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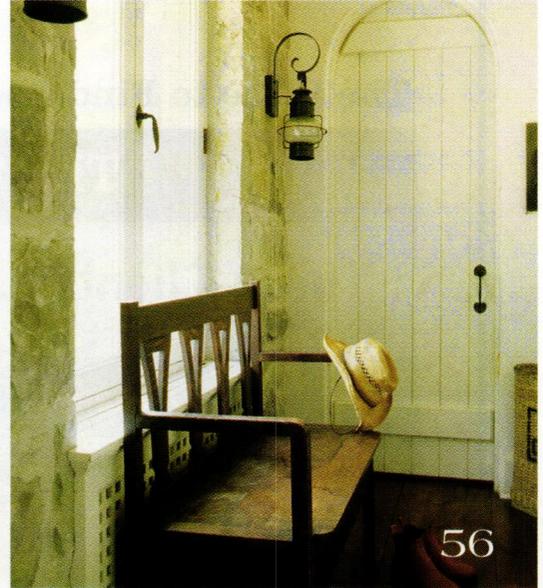
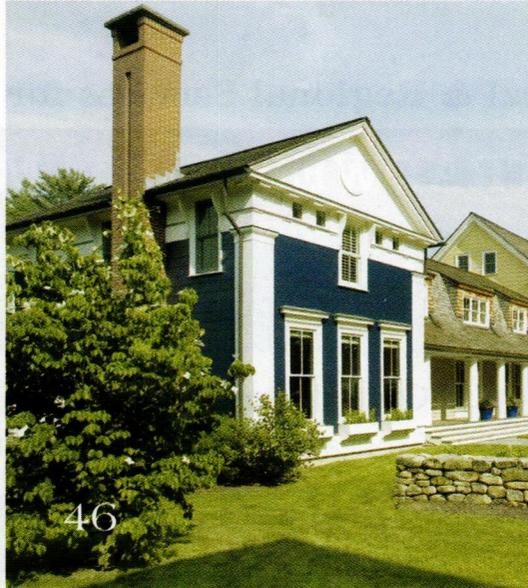
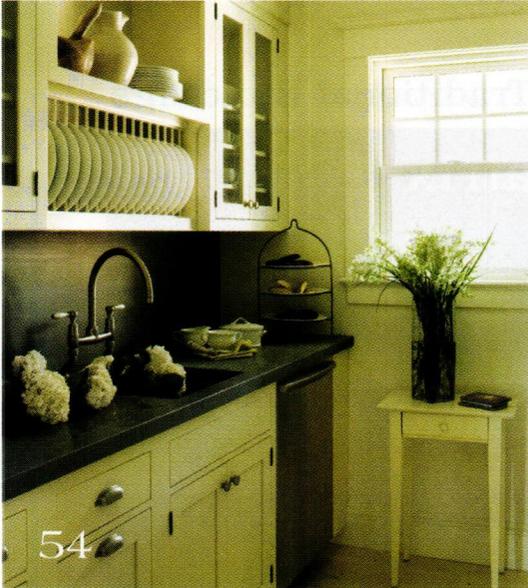
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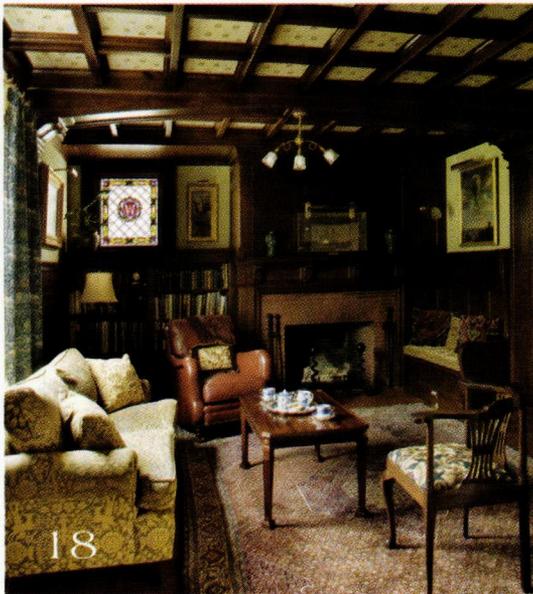


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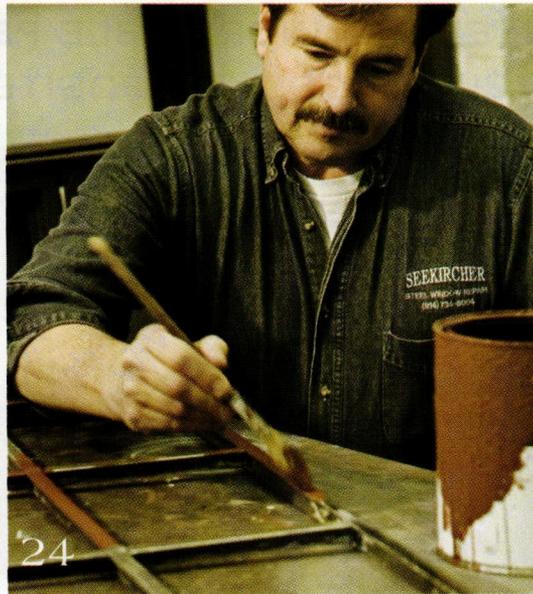
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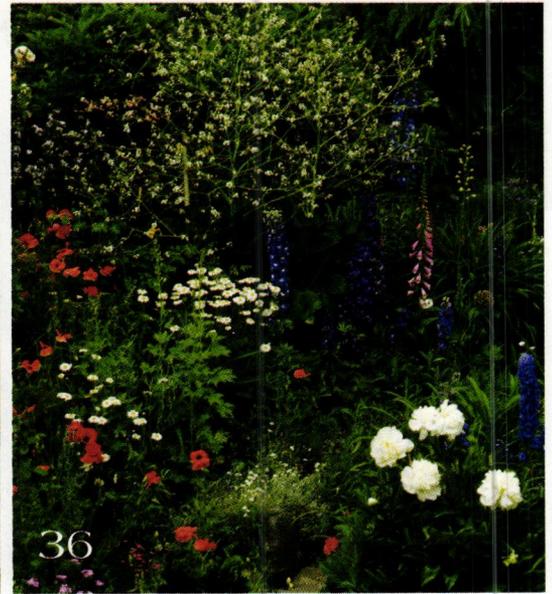
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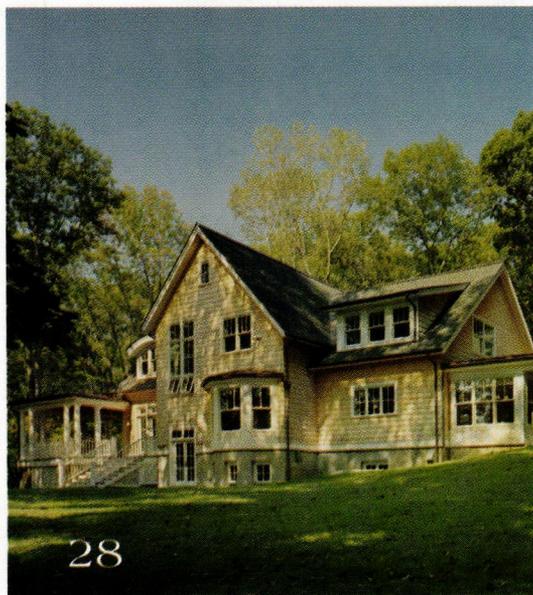
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A traditional stone farmhouse by Toronto architect  
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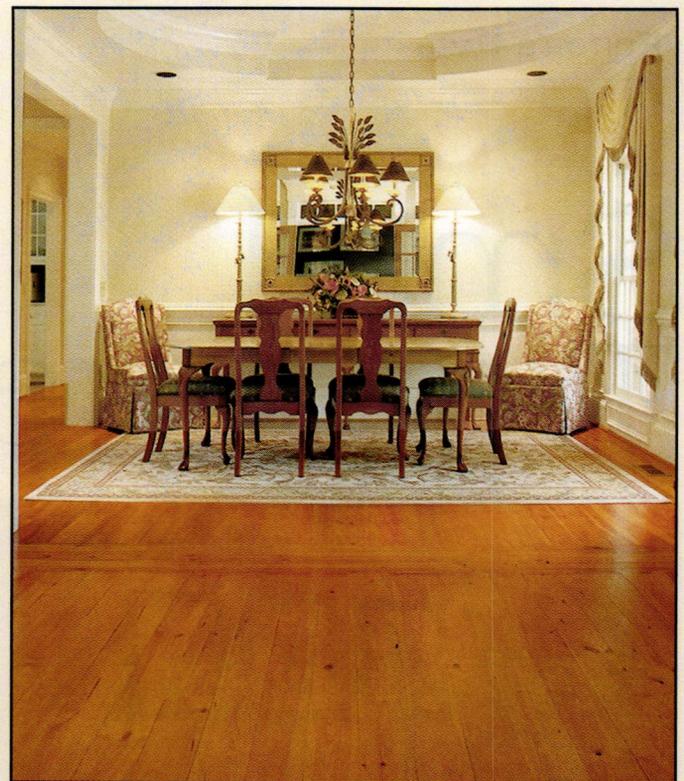
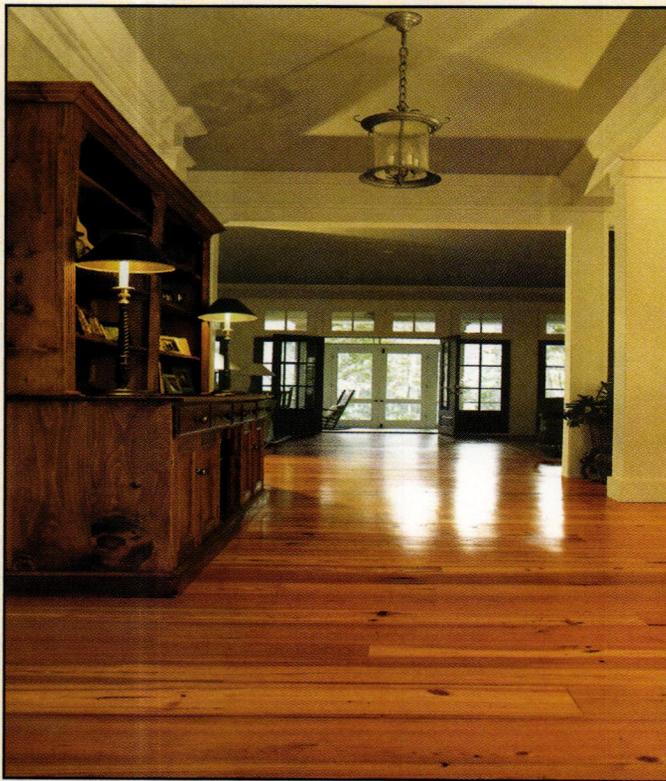
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# Small Treasures



Some of the nicest things come in small packages. And this old adage couldn't be more true than when it comes to today's houses. With the overwhelming popularity of author Sarah Susanka's *The Not So Big House* book series, we see what America's homebuyers are craving but not always getting from residential developers. Folks are looking for quality over quantity when it comes to their living spaces—and supersizing our homes is just not cutting it anymore. Just because it is bigger does not always mean it's necessarily better.

In this issue, we'll explore a few tasteful traditional houses and visit with some of the architects who are getting it right. In *Architects' Principles* (page 14), editor-at-large Russell Versaci takes a humorous yet hard look at what he calls "boxes styled to look like traditional train wrecks" that have swallowed our

suburban landscape and how we can create smaller more characterful dwellings to take their place. Architect Peter Zimmerman also shows us that size doesn't matter when it comes to good design with a sweet 2,500-square-foot cottage (shown above and on page 66) based on vernacular houses in Pennsylvania.

Writer April Paffrath visits with Steve Thomas, host and producer of "Save Our History," to discuss ways we can create traditionally inspired homes with green building practices in mind (page 28). One of the best places to start "going green" is with size management. The smaller the house footprint, the fewer the resources used and the less space there is to heat and cool it. Happy reading!

*Nancy E. Berry, Editor*

Old-House Journal's

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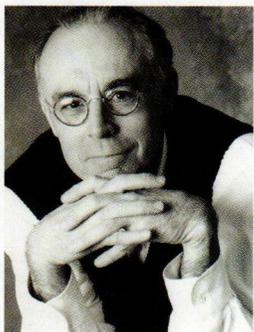
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Editor-at-Large **Russell Versaci** is a residential architect who has spent two decades designing traditional houses. He attended the Harvard University

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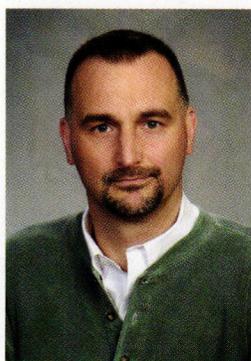
**J. Robert Ostergaard** is an editor and a freelance writer whose numerous articles on the environment, gardening, interior design, architecture,

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Garden writer **Michael Weishan** is host Emeritus of PBS's "The Victory Garden" in 2001 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*. A graduate of Harvard with honors in the classics and romance languages, Weishan lives west of Boston in an 1852 farmhouse surrounded by 3 acres of gardens.



**Michael Tardif** developed a passion for the history of architecture as a project architect designing new old houses in Boston and on Cape Cod. He studied civil engineering at Worcester

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# The Big, the Bad, and the Ugly

Russell Versaci takes a humorous look at suburban house design gone wrong.

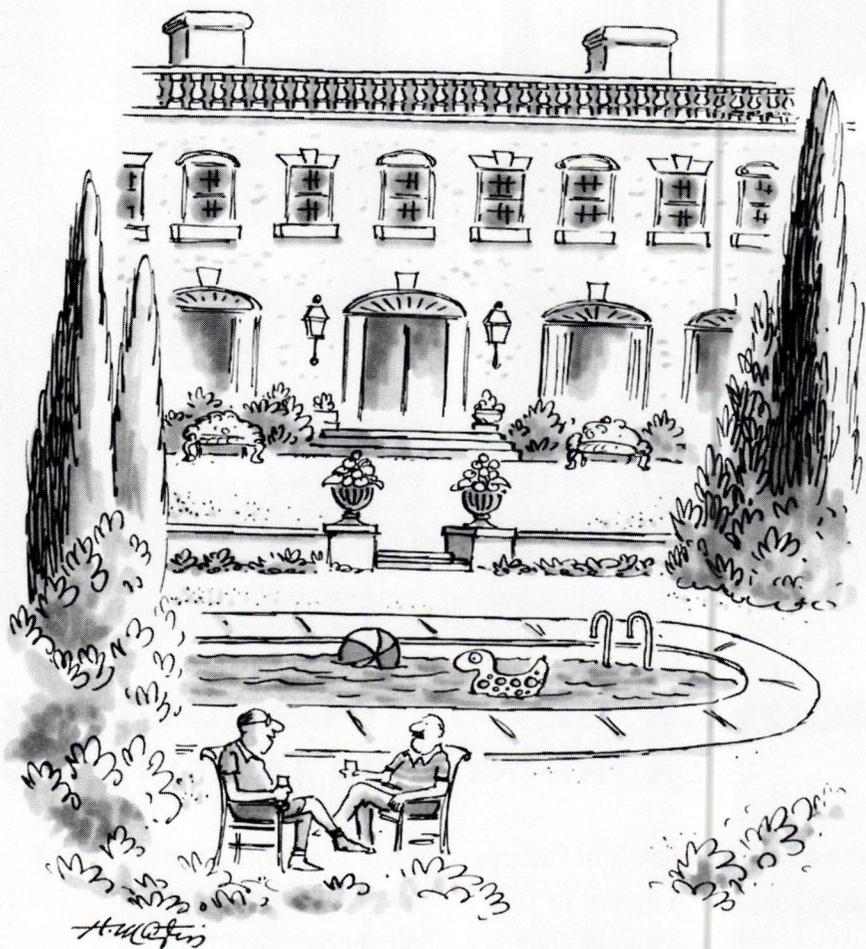
It all started with "Dallas." The year was 1978. Television Texan J. R. Ewing was roaming his vast spread in a Cadillac and coming home to the columned portico of his fake antebellum mansion, Southfork. Big hat, big car, big house. It was perfect kitsch. Then something went terribly wrong. What was supposed to be a send-up became a must-have. Big entered the national wish list as a lifestyle goal. And a new American dream was born.

Guess who were the first to buy in? The baby boomers, ripe for another dramatic lifestyle change. Fresh from the barricades of the antiwar movement and feminism, they were looking for something new. Money looked like a good next step. "We're grown-ups now," they thought. "Time to build the big house!"

The magazine *Architectural Digest* (AD) came out just in the nick of time, a nearly biblical tome flaunting extravagance in home design—most of it over the top. AD blatantly celebrated the lifestyles of the rich and famous. For the boomers, the magazine became an indispensable playbook in the battle of one-upsmanship. "If you've got it, flaunt it!" "You can have it all!" Suddenly, everything in AD was worth aspiring to.

"Trickle down" was the watchword of the time, and sure enough, conspicuous bad taste trickled down the income chain from top to bottom, from rich to middle class right down to the average Joe. After 30 years of percolation, the Dallas dream house has finally hit bottom in the standard-issue American home. Big and bad rule the suburbs.

Our suburban nation is filled with bloated boxes styled to look like traditional train wrecks. There is no grace or



*"We have houses in Nantucket, Palm Beach, and Carmel, but this is our flagship."*

elegance to our homes because our visual education comes from television and its mindless stream of sitcoms. Learning good taste in front of the tube is not possible, and the result is that we are visually illiterate. Is it any wonder, then, that we can't see simple beauty? Our vision is jaded by muscle mansions, hulking

SUVs, and pretentious homes of the rich and famous. Vanity and bad taste are on display at home and in the driveway.

Today, big defines our national character. We the people want to live big, hotly pursuing the Dallas dream for everyman. But is big actually better? Or is it just—bigger? Houses have gone

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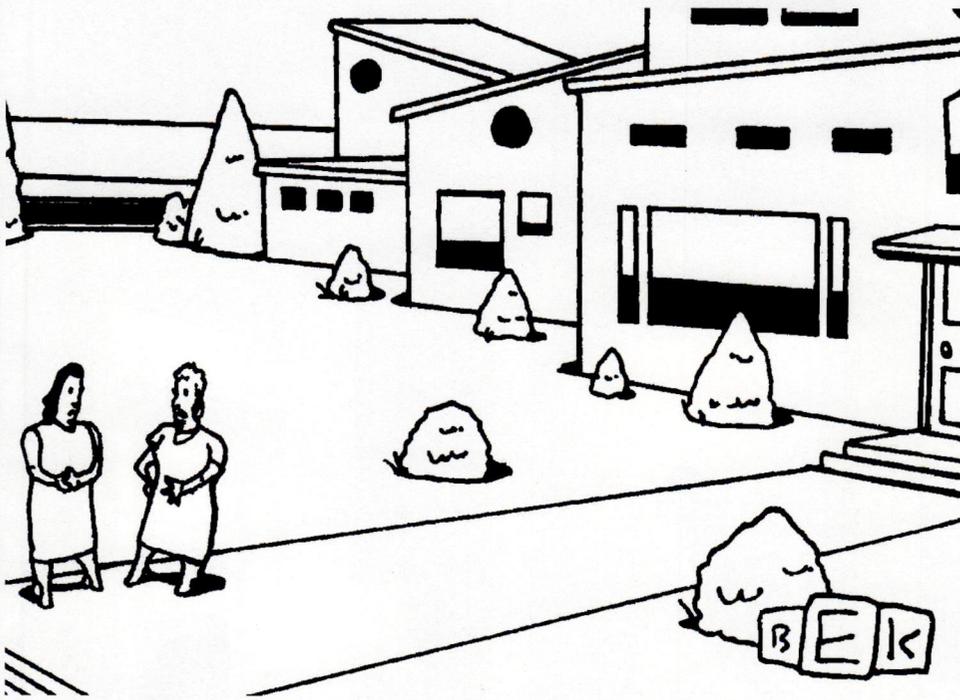
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from modest to mansion in the course of a half century. Today our average house is over twice as large as our parents': 1,000 square feet then, 2,400 square feet now. The family home is on steroids, and we are living larger but enjoying it less.

Unfortunately, the really big house comes with unintended consequences that profoundly affect our culture. The American home is now a place separate and apart from everything and everyone, a self-centered, self-sufficient private citadel. Big houses stand alone in their private parks, and neighborhoods have lost the shared values that unite people and define community. One suburban enclave looks like any other, no matter whether you live in Dallas or Detroit. We no longer have a sense of place.

Families living in fortresses are not only cut off from other families, they are isolated from each other. In the big house, "my room" trumps all other ideas of home. Each family member covets his or her own space, with its own private bedroom, bathroom, and flat-screen TV. Each is holed up in a private cocoon,

under an iPod, in front of a computer screen. By design, the house discourages family interaction.

In a perverse twist of fate, many Americans retreat from their outsized muscle mansions to a seaside cottage or a cabin in the woods for their getaways. These small places become the most-loved family homes, where simple living and togetherness create cherished moments. Magically, all the extra space and privacy become superfluous in a pared-down lifestyle. Home creates real depth and meaning when families talk and dine and do things together in close quarters.

If being too big leads to a home that is vapid and sterile, perhaps our houses should be downsized to be warm and nurturing. Ironically, the best-loved houses in history are small early American homes like the Cape Cod-cottage, the Appalachian log cabin, and the Gulf Coast shotgun. They are small by design to accommodate the need for shelter and the bonds of family in a compact package that is "just right."

By nature, early traditional homes were made to be modest and accommodating. They were attuned to the places they were built, adapted to the climate and natural materials that were readily at hand, and constructed in customary ways tested over time. Home building was driven by economy of means. Homes were no larger than they needed to be because they were meant to live in, not to show off.

The essence of a traditional home is small and simple rather than grand and boastful. Refined elegance rules over gaudy ostentation. Real traditional homes are sensible, affordable, and accommodating. They are rooted in values that encourage a shared set of customs, modest discretion, and refined good taste. In our age of excess, these simple roots can be translated into a new old house using a set of rules for living small called traditions.

The rules of tradition are a textbook lesson in good taste. They point the way to a home that is properly scaled and proportioned to encourage intimacy rather than ostentation. The rules can be studied and interpreted to make a new house that is adapted to place, constructed efficiently, and comfortable to live in, without all the trappings and unhappy baggage of excess.

We live in a time when we are challenged by disintegrating families and a deteriorating civil society. A new old house can contribute to making life better by championing the virtues of the past. If smaller and simpler become goals in home building, we can change the nature of our society by starting with the places we live. Home is the hearth where our values are shaped. Living in a new old house can teach us the values of simplicity, good taste, and togetherness that encourage a return to civility.

Small and simple could be the next big idea. NOH

*Russell Versaci is the author of Creating a New Old House (Taunton Press, 2003).*

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# A Study in Design

The Classic Group creates trim elements for this reading room.

TEXT BY CATHLEEN MCCARTHY PHOTOS BY ERIC ROTH



The Classic Group created this study with Arts and Crafts accents for an original Colonial Revival house just outside of Boston.

An Old World-style gentleman's study was what the owner had in mind, somewhere he could retire to on weekends to read by the fire or catch up on work. The rest of his original Colonial Revival house in Massachusetts had been beauti-

fully renovated and this room looked stark by comparison, with thin moldings that didn't match the mantelpiece—or the fine details in the rest of the house.

Working from the existing built-in bookcase, bench, and mantel—and

using details and proportions from other parts of the house they had just renovated—the Classic Group designed carved moldings and paneling that extended around the perimeter of the room and an elaborate grid of carved ceiling



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beams. With its exposed hardwood floors, the study is essentially enveloped in warm-toned wood.

"The theme was a manly one—dark woods and dark tones, but highly detailed like the other rooms of the house," says Dennis Lawlor, a principal at the Classic Group. "We came up with the coffered ceiling design, and it took two guys two weeks to finish, just going around and around, coping in the moldings."

Scrolls on the ceiling beams were hand-carved off-site at a millwork shop and then installed. The rest of the woodwork was custom-designed and built on-site from poplar, stained to look like walnut. "We used poplar because there was so much trim, if it was done out of walnut, it would have been astronomically expensive," says Lawlor. Using poplar instead saved 40 percent of the overall materials cost. "Creating such a detailed finish takes a lot of time, too, and that can be costly, but it's a good trade-off."

Though the study looks spacious, it was not terribly large, at 16 by 18 feet. One of the biggest challenges was the physical one: doing such intensive woodwork in such a tight workspace. Another challenge was making sure the proportions were right. "We had to carefully evaluate the moldings and how they related to each other, so there was not a lot of room for error," Lawlor recalls. "We call a project like this a jewel box, an intense millwork package where everything relates to everything else. There are no tolerances when laying out something like this."

