautiful only when they are in operation, and in many parts of the country, that's only a few months of the year.

For the rest of the time, they sit gloomily swathed in tarps, awaiting warmer weather. For larger properties, the ideal location is generally in a separate garden area, not too far from the house to render unpleasant those inevitable refreshment runs to the kitchen, but not so close as to prevent some visible separation from the main windows of the house. In smaller properties, where space is limited, I often shrink the pool to the minimum usable size in order to maximize the landscaping potential around the pool area. If, for example, your intention is to create a place for kids to splash and cool off, you don't need a 75-foot lap pool. Knowing how you'll use your pool, and planning its shape accordingly, will save considerable dollars in the long run.

Fencing and Privacy

Almost inevitably, local building codes mandate that pools must be enclosed by fencing to prevent accidental access. This generally means some type of barrier that can't be easily climbed by young children. While the specificity of the regulations limits the number of fence options, that doesn't mean that you should abandon the old adage of matching the style of your fence to the style of your house. All too often, people simply choose the quickest and most expedient means of fencing without regard to aesthetics. This can quickly lead to your pool looking like a prison yard. Carefully consider your house, assess its style, and choose a fence that matches the material and color palette of your home. And when deciding where to run the fence, make sure to leave sufficient space for landscaping inside the pool area as well as for privacy plantings outside the perimeter, if required. Nothing kills the romance of a late-night dip like being



John B. Murray Architect, LLC, designed this pool pavilion of perfect proportion for a home in Greenwich, Connecticut. Murray incorporated an outdoor fireplace on the pavilion terrace to be enjoyed during moonlit dips.



PHOTO BY DURSTON SAYLOR

PHOTOS THESE PAGES BY BRIAN VANDEN BRINK



Horiuchi Solien designed this breathtaking pool and patio in Falmouth, Massachusetts. Many of the plantings around the pool are sequestered in containers for easy care.

under the prying gaze of your neighbors. Pools by their very nature are private places, and require a sufficient sense of enclosure to achieve the intimacy they, and you, deserve.

Planting

Bar none, the best landscaping on your property should be around your pool. Think about it: With the average in-ground construction running about \$50,000, pools are a major financial undertaking—one made on the presumption that you will be spending a considerable amount of time in the good weather months benefiting from this investment. So, make it count. Choose plant materials that delight all the senses. The area surrounding the pool is

an ideal location for massing fragrant plants, plants with interesting shapes or foliage, plants with exfoliating bark, plants with masses of color. And don't forget about a bit of shade. While many people love to bake in full sun, many don't, especially on the hottest days, and a small tree or two, or a vine covered pergola, or some other means of casting shadow, will be welcome relief when the temperatures soar. One caveat here though: choose plants around the pool area that don't shed a continuous host of leaves, blossoms, seedpods or debris: otherwise you'll create a maintenance nightmare. And any trees you include in your design should be sufficiently distant at maturity not to overhang the water, again for obvious reasons.

Practical Advice

Building a pool can be one of the most satisfying of all landscape projects—nothing says luxurious indulgence like a quick dip in your own personal oasis. But building a pool can also be one of the most frustrating experiences imaginable, due in large part to the many unscrupulous contractors that abound in this field. Think “used car,” and you'll get the picture. Before you settle on a builder, obtain at least five references; then call, or preferably visit, each and every one. Inquire about the ease of the working experience. Was the project delivered on time? Did all the subcontractors do what they were supposed to do? And most importantly, was the project delivered on budget? This last is a real

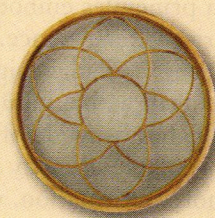


minefield, as often pool contracts are presented to unwary clients with all sorts of missing or underestimated expenses. For instance, does the electrical budget include both the cost of the equipment and the electrician? (Often the labor, the majority of the cost, is left out in the fine print.) What are the exact dollar allowances for each individual item on the contract? (Many times, allowances for options such as tile and plastering are extremely meager, with a miniscule selection range. A small upgrade in tiling, for example, from the two or three unattractive options included in the base contract, can easily add thousands of dollars, so settle these items before agreeing on a final price.) And be sure to ask specifically: Are there any missing or hid-

den costs in this contract, like water? As crazy as it sounds, many pool companies sell you the pool without water, and that added expense, at the very tail end of the project, can easily add an additional thousand dollars. All in all, it's enough to drive the uniformed buyer mad, so be sure to do your homework, both financial and design, before you sign the contract. If you do, you'll guarantee smooth sailing, or rather swimming, for many happy years to come. NOH

Michael Weisban is a freelance writer and owner of Michael Weisban & Associates. He has authored many books, including The New Victory Garden and The Victory Gardening Guide. For more information, visit www.michaelweisban.com

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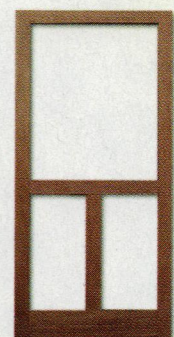
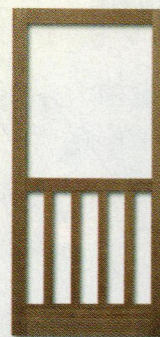
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Vision



Ferguson & Shamamian Architects doubled the size of a 1920s Groom's cottage on the old Pepperidge Farm Estate.

Quest



The symbiotic relationship between owner and architect helped create an award-winning addition in Connecticut.

TEXT BY STEPHEN T. SPEWOCK
PHOTOS BY SCOTT FRANCES



Typically, high-level projects come by referral to award-winning architects Mark Ferguson and Oscar Shamamian. This was not the case when they received a cold-call from potential clients looking to turn an early twentieth-century groom's cottage into their primary residence. Looking for the best of the best, the property owner, a landscape designer, had approached the firm after much research.

"The house was small by comparison to much of the work we were doing at the time," states Oscar Shamamian, principal of Ferguson & Shamamian Architects, LLP, based in New York City. "Yet we were intrigued on a variety of levels."

The property came with a lot of historical panache: The structure was built in the 1920s on the originally sprawling 320-acre Pepperidge Farm Estate in Fairfield, Connecticut—the same Pepperidge Farm that provided the humble beginnings of baking magnate Margaret Rudkin, who adopted the pepperidge tree on the estate as her company's brand name.

The estate was eventually subdivided, and in 1998, the owners purchased the existing groom's cottage and garage with caretaker's apartment on approximately 6 acres. Today, more than 10 years later, it's a French-Norman style farmhouse with breathtaking grounds.

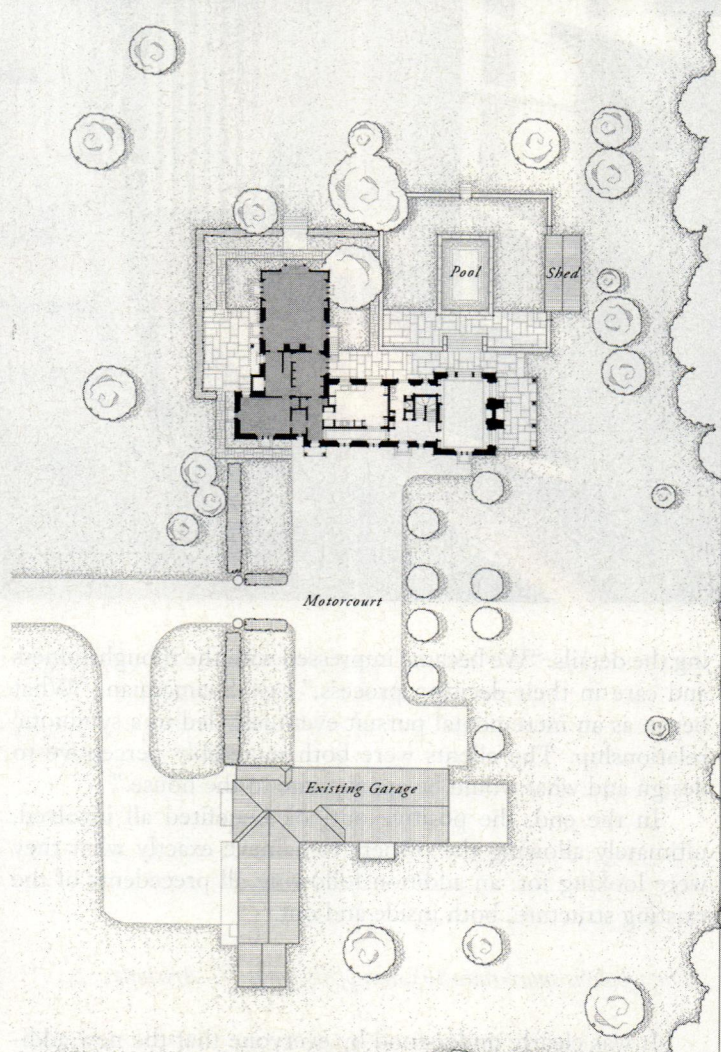
"To love rightly is to love what is orderly and beautiful in an educated and disciplined way." —Plato

The real driving force behind the firm's commitment to the project was the dedication of the client. "The owner showed a tremendous love and respect for the original house and property," reveals Shamamian. "She had done extensive research, pursuing a scholarly interest to proceed with the project in a correct way—a way that was both transformational and seamless. It was refreshing."

