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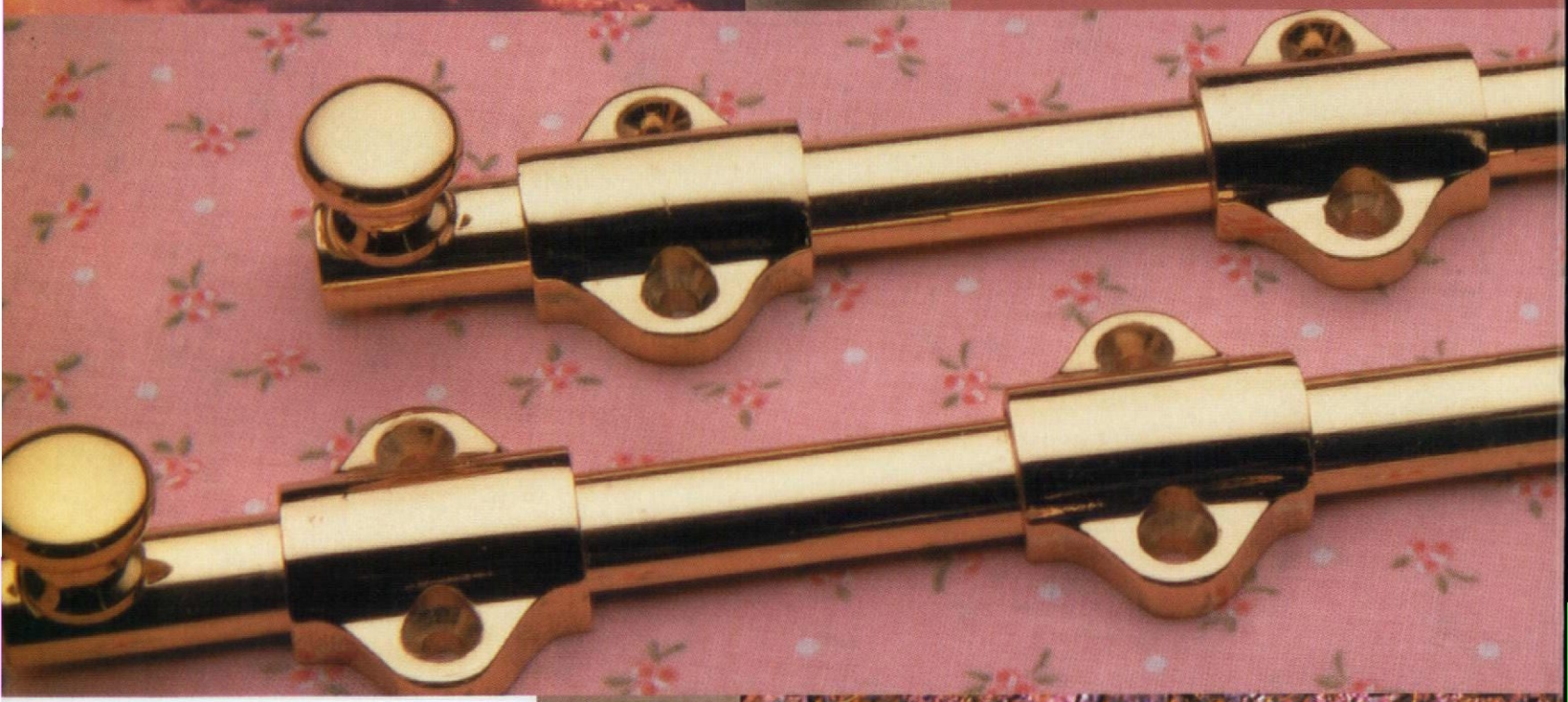

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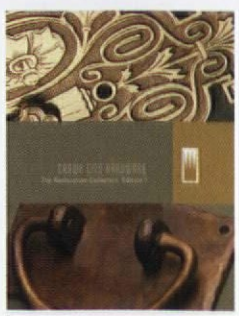

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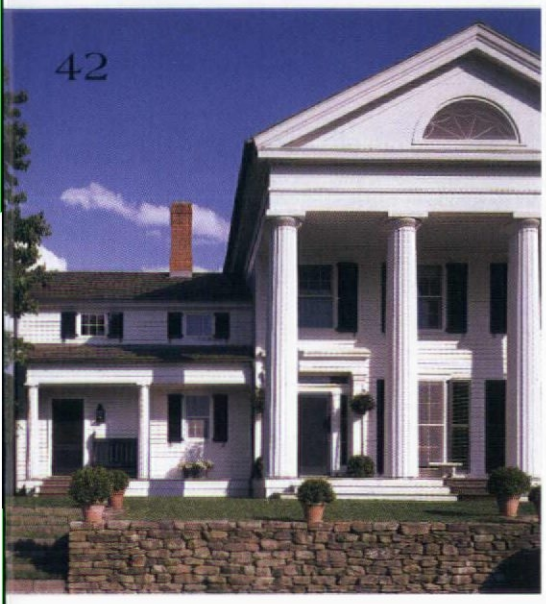

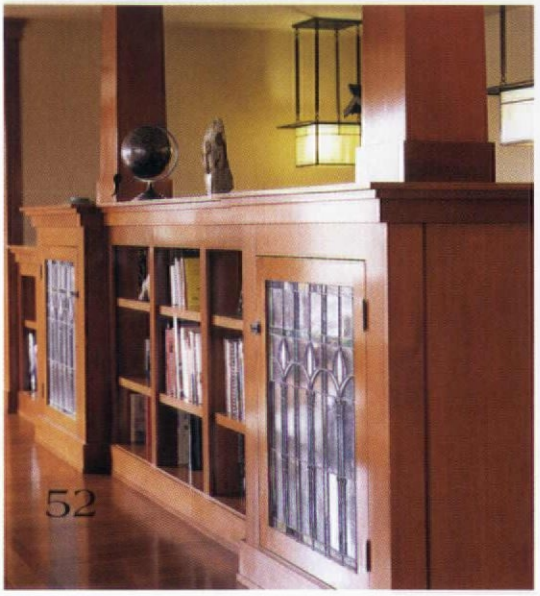

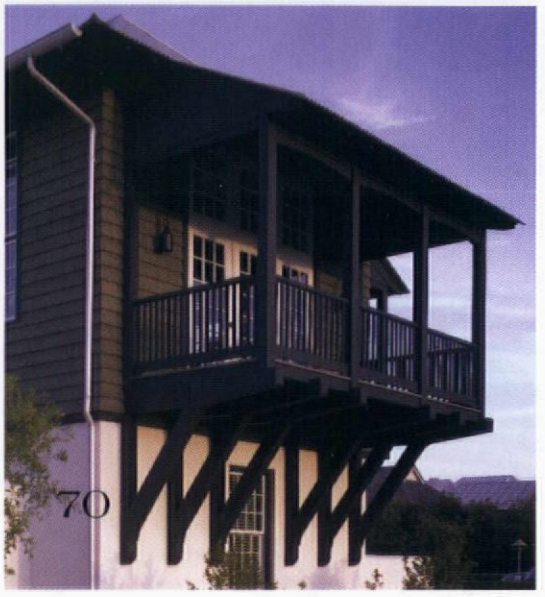

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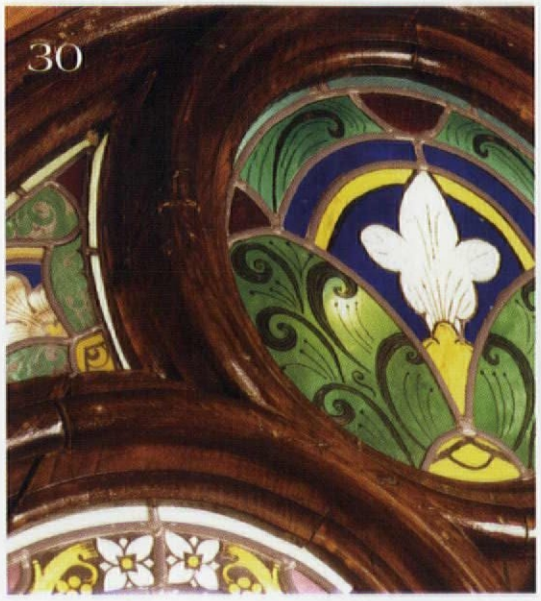

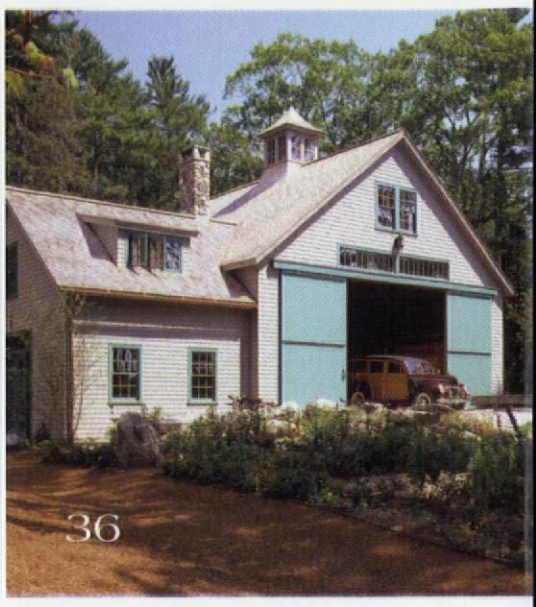

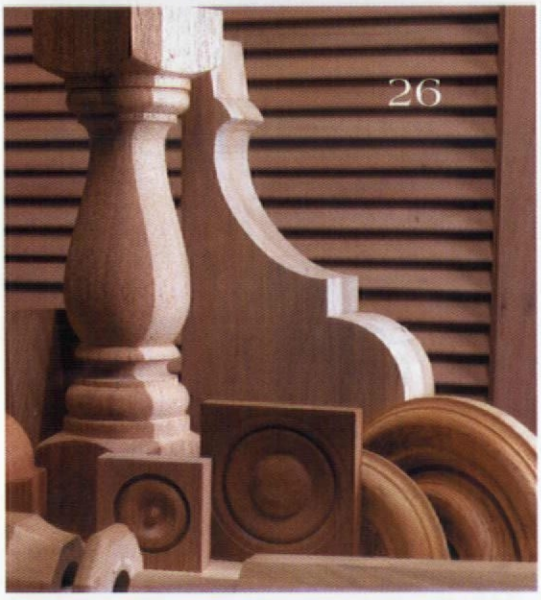

Cover Photo by Jonathan Wallen
A view of the garden through French doors at architect Gil Schafer's New Greek Revival. See page 42 for full story.

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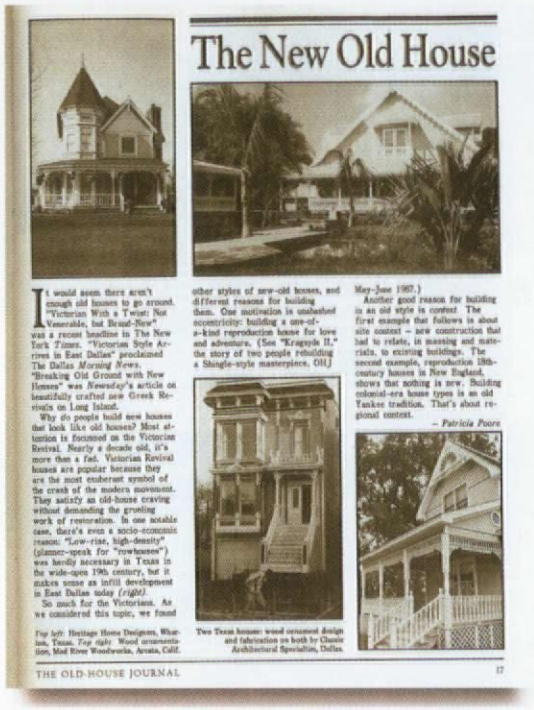
Something Old, Something New

In the early 1980s OLD-HOUSE JOURNAL asked, "Why do people build new houses that look old?" One good reason, OHJ discovered, is site context. New construction that has to relate, in massing and materials, to other existing buildings. Another is regional context, building homes that fit into the landscape.