The key to pulling off a jewel box? "Good planning, lots of drawings, lots of layouts—having every measurement accounted for," Lawlor says. "The room also has to work symmetrically. In laying out the ceiling, for example, we had to make sure the squares were all exactly the same size."

The Classic Group took its design cue from the existing elements in the room—the built-in bench and mantel.



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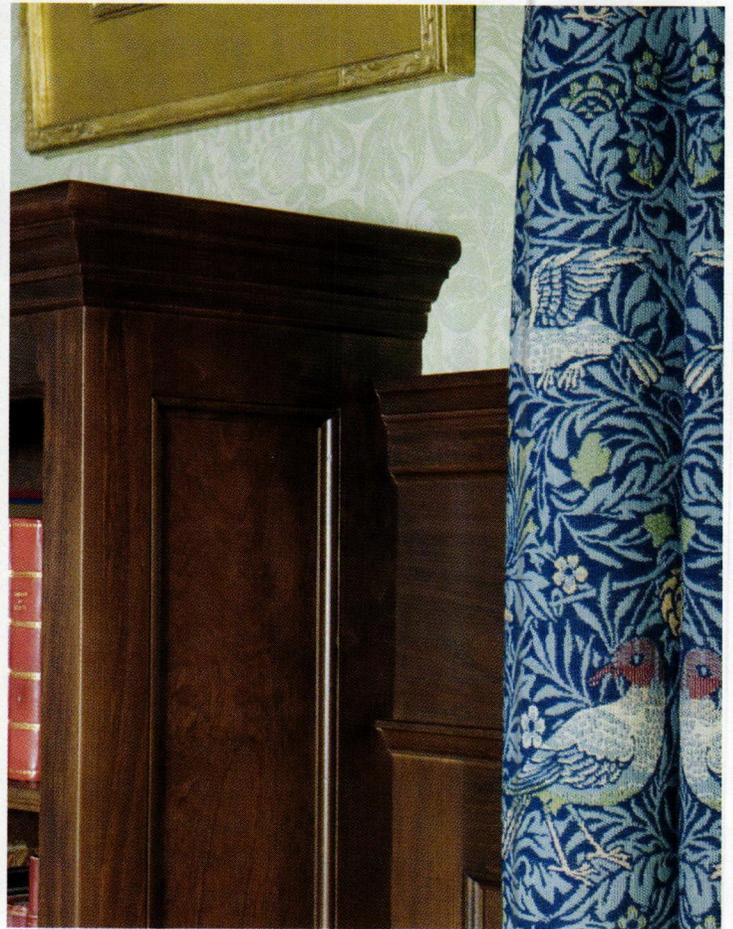


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If the study doesn't look like a classic Colonial Revival room, it may be because other design influences were incorporated from the era in which the house was built, particularly Arts and Crafts. "It's really an Arts and Crafts-style study with Colonial detail," says Eric Baum, design director of architecture at the Classic Group. When the house was built in the late nineteenth century, he explains, "there were a lot of historical revivals of various styles, particularly coming out of the Centennial. People were starting to look back at Colonial sources and attempting to relink to the past." But they were also building bigger houses, with higher ceilings and windows, and other design sensibilities were influencing craftsmen—including Victorian motifs and the burgeoning Arts and Crafts Movement in England.

"History is fluid and influences are always changing. It's not unusual to find

an Arts and Crafts sensibility in Colonial Revival homes," Baum points out. "The Japanese-style cabinet built for this room really pushes it in that direction. That's a piece of décor designed to play up the Arts and Crafts quality of the room." The stained-glass window above the bookcase, custom-designed with the owner's last initial, also emphasizes that theme—as do peacock-blue curtains that are reminiscent of a print by William Morris, father of the Arts and Crafts Movement.

"This room shows what skilled craftsmen with a good eye can do," says Baum. "They had no academic basis for this room. They were working off the details of the existing building. I suppose if you're copying things that were done right in the first place, you can end up with a handsome period-style room. In this case, skilled craftsmen working from good sources were able to do something really beautiful. They created

*Left* Scrolls on the coffered ceiling beams were hand-carved off-site. *Right* The Classic Group chose poplar stained to look like walnut, which helped keep the materials cost down.

this entire fantasy from existing design cues and moldings."

For his part, Lawlor sees the study as the jewel on a crown—the final component of a Colonial Revival residence. He judges the results by the reactions he hears. "One of the biggest challenges in renovating classic homes is to make something look like it belongs there," says Lawlor. "The goal is to have someone walk in and ask, 'What did you do here?' They shouldn't be able to tell if it was part of the original house or if it's brand-new. It's all about getting the details right. It's the quality of craftsmanship and the attention to detail that set these rooms apart." NOH

*Cathleen McCarthy is a freelance writer living in Philadelphia.*

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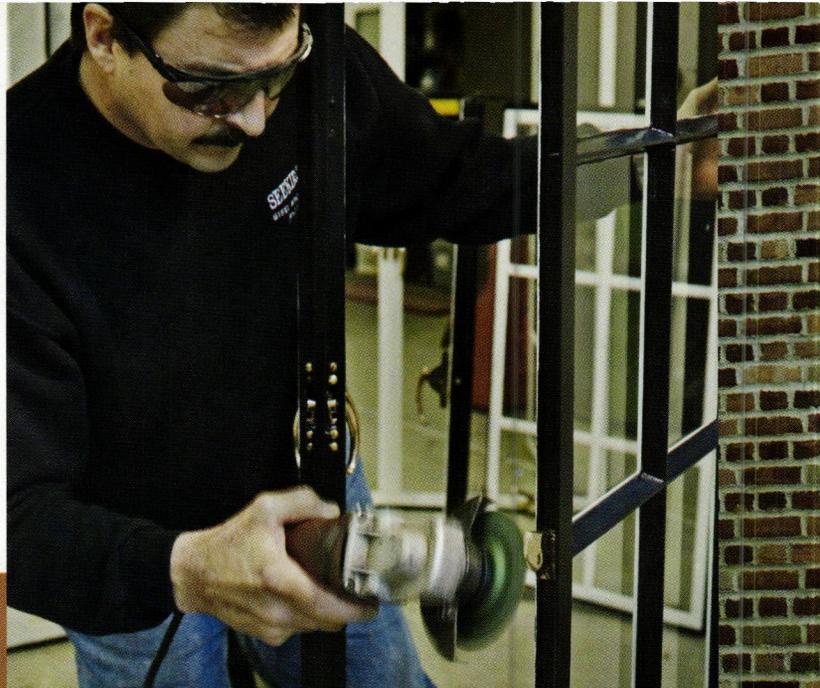
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# Windows on the Soul

John Seekircher has made window restoration his life's passion.

TEXT BY STEPHEN T. SPEWOCK PHOTOS BY JON WALLEN



*Above and right* The principal of Seekircher Steel Window Repair is a die-hard restorationist. *Right* It's a family-run operation, and Seekircher works with his brother Robert, (top), and nephew Paul (bottom). Opposite Seekircher fabricated the windows for this new Tudor in New York.

To the seasoned architect, windows allow multiple opportunities to capture open space, form false facades, or launch linear sight lines—all in an effort to create the greatest visual impact to a project, both inside and out. To the casual observer, windows represent the eyes of the home, allowing the infiltration of fresh air, various shades of light, and sometimes magnificent views. But to John Seekircher—founder and owner of Seekircher Steel Window Repair Corporation—original windows found in historic structures are like a vintage Corvette: They look great, wear well, and do their job. What's more, they add value to your home for years to come

hardcore advice from a die-hard expert. What started 30 years ago as a local window-repair business just outside New York City has evolved into a full-service steel window and door company that refurbishes between 6,000 and 8,000 windows annually in over 14 states. In



the last 10 years, growing demand for period designs has spawned some custom reproduction work, along with the resale of some of the vintage windows and hardware salvaged from over the first 20 years in business. “I was into ‘green building’ before it was popular, collecting and reusing what most contractors and homeowners were habitually discarding directly into landfills. Why throw something away when it works?”

### Seeing Green

Today’s growing trend of green building—which includes utilizing not just recycled materials from construction waste but also refurbished items from bygone eras—has quickly accelerated from “fad” to mainstream, mostly rooted in what Seekircher believes is a better-educated consumer. “Technology provides more information to more people, helping them discover alternatives to the ‘big box’ mentality of replacing

everything in your home by yourself. They have more money to buy older homes with an eye to having professional tradesmen restoring everything to period detail.”

Most of us hear “restoration” and assume astronomical costs based on increased contractor’s time. Surprisingly, the cost to restore steel windows averages about 75 percent less than to replace with new. This, coupled with increased disposal costs and long-term environmental concerns of overflowing landfills, results in more homeowners deciding that the difference is even less than marginal and thus opting to restore. There are other benefits beyond the environment. “Society has become so impersonal, isolated, and disconnected that people subconsciously crave that sense of continuity,” explains Seekircher. “By going with custom restorations, they recapture a sense of appreciation for other people who really love what they do for a living.”

### Steely Resolve

Growing up in Yonkers, New York, provided a lot of distractions. “Having a long last name and a big mouth always got me into trouble!” recalls Seekircher. (Literally interpreted, Seekircher means “church by the sea.”) So to keep his children from wandering too far, Seekircher’s father enrolled them in conservative parochial schools for their entire K–12 education. At 22, Seekircher stumbled into the window-repair business purely by accident. “I blame my wife,” he jokes. “I was working for the railroad, fixing windows for fun on the side. After dating for a while, we got married, and her father mentioned a window-repair business that was for sale. The rest, as they say, is history.”

With only eight employees, Seekircher’s company holds its own in an industry enamored of high-volume replacement and high-percentage profitability. “I’ve never considered franchis-

ing—seems too impersonal. By staying small, we can be very selective with every job, resulting in a better quality finish. The reason we excel is because we approach each job with two very basic, and important, principles.”

First, they treat window-repair work as a craft, approaching each job with Zen-like focus. “How do you fix something when you don’t have a manual or a book showing you how? Every once and a while we get stumped, and that’s okay. It forces you to think something through and figure it out.”

Second, integrity is nonnegotiable. Seekircher even goes so far as to reserve all his salvaged windows and hardware for his own customers. “If customers have decided to use our restoration services, then they deserve to choose from all the beautiful one-of-a-kind windows and hardware we’ve salvaged. I don’t sell that stuff off the shelf to make a buck.”

These two principles have won Seekircher a sterling reputation throughout the industry. The pinnacle came when he and his crews were asked to do historical restoration work on Frank Lloyd Wright’s Fallingwater house in western Pennsylvania. “Even though it was tough working in a ‘fishbowl’ environment, there was a tremendous amount of satisfaction working on a piece of American history. Every door and window was custom made with complex mechanisms. Some days we’d finish exhausted, having accomplished very little, while other days we were able to get a lot of work done. Wright really was by far one of the greatest architects who ever lived—he pushed the envelope with building design and construction techniques,” says Seekircher.

### All in the Family

What started out as a one-man show now provides livelihood for 30 people (8 full-time while the rest are contracted) specializing in various areas of construction, repair, restoration, refurbishing, welding, and painting. “We attract all these expert tradesmen who really

enjoy what they do. People would meet, form relationships, become friends—some actually getting married and starting families.”

The real excitement in Seekircher’s voice spikes when he talks about working with his own family, including brothers Robert and Bill, nephew Paul (Bill’s son), and Seekircher’s own son, Todd. “Robert came on board 15 years ago totally green,” chuckles Seekircher. But he continues admiringly, “Today Robert is one of the best metal fabricators—there isn’t anything he can’t make or fix—and is totally self-taught. I picked up a leaded-glass company awhile back, and Billy’s become an expert, preserving not only historic glassworks, but also the knowledge that would have been lost if the previous owner just went out of business.

“I’ve learned that business has less to do with making money and more to do with relationships. As far as relationships go, I’ve found working with family to be the most rewarding: We get to work together, laugh together, and pull each other through tough times.”

### Closed Door

It was only a year and a half ago when tough times closed in around Seekircher. While putting a second-floor addition on his shop in Peekskill, New York, a fire broke out and—despite the heroic efforts of five area departments and 100 firemen—consumed everything right down to the foundation. “Quitting was never an option. I just needed to make a choice: either sit in devastation or dig down and move on. I’d been through enough adversity in life to know what that choice was going to be.”

The next day Seekircher was out in the rubble with a hose, cleaning off the stockpiles of old windows and hardware salvaged over the years. He quickly rented workspace from a neighbor to keep operations moving along and then convinced a contractor to start building a brand-new shop and showroom in Peekskill. Four months later the company moved into its new surroundings, along with over 90 percent of the salvaged hardware and windows from the

old shop—all of which had to be individually inspected and cleaned by hand.

“So many people turned out with help and support, but I was most impressed with my son and how he stood by me through the whole process. Right after the fire, he put his arm around me and said, ‘Dad, we’ll get through this.’ He was there for me. Now at 22, he’s off defining his own path—just like I did—and if he comes back, great! But for now, he’s living his own life, and I’m very proud of him.”

### Greater Perspectives

May 1—the anniversary of his father’s passing—Seekircher will have been in business for 30 years, and customers keep coming back to him. He’s done work recently in Virginia, Iowa, and Connecticut, and today’s visitor just flew in from Austin, Texas, to inspect some custom vintage windows being reproduced for his home.

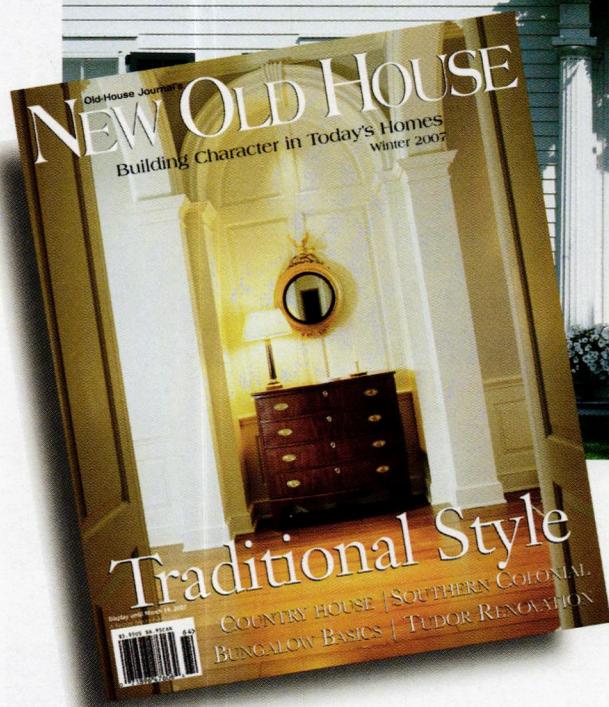
“First time we’ve actually supplied vintage windows for new construction,” Seekircher says. “All our jobs are usually completed on-site, with the windows or doors in place.” The uneasiness in his voice is honest and tempered with the knowledge that despite the fact that business is brimming and the till is full, he’d much rather be suspended on some scaffolding in the middle of winter, inspecting an intricate early-twentieth-century swing-arm crank operator or solid brass butterfly catch latch.

“Some days I just wish my dad was here to see his sons succeeding in business, all getting along—to know we did him proud.” He pauses, collecting himself, and then blurts out, “We’re not as glitzy as Donald Trump, but we’re well respected. And that’s good enough for me.” Looking out a window from high above, it would be hard to imagine his dad would feel any differently. **NOH**

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

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# Building Greener

Homeowners need not choose between extreme green and nothing at all. There is a way to build with what's available now while still keeping Earth in mind. **TEXT BY APRIL PAFFRATH PHOTOS BY FREDERICK CHARLES**



*An Inconvenient Truth*, Al Gore's documentary, illuminated the grim future of the planet if people do not change their impact on the environment. That vision is making more people see the environmental power of their choices. Although there are new options available for building green, or at least reducing the energy consumption of the average household, solely using the newest green materials and products may seem daunting to some and prohibitively expensive to others. Waiting for green products to penetrate the market enough that the average home builder can

afford the time and money investment might leave some thinking that traditional methods are the only option in the meantime. Not true. The best green building method is thinking about the process and the optimal use of resources. As Steve Thomas, former host of "This Old House," and current host and producer of "Save Our History" knows, green thinking is about making wise choices with what is available to you now. "It's working with existing technologies and optimizing their energy efficiency," says Thomas. "A smaller footprint, proper insulation,

Architect Stephen Tilly sited this Upstate New York house to take advantage of southern exposure, which allows major rooms to capture sunlight and seasonal passive solar gain.

selecting materials that are sustainable—that is all part of it too. The other part is the manufacturing process—reducing the amount of energy used to create and ship building materials."

Thomas has taken on a new project to show that green building can happen with easily available practices and materials. His goal is to build a house for his family in Coastal Maine on the concept

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of what he calls “build zero,” a building practice that refers to the net use of resources. For example, zero carbon means that the carbon required to produce the materials, build the house, and continue living in it is offset by using a highly efficient design and materials as well as selling energy back to the power grid. “Homes use 20 percent of the nation’s energy balance. That’s straight energy: lighting, heating, and cooling, not even transportation,” says Thomas. “We need to build rationally.”

“Let’s start where we can start,” says Thomas, who is using the methods and materials that are readily available to average people. “You’ve got to start with reality. You can use photovoltaic [cells] and everything else.” But eventually, he says, “It just becomes a demonstration project rather than an affordable and realistic example of a green building that people can build now.”

Thomas has seen climate changes firsthand. He grew up in Southern California, a young surfer enjoying the outdoors, and sailed on yachts in the 1970s and ’80s, going to Hawaii, England, Europe, and the Galapagos. He filmed a piece on traditional navigation in Micronesia for PBS. Being on the sea over the years allowed him to see it change.

Perhaps more shocking is his experience in the Arctic. Thomas visited the arctic and spent time on the whaling grounds near Point Hope, Alaska, where his father was born and his grandfather was a minister. He saw firsthand the depletion of Arctic ice. More dramatic are the photos of his grandfather that show an icy landscape compared to the present-day reality. “I’m 54. I’ve got a 20-year-old son. His kids are going to face a much different world,” says Thomas. “Less ice, fewer species.” Thomas soon realized that real-life changes can’t wait.

Showing others what’s possible comes naturally to Thomas, who has spent years as America’s guide to house building. “You have to start somewhere.

### Green Resources

The latest green products are helping homeowners create the houses they want; at the same time, they minimize the damage to Earth.

The best green product of all is information about how the materials you choose for your house will affect your health, energy consumption, pollution levels, and the future of the planet.

Architect Eric Corey Freed founded his San Francisco firm organicARCHITECT in 1997. In the early days, he struggled with how to get clients to choose green options. “I got good at convincing or “guilting” them into it,” says Freed. But eventually he had an epiphany—he could make all of the options he presented to clients environmentally sound, healthy, and nontoxic. “If you ask people what they want for flooring in the bedroom, they might say they want the warmth of wood. They do not say they want non-environmentally friendly toxic varieties of flooring.” With the plethora of green options, Freed’s studio can design to the clients’ needs and make sure that all of the options are earth-friendly and nontoxic.

The challenge now, says Freed, is to improve specs so that contractors do not install materials with toxic adhesives or sealants. If an architect can make the project specs thorough, those inadvertent errors can be eliminated.

Freed decided years ago that there was no excuse for any building to not be green. To that end, he does not keep his green techniques and materials sources secret but rather shares his findings and sources with others so they can build green more easily. He lists sources, articles, and discussions on his company’s website, [www.organicarchitect.com](http://www.organicarchitect.com). Freed has some favorite green products that do their job, reuse available materials, eliminate toxic elements, and minimize negative impacts on the globe.

Water and energy systems make a huge difference. Gray water (any water used in the home except toilet water) is not legal for plumbing uses in most areas but can be used for irrigation systems. There’s even the AQUUS System, which you install in the bathroom, that captures, filters, and disinfects water from the sink and uses it to flush the toilet, so you are not using clean potable water to flush ([www.watersavertech.com](http://www.watersavertech.com)). Solar, wind, and geothermal systems all make a serious dent in energy consumption and may allow long-term savings and a decrease in carbon costs.

Insulation is vital to good energy use. Stopping leaks means less fuel is required to heat and cool a building. Unfortunately, many types of insulation are unhealthy and off gas toxins. “If you need a mask and gloves to install something, I think that’s a good sign you need to take another look,” says Freed. Freed uses



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Build these houses and put them on the ground.” His green project is a 2,700-square-foot three-bedroom Shingle-style house. “Going big is a bad habit, and we ought to cure ourselves of it right now,” says Thomas. “The first step in green is size management.” Large houses take more materials, and more energy. With a house that’s properly sized to the owners’ needs, “You can have high quality and rich interiors and still sip energy,” says Thomas.

Thomas’s starting point is the LEED (Leadership in Energy and Environmental Design) guidelines from the U.S. Green Building Council ([www.usgbc.org](http://www.usgbc.org)). LEED certifications deal with materials, quality, and efficiencies—LEED promotes a whole building approach to sustainability. Their specifications and ratings are a green standard in the building industry. “It’s pretty comprehensive,” says Thomas. “You look at energy conservation, using as little energy as possible.”

Not only can homeowners use photovoltaic cells, wind power, and geothermal energy to reduce or even eliminate their carbon burden, they might even be able to sell some power back to the grid. Doing so cancels out their consumption of utility power and begins to make up for the energy use that went into manufacturing and physically constructing the house.

The first step in reducing energy use is to reduce energy waste. “You need basic good construction, good insulation, and good windows,” says Thomas. Keeping leaks and cold spots at bay and using quality insulation with excellent R-values translates into less energy loss, less energy to heat and cool the building, and, ultimately, less money spent on heating and cooling systems. The second step is to incorporate higher-cost green items, like efficient hot water heaters, geothermal systems, or solar arrays, which further reduce the downstream costs.

Durable materials are another way to build green right away. “It’s only expensive once,” says Thomas. From the corrosion-resistant Follansbee terne-

Ultratouch from Bonded Logic ([www.bondedlogic.com](http://www.bondedlogic.com)), made from recycled cotton from dungarees, because it is nontoxic and contains a nonformaldehyde binder. He also likes Biobased insulation ([www.biobased.net](http://www.biobased.net)), a spray-in foam made from soybeans, which expands in place and protects the home without the particles, degradation, and off-gassing of traditional insulations, all the while providing huge R-values.

Structural changes can help go green, too. Freed says that if a wood-framed house is built 24 inches on-center, it will use less wood. Or you could use structural insulated panels (SIPs), prefabricated panels of dense insulation, such as polyisocyanurate, sandwiched between wood skins. SIPs support the building structure without the traditional frame. They have a high R-value and eliminate thermal bridges because of studs or voids in insulation. Also, there are fewer seams to seal up, creating massive energy savings ([www.sips.org](http://www.sips.org)).

Many modern flooring options are made from petrochemicals and vinyls. Wood flooring is usually harvested from clear-cut forests, unless it is certified by the Forest Stewardship Council. For wood floors, try bamboo, which is sustainably harvested and regenerates quickly (Smith & Fong Plyboo, [www.plyboo.com](http://www.plyboo.com)). Reclaimed or recycled timber is another great way to get wood into your house in an environmentally sound way. Wood is taken from old buildings slated for demolition, remilled, and refurbished. It allows homeowners to install wood that may be a finer grain or that is no longer available on the market. Terramai ([www.terramai.com](http://www.terramai.com)) and Ecotimber ([www.ecotimber.com](http://www.ecotimber.com)) both offer reclaimed woods. Other sources for reclaimed lumber are Pioneer Millworks ([www.pioneermillworks.com](http://www.pioneermillworks.com)) Southern Wood Floors ([www.southernwoodfloors.com](http://www.southernwoodfloors.com)) and Mountain Lumber ([www.mountainlumber.com](http://www.mountainlumber.com)).

Many paints have volatile organic compounds (VOCs) and preservatives such as formaldehyde that are serious health and environmental threats. American Formulating and Manufacturing (AFM, [www.afmsafecoat.com](http://www.afmsafecoat.com)) makes nontoxic Safecoat Zero-VOC paints that do not contain VOCs. To cover walls in a traditional-looking colored plaster instead of paint, look at American Clay ([www.americanclay.com](http://www.americanclay.com)).

Instead of quarried granite or VOC-containing composite countertops, IceStone ([www.icestone.biz](http://www.icestone.biz)) countertops are made of 100 percent recycled glass and concrete and look like fine terrazzo, all without the use of petrochemicals or polyester resins.

There are also products on the market that fall into the category of sustainable design. CertainTeed ([www.certainteend.com](http://www.certainteend.com)) is a member of LEED and offers a number of sustainable-design building products.