"An idea is salvation by imagination." —Frank Lloyd Wright

With no time constraints to impede the creative process, the design team—led by senior associate Stephen Chrisman—would offer two or three alternatives to every design idea. The owner would then take the ideas and mull them over, evaluat-

The owners wanted to follow the existing design of the building but remove a 1950s addition (shown above, right). The addition doubled the size of the house. (The floor plan, right, shows the addition in gray.)





ing the details. “We became impressed with the thoughtfulness and care in their decision process,” says Shamamian. “What began as an incremental pursuit eventually led to a symbiotic relationship. The clients were both incredibly perceptive to design and what would be appropriate to the house.”

In the end, the positive outlook benefited all involved, ultimately allowing the owners to achieve exactly what they were looking for: an addition following all precedents of the existing structure, both inside and out.

“The whole is more than the sum of its parts.” —Aristotle

It was clearly understood by everyone that the new addition should appear as if it had been built along with the rest of the estate in the 1920s, which was loosely conceived in a

French Norman style by Walter Bradnee Kirby, a New York City-based architect who went on to design Rudkin’s first Pepperidge Farm factory in nearby Norwalk.

However, the Ferguson & Shamamian staff were not that familiar with Kirby’s previous work. “Not much had been written about Kirby, but the owners did provide us with the original drawings for the project—eight sheets of minimal, quite beautiful drawings with the details on the same pages as the floor plans,” Shamamian explains. “Our idea was not to create a legacy for Kirby but to do something respectful of the house.”

The French Norman style became a popular injection into early twentieth-century American architecture; it is characterized by steep hip-shaped roofs, round stair towers, asymmetrical floor plans, and materials such as stone, stucco,



The interior spaces created include an eat-in kitchen (shown at left), two additional bedrooms, a back stair hall, and three bathrooms. All interiors are subdued, letting the outdoor views take center stage.

slate, and timber. “This is an American version of the French Norman farmhouse,” explains Shamamian.

“Less is only more where more is no good.” –Frank Lloyd Wright

Having accepted the challenge to balance historical precedence with some artistic license, the design team dug deep, and roughly a year later construction began. “Despite this project being small, it took every bit of resources we had to make it happen. The skills, details, and intellectual thought process needed for this project are the same qualities we bring to bear on a large project,” says Shamamian. “It’s the same labor of love on every project—the same attention and commitment—but this time with fewer drawings.”

Beginning with a basic L-shaped house, discussion ensued

over what to add or subtract. The original addition was removed, and the new addition projected north, perpendicular to the original structure. “We took a fragment of the house and extruded it into something that was greater or equal to the existing piece,” says Shamamian.

This so-called “extrusion” ended up becoming a two-story wing that more than doubled the previous square footage of the house, including a new kitchen and breakfast room, a back stairwell, two bedrooms, three bathrooms, an informal sitting room with a fireplace, an exterior covered porch area with another fireplace, and a landscaped new pool.

“To create architecture is to put in order.” –Le Corbusier

On one level, this was a straightforward extension of the



original house with exterior details (massing, dormers, windows, stone) and interior details (molding, wood floors, room proportions) directly extended from the original house. On another level, it was a completely transformational addition, changing the facade of the original house and creating an extension that was in fact greater than the existing house.

“We wanted to secure the seamless integration with very deliberate changes,” notes Chrisman. Those changes included replicating the dormers from the originals, adding a porch with exterior fireplace, converting the previous east side entrance into the new front entry, and replacing the old asphalt driveway with oiled stone. The team was also careful to match the color

and texture of the existing exterior stone walls and mortar. “The new addition was a true continuation of the original structure,” he confirms.

With the outlying pool and surrounding gardens completed, the property had finally evolved through its timeless transformation. What began some 85 years ago as a fork in the original estate driveway by the original pepperidge tree has now culminated in a superior new old house. So superior, in fact, that it earned Ferguson & Shamamian Architects the coveted Palladio Award in 2008 for residential sympathetic addition. (The award program recognizes designers whose work enhances the beauty and humane qualities of the built



Left: An informal sitting room leads to a covered porch and an outdoor fireplace, where the owners can enjoy their surroundings even on chilly autumn nights. Above: Hallways lined with rows of case ment windows allow for beautiful views of the grounds.

environment through creative interpretation or adaptation of design principles.)

“The final product was artfully conceived,” says Shamamian. “It really comes down to a game of inches, whereby the difference between authentic reproduction and a more modern tone is through well-placed treatment of details and materials.”

“What is once well done is done forever.” —Henry David Thoreau

Looking out over the adjacent motorcourt, several large circular yews—well over 10 feet across—stand at attention in the same place where they were planted by the original owner

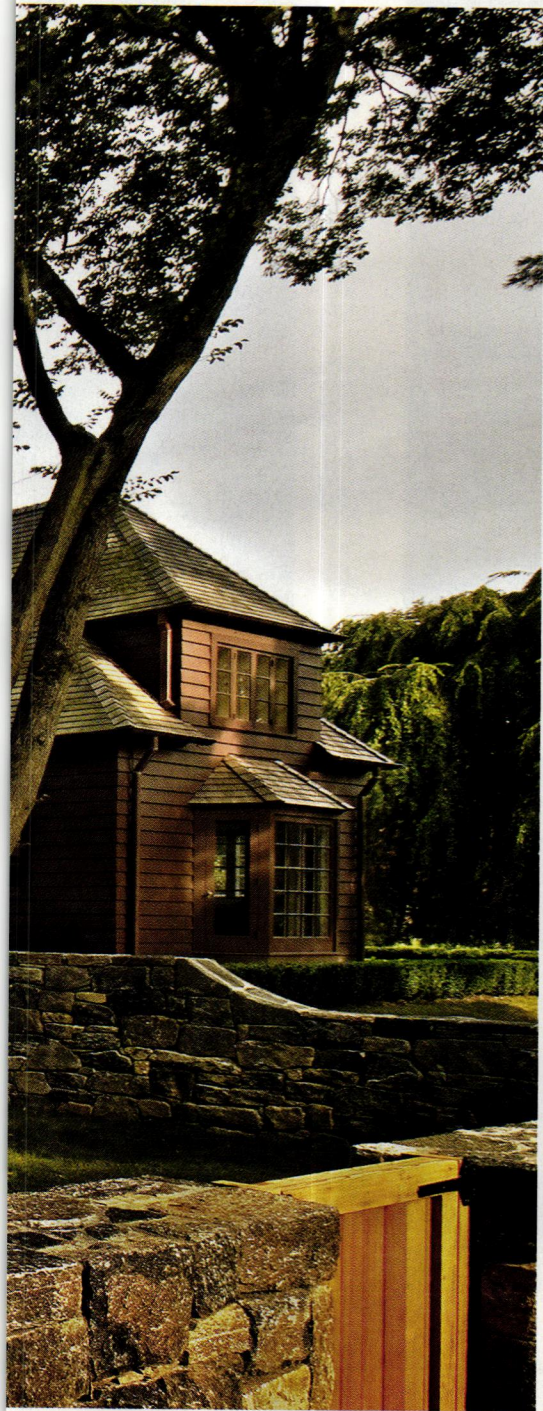
more than 80 years ago. Their dome-shaped canopies in some ways resemble impressionist painter Vincent Van Gogh’s interpretation of haystacks found in surrounding farms throughout the villages of France.

“In every project, the many choices in the design process create a portrait of the owners’ tastes and ambitions,” reflects Shamamian. “Our job is to paint the portrait, and paint it very well.” NOH

Stephen T. Spewock is a freelance writer living in Boston.

For Resources, see page 70.





Left: A pool was incorporated into the landscape during the renovation process. The stone used on the new addition matches perfectly with its historical counterpart—a request from the homeowner. Above: The heavy timber-framed porch was inspired by the original main house on the property.