Since the question was posed, OLD-HOUSE JOURNAL has covered the subject—from a reproduction Shingle style manse originally designed by Boston architectural firm Peabody & Stearns in 1885, to companies that build exact replicas of colonial New England houses, to a reader who re-created a circa 1850 cottage from A. J. Downing's *The Architecture of Country Houses.*


The New Old House

It would seem there aren't enough old houses to go around. "Victorian With a Twist: Not Venerable, but Brand-New" was a recent headline in The New York Times. "Victorian Style Arrives in East Dallas" proclaimed The Dallas *Morning News*. "Breaking Old Ground with New Houses" was *Newsday*'s article on beautifully crafted new Greek Revivals on Long Island.

Why do people build new houses that look like old houses? Most attention is focussed on the Victorian Revival. Nearly a decade old, it's more than a fad. Victorian Revival houses are popular because they are the most coherent symbol of the crash of the modern movement. They satisfy an old-house craving without demanding the grueling work of restoration. In one notable case, there's even a socio-economic reason: "Low-rise, high-density" (planner-speak for "rowhouses") was hardly necessary in Texas in the wide-open 19th century, but it makes sense as infill development in East Dallas today *(right)*.

So much for the Victorians. As we considered this topic, we found other styles of new-old houses, and different reasons for building them. One motivation is unabashed eccentricity: building a one-of-a-kind reproduction house for love and adventure. (See "Kragsyde II," the story of two people rebuilding a Shingle-style masterpiece, OHJ May-June 1987.)

Another good reason for building in an old style is context. The first example that follows is about site context – new construction that had to relate, in massing and materials, to existing buildings. The second example, reproduction 19th-century houses in New England, shows that nothing is new. Building colonial-era house types in an old Yankee tradition. That's about regional context.

– *Patricia Poore*

Top left: Heritage Home Designers, Wharton, Texas. *Top right:* Wood ornamentation, Mad River Woodworks, Arcata, Calif.

Two Texas houses: wood ornament design and fabrication on both by Classic Architectural Specialties, Dallas.

THE OLD-HOUSE JOURNAL 17

Taking a cue from history for design ideas is nothing new. For centuries architects have drawn from past forms for inspiration, reinterpreting those forms for modern living. Late nineteenth-century architectural firm McKim, Mead & White borrowed from America's colonial era for its revival houses, while mid-twentieth-century architect Royal Barry Wills designed historically accurate Capes and saltboxes in New England.

Today the traditional architectural movement is gaining momentum. Homeowners are looking for the charm of old houses—the well-worn floorboards, pleasing proportions, and quality materials—while keeping the creature comforts of today. Simply put, new old houses offer all the character of old houses without all the headaches.

OHJ decided to explore this movement even further through a new magazine devoted to the subject. Through the pages of *Old-House Journal's New Old House* you'll discover how architects and designers create warm and inviting spaces for today. Our contributing editors will visit architects at their drafting boards to see how they get that old-house feel just right—while including all the state-of-the-art amenities of modern life.

In this first issue, Editor-at-Large Russell Versaci shares what he calls the Eight Pillars—simple rules to follow to create a home that is authentic and original.

Architectural historian Robert Winter visits a new Arts and Crafts home in Kirkland, Washington, and discovers the parallels between today's movement and the English Arts and Crafts movement 150 years ago.

Writer J. Robert Ostergaard reveals the secrets behind architect Gil Schafer's new Greek Revival that looks like it has sat on its country landscape for over a century.

And writer Kathleen Randall explores how John Milner Architects created a seamless addition to an old stone Federal homestead in Pennsylvania while working within the boundaries of a historical easement.

In this ever changing world creating a sense of place is so important—we'll show you how. Welcome to *Old-House Journal's New Old House.*

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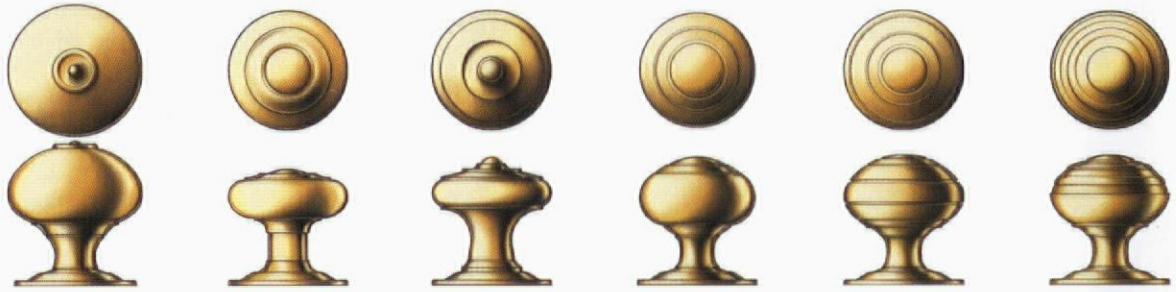

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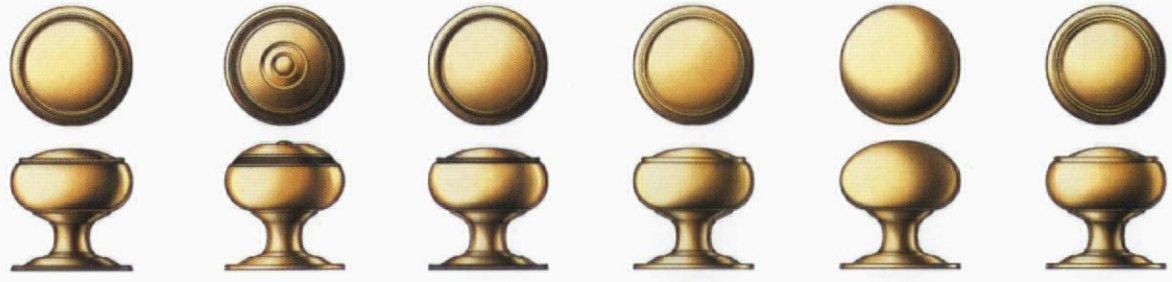

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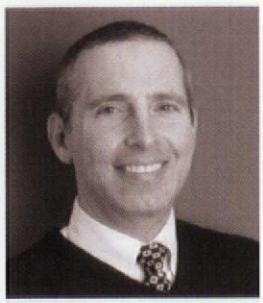
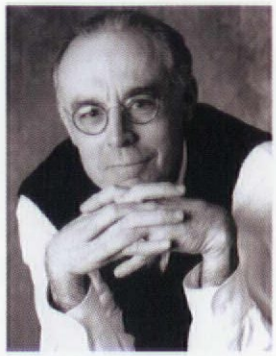
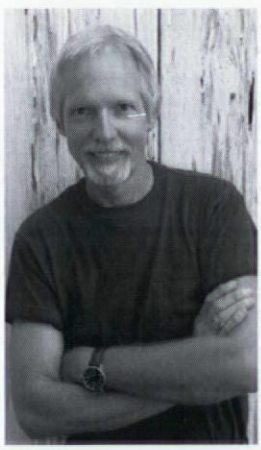


Brian Coleman, MD, is a practicing psychiatrist in Seattle, Washington. Also an old-house enthusiast, Coleman has grown his love for old homes into a second career, writing articles and books on a variety of design and restoration subjects. Coleman is the Editor-at-Large for *Old-House Interiors* magazine and contributes to others from *Period Living* in the UK to *Old-House Journal*. Coleman resides in Seattle in a gingerbread Victorian, along with his partner, his Yorkie, and his blue and gold macaw.

Christine G. H. Franck is a designer and educator with a practice in New York City. She is director of the academic programs of The Institute of Classical Architecture & Classical America. Christine Franck serves on the Board of Directors of the ICA&CA and the Management Committee of INTBAU. She has also served on the Advisory Council of the University of Notre Dame. She holds a Bachelor of Science in Architecture from the University of Virginia and a Master of Architecture from the University of Notre Dame. She was honored by the Prince of Wales with the first Public Service Award of the Prince's Foundation for her outstanding contribution to the study of architecture and design.



Editor-at-Large **Russell Versaci** is a residential architect who has spent two decades designing traditional houses. He attended the Harvard University Graduate School of Design in 1973 and received his graduate degree from the University of Pennsylvania Graduate School of Fine Arts in 1979. He founded his firm, Versaci Neumann & Partners in Washington, D.C., in 1985. The firm has designed traditional country houses, cottages, and farmhouses, as well as restorations and significant additions to period homes. Recently, the firm published the *Simple Farmhouse Portfolio*, a collection of plans for classic American country houses. Versaci has written his debut book on architecture, *Creating a New Old House*, published by The Taunton Press (2003).



Richard Sexton is a noted photographer and writer on the subjects of architecture, design, and the built environment. He is the author/photographer of seven books including *Vestiges of Grandeur: The Plantations of Louisiana's River Road*, *Parallel Utopias: The Quest for Community*, and *New Orleans: Elegance and Decadence*. In addition to his work on *New Old House*, he has produced features for *Abiture*, *Old-House Journal*, *Southern Accents*, and *Preservation in Print*. Sexton lives in New Orleans.

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An Architect in the Attic

BY RUSSELL VERSACI, AIA
SKETCHES BY ANDREW LEWIS

I discovered my love for old things when I was five—in the attic.

I have my Italian grandmother to thank. She lived in an old manse of a house in Schenectady, New York, where my father and his siblings grew up. Sunday visits meant sneaking up into the attic, where a half-century of dusty treasures lay squirreled away. Burrowing my way from box to box, I could barely contain myself. I took such joy in discovering the past.

As I grew up, I fell in love with old buildings. Now, decades later, my passion for all things old inspires my work as an architect. I design houses that I call "new old" by mining the attic of architecture for inspiration.

My grandparents' house itself was a treasure—a 1920s gentleman's foursquare on the best street in town. The house was dressed in an exquisite Doric porch and balustrade, with keystones above the windows, mustard yellow walls of Roman pressed brick, and quarter-sawn oak wainscot paneling in the dining room. It had a wide walnut banister to slide down and stairs that creaked as you walked up.

At the time I thought the house must be Old World Italian because of my grandparents' origins. Now I know it was the best of pre-war American homebuilding, the finest homebuilding that we have ever done. It was, and still is, a house rich in spirit, with tall ceilings, broad doorways, intricate moldings, rooms full of light, generous well-placed windows, and cozy reading nooks.

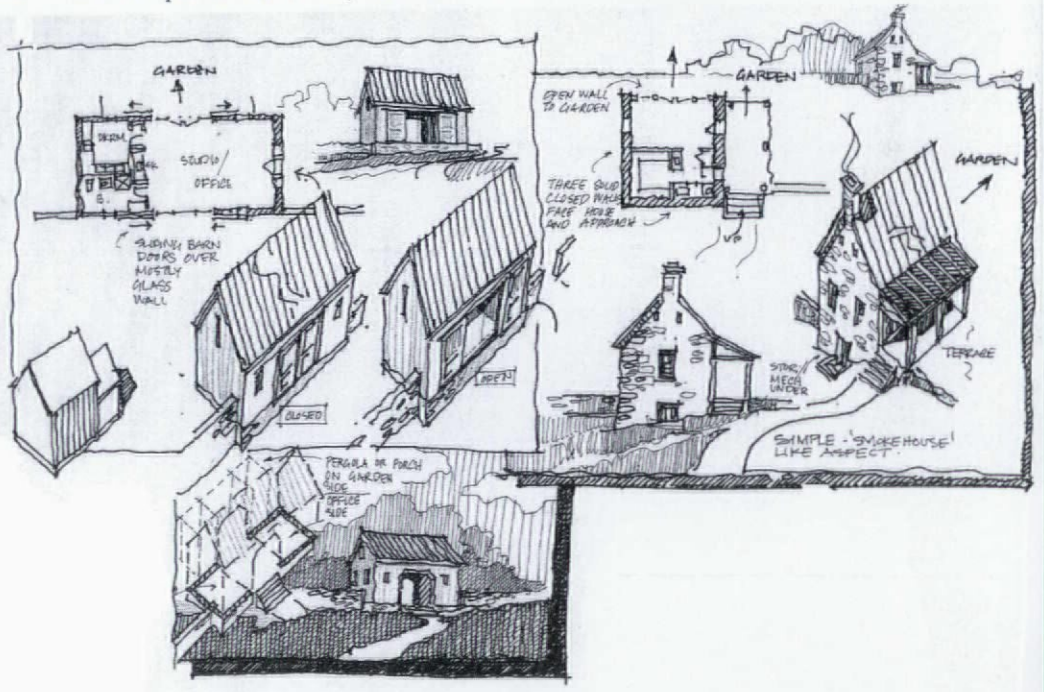
In my grandparents' day, we understood good houses. Today it seems we've forgotten what we once knew about building with simplicity and grace. Many new houses built today are poorly designed and poorly constructed. They are creeping across our land in an endless procession of inexhaustible supply. Why are we settling for such mediocrity?