**For more Resources, see page 79.**



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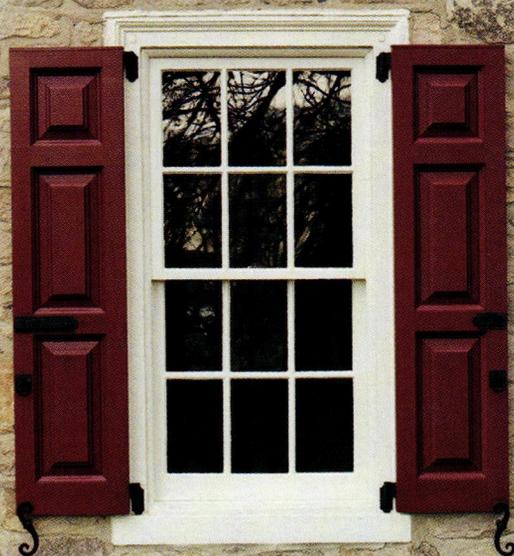


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coated stainless steel roof he chose for his house to the locally sourced Eastern white cedar shingle siding that will last more than 30 years with no need for paint, the expensive materials will pay off financially and environmentally with the lack of maintenance needs. "I want to make a building that in 20 or 50 years from now, is performing as well as when it was built," says Thomas.

Another approach to green building is to look at the very way we manufacture houses. One way to significantly reduce the environmental impact is to move toward a systems-built house. The carbon cost of a building is not confined to pollution from heating or air conditioning. A house that requires a fleet of people to travel to the building site every day, sometimes well outside of their home areas, causes excess traffic pollution and fuel use. Transporting goods across the country when a comparable local source will match or exceed the quality also increases the atmospheric pollution on the building's balance sheet. Shifting the construction to a controlled setting with local workers driving short distances and using materials bought in large batches can control quality and result in the advantages of a systems-built house.

Thomas is on the advisory board of directors for Customized Structures Inc., in New Hampshire. His house is being constructed there in modules that are prewired, insulated, and that need only be pieced together and finished on-site. That decreases the energy burden of his house and makes the entire project more affordable and quicker to build.

We are all responsible for altering the climate's outcome, a charge that Thomas does not take lightly. "I just decided that I can do something to change it. We've got to do it. It's not an option anymore. We have to change building practices." Thanks to his new project, Steve Thomas will once again show you how it's done. **NOH**

*April Paffrath is a freelance writer living in Cambridge, Massachusetts.*



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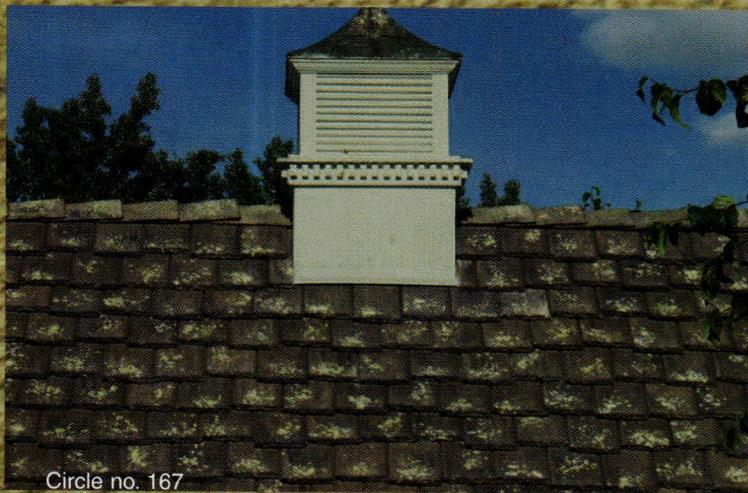
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# The Arts and Crafts Garden

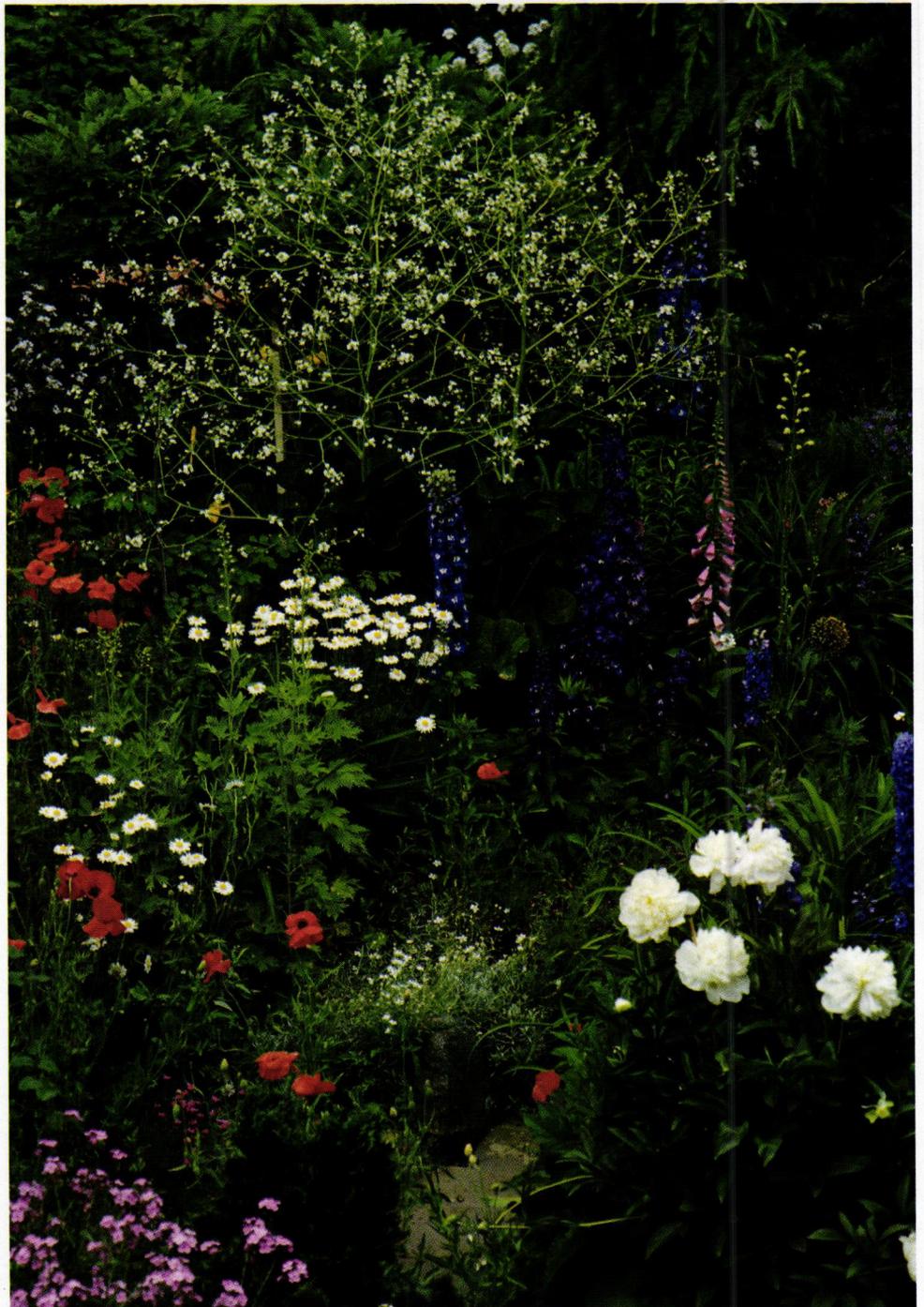
Naturalistic is the key word when designing these dreamy landscapes.

TEXT BY MICHAEL WEISHAN PHOTOS BY KEN DRUSE

The other day I was chatting with an architect friend of mine who has a tremendous grasp of historic building styles, and I sensed an opportunity. "So," I asked, thinking of the article I was about to write, "how would you define 'Arts and Crafts' in terms of architecture?" "Ah, Arts and Crafts," came the sure reply, "well, that was an aesthetic movement in the late 1800s to reestablish the importance of craftsmanship in an era of increasing industrialization, with an emphasis on naturalistic forms, local materials, and hand-crafted objects. The movement began in Great Britain and quickly spread worldwide. In the United States, one of its chief proponents was Frank Lloyd Wright, whose Prairie style mimicked the horizontal lines of the land; the movement is also commonly reflected in the bungalow style, which originated on the West Coast." A fine, extended answer, I thought. So next I asked, expecting the same, "How then would you define the Arts and Crafts-style in terms of landscape architecture? Obviously, the unity of house and garden is paramount in any design, so what kind of garden should an Arts and Crafts house possess?" Here my friend thought for a moment, and after a short pause answered with a wry smile: "A natural one."

And that, dear reader, is the crux of the problem if you are the owner of an Arts and Crafts style house, for although American designers have a very clear understanding of what constitutes the

The Arts and Crafts garden features local materials as well as a blend of informal and formal garden elements to create a naturalistic yet structured landscape.



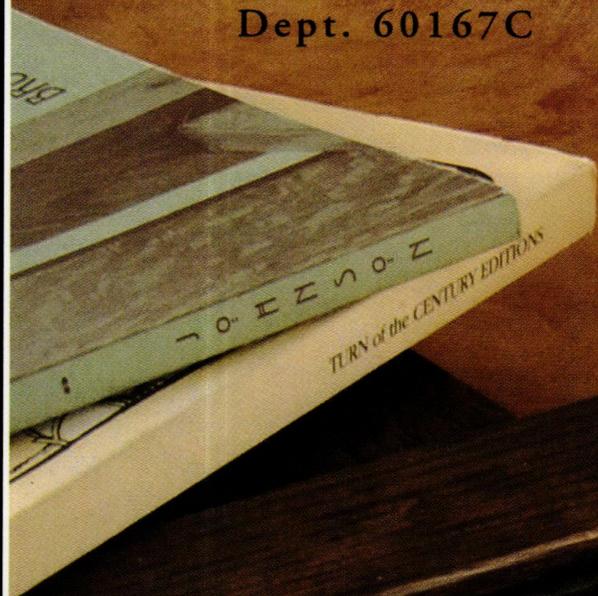
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Arts and Craft style *inside*, when it comes to creating a matching landscape outdoors, many simply wave their hands about and mumble something about “naturalistic styling”—not terribly helpful if you’re interested in learning specifics for building an appropriate garden. In many ways though, these professionals really can’t be held to blame, because the Arts and Crafts-style garden is a tremendously nebulous concept—even for those like me who specialize in creating traditionally inspired landscapes for a living. In fact, I think it would be fair to say that there really is no such thing as a *single* vision of an Arts and Crafts-style garden; rather, the Arts and Crafts-style outdoors becomes more of a variable *ideal*, one that embraces the tenets of the Arts and Crafts Movement, but one that alters its

form and appearance to suit the particular nature of house and locale. (How’s that for professional obfuscation! Clear as mud, right?)

So here’s the scoop, in plain English: While it’s true that the look of an Arts and Crafts garden varies tremendously by region, taking on Adobe characteristics in the Southwest, for example, bungalow features in the Northwest, manor house elements in England, etc., I *do* think it’s possible to define three aspects common to almost all Arts and Crafts-style gardens that will give you some specific help in creating such a garden for your home.

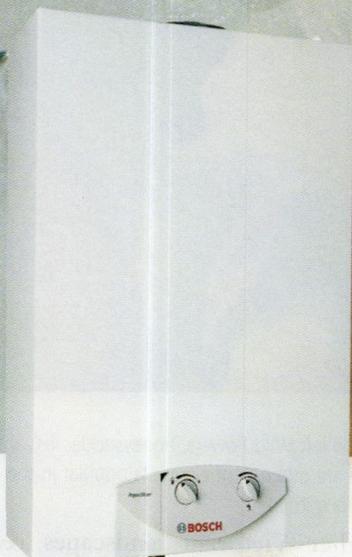
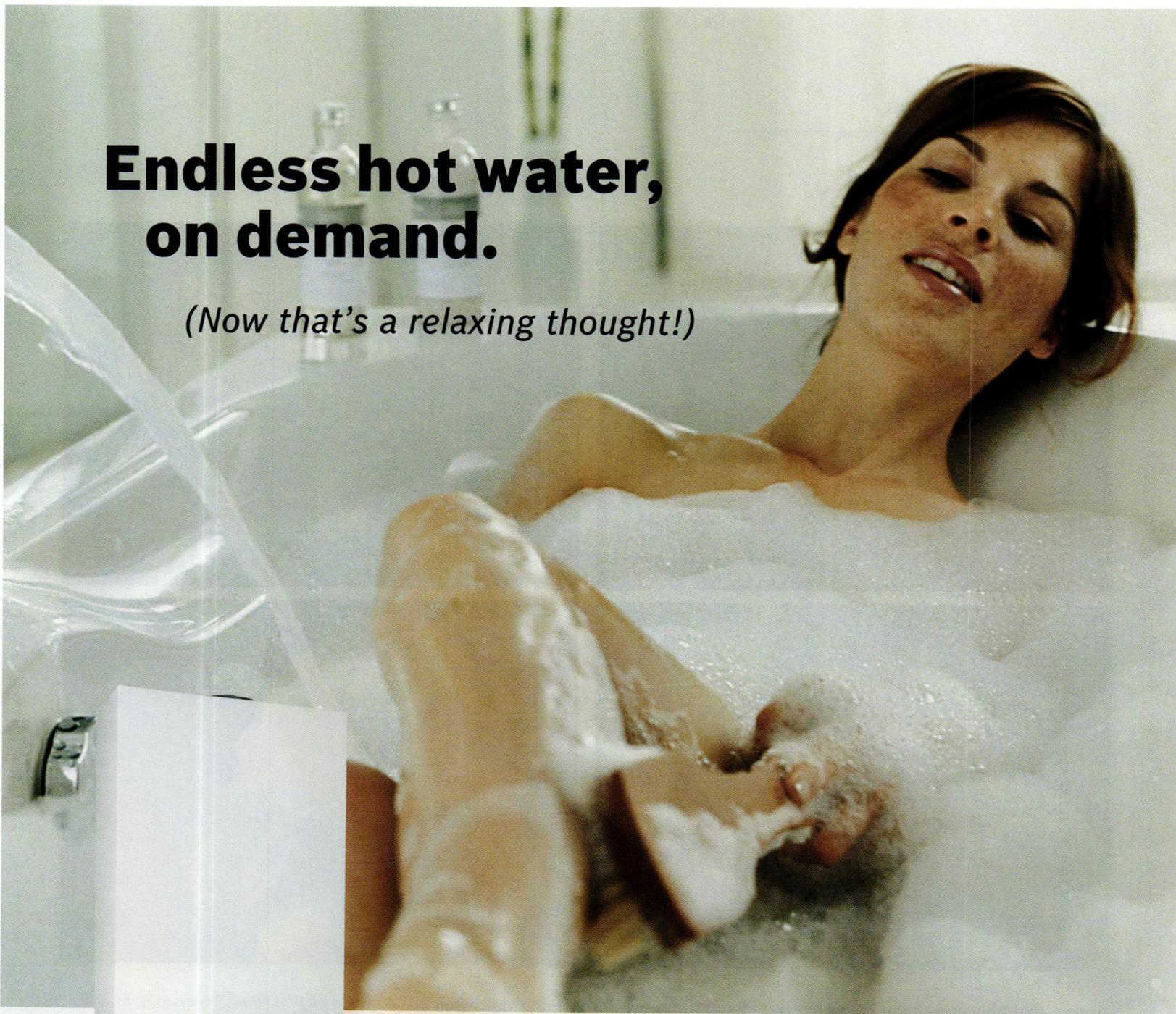
Perhaps the most distinguishing characteristic of the Art and Crafts style was its insistence on featuring local materials whenever possible. This belief, a deliberate throwback to the medieval

*Clockwise from top left* ivy, knapweed, hawthorne, and purple loosestrife were all plants found in the gardens of William Morris.

woods, and in a vernacular style common to an area always seem to fit into the general fabric of a town or village far better than some strange, foreign import. (One only needs to see how out of place Japanese-style gardens look in New England, for example, or lush English perennial treatments appear in Arizona, to rapidly grasp this concept.) In terms of garden design, this desire to capitalize on all things local translates two ways: first of all, by selecting regional stone, wood, and brick for the hardscape, and, secondly, by using native plants, rather than obscure exotics, for the softscape. Of course, in terms of plants, this can’t be an absolute rule, as gardens comprised entirely of

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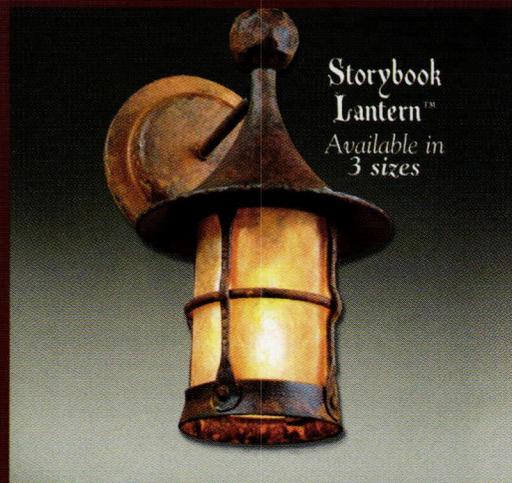
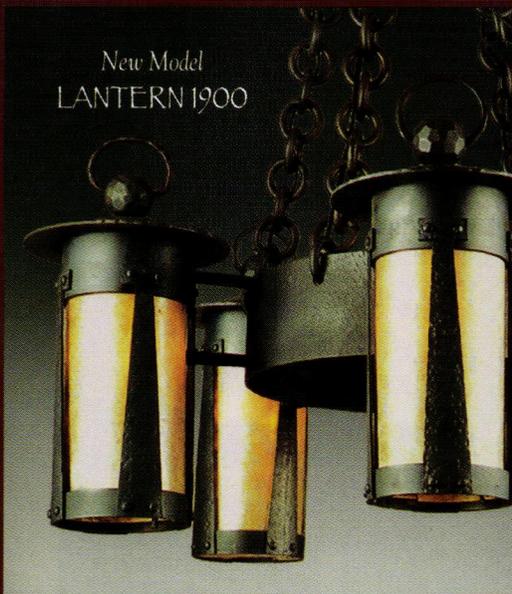
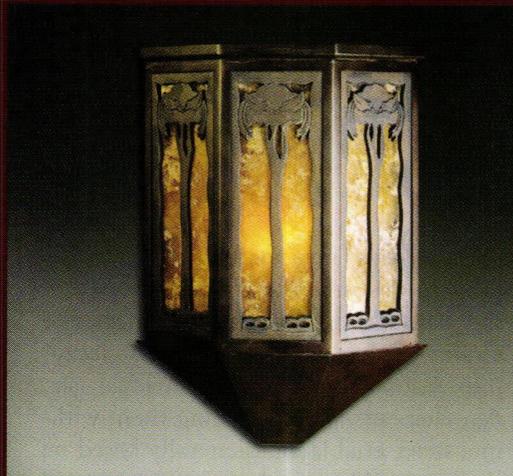
period that the movement so ardently adored, would originally have been a matter of simple necessity rather than one of choice: Craftsmen of the Middle Ages by and large worked with whatever supplies were at hand, as transportation over large distances was simply too expensive and too difficult. For the Arts and Crafts movement, however, the preference for local materials was a deliberate rejection of the technological wonders of the Industrial Revolution, and was thought to produce a truer, more aesthetically correct style of architecture. And, to a large degree, this was indeed the case, as houses (and gardens) produced from local stone, local

native flora are often quite dull. But a heavy emphasis on indigenous materials *is* one of the trademarks of Arts and Crafts planting schemes.

Another hallmark of the Arts and Crafts Movement in the garden is a rather curious blend—at least to many modern eyes—of formal and informal garden elements. That is to say that gardens of the period often shared the clipped hedges, axial arrangements, and even formal features such as geometric parterres and linear borders common to earlier styles, though in the case of Arts and Crafts gardens, these same layouts were planted in an entirely different fashion from their predecessors. Where-

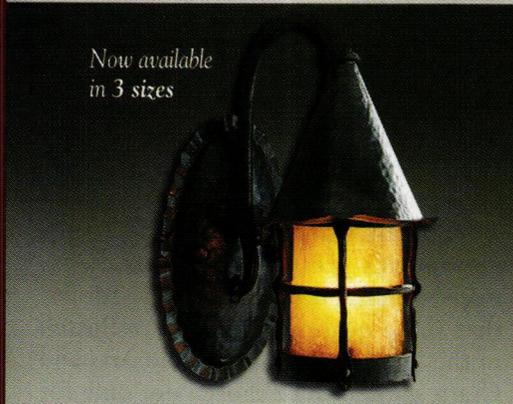
*Above top left* Wild flowers, honeysuckle, iris, and primrose are other plant elements popular in the Arts and Crafts garden.

as earlier Victorian landscapes relied heavily on beds and borders of continually changing annual displays, the Arts and Crafts style preferred the same areas planted with perennial materials, and in a much more loose and flowing fashion. Woodland and “wild” gardens also became quite the rage, though again, these types of areas often occurred within a fairly organized layout. Arts and Crafts gardeners inherently understood that the minute man imposes straight lines in the landscape, nature attempts to soften them: perennials flop over edging,



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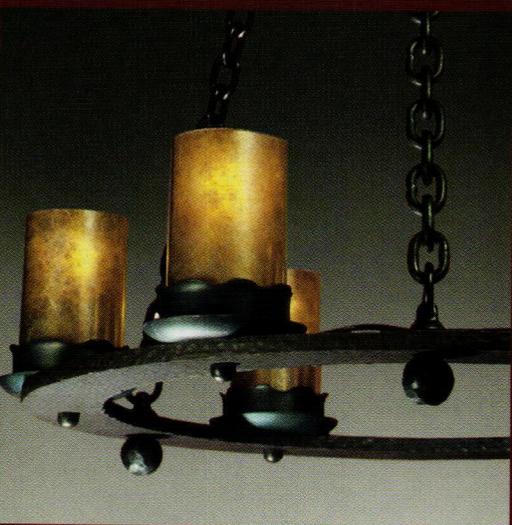
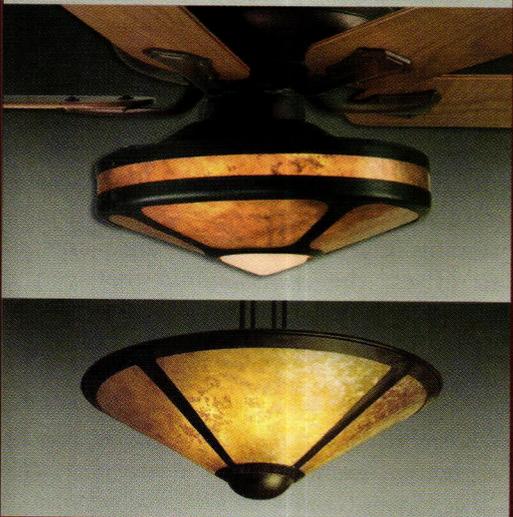
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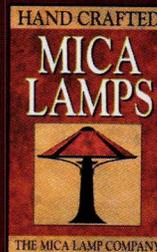
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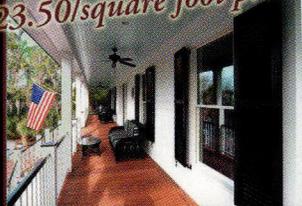


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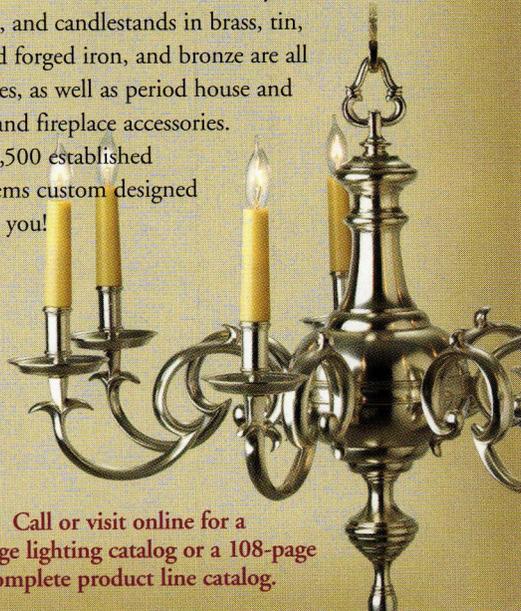
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## HEIRLOOM GARDENS

grass creeps into pathways, branches grow to obscure vistas. This is all part of the natural process, and the Arts and Crafts garden took this “visual decay” into account by framing individual garden elements and containing them within a strict axial layout generally based on the house. This overlay of geometry will be critical to the success of your garden, for naturalistic gardens designed without it result in an amorphous, unpleasant, unstructured mass that only further degrades with age into a confused jumble of greenery.

Finally, given the Arts and Crafts movement’s great emphasis on craftsmanship and detail, it’s only natural that these qualities would be reflected in the landscape. Plants in the Arts and Crafts garden were chosen not only for their flowering effect but also for the form and color of their foliage, as well as for their contribution to year-round interest in the garden. In other words, to create an Arts and Crafts-style garden today, you would eschew the most common varieties of plants found for sale in every box store and instead seek out unique and individual specimens that will enhance not only their companions in the landscape but also complement the setting of the house and garden as a whole.