Dishy Details



A Maine cottage kitchen is designed with charm and authenticity in mind.

TEXT BY SALLY LAMOTTE CRANE PHOTOS BY ERIC ROTH

A dark kitchen in a 1920s Shingle-style house on the Maine coast is transformed into a cheery cooking space.



Joyful colors and traditional details create a striking first impression in this renovated Maine kitchen, a bold metamorphosis from its dark, cramped origins. When Larry and Gretchen Hartzog bought this 1925 coastal Shingle-style cottage at the tip of a Maine island in 1984 as a vacation retreat, they kept the kitchen much as they found it, set off the rear of the house away from the best views and natural sunlight. "It was tiny, a perfect triangle," says Gretchen. "It was impossible to cook in." Architect Dennis Prior of Precedent Design Works in Bremen, Maine, who was hired for the renovation, agrees: "It was severely undersized for the size of the home, with very strange angles."

After nearly two dozen years of ownership and more steady use throughout the calendar year, the Hartzogs decided to renovate the kitchen while adding an adjacent family room, porch, pantry, bath, back entry, and also converted a garage to a media room. Gretchen says, "I wanted to have a cook's kitchen. I love to cook and wanted our family to be able to stand around and talk, and have it be light and open. I also desired a place to use and display my china and pottery." One of the first steps Prior recommended was for Gretchen to take an inventory of all of her collections, noting details of numbers and dimensions. "I think Gretchen has great vision that way," he says. "She knew what she wanted to showcase. We just had to help her get a larger kitchen to do that." Marden Builders of Boothbay Harbor, Maine, was hired as the general contractor for the project.

The kitchen remains traditional in its design, materials, and detailing. Most prominent is its restored vintage 1933 Magic Chef Model 6300 Estate Series gas stove. "Gretchen mentioned she wanted something old," says Prior, "She didn't want what everybody else has. We went down to Erickson's Antique Stoves in Littleton, Massachusetts. Once she saw the Magic Chef, that was it. My job was to make that the centerpiece of the kitchen." Gretchen adds, "I just fell in love with it the moment I saw it. I just knew that it was my stove." Dealer David Erickson says the stove had come from a family estate within the prominent Mellon banking family in Sewickley, Pennsylvania. "It was probably the most expensive range a person could buy in 1933 during the Depression," says Erickson. "It's a rare model to begin with, but this stove was in particularly nice original condition." With a chrome frame and white and black porcelain body, it adds immediate character to the room. The Magic Chef has eight burners, a warming oven, two baking ovens, and two broilers, all of which come in handy when members of the Hartzog's large family visit. While at Erickson's shop, Gretchen also bought a vintage Frigidaire icebox that supplements her Subzero refrigerator. Prior says, "The period appliances were huge. They pushed the whole design from beginning to end."

For authenticity, antique appliances, such as the Frigidaire ice chest and 1933 Magic Chef stove, were incorporated into the design.



An antique wood stove also adds an old feel to the room. Opposite: Traditional cabinet details were inspired by early twentieth-century kitchen pantries.



Bold subway tiles in what Gretchen calls Tiffany blue, a sentimental and favorite color, serve as a contrasting backdrop to further showcase the stove. "I was 18 years old the first time I went to Tiffany's," she says. "I have always wanted to use that color. It's also my favorite sea glass color." The same shade is painted on the beadboard at the back of several upper cabinets. The feet of the cabinetry, island, and brackets were designed to echo the form of the Magic Chef stove's feet. Sheepscoot River Joinery of Newcastle, Maine, built the custom, face-framed cabinets with inset drawers and doors out of maple, a durable wood known for having little seasonal movement and accepting paint well. The mortised butt hinges on the doors are another traditional detail.

The white cabinetry is offset by honed absolute black granite. Prior says, "We didn't want to draw attention away from the stove. This is a classic, clean look that doesn't go out of style. It also doesn't detract from the cabinetry." Two movable pieces of granite left over from the installation sit on top of unused burners, serving as optional preparation space for the cook. Warm-toned Douglas Fir floorboards anchor the room. It is a traditional material found in many New England waterfront cottages, brought from the late nineteenth through much of the twentieth century by the trainload from abundant sources on the West Coast, even though Maine is the home of plentiful spruce and pine forests.

Classic white beadboard walls and ceilings reflect light around the room. For the breakfast nook area of the kitchen, which enjoys a southern exposure, Sheepscoot River Joinery also made custom divided light French doors, allowing sunlight and expansive water views to flood into the space. Various shades of nautical blue and white are carried throughout the room, primarily through pottery and china. The homeowner's china cabinet displays portions of her German Meissen and English Bourne & Leigh porcelain, and custom-made French faience pottery tureens.

Also prominent throughout the room are colorful pieces of locally made Damariscotta Pottery, which Gretchen has been collecting for 30 years. "Some of my old hand-thrown pieces were made from clay out of the Damariscotta River," she says, referring to the river whose mouth flows past their property. "I would try to buy a piece every year." Certain pieces even commemorate the homeowner's former dogs and cats. At the ends of the island, Hartzog created mosaics out of broken pottery pieces. "Those were just shards I saved over 30 years," she says. "I knew I wanted to use them. They found their home." Gretchen readily admits that she is deeply sentimental. Sitting over the stove are the words "Red Balloons" hand carved by Maine woodcarver Valdomar Skov, evoking a message of joy that relates to the homeowners' faith and their marriage. It's a sense of joy and playfulness that permeates the entire room. NOH

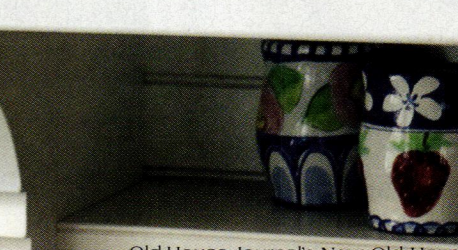
Sally LaMotte Crane is a freelance writer and editor in coastal Maine.



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Mountain Time

Vernacular style in a majestic
setting slows life to a
blissful pace.

TEXT BY MARY GRAUERHOLZ
PHOTOS BY RICHARD LEO JOHNSON

The Boarding House is a private residence club located in the Balsam Mountain Preserve in Sylva, North Carolina.





SB

Bill Crosswell, a businessman in Jackson, Mississippi, was as excited as a boy getting ready for camp. And in a way, he was: Crosswell and his wife were preparing for a summer vacation at the Boarding House, a private residence club located in the Balsam Mountain Preserve in Sylva, North Carolina. Here, they would settle into one of 10 cabins clustered in the Blue Ridge Mountains, meet up with other family members, and do all the things that the couple is too busy to do at home, including taking their granddaughter to art camp at the Nature Center.

Several times a year, Bill and his family drive north to the Boarding House, where they mostly revel in the vast beauty of the mountains and the stunning, complete silence. When Bill is here, he is truly away. “Yes, you can use your cell phone if you can find a clear place,” he says with a chuckle, “but if it doesn’t work, that’s just fine.”

Some of the reasons that the Crosswells are happily content at their Boarding House cabin are obvious—they enjoy each other’s company and the ever-present mountain setting. But the cabin has a variety of features that enhance the residents’ well-being, whether they are conscious of it or not. As they settle into their favorite chairs for a chat, their eyes are taking in the creamy, organic-shaded walls, the open rafter ceilings, fieldstone fireplace, and shining wood floors. The natural tones and materials, combined with majestic views of the Blue Ridge and Great Smoky Mountains, are a powerful salve for the body and soul.

Terry Pylant, a partner with Historical Concepts in Peachtree City, Georgia, led the team of architects that designed the Boarding House. Letting nature rule design, Pylant says, brings people into balance with themselves and with the world. “We wanted to make it genuine and honest, in such a way that people enjoy it,” Pylant says. “Driving up, you think the Boarding House has been there 100 years. It just feels right.”

The 10 cabins located at the Boarding House stem from the Appalachian vernacular. Much of the local wood used to build the cabins is reclaimed.



The Boarding House is a community within the Balsam Mountain Preserve, where 3,000 acres in the 4,400-acre property are permanently protected from development by conservation easements. The Boarding House is Balsam's fractional ownership community, with 10 cabins clustered around a central dining hall, near other amenities shared with other Balsam property owners.

From their early planning days in 2001, Pylant and his team knew that the setting of the Boarding House cabins—on either side a magnificent mountain ridge at an elevation of 3,700 feet—was a natural for vernacular style. By using local resources, including reclaimed wood, as well as area traditions and historical references, the structures are allowed to shine very simply, without a hint of ostentation.