Fortunately, there is some good news. Hundreds of architects and homebuilders across America have heard the call of a return to beauty, and they are working hard to reinvent the traditional American home. These designers are looking to the classic homes of the past for inspiration and creating new designs based on old styles—houses that look and feel like the real thing. They are creating the new old house.

Classic style for the twenty-first century.

New old houses respect their surroundings, are built to last, are rich in detail, and are laid out for modern family living. They are houses where the emotional comforts of the past blend seamlessly with the creature comforts of today.

New old houses are patterned after historic American house styles, most of which started out as simple farmhouses that were constructed with remarkable craft and beauty. Over generations of builders, these houses evolved into the classic regional styles we still cherish today, such as the Cape Cod cottage, the Louisiana plantation house, and the



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Spanish Colonial casa. With an amazing diversity of traditional styles, the attic of American architecture is full of good bones.

When we search for a home, many of us dream about finding a real old house that we can fix up. But once we start hunting, we stumble over the truth: a real old house comes with real problems. Often there are so many fixes that we can't begin to tackle them.

Why not start from scratch? In my practice, I've championed the idea of building new old houses. After decades of designing such homes, I've recovered a set of timeless tools that I call the Eight Pillars of Traditional Design. These guidelines are easy to apply for anyone involved in planning a new house with old house charms.

The Eight Pillars

Like a code of good conduct—think of the Boy Scouts' Honor—the pillars are simple rules based on the old ways of building that make a home authentic and original. When thoughtfully applied, the pillars can guide homeowners, builders, and designers of all stripes toward more livable homes.

1. When you design a new old house, you must bring creative energy to the process of working with tradition. So the most important pillar of traditional design is to *Invent within the Rules*. Each traditional style is a living language open to new interpretations, not a closed book. Instead of making a new old house that is merely a copy, you can improvise with the language of tradition to create something new from something old.

2. The second most important pillar is to *Respect the Character of Place*. The appeal of a good place to build is a combination of the architectural traditions and natural features that have shaped the community—aspects that we call character. When you build in a new place, you should honor its heritage with a new old house that will become a good neighbor.

3. Many of us are attracted to old houses because they have a story to tell about where they came from, why they look the way they do, and how they have changed over time. Storytelling is a form of magic that can make a new old house come alive. You can *Tell a Story Over Time* by inventing a fictional history for a new house, a story of additions and changes that could have been made over generations.

4. Any new old house worth its salt must be *Built for the Ages*. We've all seen too much of the shoddy, run-of-the-mill home-building that is epidemic today. Instead, we should build with the sturdy materials and construction methods that have stood the tests of time. Although more expensive initially, these old ways of building pay for themselves in permanence and durability.

5. Each traditional house style has distinctive features that make it unique. There are patterns for house shapes, for roof forms, for doors and windows, and for decorative details that are key ingredients. By mastering these elements of style, you can *Detail for Authenticity* with forms that are convincing and familiar. Study the old houses in your neighborhood to learn the vocabulary of details that will give your new house authentic character.

6. We are often drawn to old houses because of the rich natural materials from which they were built. In a new old house, when you *Craft with Natural Materials*, you make the house seem rooted in place as if it grew there organically. Materials like wood and stone become the timeless medium of craftsmanship in the hands of skilled artisans. When crafted with care, they convey the art of building for all eternity.

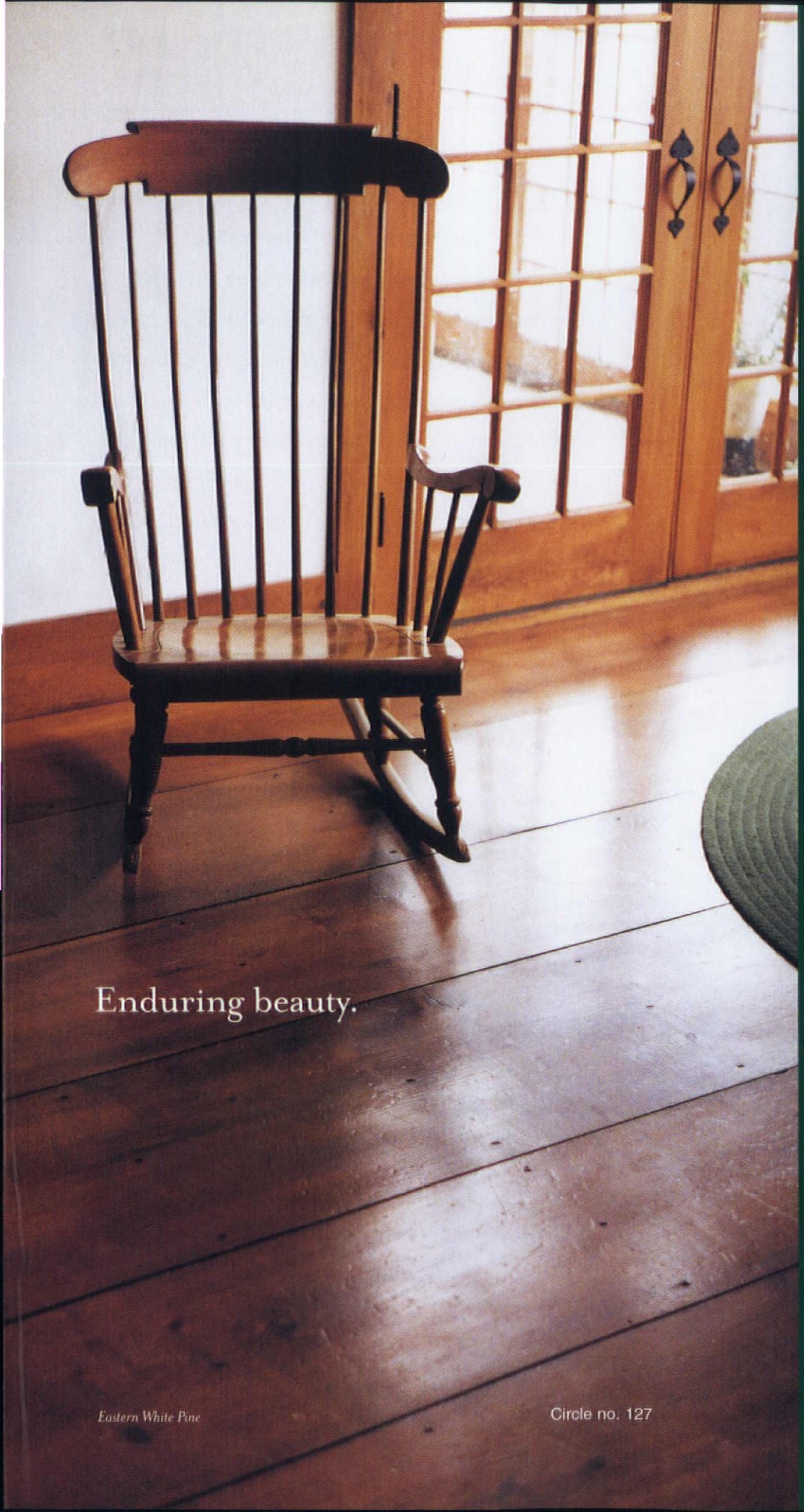
7. The souls of old houses are gently burnished by the passage of time. You can re-create these marks of character when you *Create the Patina of Age*. A well-chosen palette of natural materials will age gracefully as wind and weather take their toll. And when you incorporate antique building parts into the construction, you add pieces of real history to the story of your new old house.

8. None of us care to dress in period costume, nor do we want to live without the creature comforts of modern times. Yet most of the things we take for granted today, such as indoor plumbing and plenty of closets, were never part of old houses. So you need to *Incorporate Modern Conveniences* into a new old house. When you shape the layout of rooms for modern functions and weave new technologies into the construction, your new old house will be transformed for today's family living.

With these Eight Pillars in your toolbox, you can create a new old house using the old ways of building, the sound judgment, and the good common sense of our forefathers. When you follow the rules of tradition, you will make a house that is soulful and comforting—and that will become an enduring classic.

Let's make better, more livable houses like the ones we have known and loved in the past. It's really not so hard. We have a living road map of tradition to follow in our pursuit of the new old house of our dreams. So let's start dreaming. NOH

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



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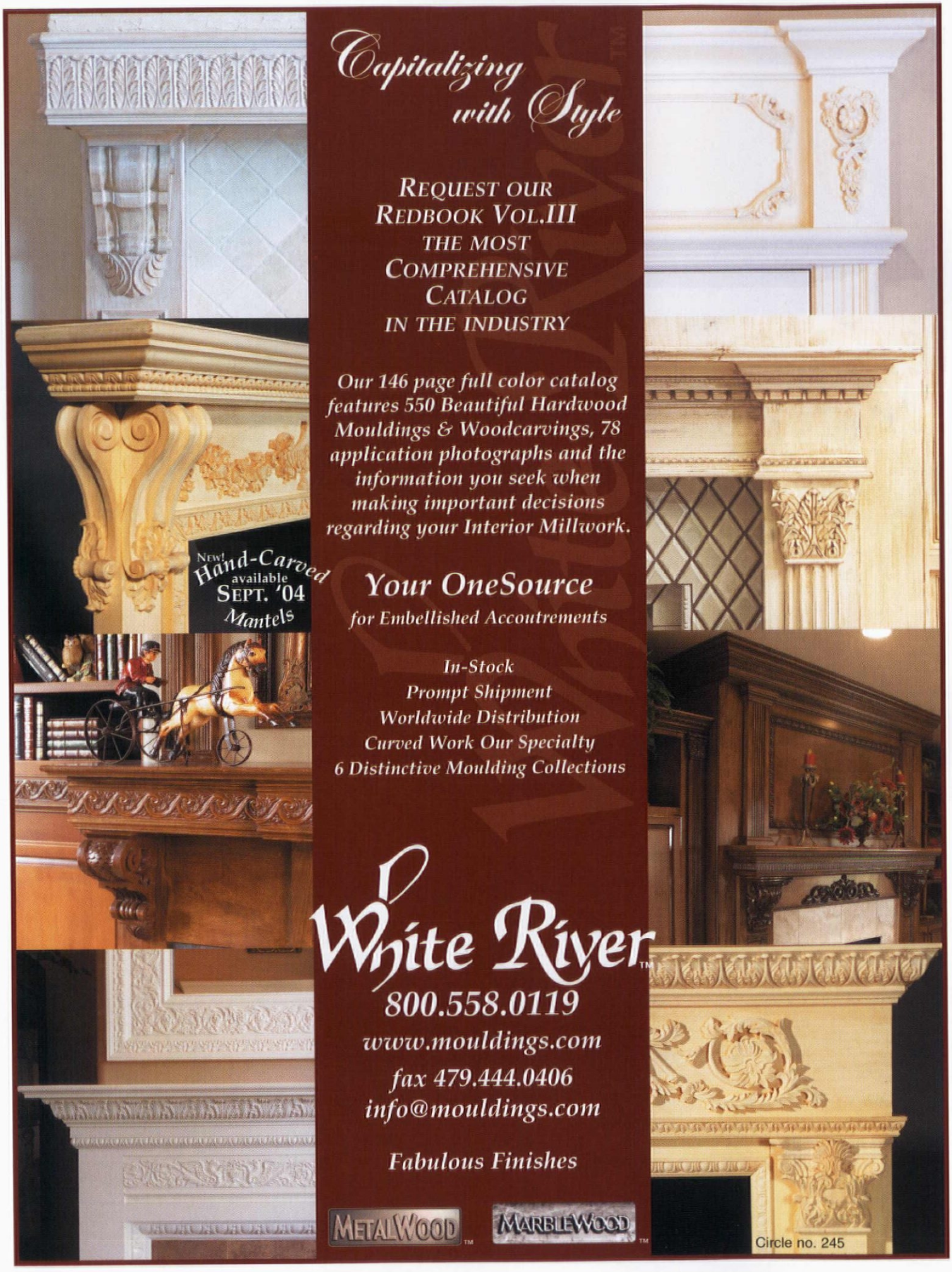
Red House Replication

BY BRIAN COLEMAN

Using photographs and original sketches, architect Sandy Vitzthum re-creates William Morris's Red House staircase.