While adhering to these principles is often easier said than done, the effort expended in seeking out local materials, the time spent in preparing a suitable garden plan, and the work involved in finding unusual and interesting plants, in effect, the *craftsmanship* that you invest in your landscape, are what will define the Arts and Crafts style in your next garden.<sup>H</sup>

*Michael Weishan is the author of three books on historic landscape design, former host of “The Victory Garden” on PBS, and principle of Michael Weishan & Associates, a nationally known landscape design firm based in Boston. ([michaelweishan.com](http://michaelweishan.com))*

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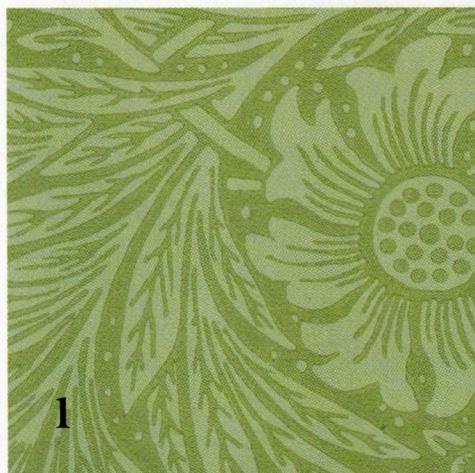
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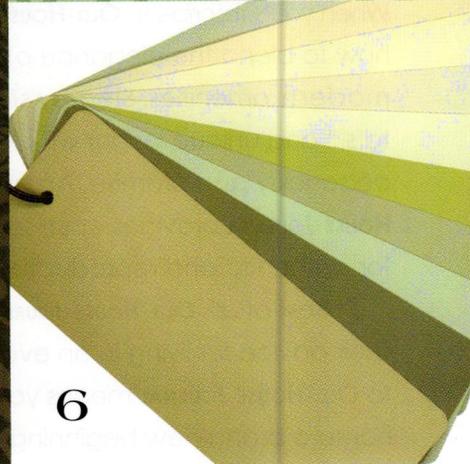
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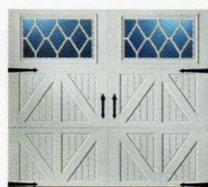
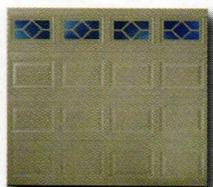
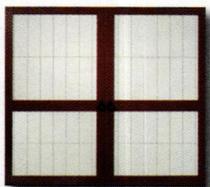
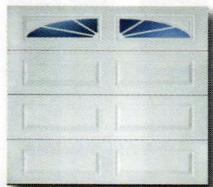
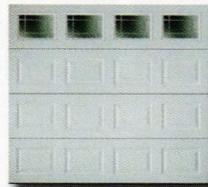


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The three pavilions—clad in cedar flush boards painted in primary colors—express the range of Greek Revival styles, and each is suited to its use. The high-style blue pavilion has the most formal rooms: the living room downstairs and master bedroom suite upstairs. The yellow pavilion is the building's fulcrum, containing the kitchen, family room, and eating area. To accommodate two cars while keeping the scale approachable, Tittmann designed the garage as a New England-style barn with a lean-to shed.

# Primary Residence

Albert, Richter, & Tittmann Architects creates a colorful twist on the traditional Greek Revival style

TEXT BY J. ROBERT OSTERGAARD PHOTOS BY ERIC ROTH





At the offices of Albert, Righter & Tittmann Architects, in Boston, architect John Tittmann can occasionally be heard quoting a particular line from Emily Dickinson: “Tell all the Truth but tell it slant.” Dickinson’s poem, which advises revealing truth circuitously—lest it blind us with its “superb surprise”—served as a touchstone for a new Greek Revival he and his team designed just outside of Boston.

“We used the Greek Revival language in a truthful and recognizable way,” Tittmann says. “But we were telling it ‘slant’—bending the classical language in the same way poets bend written language.” There are good reasons to compare the design of a house to the writing of a poem, as both architect and poet work with the same tools: language, logic, and metaphor. And how well they use these tools helps determine the success of the finished composition.

### **An Essay on Language**

This new old house is manifestly a Greek Revival, which is fitting given the predominance of the style in its tiny New England town. But because the house was planned as a collection of three interconnected structures—or pavilions—it’s able to speak simultaneously in more than one dialect. There is the



*Far left* The interior is open and more suggestive of the Shingle style than the Greek Revival. In particular, the cascading stairs are reminiscent of Stonehurst, H.H. Richardson's Shingle-style masterpiece in Waltham, Massachusetts. The columned screens and idiosyncratic ceiling treatments give structure and definition to the rooms without closing them off from each other. *Left* The upstairs hall offers a series of built-in benches and bookcases. *Left bottom* A detached studio also sits across from the house, and along with the studio space is room to store bikes and gardening tools. *Above* The most formal room in the house, the living room is appropriately housed in the blue pavilion.

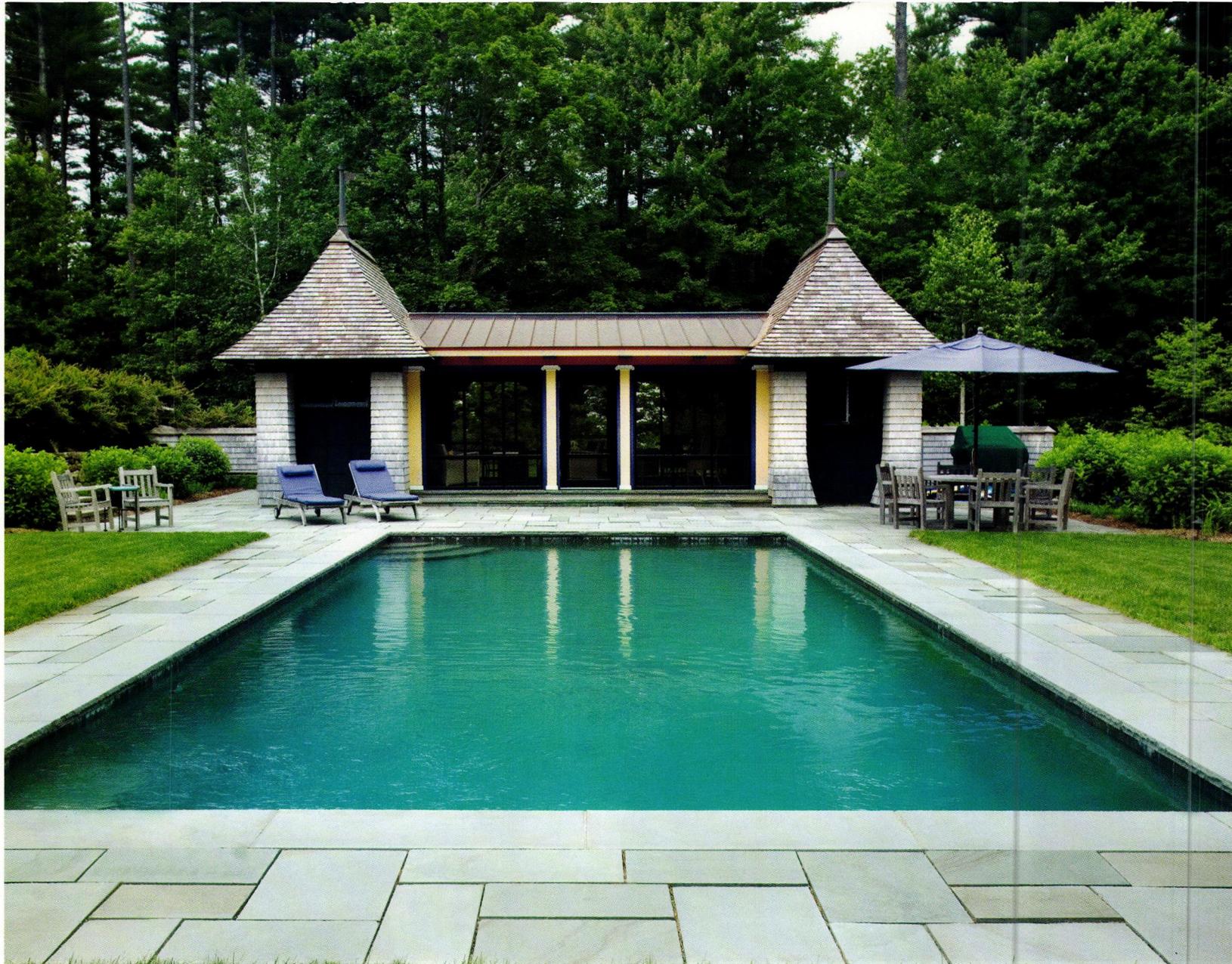
high style expressed in the blue pavilion, with its elaborate ornamentation and formal entablature; the more casual Greek Revival farmhouse of the yellow pavilion; and the lowest style, the New England barn vernacular of the garage. A fourth pavilion, a freestanding studio, is also in this low style, thus establishing a dialogue with the garage across the central courtyard. "Each of these pavilions works within the Greek Revival language," Tittmann says. "So it's really an essay about classical language: You can take different hierarchical iterations—you can be very formal, less formal, or even informal—and still be speaking the same language."

The house has an L-shaped arrangement, with the three primary pavilions acting as anchors and two intercessional wings connecting them physically as well as stylistically. This organization breaks up the overall mass of the house and creates a gentle gradation between the high and low styles. For example, the wing joining the blue and yellow pavilions has Doric columns, but the wing between the yellow pavilion and the red garage/barn has more casual shingled supports.

There is also a "slant" in how the house relates to its river-front location. "Typically Greek Revival buildings have an urban reading. They refer to the built environment," Tittmann says. "And even Greek Revival farmhouses that are far from the village center may address the street in an urban way. This house doesn't have a nearby street at all, so we created our own courtyard—its own sort of urban environment. And the east side of the house faces the river, which in a sense serves as the thoroughfare it addresses."

#### **Metaphor and Logic**

Tittmann and his team—project architect Lisa Waldbridge and staff architect David Cutler—drew inspiration from the river; indeed, the river serves as metaphor for the way the house is



experienced, and it plays a role in the internal logic of the house. Visitors to the house arrive through the woods, over a bridge, and down the meandering drive into a courtyard that offers no river view. “One of the central ideas was to control the view of the river,” Tittmann explains. On entering the house, you are greeted by the entry staircase. “Not until you are invited beyond the stair into the dining room or living room does the view open up and you see the river. This is the choreography of how you move through the site. It’s like going to the theater—the curtain rises, and you are suddenly transported into a new place.”

The interior choreography of the house is influenced by and analogous to the river. The first floor’s most public rooms—the living room, entry hall, and dining room—have the most public placement: facing the entry court. But more private spaces, such as the upstairs bedrooms, all look east to the river. On the western edge of the first floor, between the blue and the yellow pavilions, a hallway extends from the main entry down through the dining room into the kitchen and family room. “A river flow is, of course, fluid and picturesque,” Tittmann says, “and with this long axis parallel to the river, so is the movement through the house.” Upstairs, a hallway on



*Left* The pool house takes the same design conceits, architectural language, and color palette of the main house and turns them inside out. Rather than two formal painted pavilions with an informal intercessional wing, the plan here is reversed: The two pavilions are shingled, and the screened area between is painted inside with bright primary colors. The left pavilion houses a bath and a changing room. The right pavilion is a kitchenette. *Above* Overscaled elements—like the large linoleum tiles, whimsical rolling pin refrigerator handle, and furniture-like cabinets designed by Tittmann—give the kitchen a casual, cheerful feel appropriate for the young family living here. The hallway to the right is actually the butler's pantry and, like the hallway at left, leads to the dining room.

the western edge carries the memory of the one below and is punctuated by a series of window seats and built-in bookcases, thus creating a sense of rhythm and calling to mind the flowing river nearby.

To open up multiple channels for navigating the interiors, Tittmann could not adhere strictly to the vocabulary and structure of the Greek Revival language. Instead, he interpolated elements from another language: the Shingle style. "The organization of the space is more akin to a Shingle-style house than the compartmentalization of a nineteenth-century Greek Revival house," Tittmann explains. Throughout the first floor,

boundaries between rooms are discreetly delineated. For example, a columned screen is all that separates the entry hall from the dining room, yet this is sufficient. (And the entry stair itself was inspired by H.H. Richardson's Shingle-style masterpiece, Stonehurst.) The kitchen, butler's pantry, eating area, and family room all open onto each other, yet the rooms retain their own distinct character because Tittmann specified different flooring materials, ceiling heights, and architectural details for each. There is a staircase at the main entry and another off the kitchen, as well as numerous doors out to the landscape and the river, thus providing free circulation through the house and many pleasing currents and eddies.

"There is a democracy at work here," Tittmann says of the interior. "You don't have to follow one path." This also seems an apt description of the entire project, as Tittmann and his team pursued several paths to give a traditional architectural language a modern inflection and a new slant. **NOH**

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

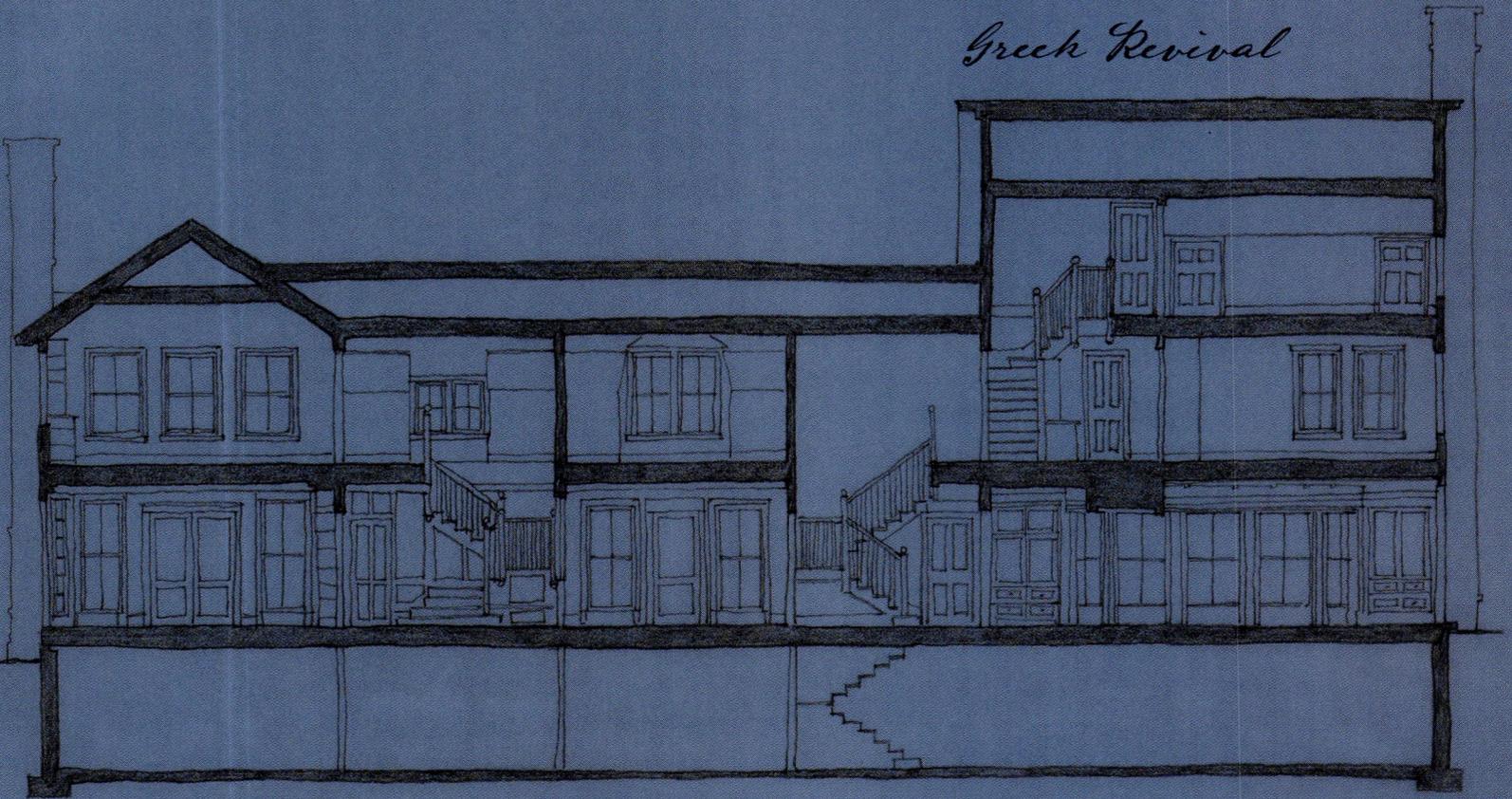
**For Resources, see page 79.**



A view of the back of the house from the yard also reveals three distinct sections of the house—the formal pavilion, the connector and the pared-down Greek Revival farmhouse. Below a view of the fields and river that lie behind the house.

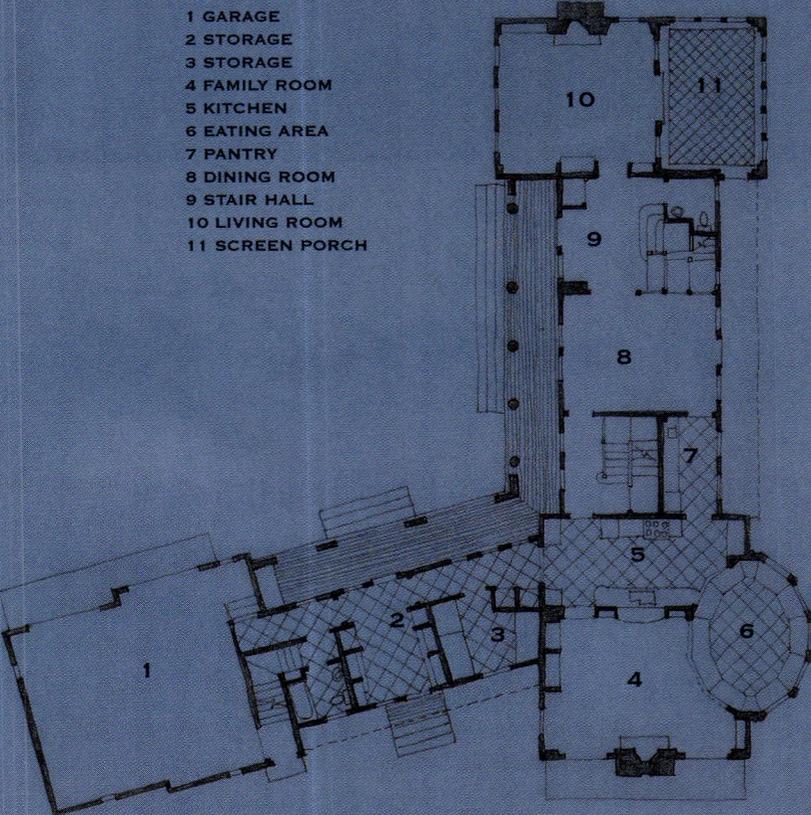


# Greek Revival



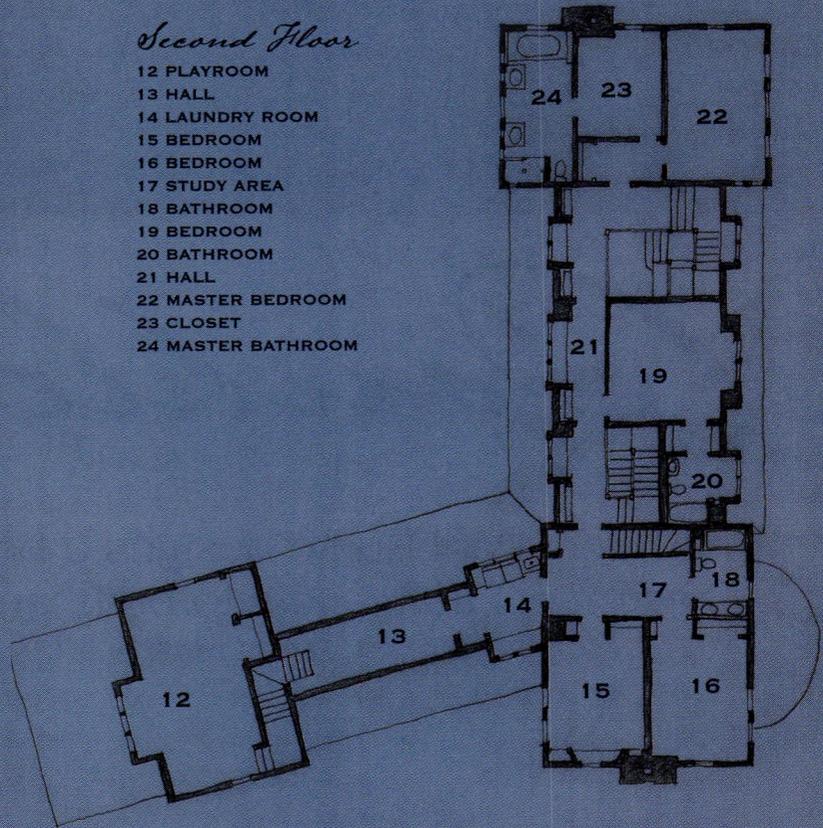
## First Floor

- 1 GARAGE
- 2 STORAGE
- 3 STORAGE
- 4 FAMILY ROOM
- 5 KITCHEN
- 6 EATING AREA
- 7 PANTRY
- 8 DINING ROOM
- 9 STAIR HALL
- 10 LIVING ROOM
- 11 SCREEN PORCH



## Second Floor

- 12 PLAYROOM
- 13 HALL
- 14 LAUNDRY ROOM
- 15 BEDROOM
- 16 BEDROOM
- 17 STUDY AREA
- 18 BATHROOM
- 19 BEDROOM
- 20 BATHROOM
- 21 HALL
- 22 MASTER BEDROOM
- 23 CLOSET
- 24 MASTER BATHROOM





# Double Duty

Architect Paul Burke designs a bright kitchen based on traditional elements that caters to both family meals and formal dinners.

TEXT BY NANCY E. BERRY PHOTOS BY ERIC ROTH

*Above* The kitchen blends new and old with stainless steel appliances and traditionally styled cabinets. *Opposite left* The kitchen has all the modern conveniences, such as a double oven and a warming drawer. *Opposite right* The pantry has similar elements as the kitchen, including whitewashed cabinets and soapstone counters.



When Rhode Island architect Paul Burke designs a kitchen, he understands that this space functions very differently for different people. “How people work and live in their kitchens is highly personal,” says Burke, so although he may have set ideas on how a kitchen should be laid out, he often defers to the chief cook and bottle washer when it comes to the particulars of the room.

For this kitchen in a Shingle-style house on the coast of Rhode Island, Burke understood from his clients that the room would need to perform two functions. First, the space had to service a large formal dining area, and second, the space needed to complement a large informal family room, which opens onto the kitchen. The family entertains a lot, so the kitchen needs to work almost like a catering kitchen while still being warm and inviting for when the family uses the space for downtime. To achieve both ends, the kitchen offers all the latest amenities such as stainless steel appliances (including two catering favorites, a cappuccino machine and a warming oven). The space also offers two ovens and a six-burner cooktop with a professional range hood placed in a center island. The island also offers a seating area with views to the water.

To fit the kitchen into the inviting family room environment, Burke designed custom whitewashed Shaker-paneled cabinets set on legs to give them a traditional furniture-like look. Burke designed the cabinetry to go to the ceiling, and topped it with crown molding that matches the crown molding in the family room. Undercounter drawers offer easy access to their contents. The countertops are a gray-blue soapstone—another traditional touch in the kitchen. The floors are a light maple, which stays within the kitchen’s pale color palette. Other traditional touches are a mix of glass and solid cabinet doors with brushed nickel bin pulls, knobs, and cupboard catches. A set of French doors leads to a covered porch for alfresco dining.

Off the kitchen is a pantry for dish storage. Again, turn-of-the-twentieth century touches, such as a plate rack over the sink area, were incorporated. Burke carried the same materials, including the cabinetry and countertops, into the pantry for a cohesive look. “I try not to go into a project with any preconceived notion of what the space should be,” says Burke. “I work with the client to define a space that is just right for them.”<sup>NOH</sup>

**For Resources, see page 79.**



Toronto architect Wayne Swadron blends English and French country touches with rural vernacular Ontario architecture to create a new old country house for Robert and Robin Ogilvie on 116-acre Coffey Creek Farm. *Clockwise from top left* The Ogilvies' canines rest on the stoop of the main portion of the house, a stone structure covered in ivy that contains the formal rooms of the home. Note the board-and-batten shutters—a common element on the region's farmhouses. Robin Ogilvie has started a horse breeding and training facility devoted to Rocky Mountain and Kentucky Walker horses. The house is built in three volumes to offer the impression of having been built over time. A whitewashed single-story structure with a hipped roof houses the master bedroom, kitchen, and family room. A stone-arched breezeway connects another two-story wing to the main house.