The layout of the community has a ring of the classic Adirondack “great camp,” where families would gather in a

rambling wood structure deep in the woods. But the Boarding House cabins themselves hark more to Appalachian tradition. “We really pulled from the local vernacular,” Pylant says.

Before the design work, Pylant and his team, along with the contractors of Clark & Leatherwood in Waynesville, North Carolina, took to the road, roaming the byways through western North Carolina, keeping their eyes peeled for classic mountain-style wood structures that had withstood decades of weather and use. What they saw was pure enchantment.

“We looked at a few third- and fourth-generation homes,” Pylant recalls. “One particularly was a beautiful old home, simple but very airy and open. There was a richness to it.” Walls were of random-width boards cut from the area, mostly pine. The light-washed walls and the utter simplicity—including a kitchen with open shelves held by battens—perfectly captured the mood they wanted to imbue in the Boarding House.



Opposite: A fieldstone fireplace anchors the living space. Left: The common dining hall offers views of the Blue Ridge Mountains. Below: The guest cabin interiors are comfortable and casual.



The small footprint of the cabins allows the natural beauty of the Balsam Mountain Preserve to remain intact.





The staffs of Historical Concepts and Clark & Leatherwood didn't have to look far for their materials. Except for the wood shake roof and porch decking, the cabins are constructed entirely from reclaimed wood and other recycled materials. From the rusty tin roofs to the rough-sawn waxed wood floors, the cabins are wrapped in the same character and history as this area. "You see how simple and honest the structures were," Pylant says, "very functional and utilitarian. At the same time, the materials used were very rich."

Inside, the cabins' one-room layout lends an expansive feeling that is enhanced by walls in creamy whites and pale greens, with pine knots allowed to bleed through the paint. Generous transoms bring light into the space. "We really had fun, creating something to make people happy when they stay there," Pylant says. "We wanted to lighten it up because of the dark trees around it." Many of the interior details reflect the area's historical architecture. The bathroom is equipped with an old-fashioned track that the door slides across, and reconditioned claw-foot bathtubs.

The effect, Pylant says, is "intentionally casual, not necessarily rustic, but casual, for families, retirees, and other people to enjoy the land without it being a place to show off or have a bigger house. It's about enjoying the place."

A small footprint allows the natural world around the Balsam community to be a beautiful constant. "The whole purpose is to try to keep the view of the mountain as much as possible," Pylant says. The Boarding House cabins are situated among existing tree cover, with other vegetation allowed to remain pristine. The dining hall is in a prominent high spot, near the primitive campsites, pool, golf course, and other amenities that draw people together. "It's all about a sense of community," Pylant says. "When people go there, they feel good."

The community aspect is something the Crowells also appreciate. As Bill Crowwell says, "It's a big family." NOH

Mary Grauerholz is communications manager for the Cape Cod Foundation and a freelance writer.

For Resources, see page 70.

The architecture of Alys Beach, Florida, stems from designs found in Bermuda. Opposite: Cooper Johnson Smith Architects created welcoming outdoor spaces for this villa.

Maiden Voyage

Bermuda and Mediterranean influences create a world—or two or three—away from the expected.

TEXT BY JENNIFER SPERRY PHOTOS BY JACK GARDENER EXCEPT WHERE NOTED







It's a history lesson for the eyes: imperialism and colonization, the distant reach of the Spanish and British empires, and the merging of centuries-old tradition with newly discovered island cultures. Reminisces of Bermuda, Spain, and the West Indies are apparent in every detail. That the home is newly constructed, with a unique blend of reinterpreted architecture, makes its historical echoes all the more intriguing. It's a modern tale relating the success of aesthetics past.

Not without coincidence is the home located in a community exemplifying the charm and simplicity of lifestyles past. Alys Beach, a planned environment on Florida's panhandle, embodies the principles of New Urbanism, a movement promoting interconnectedness as well as smart growth and green building practices. Homes are arranged closely together so that coffee, conversation, errands, and recreation are within walking distance for all community members.

Designed by architect Jason Dunham of Cooper Johnson Smith Architects & Town Planners in Tampa, Florida, the home is a freestanding villa situated on the community's natural edge, with a background of native pine forest. A leisurely walk leads to the community's thematic centerpiece: a stretch of pristine beach on the state's Emerald Coast.

Alys Beach's founding planners established the development's overarching Bermuda style, and subsequently reviewed and invited approximately 20 architectural firms to contribute to its look. Working within a set of building codes, the firms created unique designs centered on the colonial island's recognizable architecture.

"The code mandates certain decisions, but it doesn't stifle you," says Dunham. "Some architects traveled to Bermuda, Antigua, and Guatemala to study their models up close and in person. Once you study these precedents, you can be creative within the set of principles.

"Out of 25 buildings, you'll see a lot of variety," he explains of the completed effect. "Certain architects allow a lot of Spanish architecture to leak into their designs; others stick closely to the Bermuda style. There is a lot of room for variety and inventiveness."

The interiors of the villa are bright and airy, with interesting architectural details such as the massive fireplace and beamed ceiling.



Electing to design the villa using a more literal interpretation of Bermuda architecture, Dunham also introduced Spanish colonial courtyard typology into the property's identity. "It's a unique combination that works really well in this part of the U.S.," he explains. "You won't see anything like it; it's unique."

The main home is a simple, two-story rectangular form—a classic Bermuda layout, which has its roots in British colonial style. The first floor is a foursquare plan with a central hall. On one side are the kitchen and dining room, and on the other a large living room—a combination of two squares and an adjustment made for modern living, notes Dunham.

Mindful of the home's beach house status, Dunham demarcated generous but not overly decadent interior spaces. The rooms are light and airy, with white plaster walls and wood flooring. In keeping with the community's stance on sustainability, the textiles are green and toxin-free. A soothing, neutral color palette is given depth through a variety of textures and

natural fibers, including woven shades, linen/cotton upholstery, and ceramic tile.

The main living spaces and three bedrooms, including a master suite, are grouped in the two-story rectangle; however, the entire structure forms the shape of an L. A curved, one-story loggia, which connects the main home and garage, houses a powder room and washer/dryer. Nestled into the loggia's open side is a covered alfresco dining room.

The L formation envelops a sequence of intimate, Spanish-style outdoor spaces. At the property's natural grade is a dipping pool fed by a tiled wall fountain; at a raised grade is the main courtyard, covered in the alternating textures of loosely set stone and mondo grass.

Beside the pool, set within the garden walls, is a buttery, a Bermuda outbuilding historically used to store dairy products at cool temperatures. Its appearance, complete with a Bermuda-style stepped roof and finial, is nostalgic, but it functions practically as storage for pool utilities.



PHOTOS THIS PAGE COURTESY OF ALYS BEACH

Left and above: Concrete walls are covered in white stucco and each home has a courtyard component to its design. This courtyard has a dipping pool and tiled fountain. Below: The exterior of the home is in the British Colonial style.

Additional Bermuda flourishes on the exterior include a stepped roof of thick concrete tiles; functioning louvered shutters; concrete walls sheathed in stucco; and heavy, formidable chimneys, meant to act as buttresses to help stabilize homes during storms. A scalloped, gable-end parapet tops an assertive entry vestibule. "It's a protected space, like a foyer, before you enter the house," says Dunham. Curving masonry walls, called "welcoming arms," flank the stairs leading to the entry.

"In the West Indies, porches are critical components to protecting the front of a house from the elements," he explains of his decision to add a veranda to the home's facade. Akin to a sleeping porch, the outdoor space is traditionally meant to provide relief from built-up indoor heat. In Caribbean climates, porches tend to be more substantial and run the whole length of the house, sometimes along two stories, and are enclosed with shutters for privacy.

Dunham called for long drapes to block out the midday sun and lend privacy—a departure from the Bermuda tech-





Above: Bedrooms are cozy and offer eco-friendly fabrics and materials in linens and cotton. Opposite: Outdoor seating is ample and practical in the Panhandle's warm temperatures.

nique of using shutters, he admits. The architect avoided the need for railings between the veranda's columns by designing walls high enough to satisfy code but low enough to double as benches. Daybeds, woven furniture, and ceiling fans encourage relaxed interactions.

In all respects, the home's design showcases the timeless traditions of Bermuda while conforming to the practical demands of Florida's climate. Not just an outside room, the veranda shades the facade, the shutters are fully functional, and the white exterior stucco reflects sunlight, reducing heat gain. A lack of deep living spaces and a heightened elevation of three feet allow the home optimal cross ventilation. All Alys Beach designs are "fortified for safer living," meaning they are built to better withstand hurricanes and floods.