A classic, according to *Webster's Dictionary*, is "something of enduring excellence," an object that sets a standard for others. William Morris's Red House certainly fits the bill. Designed in 1859 by Morris's friend, architect Phillip Webb, the Red House became one of the best known icons of the British Arts and Crafts Movement. Constructed of bright orange-red bricks and topped with a steeply crested, multi-gabled, red- tiled roof, the aptly named "Red House" was made with local materials in a simple and straightforward manner, and was in harmony with its environment. The L-shaped house was built around a striking oak staircase. Contained in its own rectangular tower, the simple but powerful staircase featured unusual balustrades of

William Morris's "Compton" wallpaper, reproduced by Sanderson, complements a masterful replication of his Red House staircase in a Michigan home. Morris's Sussex chairs and an American Arts and Crafts table are appropriate accents. *Left* Vitzthum studied Phillip Webb's original drawings for the staircase and then modified them for her project.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RED HOUSE PHOTOS COURTESY O F GREAT BRITIAN'S NATIONAL TRUST

William Morris's Red House, built entirely of red brick, has a picturesque wishing well in the back. The oak staircase is the center of the home and is contained in its own rectangular turret.

solid oak planks pierced by circular cutouts, and was punctuated by Gothic crenellated newel posts that taper to a point and extend through the bottom of the stairs, forming a pendant from the ceiling. Capped by an open, vaulted ceiling above, which was decorated by Morris's good friends Edward Coley Burne-Jones and Dante Gabriel Rossetti in abstract, geometric patterns, the staircase's dramatic design drew visitors immediately into the center of the home. Its forthright, medievally inspired style, principles of craftsmanship, and honesty of construction became the inspiration for generations to follow.

Nearly 150 years later, Charles Hayes, a long-time collector of British Arts and Crafts, decided to build a summer retreat for his family in a wooded glen on the shores of Lake Michigan. The home had to be comfortable, yet one that would compatibly showcase his diverse collections, especially the Arts and Crafts. Friends recommended Hayes contact Sandy Vitzthum, a Princeton-trained architect then teaching at Notre Dame. As soon as they met, Vitzthum understood Hayes's vision; while she had not designed Arts and Crafts homes before, she had grown up in Vermont and had been raised, as she explains, "with a sensitivity to the relationship between buildings and their environments and the importance of honesty of design," the very tenets celebrated by Morris and his Arts and Crafts followers.

Vitzthum began the project by immersing herself in British Arts and Crafts designers, such as Lutyens and Lethaby, Voysey, MacKintosh, and Webb, and evolved a plan of a vernacular, shingle-clad carriage house, reminiscent of McKim, Mead and White exteriors but with an English interior. The main living quarters begin on the second floor, leaving the ground floor open for a long garage for Hayes's car collection. A strong staircase was required to tie the floors together and entice visitors upstairs, and given the British Arts and Crafts-inspired interior, William Morris's Red House's example was the perfect answer.

Rather than design a derivation, Vitzthum wisely decided to not tamper with a classic and made an exacting replica based on period plans and photographs. The first step was configuring the Red House model to fit the layout of the Hayes home. Vitzthum wanted her stairs to draw visitors from the utilitarian ground floor up to the main rooms. The entry hall was kept dark and subdued, allowing guests to first adjust from the outside and then focus on the light streaming down the stairwell from upstairs and through circular cutouts in the balustrades. While the Red House stairs are lit by windows and form three sides of a large, open square, the Hayes stairs run the length of an interior center wall of the home, making them shallower and straighter. Vitzthum's stair design was repeated in the railings and newel posts of an attic balcony overlooking the living room upstairs, reinforcing the verticality of the lake house.

While some modifications were needed for code requirements, such as the slope (American treads must be 11 inches and risers 7 inches), the staircase's overall design did not need significant reworking from Phillip Webb's original drawings. The newel posts were among the most complicated part of the con-

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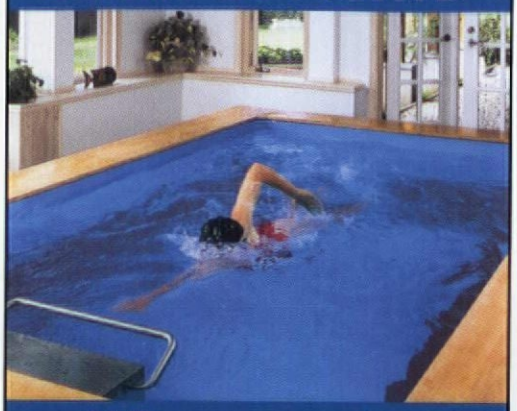

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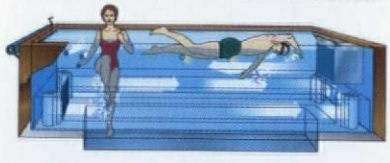

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struction. Each was made in three sections, the upper two turned to a taper then cut with a bit set on the lathe to create the flat, octagonal faces. Projecting rolls were glued from eight pieces of wood with the grain running lengthwise so it would be in the same direction as the long sections. Before each roll was cut it was bored for a tenon to assure it would be centered, lathed, and then shaped on the underside of one side of the curve. After slicing the roll on a bandsaw, a jig was used to create the other side of the curve. While Morris kept the underside of the stairs exposed, Vitzthum enclosed hers for a more finished look.

Vitzthum selected rift-cut quartersawn white oak for its strong flecking and graining. Contractors stained the stairs and finished them with a paste wax, the period-appropriate method for finishing fine woodwork.

Gothic and Medieval details were popular among Morris and his circle—here the stairs' crenellated, pointed newel posts give them a Medieval look.

Stairs are among the most elaborate piece of casework in any home, a place where people come into direct contact with the materials with their hands and feet on a daily basis. Stairs make an important statement about a home, setting its style and unifying its decorative motifs. By adapting William Morris's Red House staircase to the Hayes home, Vitzthum accomplished exactly that, enticing visitors inside and whetting their appetites for the wonderful British Arts and Crafts collections beyond. NOH

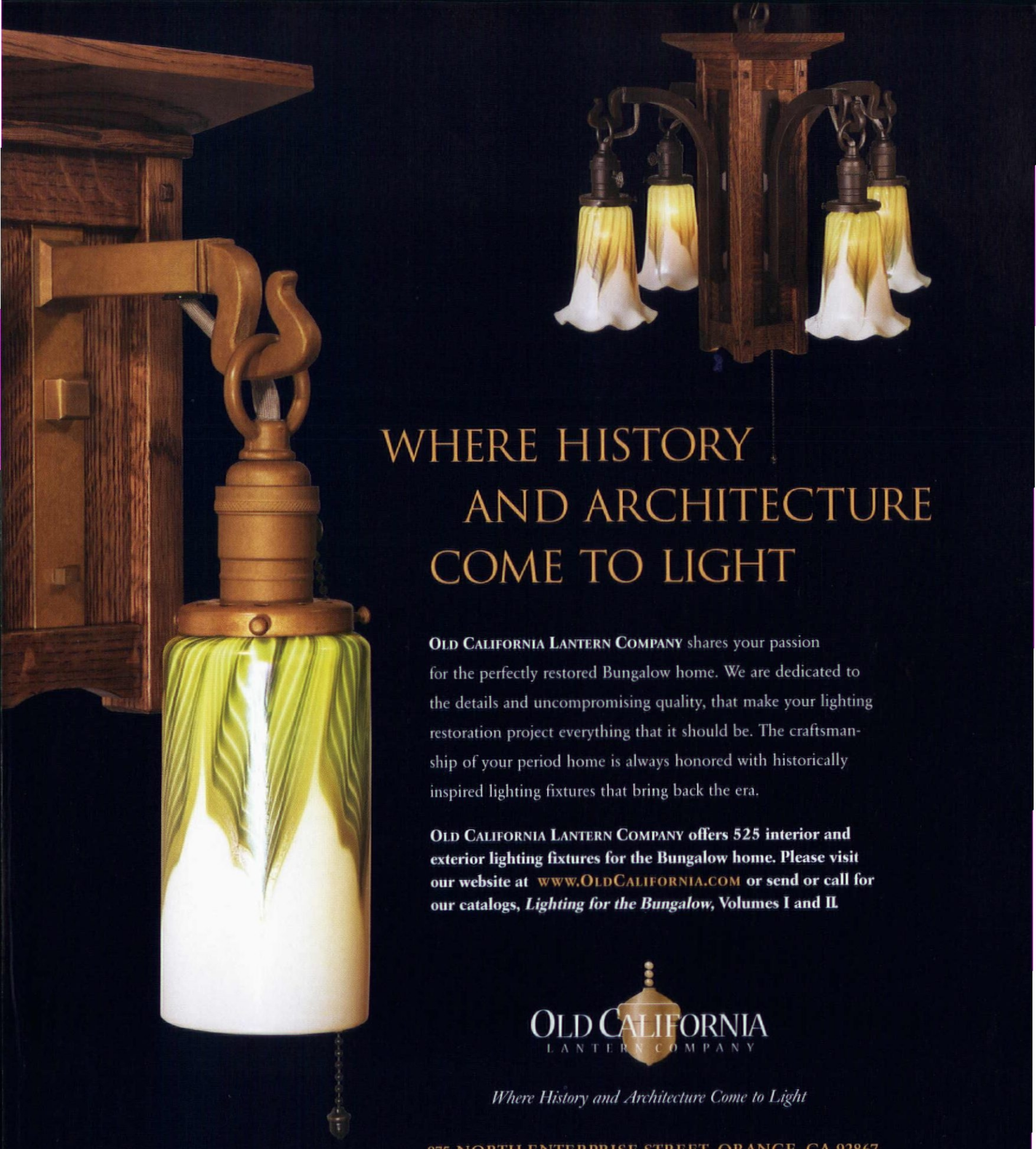
Dr. Brian Coleman is an old-house enthusiast and the author of The Best of British Arts and Crafts *(Schiffer 2003).*

The Finishing Touch

Getting the right stain and sheen on architectural woodwork is an important finishing touch that often is overlooked. We spoke with Dennis Bertucci, an expert refinisher who specializes in both historic and new Arts and Crafts refinishing, and he gave us a few words of good advice:

1. Strive for a furniture-grade finish—one with multiple coats of film finishes that have been waxed and rubbed by hand. It should be smooth—try running your hand over the wood to test it. Rough finishes retain dirt and dust and should be avoided.
2. Always ask for a color and finish sample of the actual wood being used, as grains and colors vary widely.
3. The sheen should be satin, which gently reflects the natural light.
4. Remember special, more durable finishes, such as those with urethane or a catalyzed lacquer, are needed in high-humidity areas.
5. Only use paste wax (all the commercially available brands are about the same) for maintenance. A good waxing by hand every six months will keep any wood in beautiful condition. Dennis recommends taking an 8-inch square of canvas cloth, putting two tablespoons of wax inside and then rolling the cloth into a ball and tying it with a string. Squeeze the wax through the cloth as you gently rub and apply the wax evenly over the wood surface.
6. To protect your woodwork, install 100 percent UV sunblock on all your windows. Sunlight will fade and damage woodwork no matter what kind of finish is applied.