# NORTHERN EXPOSURE

A new old house over the border reflects the beauty of Canada's traditional architecture.

TEXT BY MICHAEL TARDIF PHOTOS BY ROBIN STUBBERT





**T**he best new old houses are not those that evoke another place and time but that anchor us in the present. A new old house that reminds us of a real or imagined past is little more than a stage set, leaving us with a naggingly uncomfortable, disembodied Disneyland feeling. An authentic new old house summons the opposite emotional response: It somehow feels just right, enveloping us in a warm embrace, as though it has always been there, as though nothing else could possibly be better.

Authenticity is an illusive attribute of traditional building, one that can slip from the grasp of even the most committed client and the most talented designers. When Robert and Robin Ogilvie set out 12 years ago to find a weekend home in the countryside north of Toronto, nostalgia and romanticism were their initial driving forces: nostalgia for childhood visits to Robin's grandparents' farm in the same Caledon area coupled with romantic notions of English and French country houses. The canvas they chose to fulfill their dreams was the 116-acre Coffey Creek Farm, named for the family that first tamed the land at the turn of the twentieth century. The Ogilvies quickly decided to clear their canvas of an uninspired circa 1970 farmhouse, leaving behind a bucolic landscape of rolling hills and original 1904 barns with their stone foundations. A legacy of their immediate owner-predecessors that the Ogilvies retained, however, was the thousands of trees that had been planted in a picturesque fashion,

which helped shape and define the natural landscape of rolling meadows.

The Ogilvies turned to interior designer Sharon Mimran and architect Wayne Swadron, both of Toronto, to help them turn their dreams into reality. Eagerly responding to the challenge, Swadron set to work blending English and French country motifs with rural vernacular Ontario architecture in an entirely new country house. Heavy timber and stone, left exposed or finished in stucco, are prominent both inside and out, materials that are equally at home in Brittany, the Cotswolds, and the Canadian countryside. The plan of the house is organized into three distinct volumes that embrace a gravel entrance courtyard, lightly landscaped at the edges by landscape artist Curr Didrichsons with shrubs and ivy that now completely covers the stone front of the main part of the house. Simple entry courts like these are among the defining elements of European country houses, whether English, French, or Austrian, and play an important role in creating a sense of place in an otherwise boundless rural landscape.

*Opposite* The main hall of the stone house offers exposed stone walls and salvaged hardwood floors. *Below left* A Dutch doors in the hall leads to the living room. Interior designer Sharon Mimran added antiques, such as this chest and Empire-style mirror, to further create an illusion of an old house. *Below right* A bird's-eye view of the farm lies outside these casement windows in the dining nook.





Much like a fireplace hearth in a large room, a courtyard becomes a focal point, both inside and out, that establishes a comforting human scale and defines the relationship with the broader landscape.

The three volumes of the house give the impression of having been built at three different times, but this is less of an artful deception than a time-tested design strategy. The main volume is a simple two-story stone-clad rectangle with a central front door, about which windows are symmetrically arranged, and a simple gable roof bracketed by massive chimneys at either end: the archetypal sturdy and practical English country house. As one might expect, this part of the house contains an entry hall (with a dignified but elegantly restrained staircase) and the formal living and dining rooms. To the left of the entry court is a hipped roof, single-story wing that imparts a French provincial flavor. In a French country home, one might expect to find the stables here, but this wing instead houses a master bedroom suite, as well as an intimate family room and kitchen where the wing meets the main house. When the Ogilvies are in residence alone, without their now-adult children or guests, this wing becomes a self-contained dwelling unit.

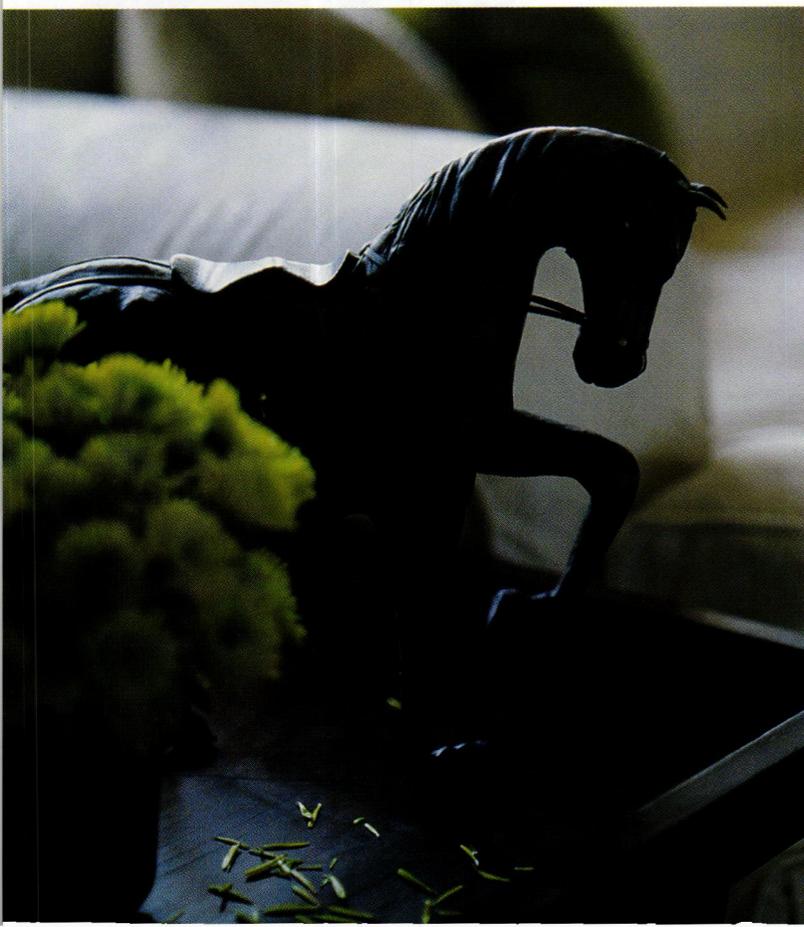
To the right of the entry court, another two-story wing is separated from the main house by a stone-arched breezeway. This wood-clad wing is a literal interpretation of a vernacular Ontario red barn that very successfully tempers any European

pretensions that might otherwise gain an upper hand. Had this wing been designed to match the rest of the house more closely, the delicate balance between authenticity and artifice might have tipped dangerously toward the latter. The Caledon area of Ontario is neither Provence nor the Cotswolds, after all, and this barn wing lets us know exactly where we are.

Inside, the house has the comforting ambience that one would expect to find in a country home. Wide-plank floors, heavy-timbered ceilings, and exposed exterior stone walls contrast with whitewashed plaster walls that provide the backdrop for an eclectic mix of sturdy country furniture seemingly collected over time. The well-appointed kitchen and bathrooms remind us that form followed function in a very practical way long before the catchphrase became a tenet of modernism, while a glass-enclosed conservatory and two comfortable parlors—the living room and family room—remind us that country life is civilized life, as much a place for tea and politics as for crops and animals.

The things that one touches every day hold the key to authenticity in a new old house. Swadron and Mimran careful-

*Opposite* The living room finishes have seemingly authentic nineteenth-century touches such as exposed stone walls, heavy timbering and lintels, and wide-plank flooring. Mimran added personal touches such as this bronze horse to the interiors to reflect Robin's passion for all things equestrian. *Below right* Mimran also added pretty vignettes, like this antique writing desk, to the room.





ly selected or designed every tactile detail. There is very little to distinguish fireplace mantels, wood cabinetry, bathroom finishes, hinges and handles, or Dutch doors from their nineteenth-century predecessors. According to the architect, all primary building materials, including stone, heavy timber framing and lintels, wood siding, even the entry court gravel, were either reclaimed or quarried from sources within 5 miles of the building site. "This was very purposeful," says Swadron. "We wanted the home to feel as though it could have been constructed on the property by original settlers using materials that would have been readily available to them at the time." Craftsmen such as stone masons, metalsmiths, and timber-smiths were enlisted to create an authentic feeling of age and to ensure that no aspect of the finishes would reveal the home's true age. Swadron views this not so much as false deception as a form of "genuine accelerated aging." Ten years after it was completed, Swadron notes with satisfaction that "the house is aging wonderfully; it's carrying on the aging process that we left it with. It's a special place that has its own heartbeat."

The house that began as a dream quickly became a way of life. Though it was not part of any original master plan, as Coffey Creek Farm began to take shape, the Ogilvies realized that it would become their home, not just a weekend retreat. That allowed Robin Ogilvie to begin thinking seriously about another lifelong dream: raising horses. Today, Coffey Creek

Farm is a widely recognized and highly regarded registered horse breeding and training facility devoted to the Rocky Mountain and Kentucky Walker horses. But most of all, it is a place that expresses the character of the people who built it, a warm and welcoming environment that transports visitors to a different state of mind, removed from the hustle and bustle of the modern world.

Though it was designed 12 years ago and completed 10 years ago, Coffey Creek Farm remains one of Swadron's favorite projects. "Every member of the team, especially the clients, were appreciative, generous, patient, and enthusiastic," he recently recalled. "Projects that have clients like that are always the best projects in the end, and we end up working so much harder for them." **NOH**

*Michael Tardif is the editor of Architecture D.C. and a freelance writer living in Bethesda, Maryland.*

**For Resources, see page 79.**

*Opposite* The kitchen, located in the single-story whitewashed structure, blends new and old, with wonderful hand-hewn beams, plaster walls, and an antique lantern with stainless steel appliances. *Below left* The kitchen island resembles a piece of furniture—note the Victorian-inspired drawer pulls. *Below right* A backsplash of decorative tiles adds a colorful touch behind the stainless steel stove.





Pull up a rocker and sit a spell. Porches are the epitome of Southern hospitality and genteel living. They are a place to catch a cooling breeze, relax in the shade, visit with neighbors, or just take a load off your feet and enjoy the fresh air. Greeting passersby as they stroll down the block may seem like a notion from a distant era, but this has been changing over the years with the advent of traditional neighborhood developments or TNDs. Based on the principles of New Urbanism, these neighborhoods are nothing new; TNDs, such as Seaside in Florida, were designed more than 20 years ago, and the design of the front porch plays a big role in how these communities—inspired by a bygone era—work.

The neighborhood of Habersham in Beaufort, South Carolina, is one place that understands the importance of the porch in creating a community that is connected. Based on the small towns and rural villages in the South, Habersham is set on the Broad River at its junction with Habersham Creek; the village's 200-year-old live oaks, which drip with Spanish moss, dot the bucolic landscape.

The village fosters a sense of community through its house designs and neighborhood layout. It offers tree-lined streets, walkable sidewalks, and vintage vernacular architecture. Eric Moser, who sits on Habersham's architectural review board, explains that each house design must be approved before construction starts. The house styles range from the Classical to the vernacular, and most have broad, deep porches. "Southern porches respond to the region's climate," says Moser. "They are a shading device, and they are also an extension of the house—a connecting thread to the public realm." The vocabu-

lary for these one- and two-story structures stems from the area's early Federal, Greek Revival, and Georgian styles. "But this vocabulary is simplified for a more casual style," says Moser. "Original Low Country houses had simple massing and detailing, so it is important to keep these new houses simple. If you don't get the details right, the porch won't look right." The architects respect the building traditions of the area. "You have to understand proportions and details of the earlier homes to re-create a similar structure today," explains Moser. Exposed rafters, columns, and railings—all based on Classical forms—play into the aesthetic.

The designers of Habersham are also advocates of sustainable materials. "We have had great success with fiber cement-board, cellular PVC, and composite porch decking," says Moser, who believes a good product is indiscernible from its traditional counterpart from 10 feet away.

Of course, the most important factor in the design of these porches is how they connect to the neighborhood. "The houses are set 6 to 10 feet back from the sidewalk and are 32 to 36 inches above the sidewalk level, so if you are sitting on the porch, it is the perfect height to make eye contact with someone walking past," says Moser, who understands creating these important connections to the community as well as to the history of the Southern porch. **NOH**

**For more information, see page 79.**

*Above Habersham's homes are designed after vernacular Low Country houses. The home's deep porches not only are handsome but also offer a connection to the public realm. Opposite The homes are based on the local historical architecture.*



# *Southern Hospitality*

The Low Country neighborhood of Habersham understands the value the porch.

TEXT BY NANCY E. BERRY



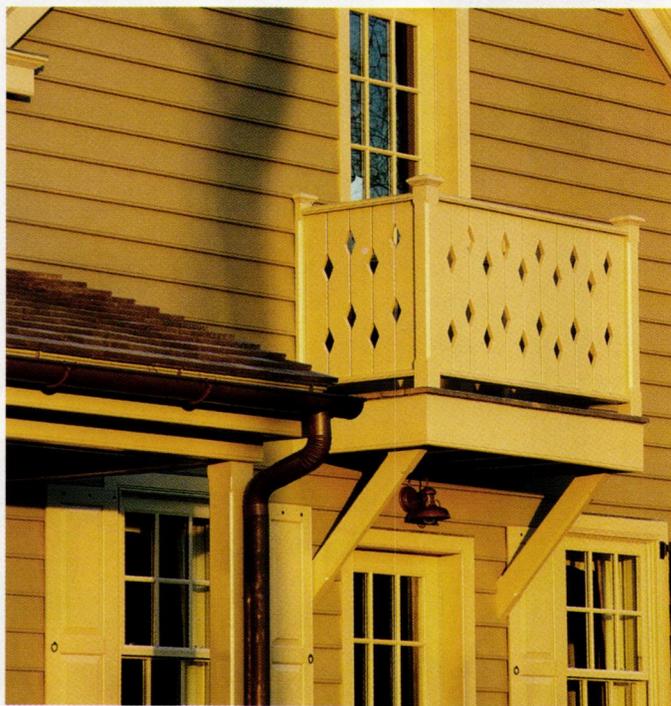
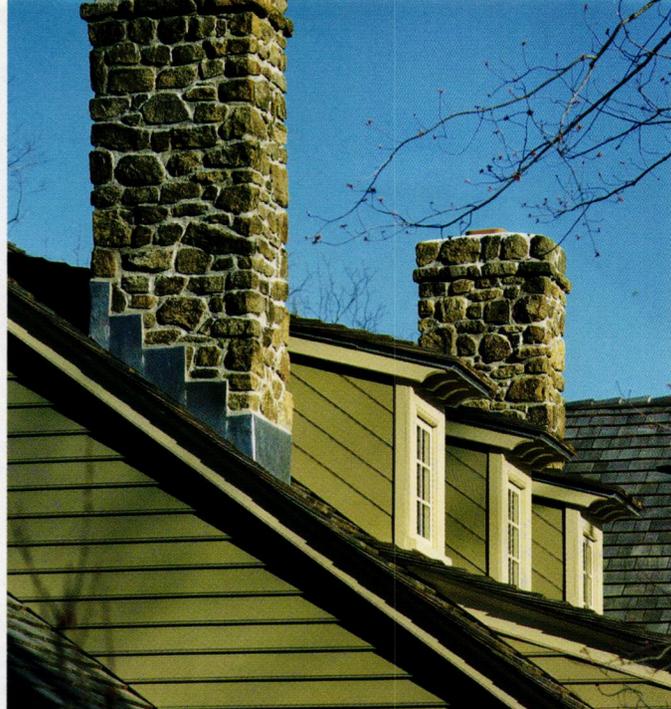
# Cottage Living

Drawing on age-old principles, Pennsylvania architect Peter Zimmerman designs a small house with big appeal.

TEXT BY LOGAN WARD PHOTOS BY ERIK KVALSVIK



Peter Zimmerman designed this 2,500-square-foot cottage as the pilot house for a small community in Pennsylvania inspired by early twentieth-century cottages on the East Coast. *Top right* the chimney is comprised of stones from old field walls taken from the site. *Middle right* Zimmerman added a sweet Juliet balcony off the second floor. The cottage is clad in beaded cedar boards (3/4 of an inch wide). *Bottom right* A colonial-style door is supported by iron strap hinges.





A house does not have to be big to possess the self-assurance of the finest old homes. Quality materials and careful craftsmanship build character and charm, regardless of a home's size. Architect Peter Zimmerman, who is often called upon to create designs for large estate homes, recently got a chance to prove the point when he designed a cottage in Elverson, Pennsylvania, west of Philadelphia.

"So many houses seem as though they're trying to be architecture (with a big A)—the monument on the street," says Zimmerman. "As with all of my houses, I wanted this house, although smaller, to be more about proportion, scale, and details, the close experience of the architecture by the user, not one of those houses that says 'Look at me.'"

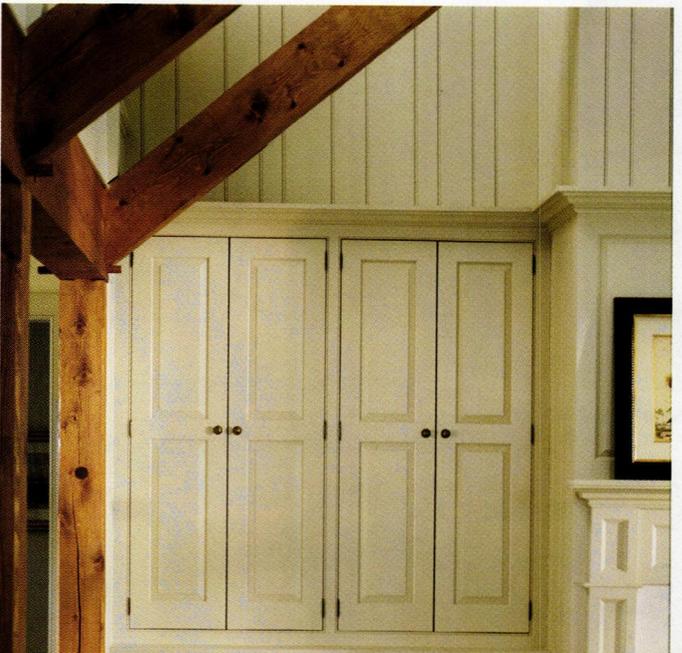
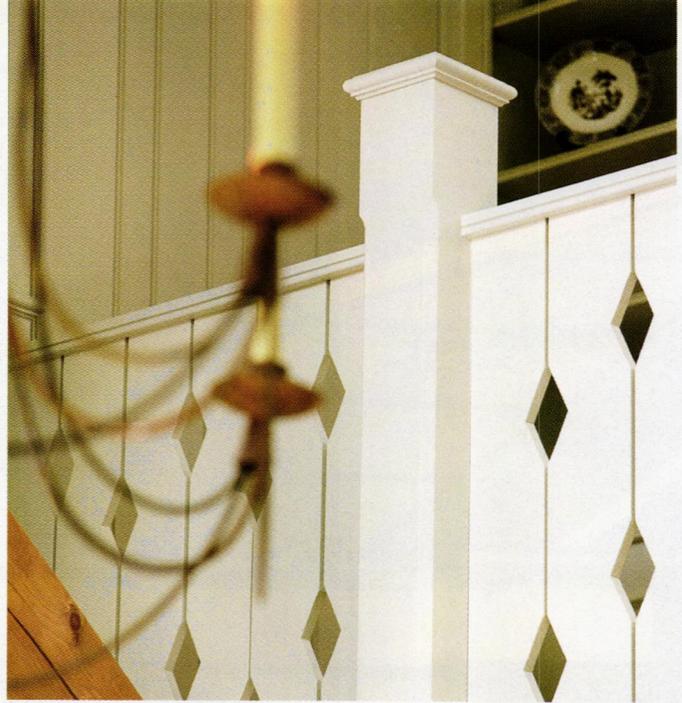
Ironically, the closer you get to the house, the harder it is to take your eyes off it.

The project came about when a developer asked Zimmerman to develop a concept for a small community of homes on a wooded golf course. The architect designed the pilot house for imaginary clients—an older couple downsizing from a large home. Like all the houses in the village, it was limited to 2,700 square feet of living space, including a guest apartment above a detached garage, leaving the cottage itself with little more than 2,500 square feet. Rather than bemoan the size restriction, Zimmerman—inspired by early-twentieth-century cottage communities up and down the East Coast—seized the opportunity to create an understated jewel with traditional detailing. More than ever, the architect had to draw on the timeless qualities of old houses to pull it off.

Zimmerman chose a simple cottage form—a pair of story-and-a-half boxes set perpendicular to one another with small appendages tucked onto each end. Two stories would have been proportionally all wrong, he says—too large for the setting. Though the plan worked, its small footprint left the architect very little residual space for outdoor rooms. "I didn't have enough architecture to create a courtyard between one wing of the house and another wing," he says. His solution? To use a short wall jutting out where the two boxes meet as a corner for a covered brick porch. "It takes three corners to define a space," he says. "In this case, there's one corner. The posts loosely define the other two corners. And the ceiling gives the porch a sense of intimacy."

The architect had the cottage clad in handsome beaded cedar boards with a transparent stain. An extra-bold bead keeps the siding boards from blending with the unbeaded corner boards and door and window casings. Likewise, he added a water table skirt board to separate the fieldstone foundation from the clapboards. Other impressive exterior details: a custom-made cabinet to hide the electric meter, old-fashioned cast-iron boots to lift the porch posts off the brick, and a section of cupped brick to channel water beneath a downspout.

Inside, the architect worked to maintain the cottage scale while also making the floor plan more open and livable by today's standards. The centerpiece is an airy, light-filled great



*Opposite* The interiors are contemporary, fresh, clean, and bright. *Top and middle right* An upstairs gallery railing is made up of a series of boards with diamond cutouts. *Below right* Zimmerman also incorporated loads of built-ins into the space for ample storage.



room with a soaring ceiling held aloft by pegged fir beams. Modified Rumford fireplaces stand at either end—one facing a sofa and chairs, the other a dining table—their whitewashed walls slanting inward to throw heat back into the room.

Even more remarkable, however, are the subtle details Zimmerman added to give the great room intimacy, lest it feel like a vast dry-wall box. The rich, naturally finished beams frame a smaller peaked space within the larger expanse. An overmantel high above each fireplace forms a dividing line between the lower part of the room and the open “attic” above. Above that dividing line, the sloped ceiling and upper gable ends are beadboard (not Sheetrock), which adds texture and gives yet another visual clue that while the light may dance up to a height of nearly 20 feet, you’re safely ensconced before the fire in a space comfortable enough for two or three people.

It’s all about adding layers to a space, Zimmerman says. The beams are a spatial layer. The overmantels add a layer of definition, reminding people where the ceiling *would* have gone. He achieves something similar—the *sense* of an assemblage of rooms without the stuffiness—with an open hallway running the length of the cottage, from the informal family entry at one end of the house to the master bedroom at the other. “I tried to create multiple zones as you enter the house,” says the architect. “You step onto the front porch, enter the foyer, and then enter the hallway, the great room, and finally the back porch. This little house may be very transparent, but it’s not thin architecture.”

The hallway solved another problem open-plan houses have. “People want kitchens and living spaces merging together, but that can create real problems spatially,” Zimmerman says. “Rather than have the kitchen only separated by the thickness of one wall or no wall, I used that hallway to push it back. The kitchen and great room are still open and connected, but they’re not on top of each other, so that after dinner you don’t feel like you’re living in the pots and pans.”

The hallway gets repeated in the half-story above, along a gallery overlooking the great room. It leads to a pair of guest bedrooms and a bath. Here, as below, Zimmerman gets lots of mileage out of the long, narrow space. Awash in natural light from several shed dormers poking through the sloped roof, the gallery is lined with bookshelves, creating as much linear shelf space as a small dedicated library room. And the railing is ingenious. A row of wide boards with diamond cutouts, the barrier is both attractive and mostly solid, acting as a sort of half wall. Sit to read, and you’re in privacy; stand, and you can converse with those below. The railing’s posts alternate in height and thickness, creating a crenellation that stops the eye, clearly defining the public foreground space from the private background space—again without fully walling it off.

With these two hallways—as with the entire cottage—Peter Zimmerman proves that when it comes to good architecture, size doesn’t matter. **NOH**

*Logan Ward is a freelance writer living in Virginia.*

*Opposite* The porches maintain the overall volume of the structure. *Top right* Dormers admit light into the second-story gallery space. *Middle right* Fieldstones taken from the property’s original farm walls create the foundation. *Bottom right* Cast-iron boots lift the porch posts off the brick.





## Making the Most of a Smaller House

While size may not matter, when it comes to good architecture, it does make a difference. "In little houses, sometimes the rooms just bleed together, with no definition of individuality of spaces. It's like a one-liner: You understand the house right away," says architect Peter Zimmerman, whose 2,500-plus-square-foot Pennsylvania cottage (plus garage apartment) has all the richness and self-assurance of a home twice its size. Here are some suggestions from Zimmerman for overcoming a square-footage limitation.