"In general," Dunham explains, "the current trend is to create buildings with modern technologies and products that are manmade. Sometimes, the buildings end up looking like machines. What people sometimes miss, and what is evidenced by Alys Beach, is that traditional architecture possesses a lot of inherent sustainable qualities. When used correctly, the traditional can be just as sustainable or even more so than the modern buildings constructed today."

In Dunham's eyes, envisioning a home that celebrates historic traditions does not disqualify it from environmental accountability. Responsible growth, he contends, relies on cues from the past, on architecture revisited. **NOH**

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

For Resources, see page 70.

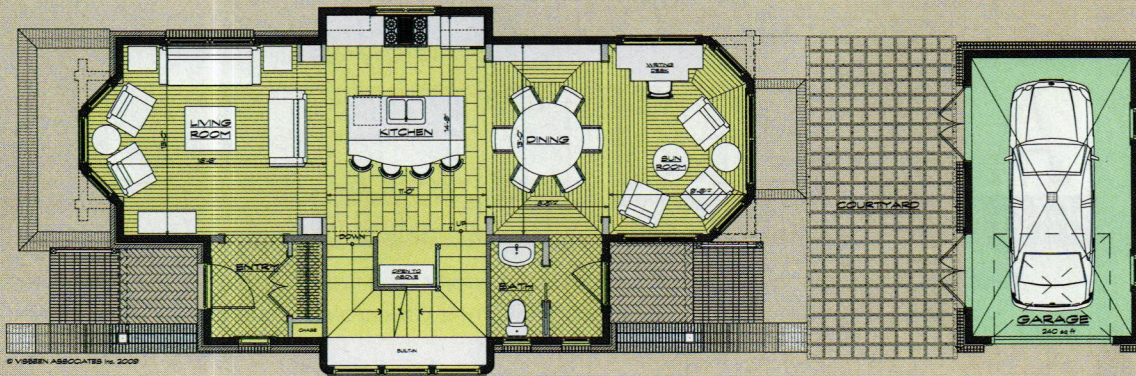


Southside Queen Anne

Visbeen Associates creates a Queen Anne cottage plan perfect for inner city infill for a New Urbanism feel.

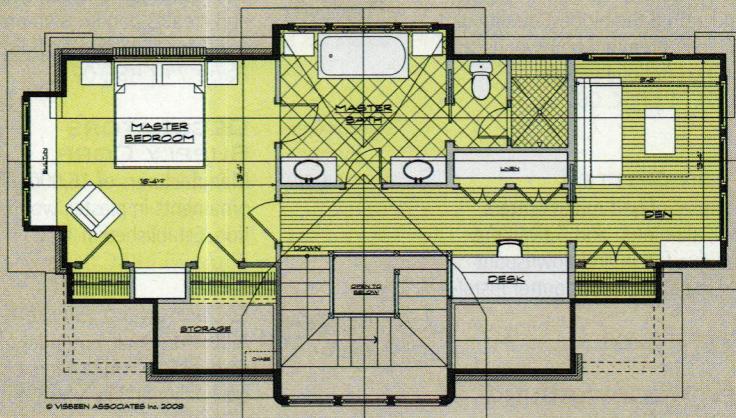


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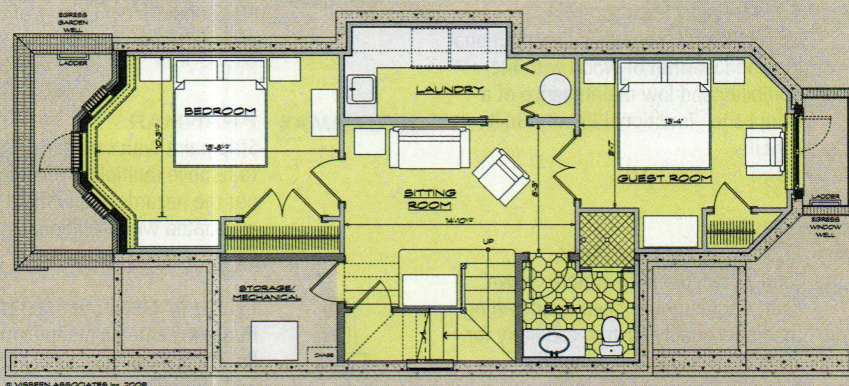
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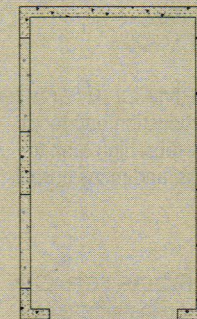
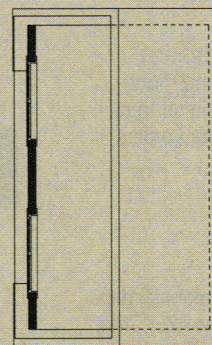
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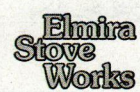
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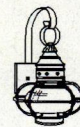
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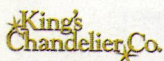
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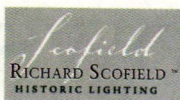


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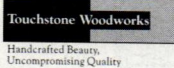
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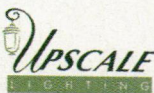
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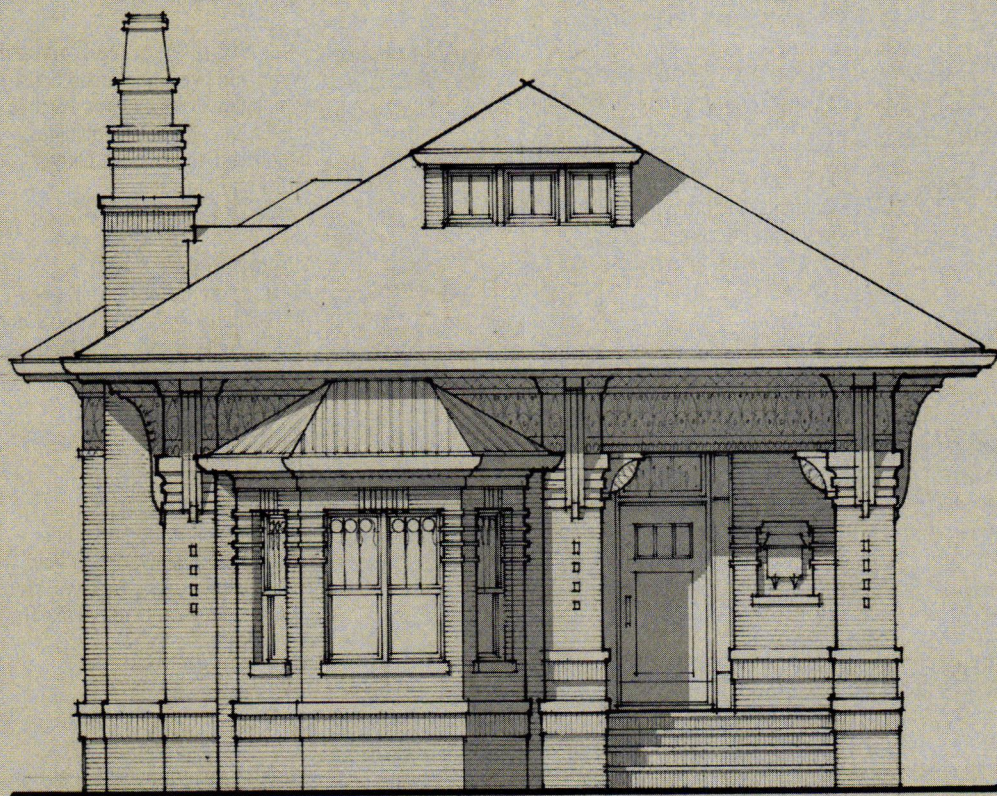