For Resoures, see page 98.



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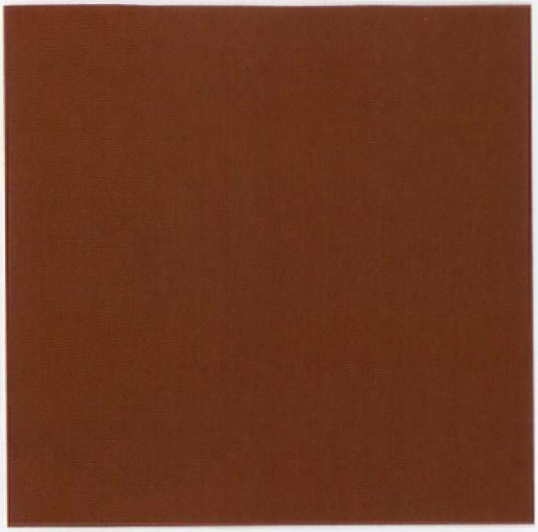

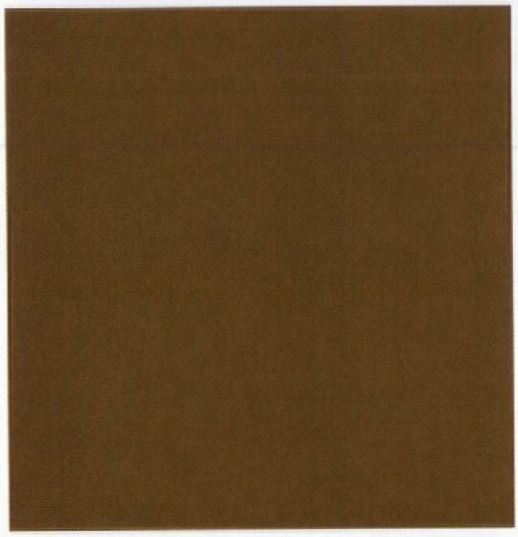

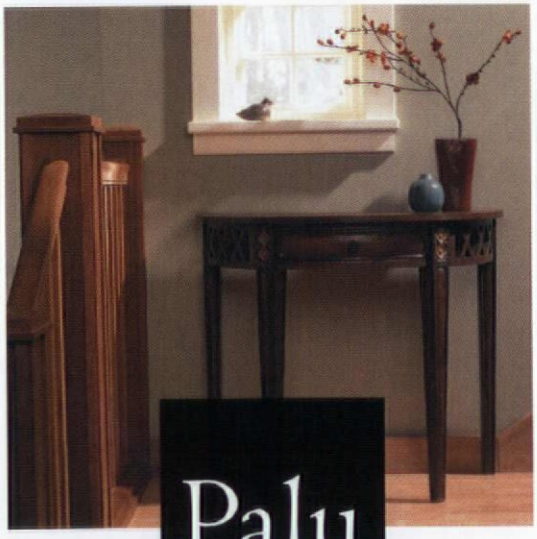
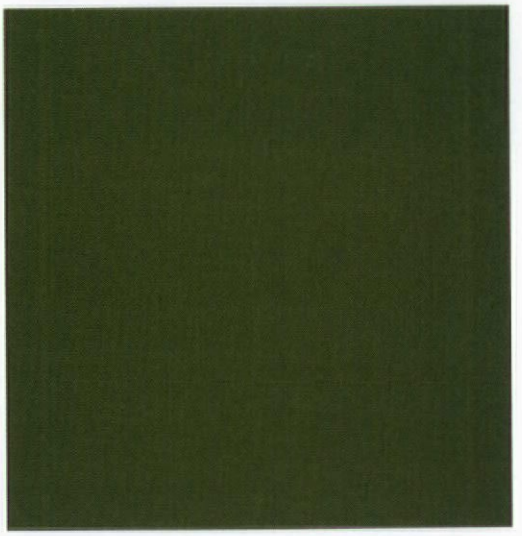

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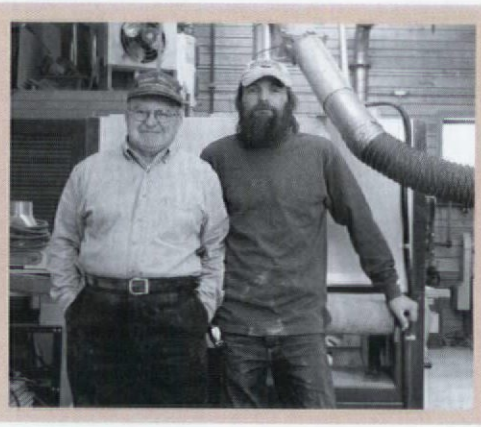
BY APRIL PAFFRATH
PHOTOS BY CAROLYN BATES

Wood Works

In the middle of the Vermont countryside, a small family company is producing fine woodwork that rivals the best of history.

Right **Paul and Bruce Larose at their Vermont woodworking shop.**



When Bruce Larose talks about his work, he is unflappable. He does not get carried away with grandiose descriptions of materials or clients. The thin, bearded man who runs the family company has the practical approach of a craftsman that is belied only by the twinkle of pride in his eyes. The world-class work that comes out of the metal-sided, machine-filled woodshop outside of Montpelier, Vermont, is the kind of handiwork that is worthy of pride.

Bruce Larose gladly discusses techniques, but he does not get overly excited about any particular piece of work or the exotic types of woods he pulls in from around the globe. He won't even name his favorite wood from the padook, purple heart, marante, cherry, and others

Top left Blades are produced not unlike a giant key. Bruce designs, hand cuts, and files the blade template. *Center left* Feed in raw wood and out comes the finished product. *Bottom left* With all of the machines at Bruce Larose's shop, he can adapt and adjust the machines to create perfect planks and molding in one step.

Above Fine hardwood doors that are made to order require the best in hardware. Bruce uses Von Morris hinges that are heavy, simple and have a very smooth ball-bearing motion. A basic louvered door costs about $725, while a simple French door runs around $2,200.

that sit in his store room. He shrugs, "It's all the same. It's wood. It all runs through the machines that same way." Instead, he taps a louvered door panel he stayed up until 2 a.m. finishing, or a banister post that is the prototype for the work commissioned by the historic Roosevelt Estate and lets the work speak for itself. State historic preservation societies search him out to re-create the moldings, doors, and wood features to match the originals—even if no other woodworker can. As he holds up the Roosevelt post, he gives a little smile and a shrug, clearly his version of beaming. "I take pride in these things, especially when they come out good. Plus, I can burn any mistakes in the winter," he jokes.

The company was founded by Bruce's father, Paul, in 1954. He started with carpentry, working with local contractors. Before long, he was doing architectural millwork. "We repanelled doors and worked with hardwood. Contractors started coming to us from around the country. In the 1980s we went global," says Paul. Although it is a small-town woodworking shop, the reach of the company is far. Bruce worked with his father and bought the company in 2001.

Much of their work is destined for private homes and historic estates, but the public can see the Larose handiwork at many of the Timberland stores around the world. The wooden doors that welcome shoppers from New York to Argentina were made in Bruce's shop. When a historic home needs restoration, Bruce and his small team of two can duplicate the original woodwork. And when folks need ovaloid, sloping crown

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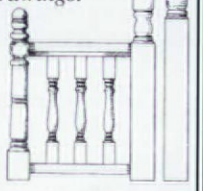

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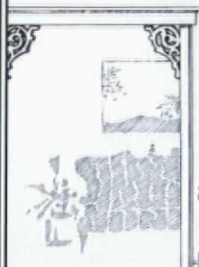

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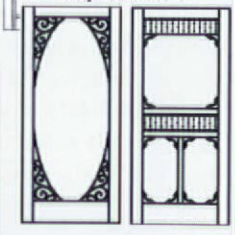

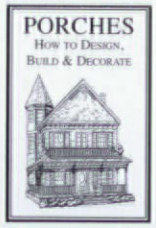

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molding for their upper-eastside townhouse, Bruce works with the architect to help transform their home into a work of art with craftsmanship that will last.

"We do a lot of doors and a lot of stairs," says Bruce. But he's pioneered his share of new techniques for a whole range of pieces. For example, when a set of columns adorn a room and the architect calls for half-columns set against a wall, Bruce sees a more precise way of getting a perfect half-column than the typical method. Instead of lathing an entire column and sawing it in half, which would lose the width of the blade run, Bruce creates a block of wood out of two long vertical planks. He glues them together with a piece of blue print paper sandwiched between. The vacuum table that he uses to cure all the glued pieces ensures that the wood is making a full, flat contact with the other side. The composite block is placed on the lathe and turned to create a column identical to the full-round columns. After turning, Bruce takes a chisel and hammers it into the glue line, causing the column to split evenly down the entire length. There is no loss of width for the blade, there is no accidental veering off-center. Even the paper is split evenly in half. He looks for the most accurate way of accomplishing an architect's vision that lends the entire project a sense of longevity—these pieces will be sturdy, flush, and square.

Bruce produces these hammer handles for a stone mason's company in England. He makes handles from the leftover bits of some of the world's finest woods.

It starts with a fax from an architect. "Sometimes there are plans and measurements, other times it's just a sketch," says Bruce. Then comes the problem-solving. "Sometimes people ask for impossible things, but they don't know it yet. We've had to make pieces, even though we knew they wouldn't work, just to show the architect that the vertical measurements weren't right." But, according to Bruce, this means the architect is creating something new. With the sketch in hand, Bruce starts thinking of the best way to fulfill the vision—how to make a gently sloping banister in an oval shape or how to mimic century-old molding.