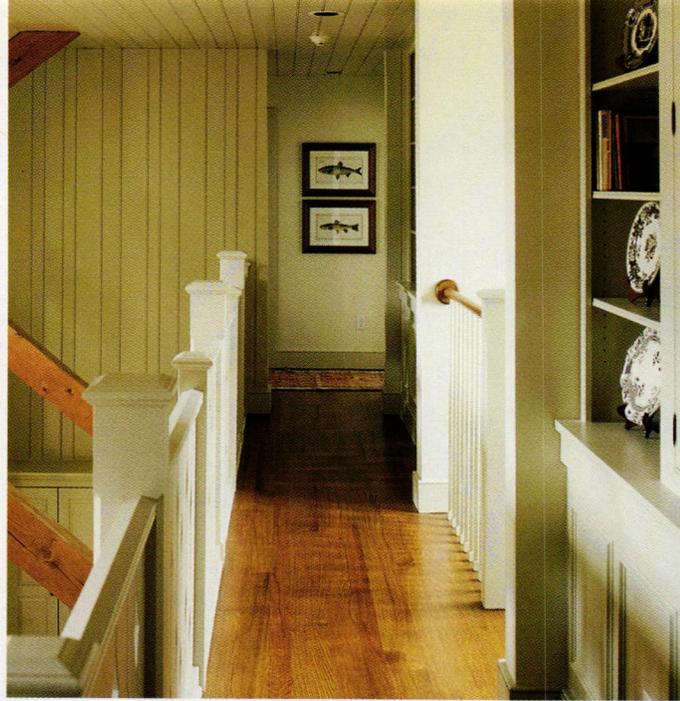
**Make simple but bold gestures.** Architectural statements on small houses can't be small and finicky. Take front porches, where ornamentation tends to congregate. Zimmerman placed his cottage entry under a single roof with a single eave line and a single dormer. "We created a nice overhang that's out of the weather without having to tack on another porch."

**Be creative with outdoor space.** A small footprint with little residual space means less opportunity for creating intimate courtyards. But because connecting to the outdoors is so important, the resourceful architect was able to create five small outside spaces, including the main covered porch, a postage-stamp balcony, and a small porch carved out of the master bedroom, which uses the edge of the nearby garage to add a sense of enclosure. The result? A small house with loads of charm.

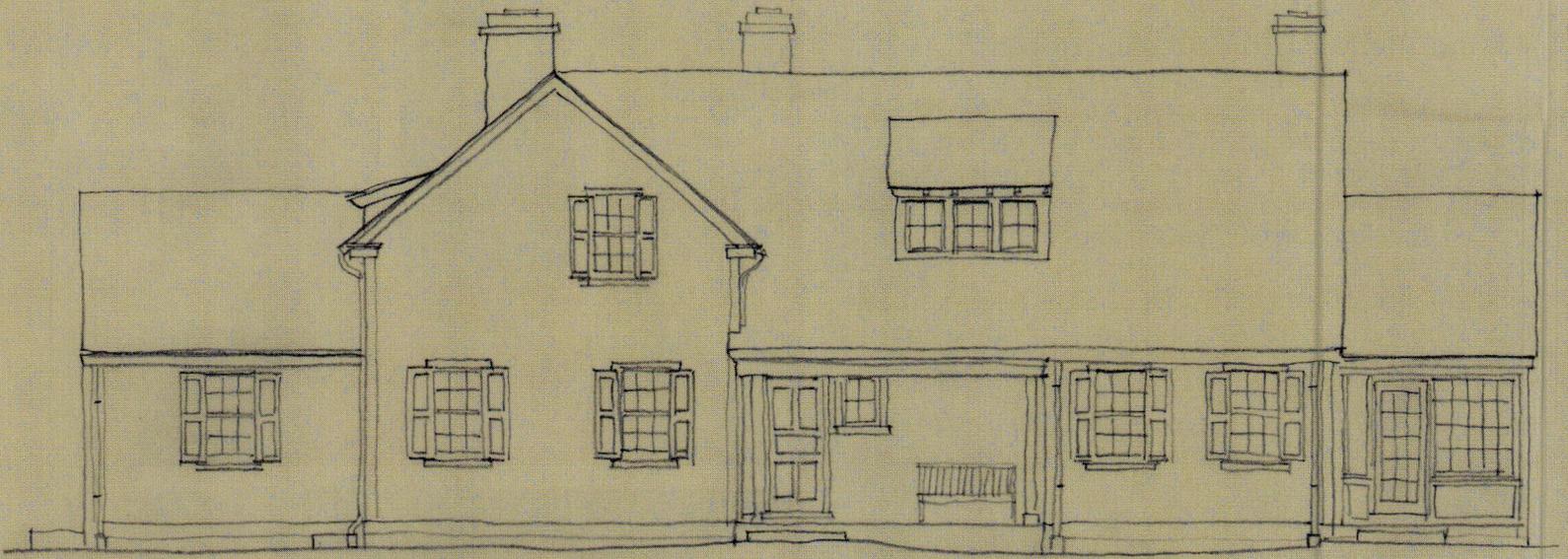
**Layer the inside.** Floor plans these days tend to be more open and flowing and light-filled. But all that openness can quickly eat up the space in a small home, reducing privacy and projecting a flimsy quality (picture a private bedroom separated from a public living room by a single wall—a design no-no). Instead of tucking away the not-so-inspiring practical spaces—closets, a stairway—Zimmerman used them as connective tissue to give the small home a layered feel. Likewise, he placed architectural elements, such as posts and railings, to help define transitional spaces without completely walling them off, which would have choked light and flow.

For Resources, see page 79.

*Opposite* A sitting room offers Colonial detailing, including this warming hearth. *Top right* The upstairs gallery has built-in bookshelves for added storage. *Right middle and bottom* The kitchen is connected to the great room but separated by a hallway—"so you don't feel like you are living in pots and pans," says Zimmerman.

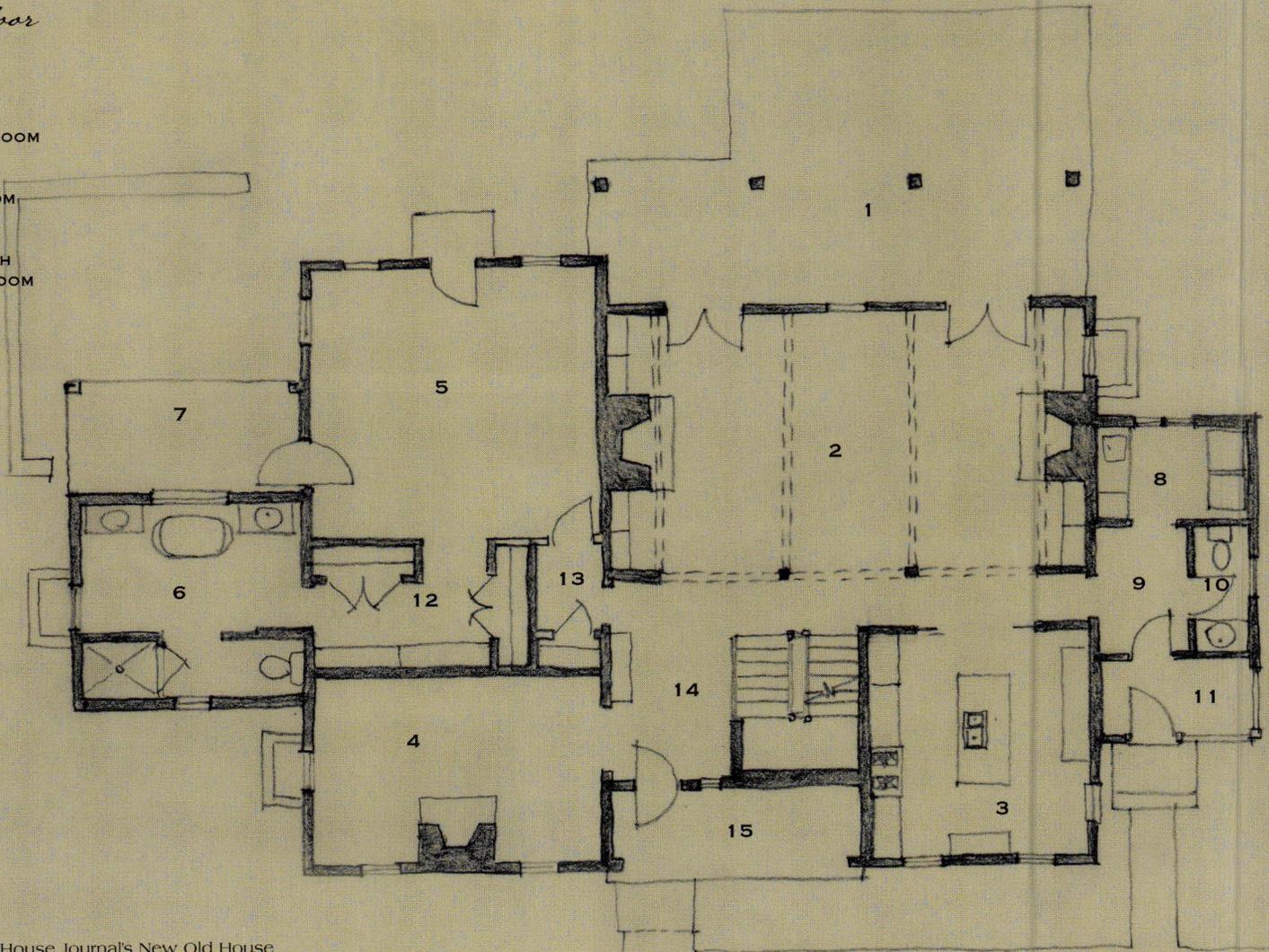


# Classic Cottage



## First Floor

- 1 PORCH
- 2 FAMILY ROOM
- 3 KITCHEN
- 4 STUDY
- 5 MASTER BEDROOM
- 6 MASTER BATH
- 7 PORCH
- 8 LAUNDRY ROOM
- 9 FAMILY ENTRY
- 10 BATHROOM
- 11 ENTRY PORCH
- 12 DRESSING ROOM
- 13 CLOSET
- 14 FOYER
- 15 PORCH

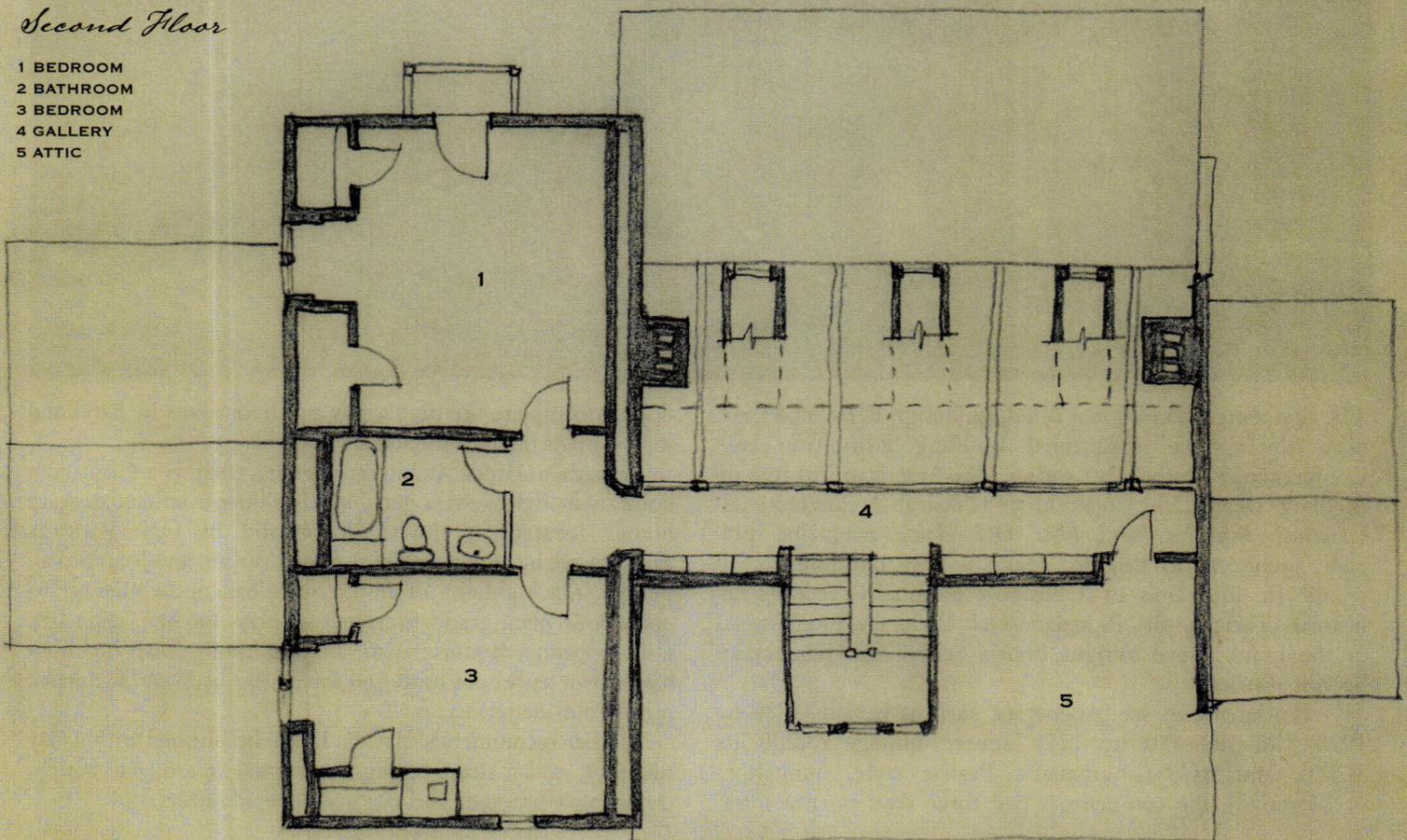




Above The cottage is clad in 6-inch beaded cedar clapboards. A strong visual shadow created by the clapboards visually lowers the mass of the structure.

*Second Floor*

- 1 BEDROOM
- 2 BATHROOM
- 3 BEDROOM
- 4 GALLERY
- 5 ATTIC



# Winning Design

TEXT BY NANCY E. BERRY

This Craftsman-inspired house by Jonathan Miller Architects is the winner of the first annual Traditional Building Design Challenge competition.



COURTESY OF JONATHAN MILLER ARCHITECTS

The first annual Traditional Building Design Challenge took place during the Traditional Building Exhibition and Conference in Chicago last spring. The American Institute of Building Design, the Institute of Classical Architecture & Classical America, and *New Old House* magazine put eight architects to task to design a new old house that would fit into one of Chicago's nationally recognized historic districts—the Ridgeland/Oak Park, the Gunderson, or the Frank Lloyd Wright Prairie School of Architecture historic district.

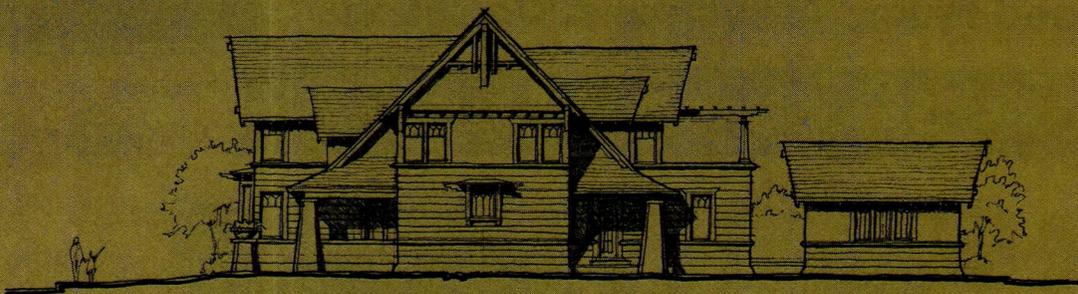
Working with set parameters, such as period (1880 to 1920), lot size (50 by 125), square footage (2,200 to 3,200), and style (Foursquare, Prairie style, bungalow, or Victorian), the competitors had three days on the show

floor to complete the renderings and floor plans by hand and then present them to the judges.

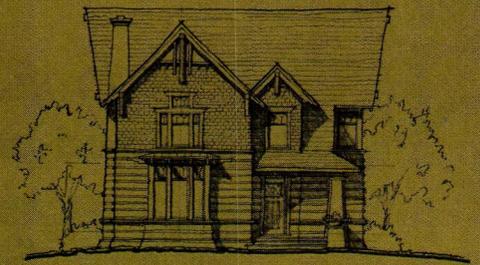
Jonathan Miller Architects winning entry is a Craftsman house with Prairie style detailing. His design influences were homes located in the neighborhood of Oak Park as well as work by architects Frank Lloyd Wright and John S. Van Bergen. The highlights of this Design Challenge winner are its open floor plan, grand fireplace, spacious kitchen, wine bar, walk-in pantry, laundry room, and mudroom. Each bedroom has its own bathroom suite, and the master bedroom features a private outside terrace.

Miller recommends that the house be finished with a clay tile roof, cedar shake siding, horizontal board and batten, timber eave brackets, and exposed dovetail rafters. **NOH**

# Craftsman House



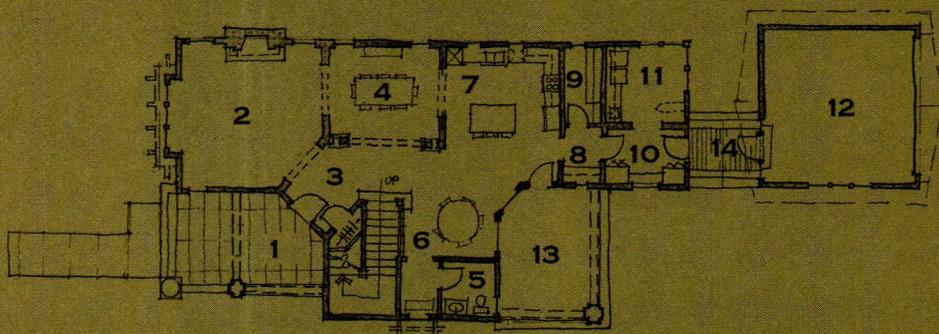
Side Elevation



Front Elevation

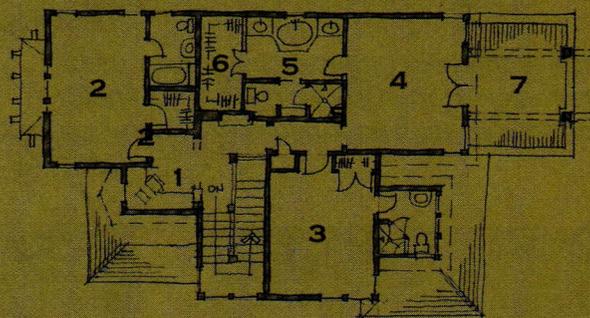
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UPPER LEVEL - 1,503 SQUARE FEET  
TOTAL 3,265 SQUARE FEET

House Dimensions: 36'-8" WIDE BY 70'-8" DEEP  
(NOT INCLUDING SEPARATE GARAGE)



First Floor

- |                  |                  |
|------------------|------------------|
| 1 FRONT PORCH    | 8 WINE BAR       |
| 2 LIVING ROOM    | 9 PANTRY         |
| 3 ENTRY          | 10 MUDROOM       |
| 4 DINING AREA    | 11 LAUNDRY       |
| 5 POWDER ROOM    | 12 GARAGE        |
| 6 BREAKFAST NOOK | 13 COVERED PORCH |
| 7 KITCHEN        | 14 TERRACE       |



Second Floor

- |                    |
|--------------------|
| 1 COMPUTER STATION |
| 2 BEDROOM          |
| 3 BEDROOM          |
| 4 MASTER BEDROOM   |
| 5 MASTER BATH      |
| 6 MASTER CLOSET    |
| 7 TERRACE          |

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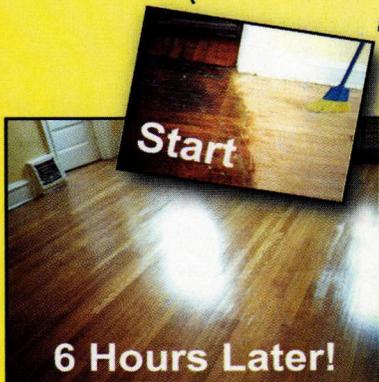
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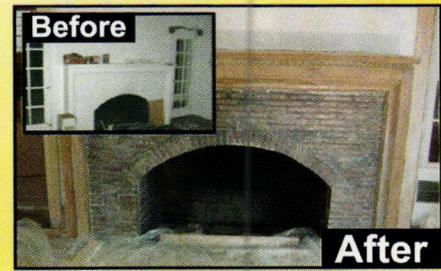
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### Heritage Wide Plank Flooring

(877) 777-4200  
heritagewideplankflooring.com  
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### Pioneer Millwork

www.pioneermillwork.com  
Circle 8 on the resource card.

### Southern Wood Floors

(888) 488-PINE  
southernwoodfloors.com  
Circle 9 on the resource card.

### Mountain Lumber

www.mountainlumber.com  
Circle 10 on the resource card.

### Koma

3310 Stanwood Boulevard  
Huntsville, AL 35811  
www.komatrimboards.com  
(800) 330-2239

### NuCedar

1000 Sheridan Street  
Chicopee, MA 01022  
(866) 393-8883  
www.nucedar.com  
Circle 11 on the resource card.

### Style Notebook, page 44

1. Charles Rupert  
www.charlesrupert.com  
Circle 12 on the resource card.

2. Benjamin Moore

www.benjaminmoore.com  
Circle 13 on the resource card.

3. Brunschwig and Fils  
Edith's Reverie from Charlotte Moss  
for Brunschwig and Fils  
www.brunschwig-fils.com  
Circle 14 on the resource card.

4. Farrow & Ball

www.farrow-ball.com  
Circle 15 on the resource card.

5. Charles Rupert Designs

www.charlesrupert.com  
Circle 16 on the resource card.

6. Fine Paints of Europe

www.finepaintsofeurope.com  
Circle 17 on the resource card.

### Primary Residence, page 46

#### Architect:

John Tittmann, AIA, Lisa  
Walbridge, David Cutler  
Albert, Righter, & Tittmann  
Architects  
8 Winter Street  
Boston MA 02108  
(617) 451-5740  
www.alriti.com

#### Interior Designer:

Mary Wellman  
Mary Wellman Associates  
Boston, MA  
(617) 375-9030  
www.marywellmanassociates.com

#### Contractor:

Andrew Goldstein  
Thoughtforms Corp.  
Acton, MA  
(978) 263-6019  
www.thoughtforms-corp.com

#### Structural Engineer:

Steven Siegel  
Siegel Associates, Inc.  
Newton Center, MA  
(617) 244-1612  
www.siegelassociates.com

### EXTERIOR

Windows: Marvin  
www.marvin.com  
Circle 18 on the resource card.

#### Window Hardware: Baldwin

www.baldwinhardware.com  
Circle 19 on the resource card.

### KITCHEN

Tile: field tile color ivory gloss with  
assorted pattern & color gloss  
accent tiles /  
Pattern: white 4x4 tiles with 2x2  
accent tiles interspersed

#### Appliances:

Oven, cooktop, ventilation:  
Thermador, www.thermador.com  
Circle 20 on the resource card.  
Microwave: General Electric  
www.geappliances.com  
Circle 21 on the resource card.

#### Refrigerator: Subzero

(rolling pin handle: John Tittmann,  
Albert, Righter & Tittmann)  
www.subzero.com  
Circle 22 on the resource card.

#### Dishwasher:

Fisher & Paykel Stainless Steel  
www.fisherpaykel.com  
circle 23 on the resource card.

#### Kitchen and pantry Sink: Franke

www.franke.com  
Circle 24 on the resource card.

#### Kitchen and pantry faucets:

Grohe; www.grohe.com  
Circle 25 on the resource card.

#### Flooring: Forbo "Marmoleum"

www.forbo.com  
Circle 26 on the resource card.

#### Light Fixtures: Alko, Little Inch

Halogen HG Series, halogen  
www.alko.com  
Circle 27 on the resource card.

#### Lighting Kitchen & Pantry Surface

Mounted: Illuminating Experiences,  
Lighting Eating Alcove Wall Sconce:  
LBL, www.lblighting.com  
Circle 28 on the resource card.

#### Lighting Family Room Wall Sconce:

Flos www.flos.com  
Circle 29 on the resource card.

### Double Duty, page 54

Architect: Paul Burke Architects  
311 Vacluse Ave  
Middletown, RI 02842-5786  
(401) 849-4696

### EXTERIOR

Windows: Kolbe & Kolbe  
www.kolbe-kolbe.com  
Circle 30 on the resource card.

### KITCHEN

Cabinetry: Woodmode  
www.wood-mode.com  
Circle 31 on the resource card.

Appliances: Wolf & Miele  
www.subzero.com/wolfe  
circle 32 on the resource card.  
www.miele.com  
Circle 33 on the resource card.

Sink and faucet: Waterworks  
www.waterworks.com  
Circle 34 on the resource card.

Flooring: Carlisle Wideplank  
flooring  
www.wideplankflooring.com  
circle 35 on the resource card.