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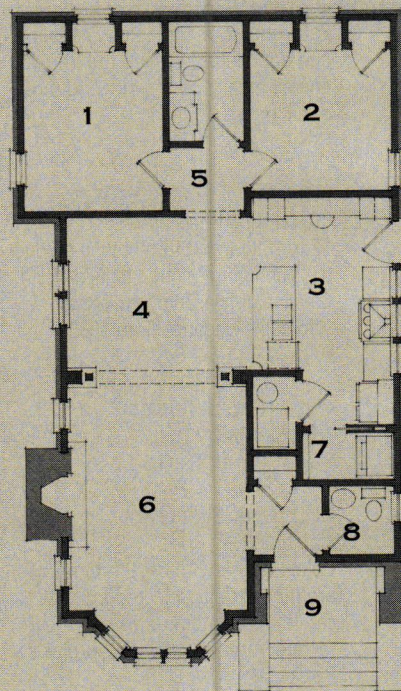
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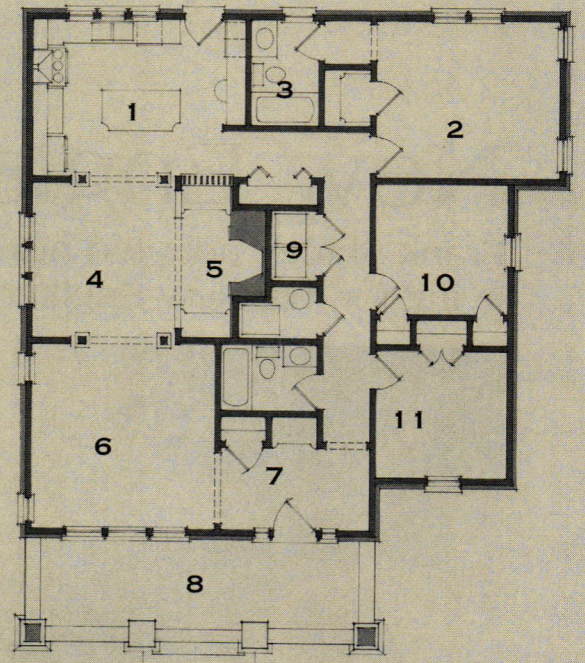
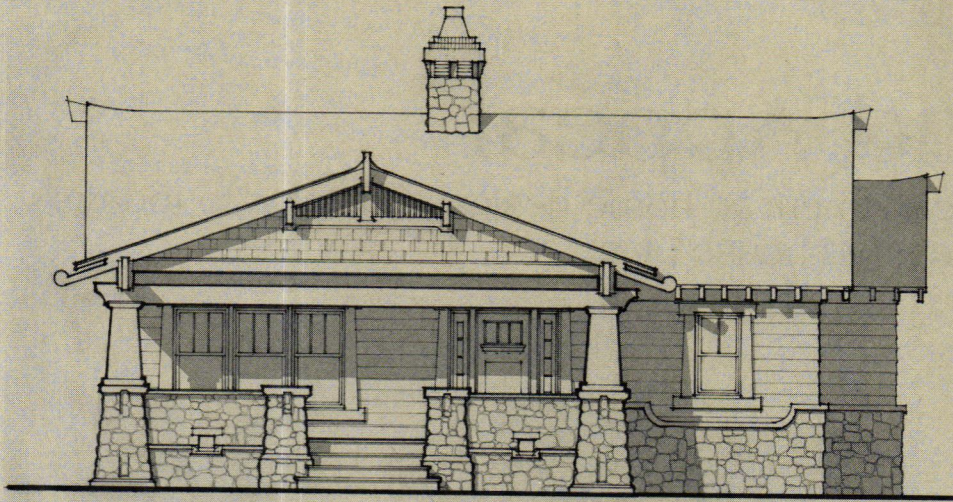


- | | | | |
|---|-------------|---|---------------|
| 1 | BEDROOM | 6 | LIVING ROOM |
| 2 | BEDROOM | 7 | LAUNDRY |
| 3 | KITCHEN | 8 | POWDER ROOM |
| 4 | DINING ROOM | 9 | COVERED PORCH |
| 5 | BATH | | |
- SQUARE FEET 1,000

Cost:

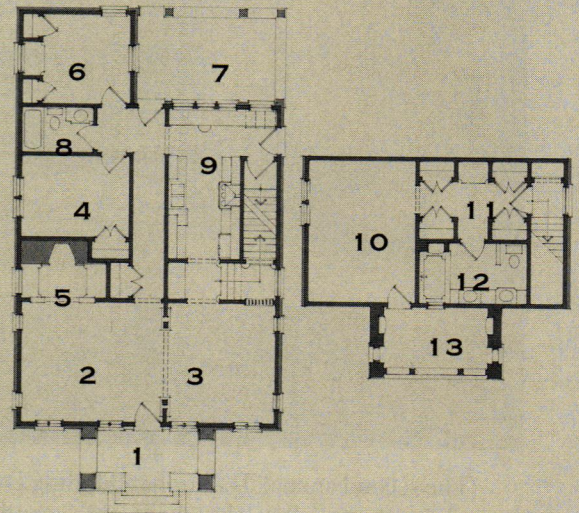
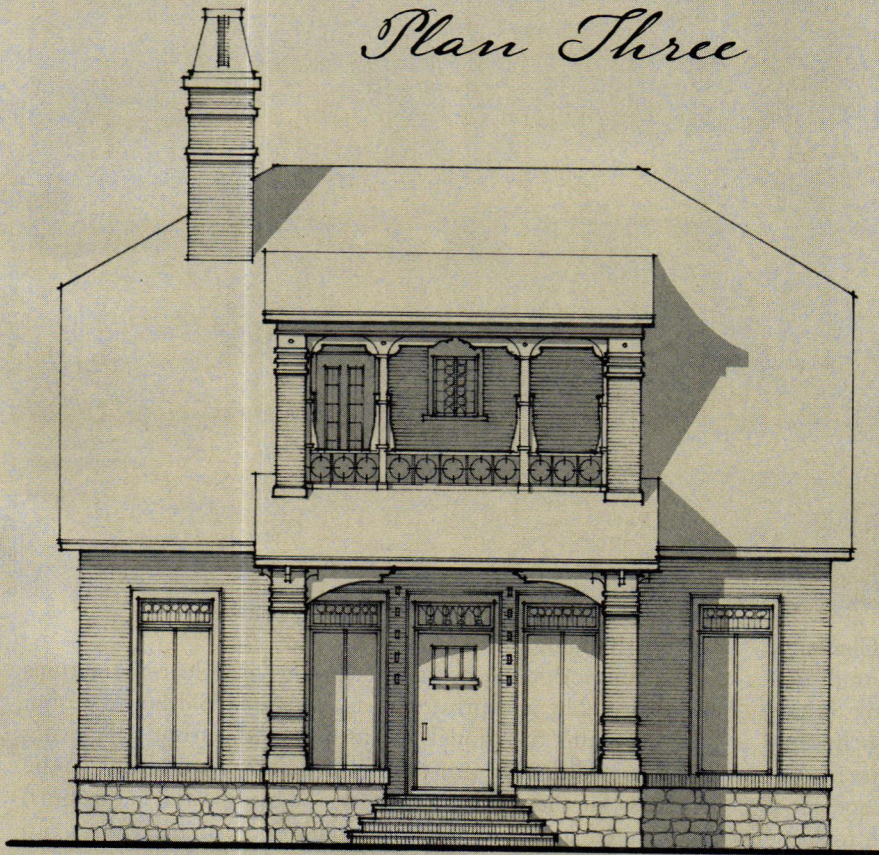
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Plan Two



- | | |
|---------------|--------------------|
| 1 KITCHEN | 7 FOYER |
| 2 BEDROOM | 8 COVERED PORCH |
| 3 BATH | 9 LAUNDRY |
| 4 DINING ROOM | 10 BEDROOM |
| 5 INGLENOOK | 11 BEDROOM |
| 6 LIVING ROOM | SQUARE FEET: 1,500 |