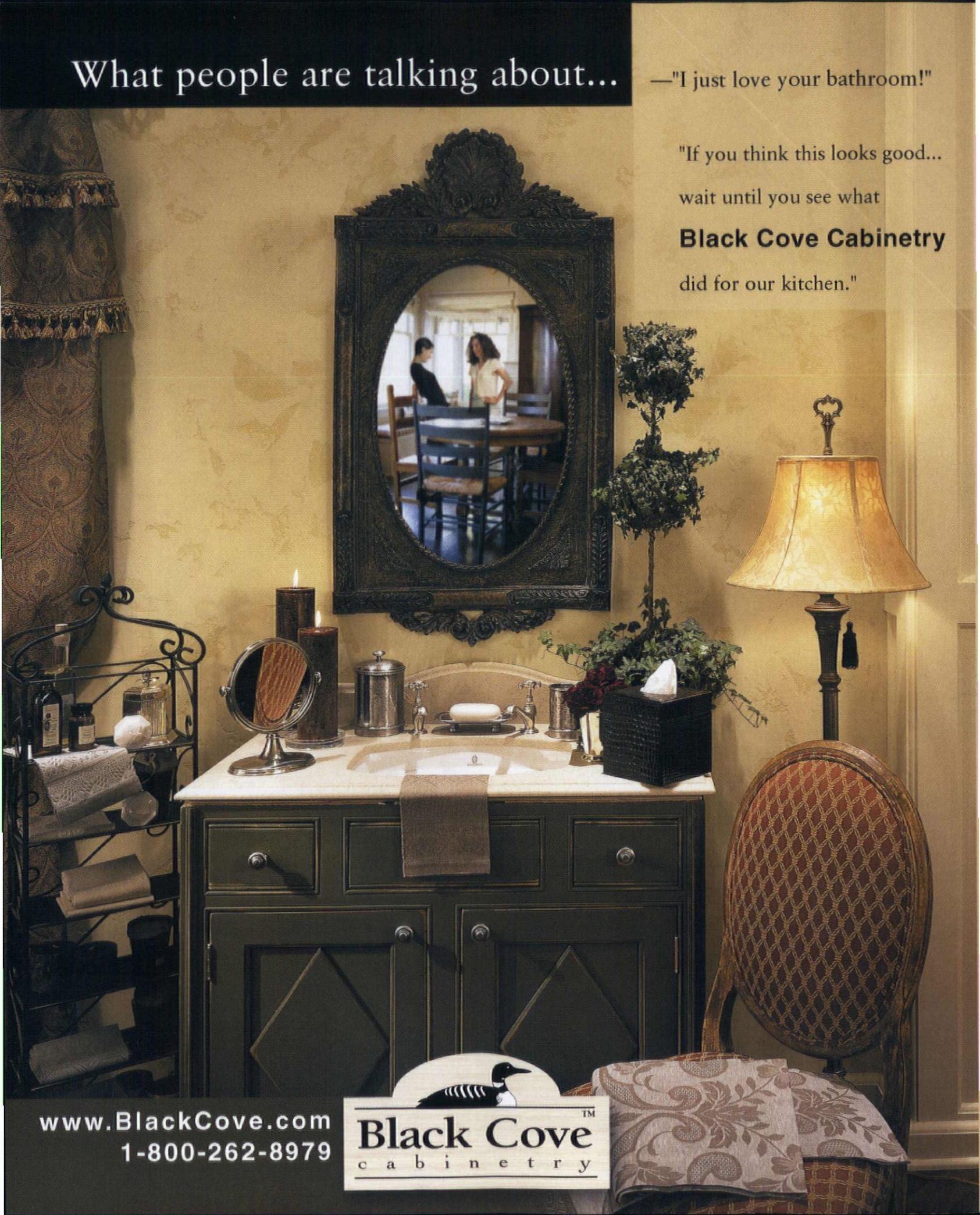
When a client wanted a loft floor to serve as the ceiling for the room below, Bruce was only stumped for a minute. He figured out that by bonding two planks together in the vacuum bag, and then piecing them together with a tongue and groove, the planks would not warp over time and would provide a safe floor.

For complicated molding, Bruce continues the practice his father started—make the cutting blades from scratch. Instead of relying on commercially made blades to approximate the designs requested by architects, Bruce hand-cuts and cures the blades for many of the projects. Bruce takes a thick sheet of steel and cuts it in the pattern needed to create the molding. Next, he cures the steel in a kiln to harden it. The hardened steel is placed in a machine that, like a key-cutter, follows the pattern of the steel pattern and cuts it into a harder steel at the proper angle for the machines. Once the finished blade is removed from the cutting machine, it is sharp and ready to go into the planers or machines that Paul and Bruce jury-rigged to do the needed job. Paul and Bruce adapted a couple of small planers to allow for inclined shaping, useful when making the ovaloid, sloped crown molding.

The workshop is cluttered with many multi-directional planers, saws, and countless blades from past jobs. For Bruce, the family tradition means tackling each request in the most efficient and practical way possible—resulting in a work of art from a true craftsman.

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

Thanks to Bruce and Paul Larose. The shop is in Barre, Vermont (802) 479-0401.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Songwriter Salvage

BY BRIAN COLEMAN
PHOTOS BY DAN MAYERS

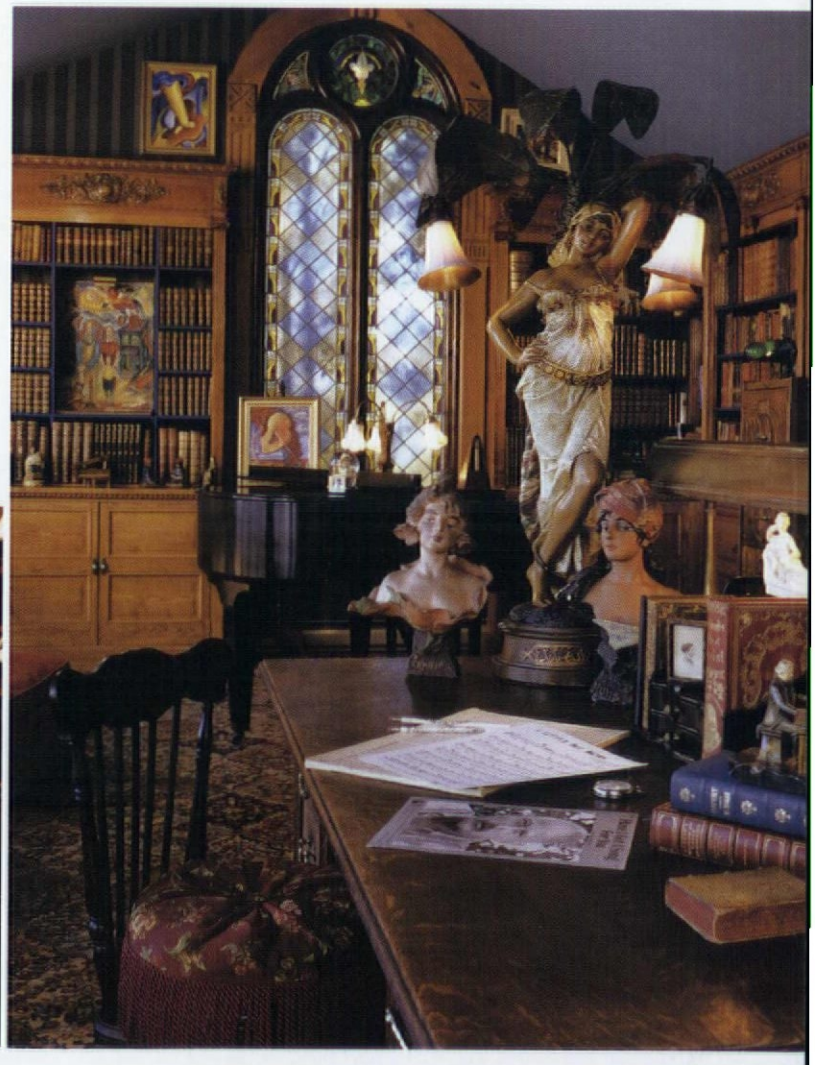
Artist Bobby Gosh gets creative by introducing a Victorian apothecary into his home.

It isn't always easy to find the old house of your dreams. Many need so much restoration that it isn't economical, and more often than not the location is wrong. So the next best thing often is to build your own exactly where you want it. And that's just what singer and songwriter Bobby Gosh did. Gosh, whose music includes arrangements for the Tom Hanks movie *Big*, was looking for a second home in upstate Vermont. When he couldn't find a vintage Victorian to meet his needs, he settled instead for a small, 25-by-40 foot 1970s rambler. Sited on six acres, the house was in a perfect location, on a rural hilltop affording sweeping views of the lush Vermont landscape.

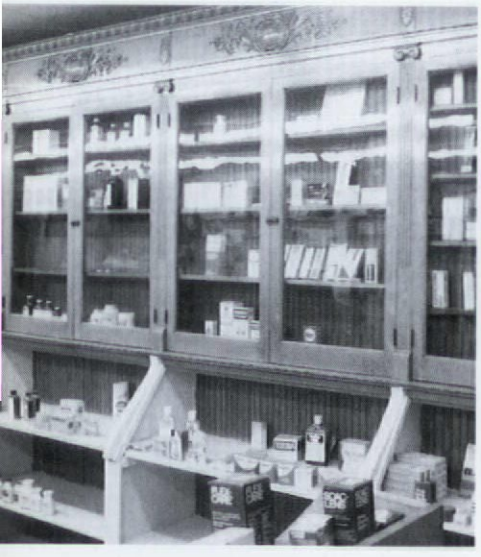
Over time, Gosh added on to the simple structure, slowly transforming it into his dream home. To evoke the charm of a vintage Victorian, Gosh incorporated architectural salvage wherever he could, including stained-glass front doors rescued from a nearby mansion (which was being turned into a nursing home), to a complete, nineteenth-century New York pharmacy that he carefully dismantled into a U-Haul, drove back to Vermont, and reinstalled as his library.

Gosh began his house transformation by adding a two-story master bedroom and bath wing. While walls were still being framed, Gosh got a phone call from a friend urging him to take a look at a barber shop being dismantled in nearby Randolf, Vermont. Built in 1919, the nearly 8-foot tall by 10 1/2-foot wide barber shop "front"—the sinks, counters, drawers, and mirrors—had been described in local papers as one of the finest in the state with its gleaming marblework,

Gosh not only incorporated salvaged shelving to house his rare book collection into his library but also salvaged stained glass from an old church.



Middle Music man Bobbie Gosh at his "new" Victorian in Vermont. *Below* Gosh introduced salvaged cabinetry from a nineteenth-century apothecary into his library.



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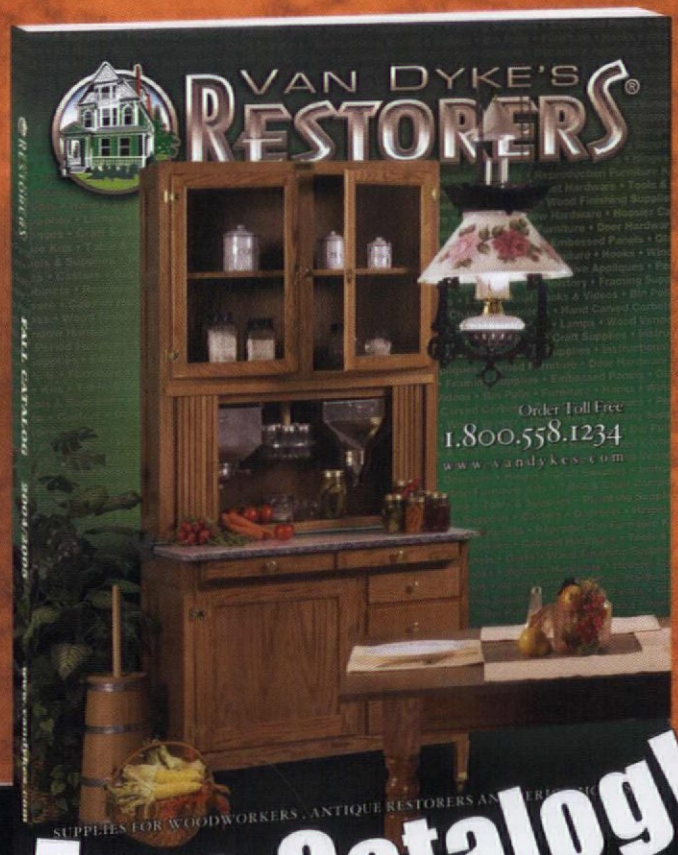

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Circle no. 195

beveled mirrors, and handsome oak and glass cabinets. It didn't take Gosh long to figure out how to incorporate the lucky find into his remodel. By arranging studs in the framing to line up with the screw holes in the heavy, marble panels, he was able to simply mount the entire unit along one, long wall, even using the original screws which had been carefully saved during the demolition. Classic, white, hexagonal floor tiles visually tied the barber-shop front into the rest of the bathroom. The original pair of matching pedestal sinks was included, and luckily all of the fittings were still intact—from the arched faucets used to wash hair to the marble drawers and small, oak cabinets below for sterilized combs and scissors. Even the marble wainscoting beneath the mirrors was saved and reinstalled. And while cowlicks are no longer cut in the old barber-shop front, the beauty of its craftsmanship is still appreciated nearly a century later.

Gosh slowly acquired more than 20 acres of the verdant Vermont countryside around his house and decided to add on a 660-square-foot kitchen, entertainment room, and greenhouse addition to the back of the home to better enjoy the vista. A sloping ceiling soaring to 18 feet was designed to connect the new section to the original house. The day before the Sheetrock ceiling was scheduled for installation, Gosh discovered a manufacturer of original, two-by-two-foot tin ceiling panels made from old factory presses which had been dormant since 1909. Inspired by the beauty of the pressed tin panels, Gosh sent back the Sheetrock, stayed up all night, and designed and measured out precisely how many panels and in what configurations they would be needed before the contractors arrived the next morning to begin work. A wise decision, the last minute addition of the tin ceiling gave the room exactly the impact it needed, tying the large space together and reflecting the soft light of the surrounding valleys back into the room. Left unsealed, the tin panels have slowly acquired a wonderful patina.