Hardware: Waterworks  
www.waterworks.com  
circle 36 on the resource card.

### INTERIORS

Paint: Benjamin Moore  
www.benjaminmoore.com  
Circle 37 on the resource card.

### Northern Exposure, page 56

Wayne Swadron Architect Limited  
355 Eglinton Avenue West  
Toronto, ON M5N 1A3, Canada  
(416) 486-4800  
www.wayneswardon.com

#### Interior Designer

Sharon Mimran  
(416) 785-1003  
mimrandesign@sympatico.com

### Southern Hospitality, page 64

(877) 542-2377  
www.habershams.com

### Cottage Living, page 66

Architect: Peter H. Zimmerman,  
Principal

Gavin Speirs, Project Architect  
828 Old Lancaster Rd.  
Berwyn, Pennsylvania 19312  
(610) 647-6970  
www.pzarchitects.com

### EXTERIOR

Windows: Weather Shield/Clad  
www.weathershield.com  
Circle 38 on the resource card.

### KITCHEN

Backsplash: Corian  
www.corian.com  
Circle 39 on the resource card.

#### Appliances:

Refrigerator: Sub zero  
www.subzero.com  
Circle 40 on the resource card.

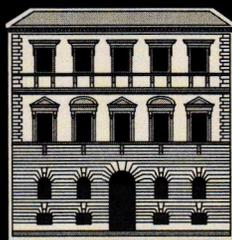
Cook top and oven: Wolfe  
www.subzero.com/wolfe  
Circle 41 on the resource card.

Faucet: Kohler  
www.kohler.com  
Circle 42 on the resource card.

Hardware: Baldwin  
www.baldwinhardware.com  
Circle 43 on the resource card.

Light fixture  
www.coldrencompany.com  
Circle 44 on the resource card.

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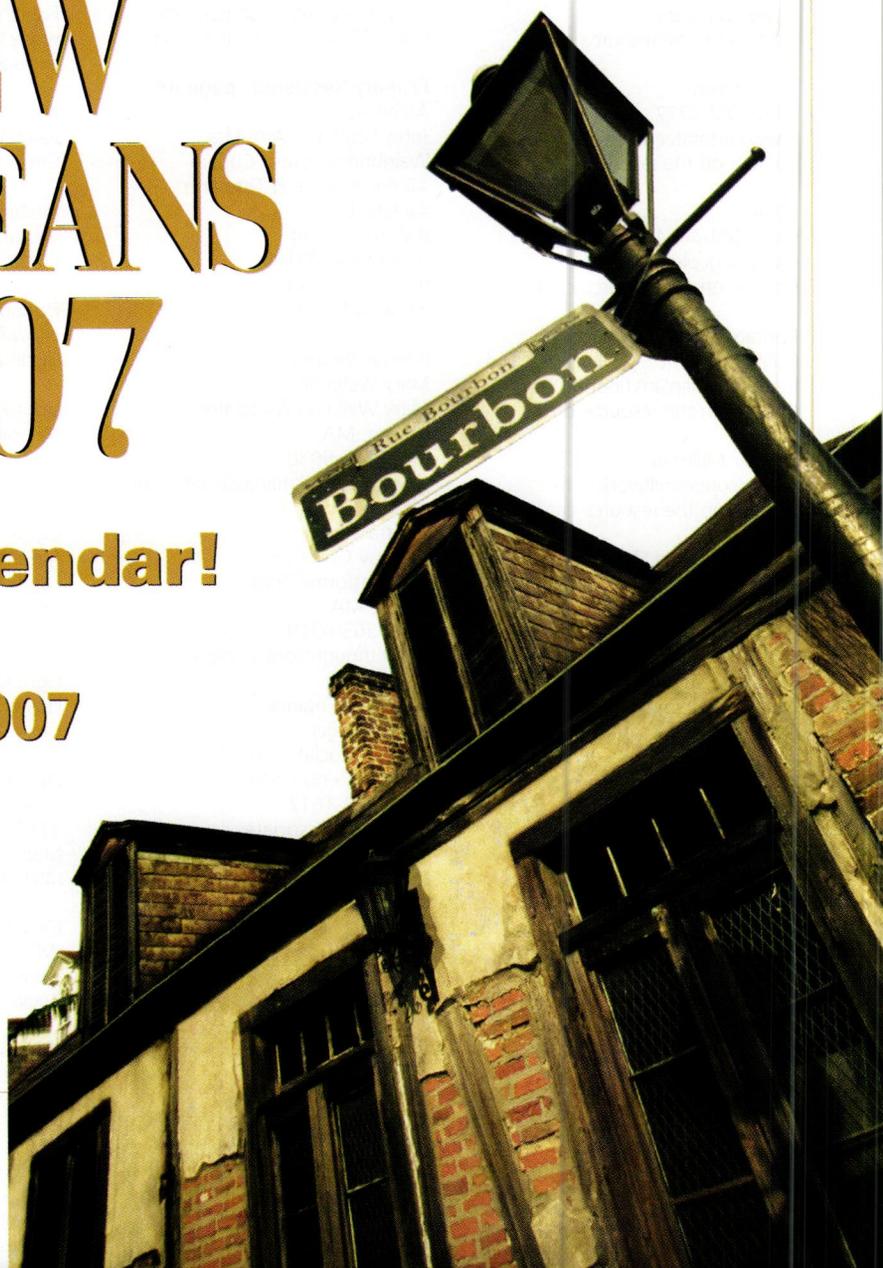
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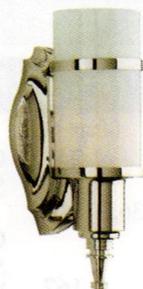
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[www.traditionalbuildingshow.com](http://www.traditionalbuildingshow.com)



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877-ASK-AZEK; www.azek.com  
Circle no. 308



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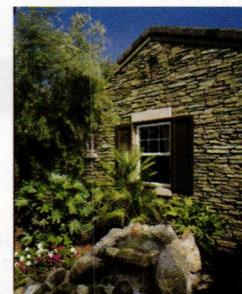
888-401-1900; www.rejuvenation.com



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888-488-7463;  
www.southernwoodfloors.com  
Circle no. 541



### Eldorado Stone

Eldorado Stone offers 12 distinct profiles in an array of color blends. Regional lines are also available. Hand-crafted by artisans, the believability of our stone is second to none.

www.eldoradostone.com

Circle no. 224



### Ball and Ball

Our NEWLY EXPANDED Lighting Catalog features hundreds of exciting new products. Masterfully hand crafted to the finest quality, our collection includes 18th Century and American Revival Period Reproductions.

800-257-3711; www.ballandball.com  
Circle no. 243



### Elmira Stove Works

Northstar retro appliances feature smooth curves and lots of chrome. Ten "standard" colors; infinite custom colors. Fridges, ranges, hoods, dishwasher panels. Cool! Circa 1850 appliances also available.

800-295-8498;  
www.elmirastoveworks.com



### Chadsworth's 1.800.COLUMN

Chadsworth's 1.800.Columns introduces its new Classic Pergola Line in kits from 2 to 16 columns. With PVC beams and their famous PolyStone™ support columns, these pergolas are unaffected by moisture and insects.

800-486-2118; www.columns.com  
Circle no. 87

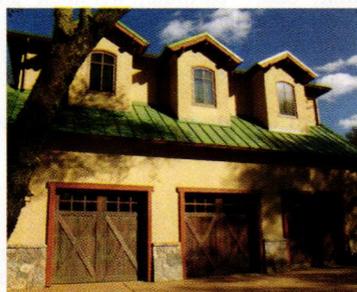


### Fine Paints of Europe

ECO waterborne alkyd enamel. Fine Paints of Europe is the exclusive source for this unique, environmentally friendly "oil paint" manufactured without solvents.

www.finepaintsofeurope.com

Circle no. 121



### Carriage House Door Company

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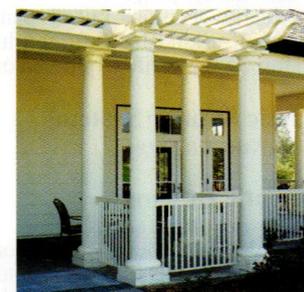
717-209-8000; www.tmorton.com  
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### Cedar Valley

Cedar Valley Exterior Siding Systems provide long-lasting natural beauty and protection. Handcrafted using Western Red Cedar Shingles, one-course panels can withstand 200 mph winds and are warranted up to 50 years.

866-202-9809; www.cedar-valley.com  
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### Pacific Columns

Pacific Columns introduces Nationwide 3 Day QuickShip program on their contractor approved Endura-Stone™ columns.