Plan Three



- | | |
|-----------------|--------------------|
| 1 COVERED PORCH | 8 BATH |
| 2 LIVING ROOM | 9 KITCHEN |
| 3 DINING ROOM | 10 PORCH |
| 4 BEDROOM | 11 DRESSING AREA |
| 5 INGLENOOK | 12 BATH |
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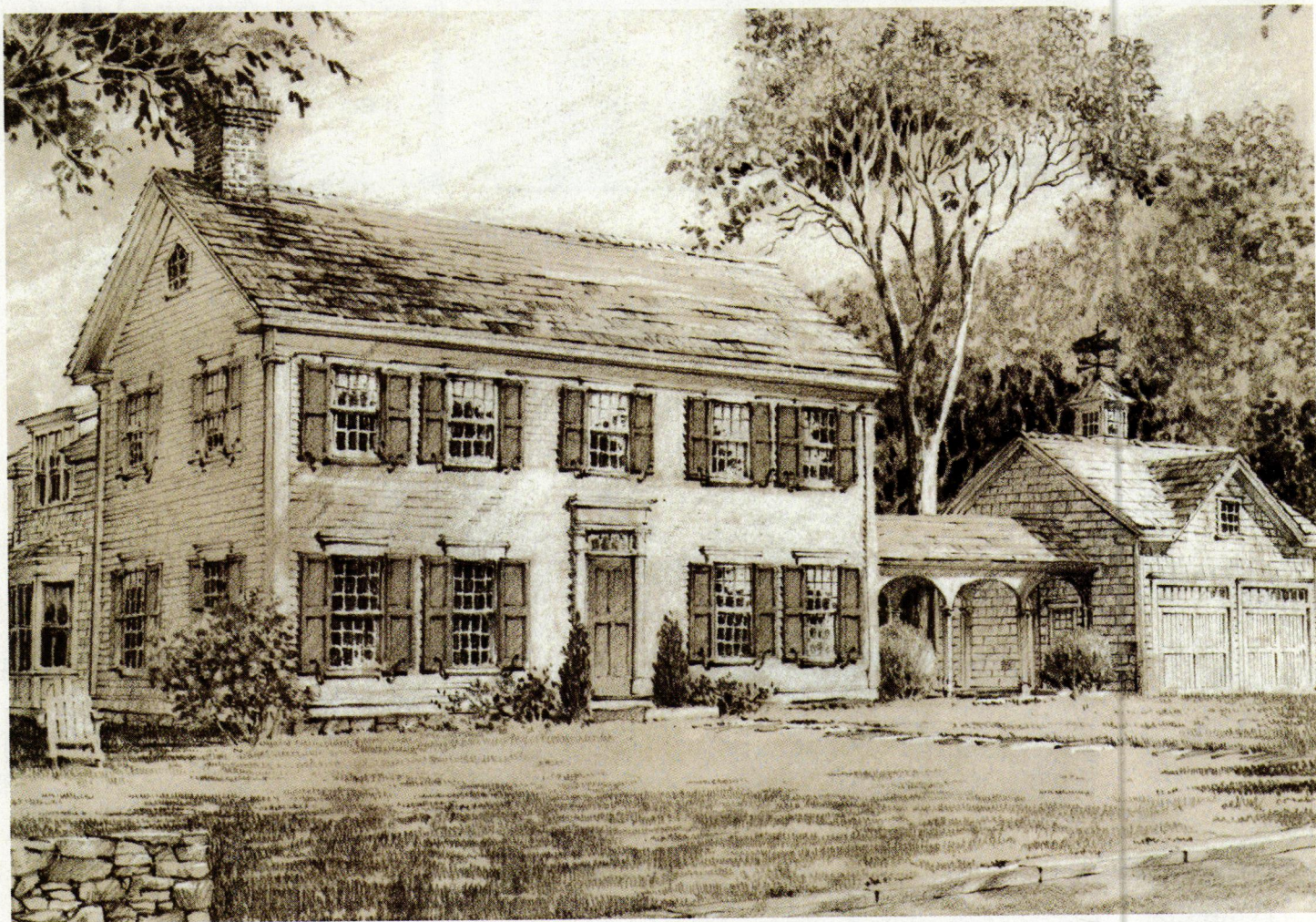
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New England Appeal

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



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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 eaves 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) 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

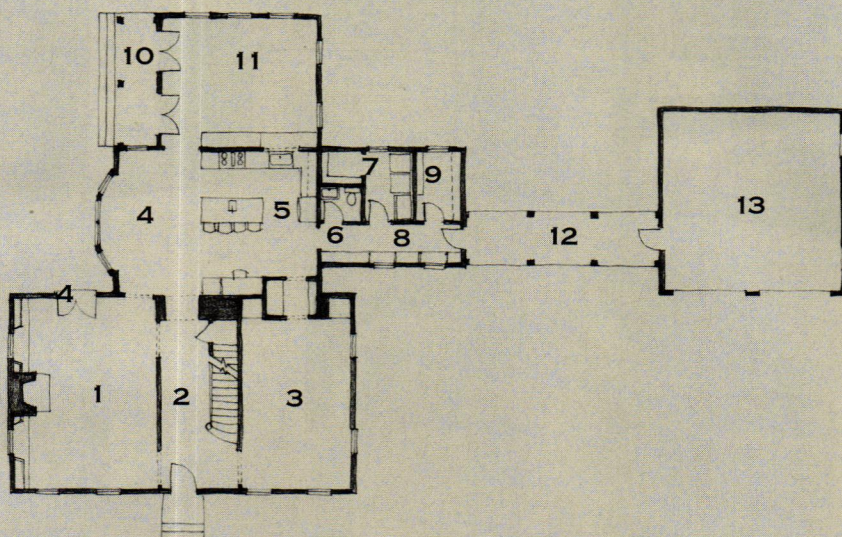
GARAGE - 485 SQUARE FEET

BREEZEWAY - 140 SQUARE FEET

98 FEET WIDE BY 56 FEET DEEP

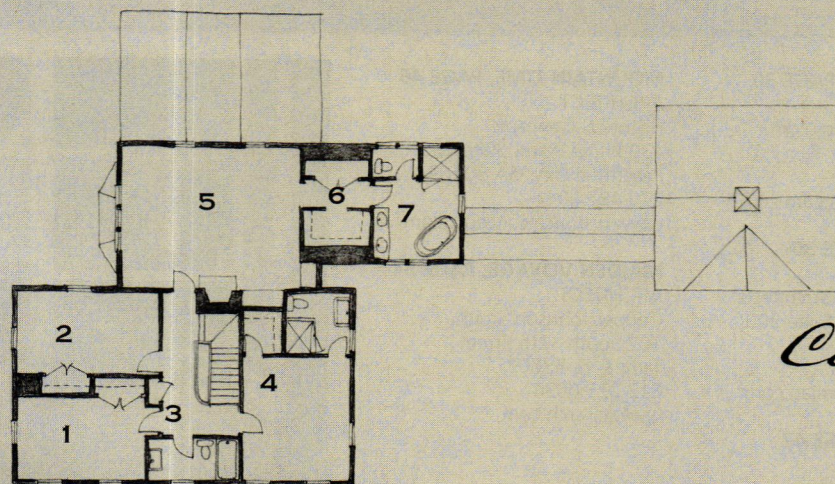
(INCLUDING BREEZEWAY AND GARAGE)

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 |
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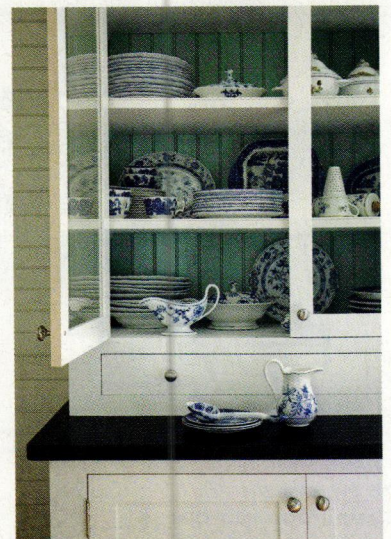
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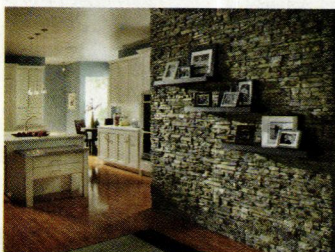
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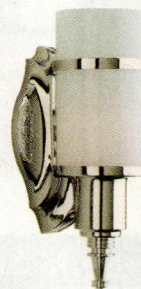
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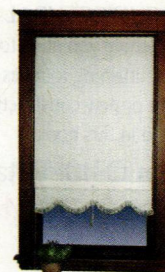
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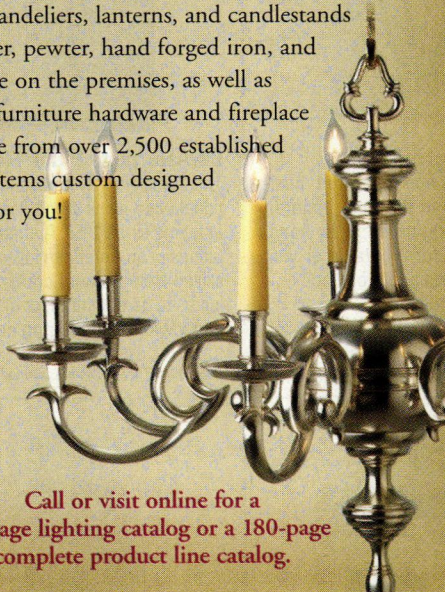