A set of six 1929 Art Deco hanging light fixtures, still in their original boxes, was found at a local auction and installed. Four antique stained-glass windows were made into a skylight over the cooking area, and

An old barber shop front became the perfect backdrop for Gosh's master bath. Pristine white hex tiles finish the room. *Left* an antique "sterilizer" cabinet makes the perfect medicine chest.

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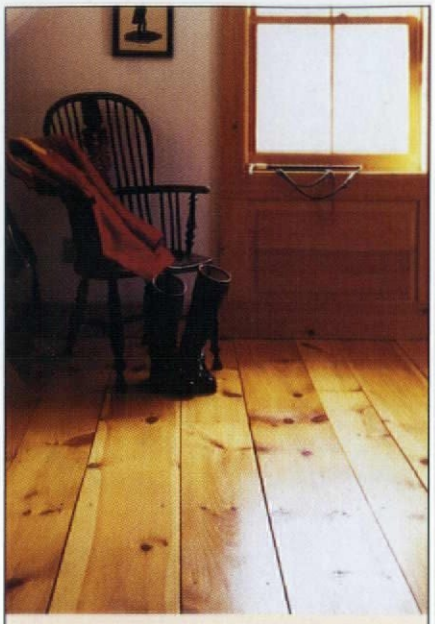

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other pieces of stained glass Gosh had collected in his travels were installed above the kitchen cabinets. A favorite spot for early morning coffee as the sun rises over the hills, the cheerful room has a Victorian charm that is rooted firmly in the twenty-first century.

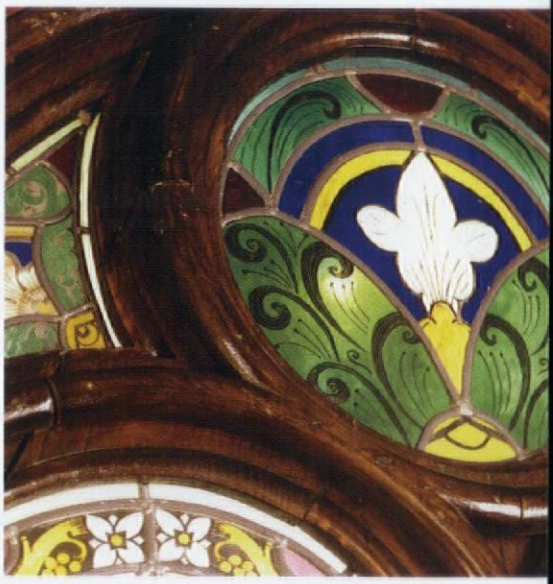
A collector of rare books and manuscripts, Gosh had always wanted a vintage library to properly show off his collection. When he got a call from antique salvage dealer Peter Hill that the interior fittings from a nineteenth-century pharmacy in Schenectady, New York, were up for sale, he didn't hesitate. Made of golden oak, the 9-foot tall shelves and cabinets were in remarkably good condition, and with more than 45 linear feet there was enough to completely cover the three walls of his office (the fourth wall is a bank of windows).

Gosh hired a crew and carefully dismantled the old apothecary and brought it back to Vermont. He then contacted cabinetmaker Peter Maynard to retrofit the woodwork into a library. Setting up a makeshift shop in Gosh's garage, Maynard was able to install the disassembled sections of shelves and cabinets so precisely that they looked like they had been made for the space. Because the shelves were solidly built, Maynard was able to use the preexisting nailing battens under the counters and at the tops of the bookcases to simply screw the units into the wall studs. Corners were carefully mitered with a handsaw and strips of egg-and-dart crown molding applied where they were missing. The wood was finished with a tung-oil varnish for a luster that highlighted the beautiful oak. Gosh already had other architectural accents in the room, including a magnificent, 1848 stained-glass window from a local church and pocket doors complete with their Eastlake hardware from a nineteenth-century mansion. Lit with the warm glow of Tiffany lamps, the old apothecary's shelves have been given a second life as an inviting library.

And that's what architectural salvage is all about—saving and re-using bits and pieces of old buildings and construction, reminders of the talent and artistry of the past. And in the process, preserving them for future generations to enjoy. NOH

Dr. Brian Coleman is an old-house enthusiast and the author of The Best of British Arts and Crafts *(Schiffer 2003).*

For Resources, see page 98.



Above Gosh incorporates heavenly nineteenth-century stained-glass windows, including glass from a local 1848 church that was being demolished. *Left* Gosh incorporated salvaged stained glass in the dining room as well.

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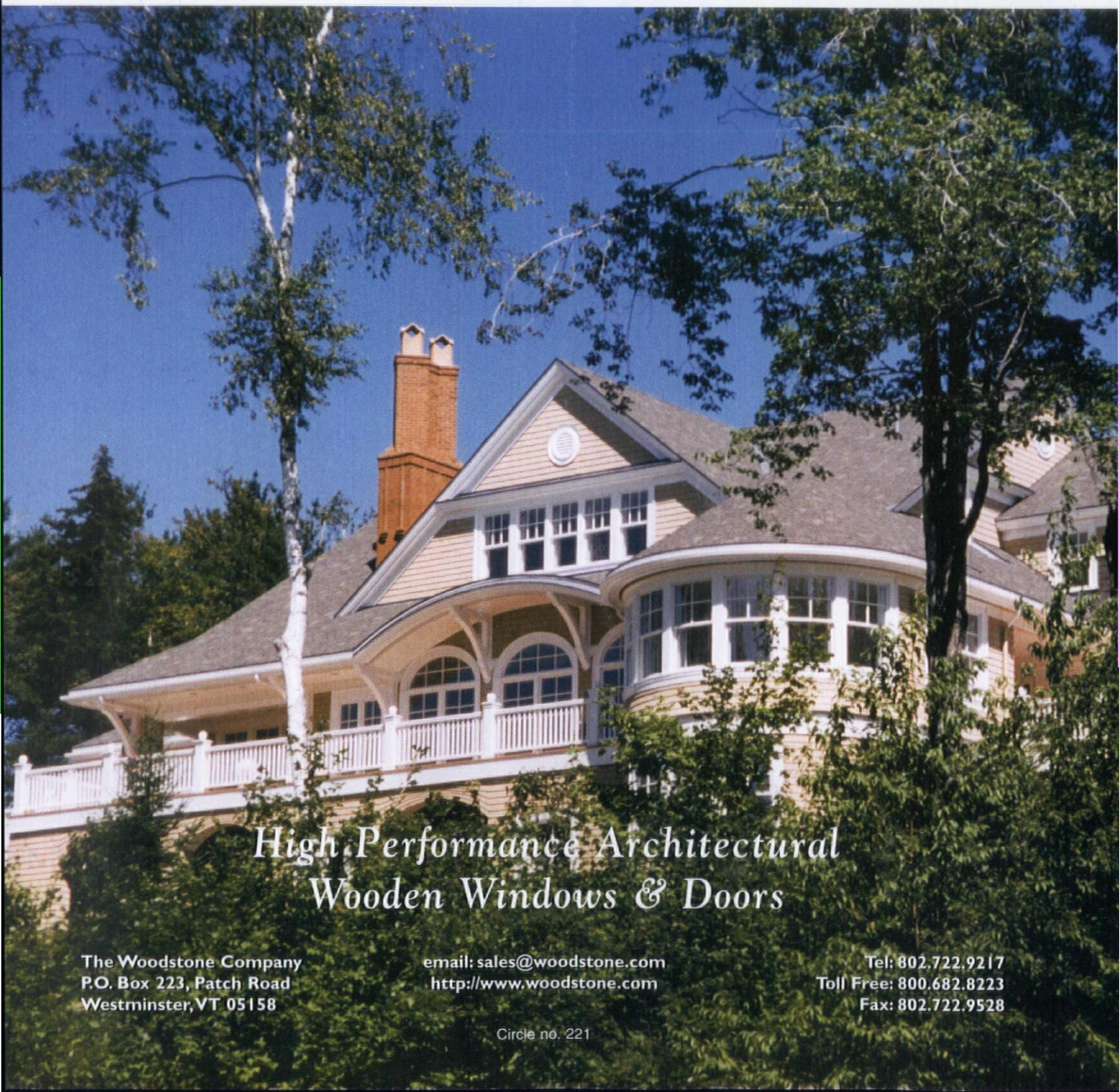

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Circle no. 221

Car Barn

BY J. ROBERT OSTERGAARD

Architects create appropriate parking spots for new old-house settings.

Quinn Evans Architects designed this garage/boat house on the coast of Maine following the region's vernacular barn building forms.

BRIAN VANDEN BRINK

It has often been observed that our personality is revealed by what we choose to drive. When we leave a showroom in a luxury sedan, a minivan, or a sporty red convertible, we are making a statement about who we are. The same is true for the place where we choose to live, be it a split-level ranch or a historically inspired new house. And just as we choose a car and a house to suit our own character, the place where we shelter ourselves and the place where we shelter our car should also suit one another.

But how can this be accomplished when our choice of house is a newly constructed Colonial Revival or French Second Empire? Across the United States, new old-house devotees and architects are finding innovative answers to this question.

On a waterfront property in Maine, Michael Quinn FAIA, of Quinn Evans Architects, met this challenge when he designed a combination garage and boat barn for his client's 1920s-era summer home. As the principal design director for the project, Quinn transformed the main house—which had grown through the years with a series of mismatched additions—into a cohesive and enviable Shingle-style retreat. For the boat barn and garage, Quinn and Ann Dilcher AIA, the project architect on the site, also had to bring together dissimilar parts to create a cohesive whole.

The clients wanted the new construction for storage of boats as well as space for summer barn dances, a workshop, office, and an icehouse. To make this large (3,500-square-feet) new structure fit in with the main residence, one might expect Quinn and Dilcher to have designed it in the Shingle style, but because the boat barn is far enough away from the house, they were able to consider another architectural precedent: the region's farmhouse vernacular. (A second garage built adjacent to the house—to shelter antique cars—is manifestly Shingle style.)

The previous owners had already constructed a stucco-facade two-car garage on-site and had poured the foundation for a post-and-beam building. Quinn and Dilcher modified the post-and-beam timbers, rotated the barn on the foundation, and designed a connector to the garage. (It houses a kitchen downstairs and a sleeping porch above, accessed by a bedroom over the garage.) The barn sports a prominent cupola, which, Quinn explains, "were not atypical features for barns in the area," and a distinctive row of lights above the massive sliding doors. The much smaller scale of the two garage doors, by Designer Doors, is a pleasing counterbalance to the barn doors.

The exterior of the boat barn and garage was sheathed simply in wood shingles. The result, Quinn explains, "is an organic construction reminiscent of a nonarchitect-designed structure, typical of an agrarian complex. And the whole is tied together with a continuity of style."

A similar agrarian aesthetic influenced architect Chris Jenkins AIA of Frazier Associates when planning an as-yet-built two-car garage in the Shenandoah Valley. The 1920s stone farmhouse is already accompanied by a collection of outbuildings in what Jenkins describes as "a funky vernacular," and Jenkins's garage is meant to complement these.

The other outbuildings have board-and-batten and lap-siding exteriors, so Jenkins

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will use a combination of plank, lap siding, and smooth Hardy panel with applied battens for the garage. "This will help marry the different materials on-site," Jenkins says. The terne-metal roof is a common feature of farm buildings in the region, and the garage will have a pronounced verticality. "In the valley, you see these quirky, vertical barns and granaries, so the garage will be reminiscent of the forms you see in the area," Jenkins says. With their rustic-looking cross bucks, the carriage-house-style doors from Clopay Building Products will add more rural flavor and authenticity to the finished garage.