800-294-1098; www.pacificcolumns.com

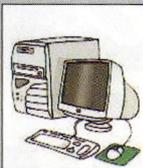
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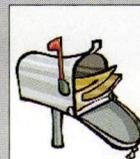
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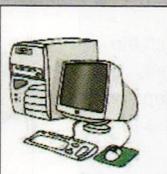
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<b>Andersen &amp; Stauffer Furniture Makers, LLC</b>		<i>See our ad on page 96</i>		<i>See our ad on page 89</i>	
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Custom period reproductions to exacting standards. Completely handmade and museum licensed. Free literature. 717-626-6776		<b>The Bellows Shoppe</b>	376	<b>Classic Accents</b>	
<b>Architectural Products by Outwater</b>	285	<i>See our ad on page 97</i>		<i>See our ad on page 85</i>	
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<b>Atlantic Shutter Systems</b>	128	Designers and manufacturers of architectural lighting since 1974. Timeless designs, 15 finish options, ADA compliant wall sconces and compact florescent fixtures. Free literature. 800-243-9595		<i>See our ad on page 95</i>	
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<b>Authentic Designs</b>		<i>See our ad on page 93</i>		<i>See our ad on page 98</i>	
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America's oldest makers of colonial and early American lighting fixtures. Handcrafted chandeliers, sconces, table lamps, and lanterns.		<b>Carlisle Wide Plank Floors</b>	127	<b>Craftsmandoors.com</b>	366
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		<i>See our ad on page 33</i>		Furniture quality, period style, custom cabinetry for kitchens, baths, and beyond. We build by hand. We sell direct. 800-999-4994; <a href="http://www.crown-point.com">www.crown-point.com</a> .	
		Free literature. 866-890-1776; <a href="http://www.carriagedoor.com">www.carriagedoor.com</a> .		<b>Decorators Supply Corp.</b>	110
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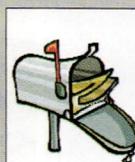
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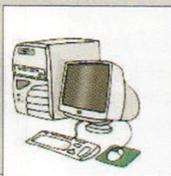
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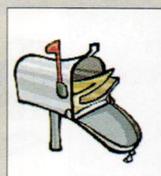
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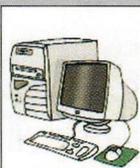
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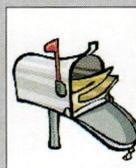
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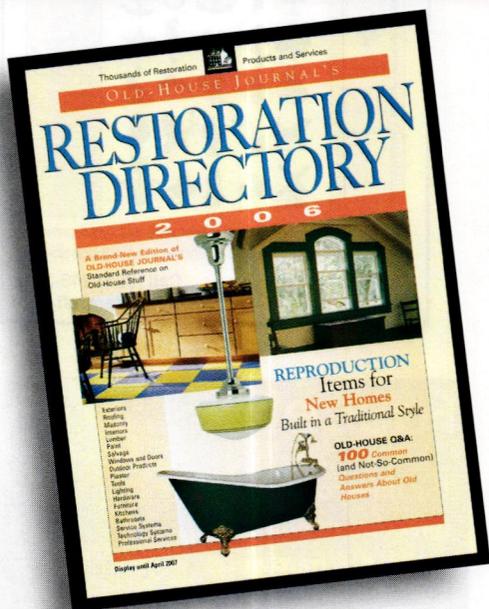
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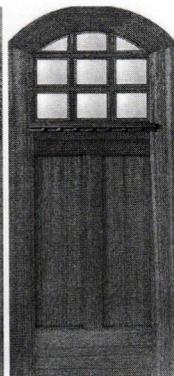
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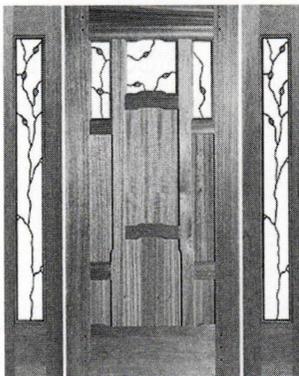
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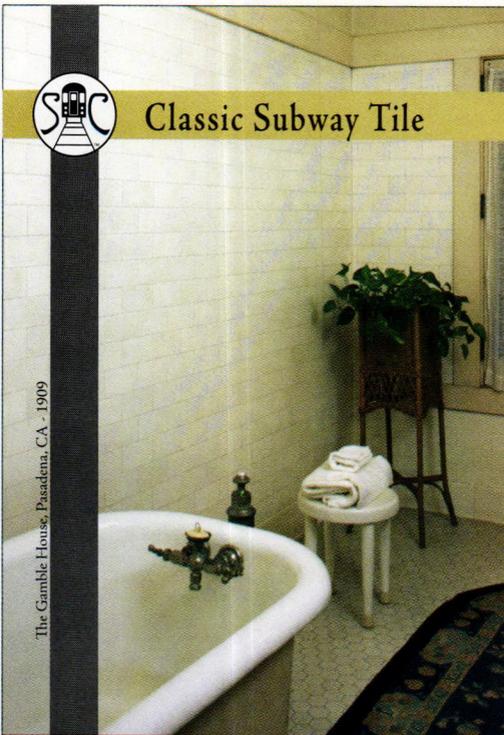
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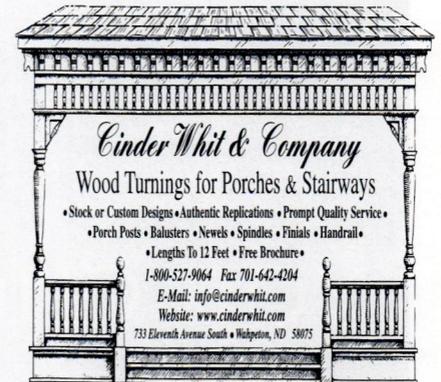
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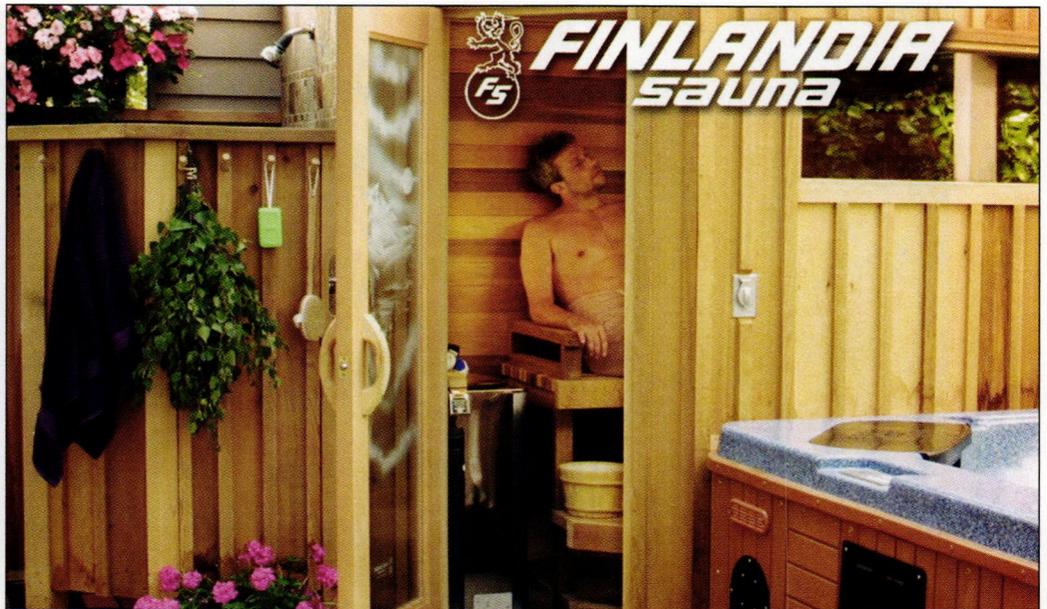
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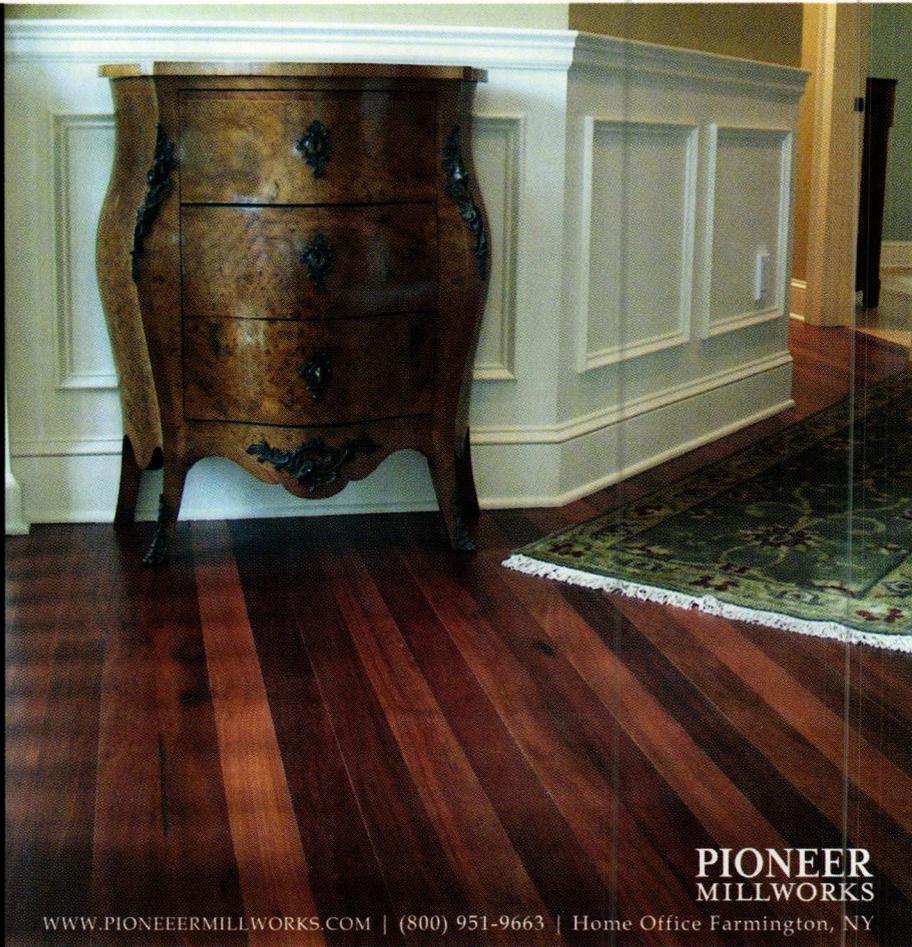
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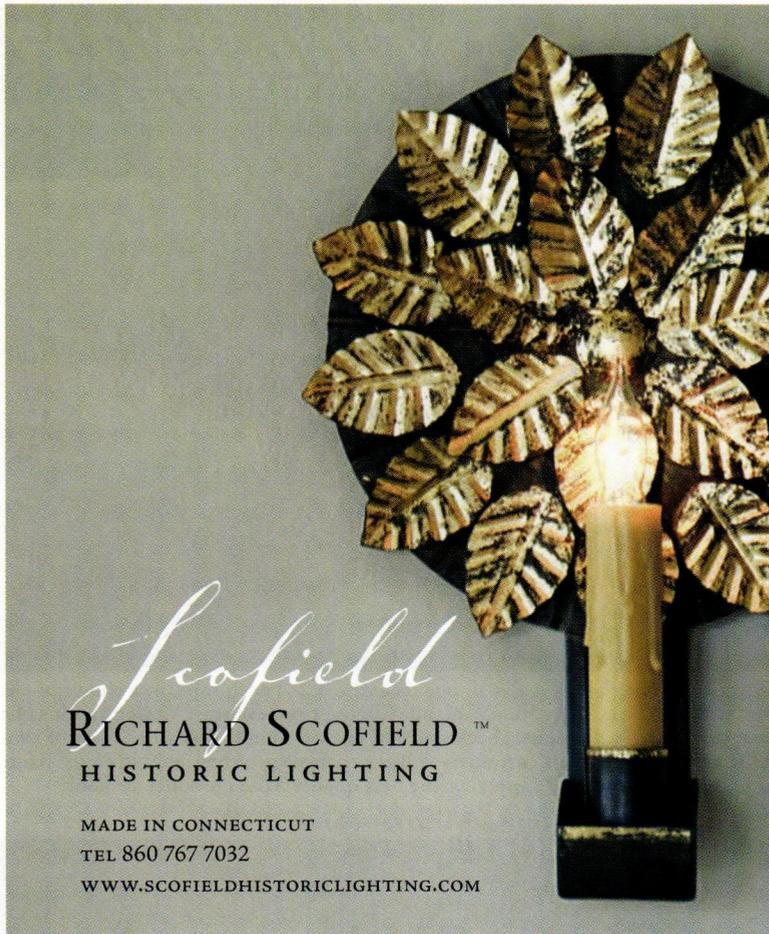
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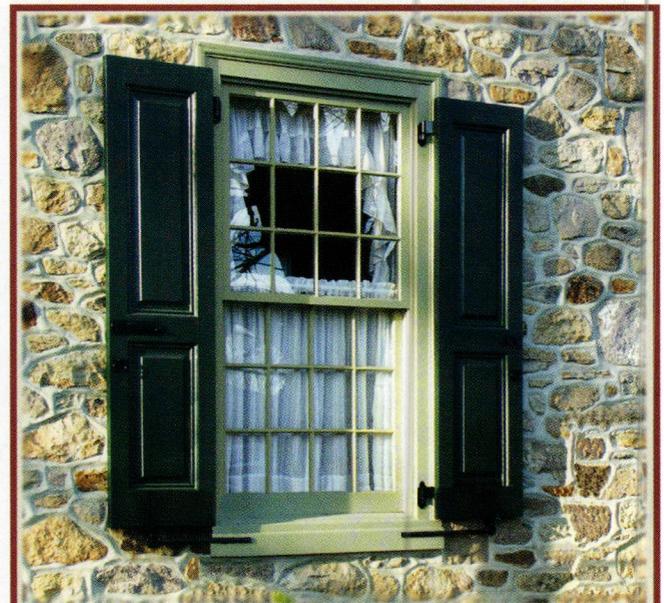
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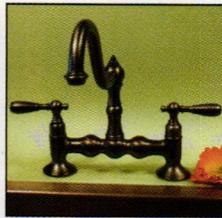
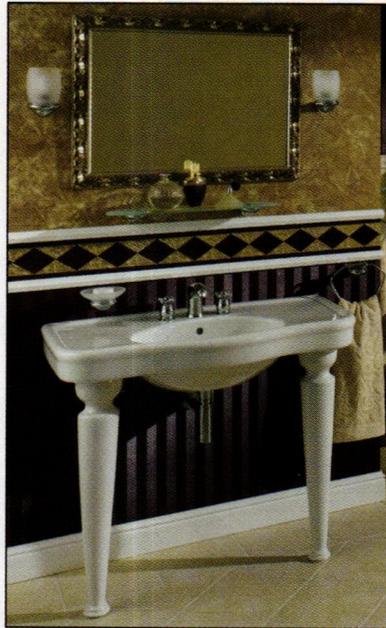
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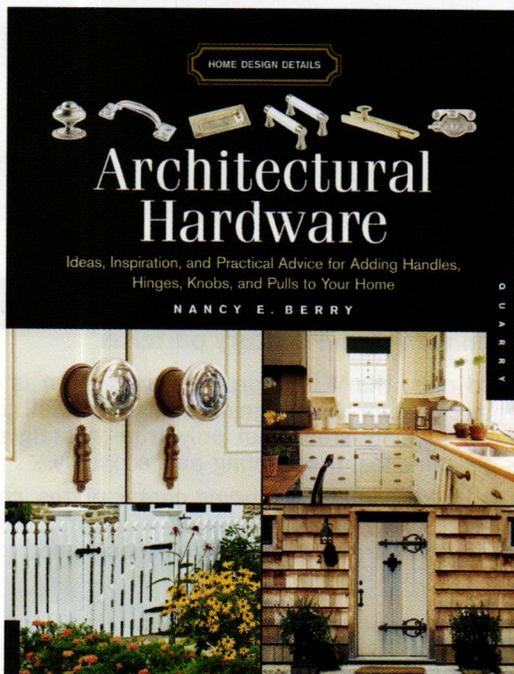
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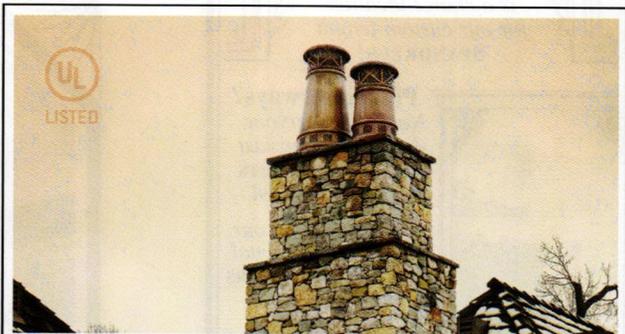
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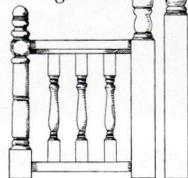
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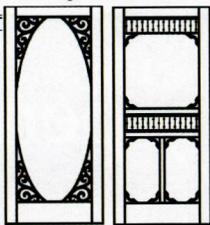
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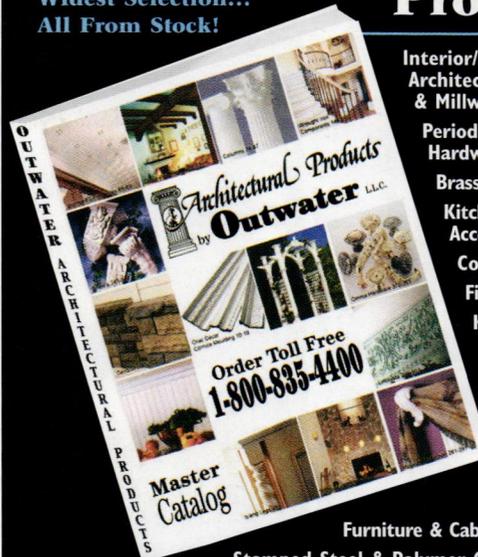
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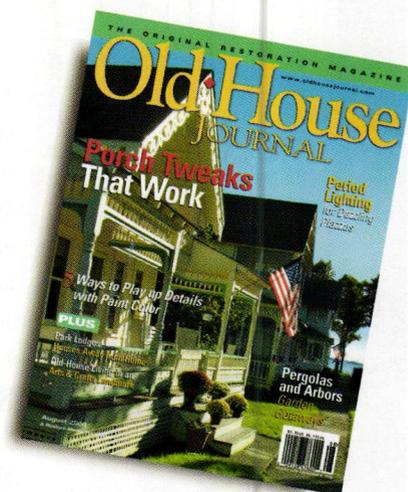
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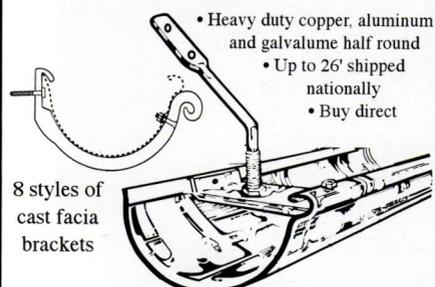
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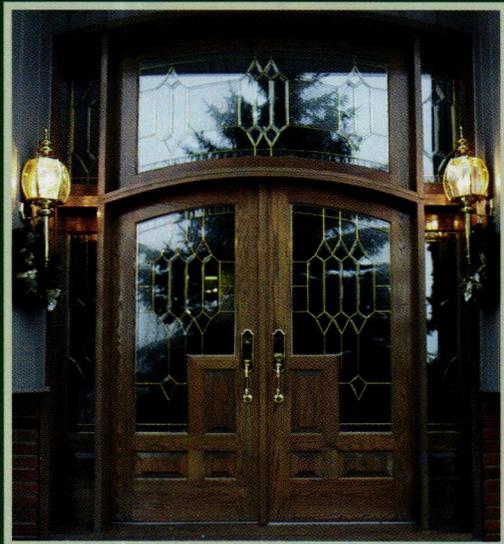
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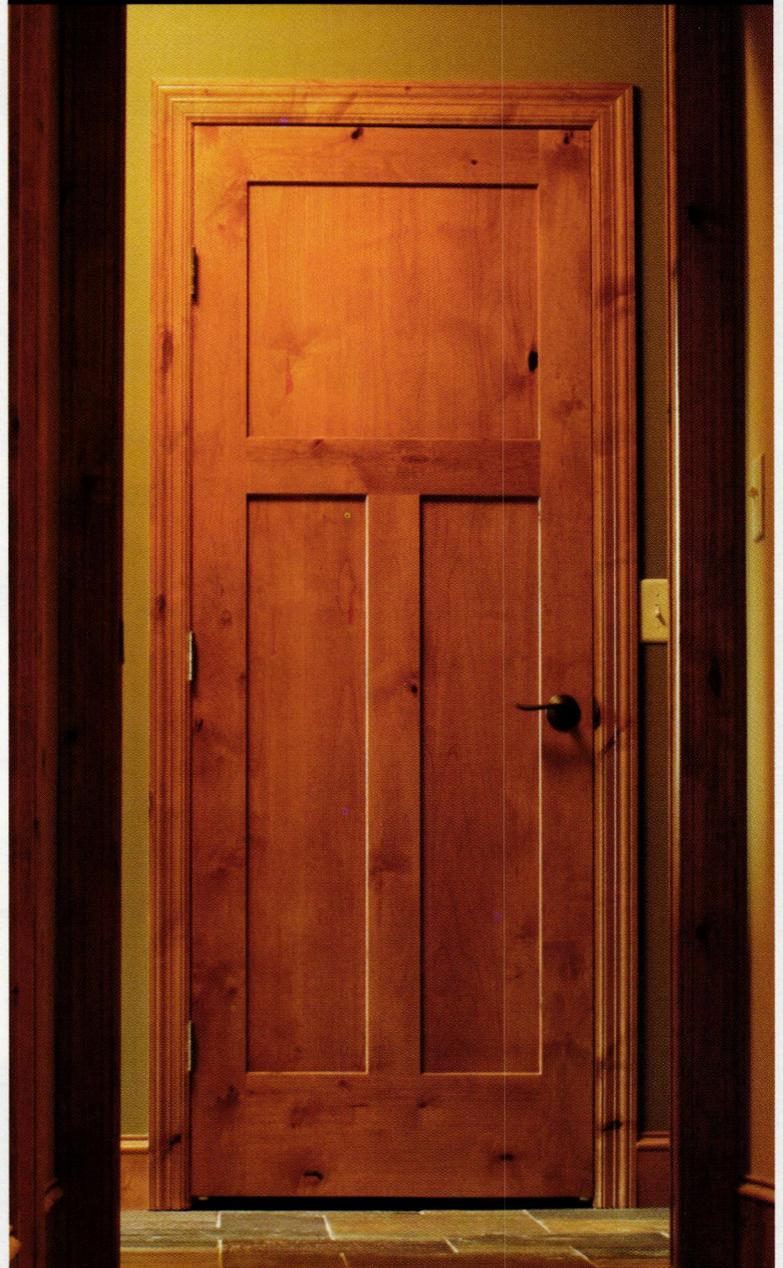
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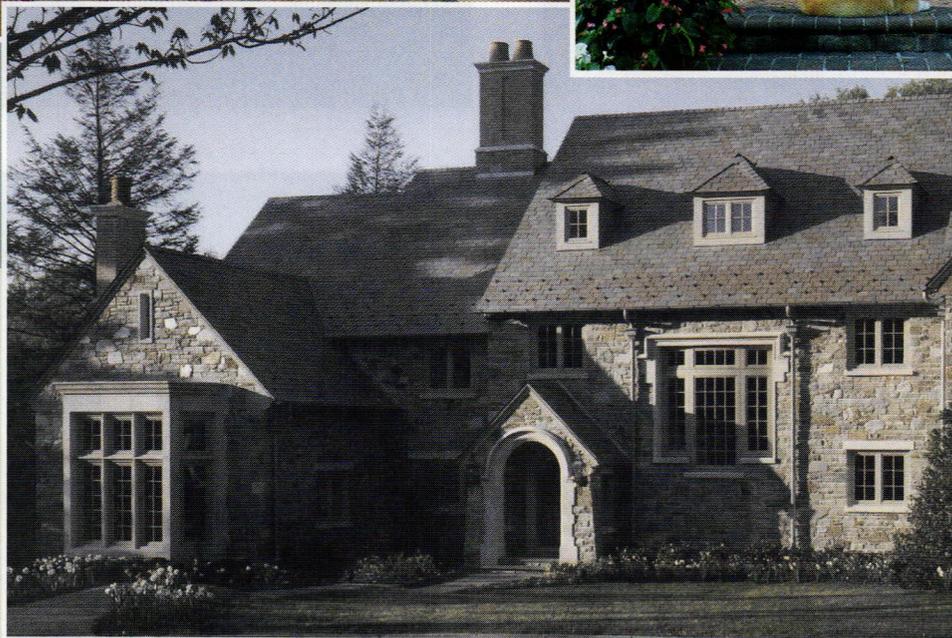
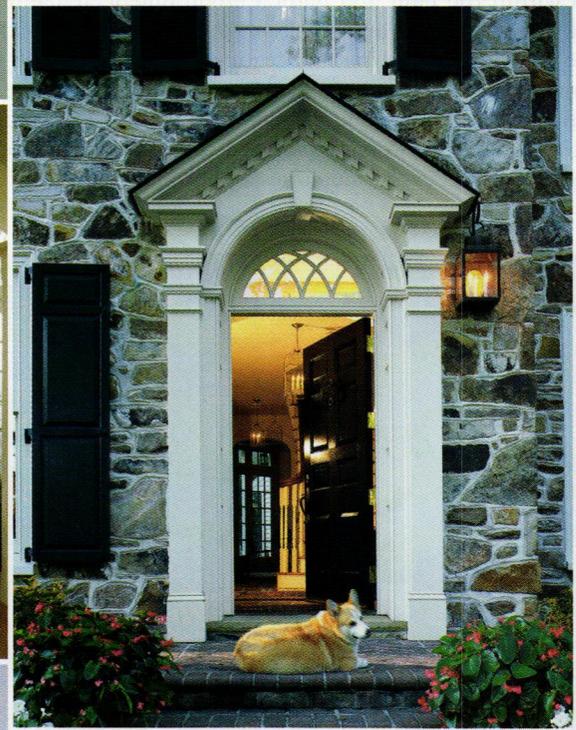
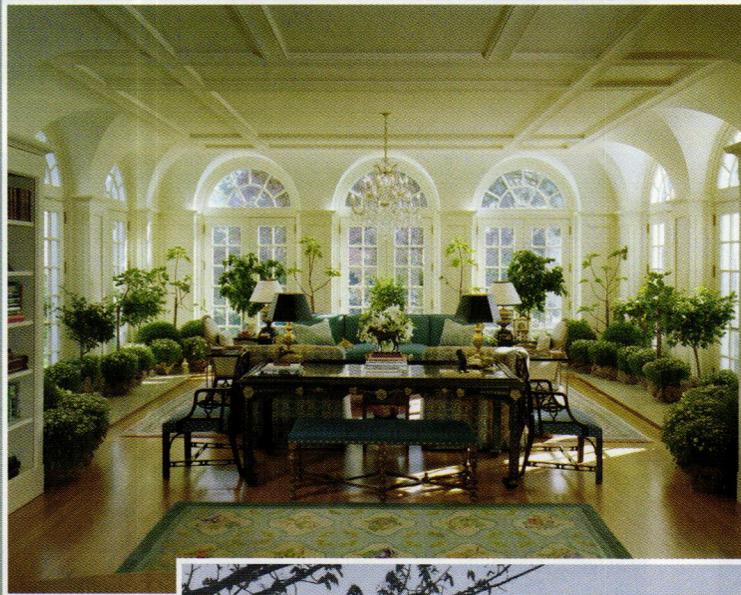
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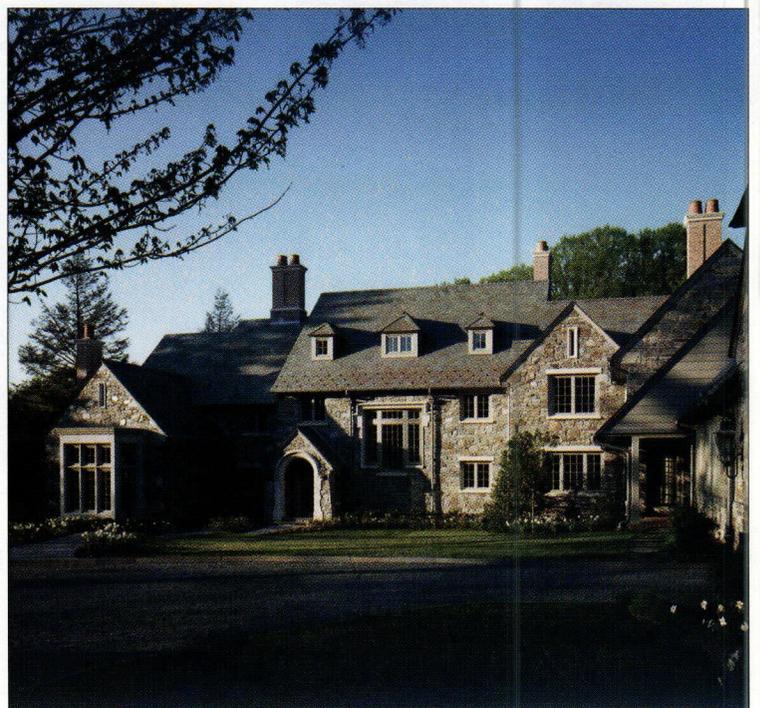
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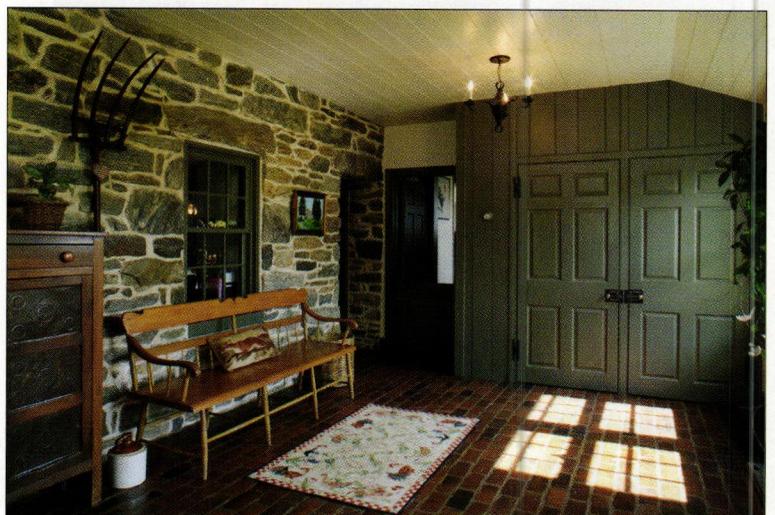
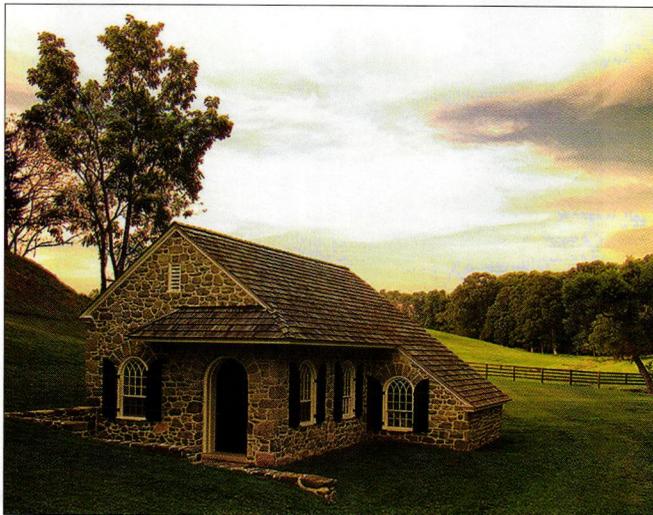
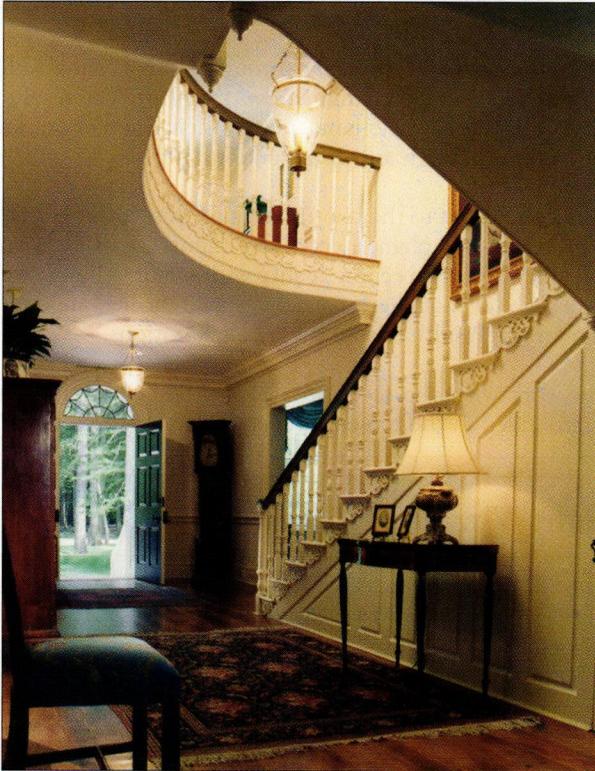


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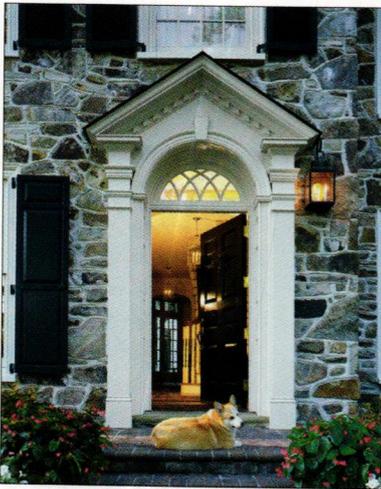


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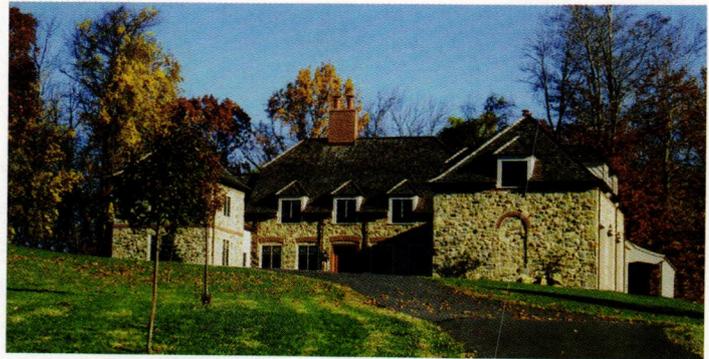
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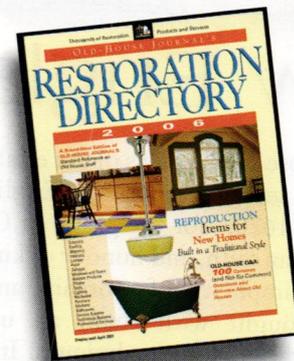
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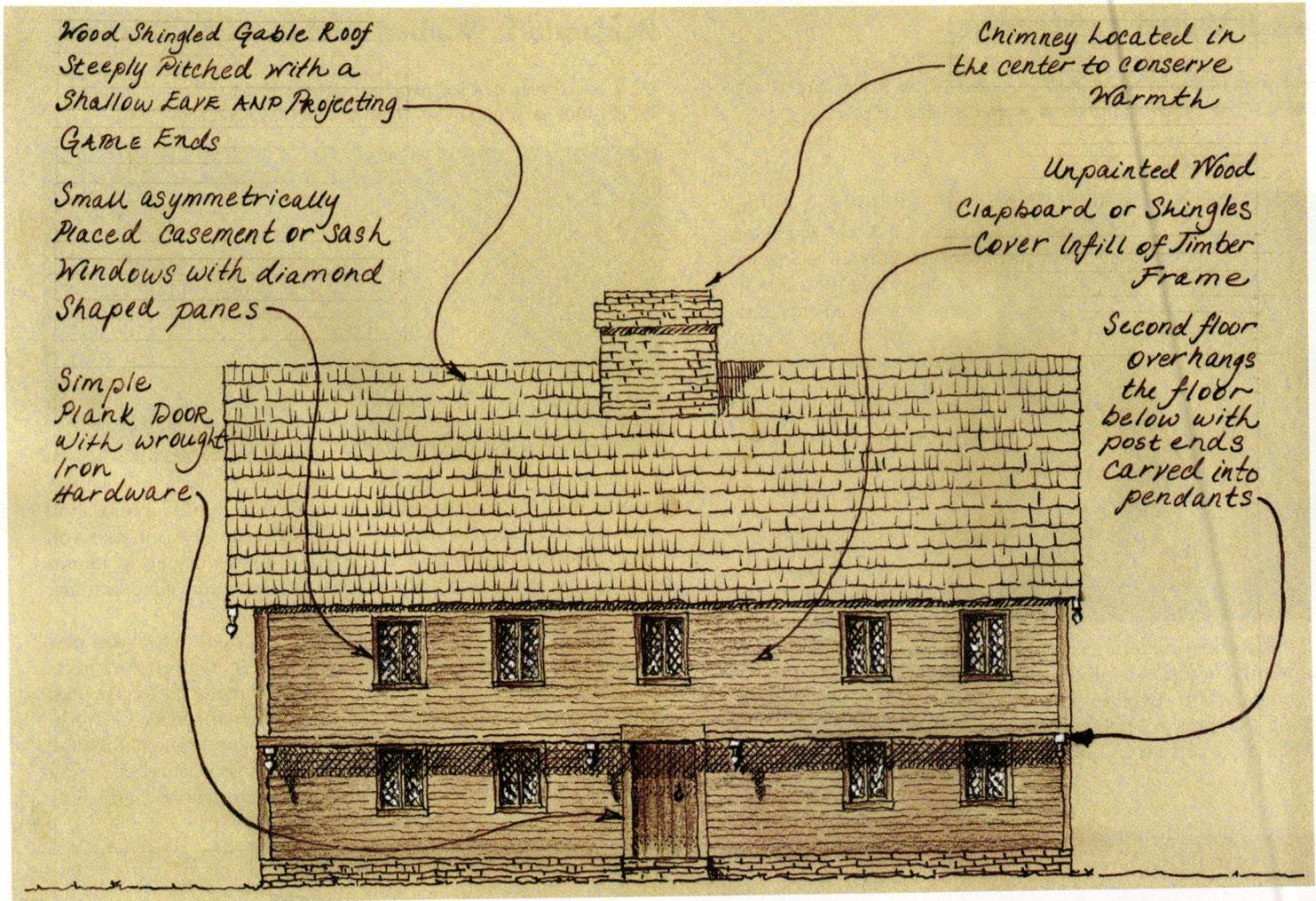
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# New England Colonial

TEXT AND ILLUSTRATION  
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Following close on the heels of the establishment of Jamestown in 1607, a second group of English colonists founded Plymouth in 1620, “for the glorie of God, and advancemente of the Christian faith, and honour of king and countrie.” Along with their simplicity of worship and strict morality, the Pilgrims brought with them an understanding of Late Medieval rural building techniques. It was their beliefs, their knowledge, and their response to the New World that shaped the Colonial architecture of New England.

The settlers’ first concern being shelter, their earliest homes were little more than cellars or huts with sod or thatch roofs. But as their experience with New England’s harsh winters increased, they built sturdier timber-framed buildings protected by wood clapboard or shingles. The earliest houses were only one room with a chimney on the end wall and a sleeping chamber under the steep roof. These houses soon expanded to two rooms wide, with the chimney between them for warmth. The entry and stairs to the upper chambers were in a small enclosed vestibule between the front door and the central chimney, again to conserve heat. Expansions were made by adding a lean-to at the back of the house, creating the familiar saltbox form.

The small casement windows or sash windows were made

of diamond-shaped panes, and the small opening size reflects both the need to conserve warmth and the high price and scarcity of glass in the colonies. A Medieval tolerance of asymmetry meant that windows and doors were placed in relation to interior spaces rather than to establish exterior symmetry. Also owing to these houses’ Medieval origins and timber frame, the second floor often overhung the first with the ends of the posts shaped into pendants, a lone element of ornament on otherwise austere structures. The roof was gabled, sometimes with the gable end projecting beyond the second floor. Its shallow eave was devoid of the decorative modillions or bed molds found in later Georgian-style architecture. This plain box exemplifies how construction technique can create form and style. (A fine example is the 1683 Parson Capen House in Topsfield, Massachusetts.)

At its best, domestic architecture reflects its builders as well as the time and place in which it is built. Standing solemnly on the shores of the New World, the English Colonial homes of New England are a sober and admirable reflection of the Pilgrims’ reserve, resiliency, and fortitude. Fiske Kimball’s *Domestic Architecture of the American Colonies and of the Early Republic* contains an excellent chapter on early Colonial architecture. NOH

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