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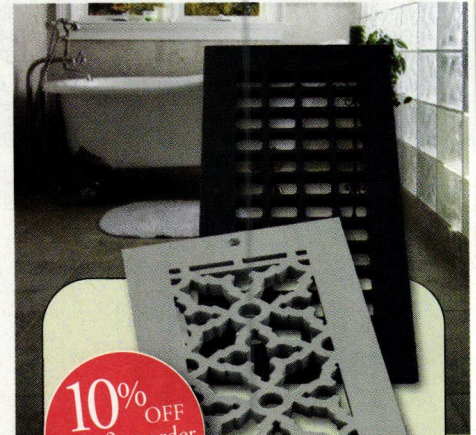
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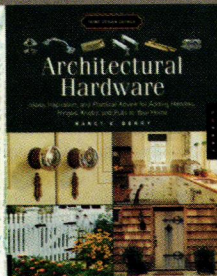


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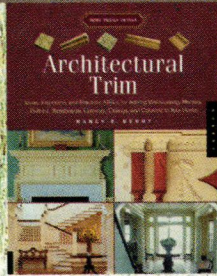
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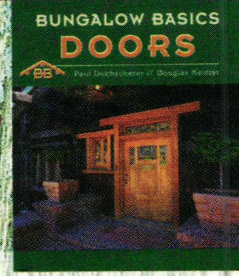
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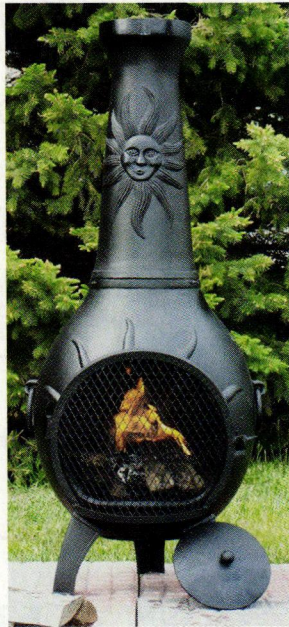
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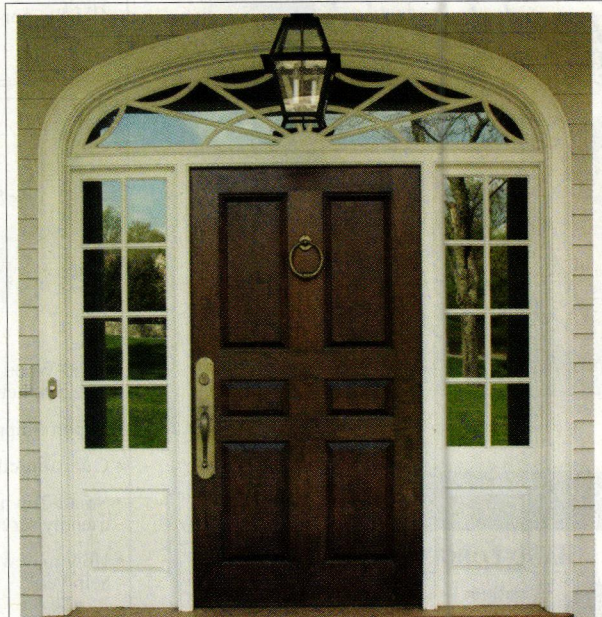
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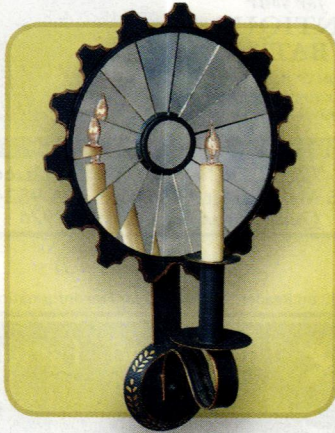
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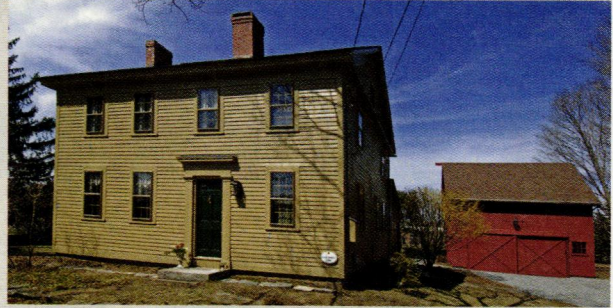
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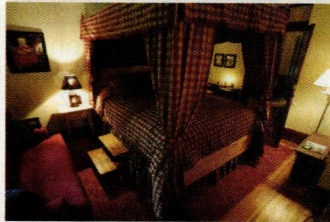
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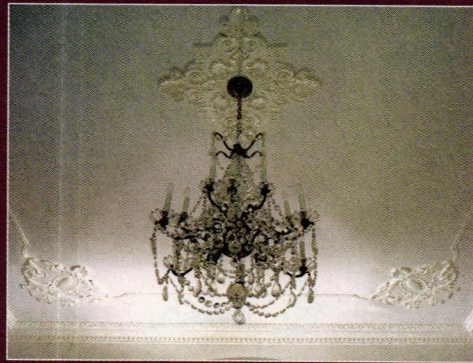
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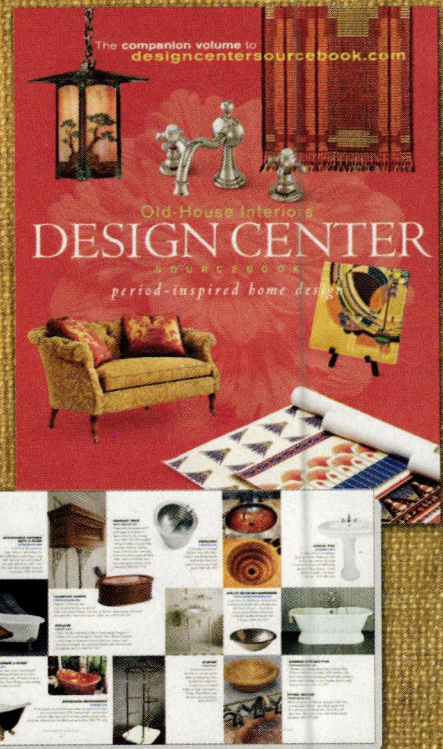
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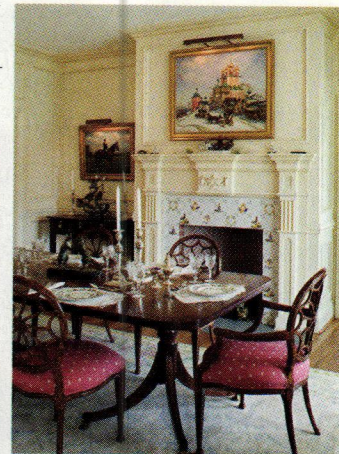
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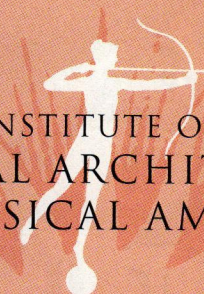
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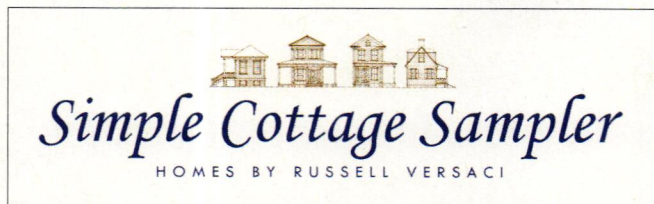
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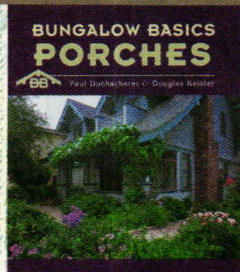
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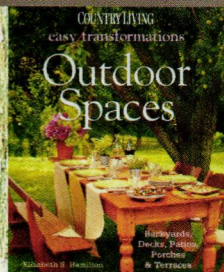
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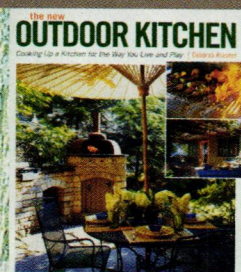
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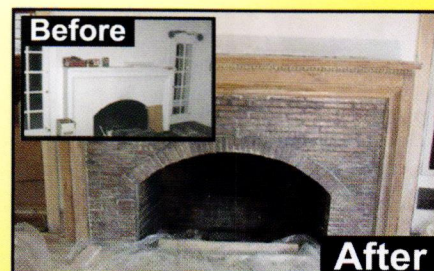
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