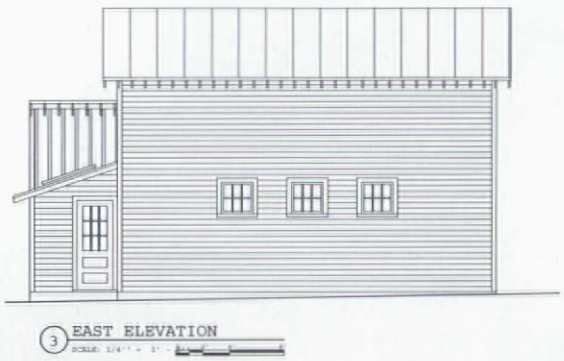
The overall design calls for storage above, a greenhouse in back, and a changing area for the owner's hot tub. It will be sited quite close to the other outbuildings, "so it forms a positive space between them," Jenkins explains. In fact, the garage will be just six feet from a small home-office building, creating an intimate courtyard and walkway between the two.

Placement is an essential consideration for homeowners and architects when planning a historically inspired garage. Some early garages were converted from carriage houses and stables, and these would naturally have been positioned a discrete distance from the home, lest the residents be offended by equine odors. Even when garages were expressly commissioned, cautious car owners might still have specified they be situated away from the main house—so great was the fear that these new-fangled contraptions could explode! In many historic districts around the country—especially in urban areas—garages are found in backyards facing alleyways.

Such is the case in Easton, Maryland, where Quinn Evans Architects renovated an Arts & Crafts-style home in the heart of the historic downtown area. There was already a 1920s-era detached garage on-site, but adding to it was not an option as it was close to the property line and the owners wanted to save a mature tree near the garage. So instead, the homeowners decided on a new garage to be built adjacent to the house and facing a new circular driveway in front.

Because the new garage and the newly renovated house sit side-by-side (although the garage is set back a bit more from the drive), it was especially important that the two buildings be—if not contemporaries—at least compatible. Viewing them from the street, it is clear that both have the same horizontal emphasis and sense of symmetry. Both were finished in trimmed shingles with a high exposure, a detail carried over from the house's original exterior.

Because the garage faces the street, Quinn Evans Architects commissioned doors (from Hahn's Woodworking) that would not dominate the facade or present a vast expanse of unbroken garage door to the neighbor-



Architect Chris Jenkins's elevations for a garage in Virginia. Jenkins plans on incorporating a combination of plank, lap siding, and smooth Hardy panel with applied battens as well as a terne-metal roof to echo other rural buildings in the area.

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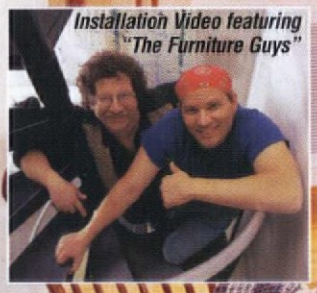

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hood. "The scale of the doors and breaking up the front were especially important considerations," Dilcher says.

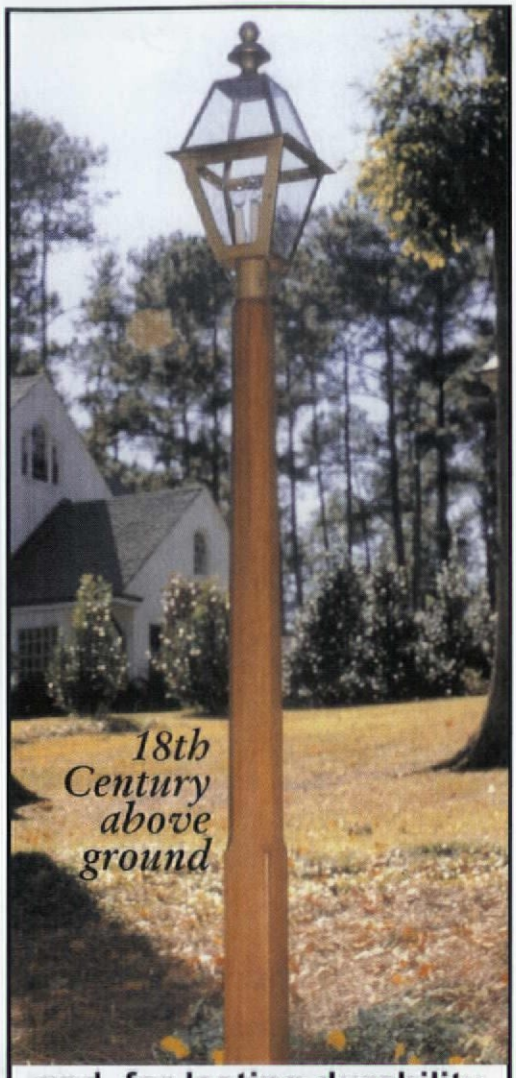
The existing garage was given similar care. To improve its appearance as seen from the alley and to bring light inside—a special request by the owners—a dormer was added. A connector was built between the old and new garages, providing space for gardening tools and creating a south-facing orangerie. This garage complex also delineates the property line, provides privacy, and acts as an attractive end point to the landscaping. And, of course, it provides ample space for cars—including a spot just the right size for the owners' vintage MG. In other words, it suits them just fine. NOH

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

For Resources, see page 98.

CHARLES STECK

Quinn Evans Architects designed this garage in Maryland to fit the style and aesthetics of the original house. Added bonuses are a gardening shed and orangerie.



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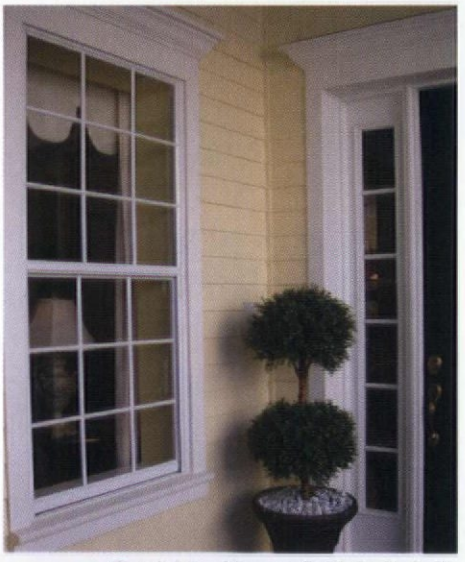

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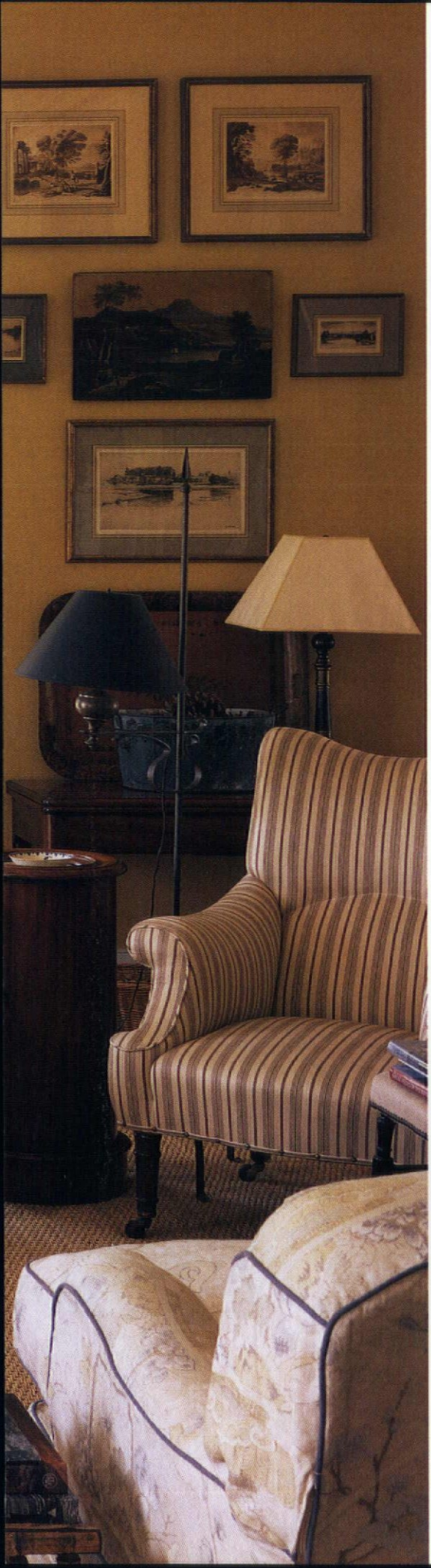
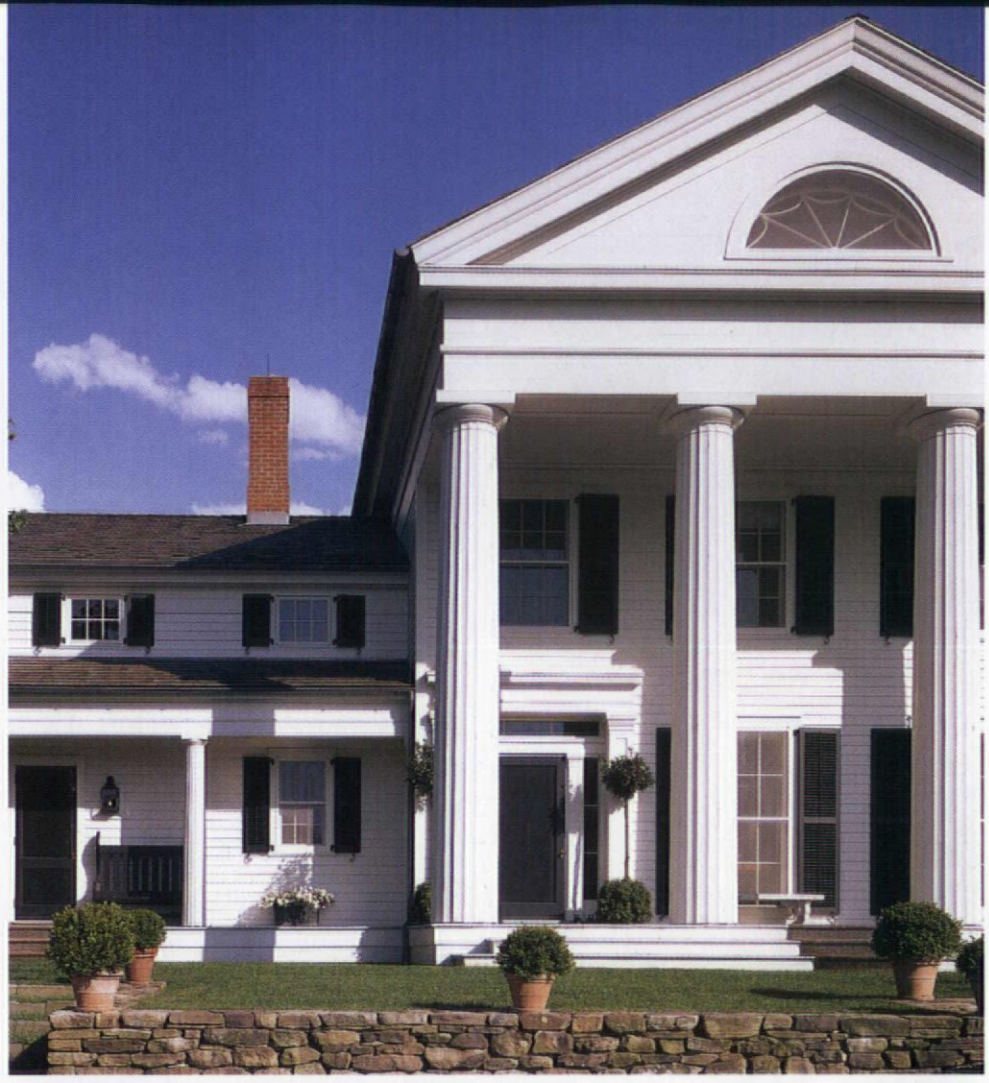
Simply Beautiful

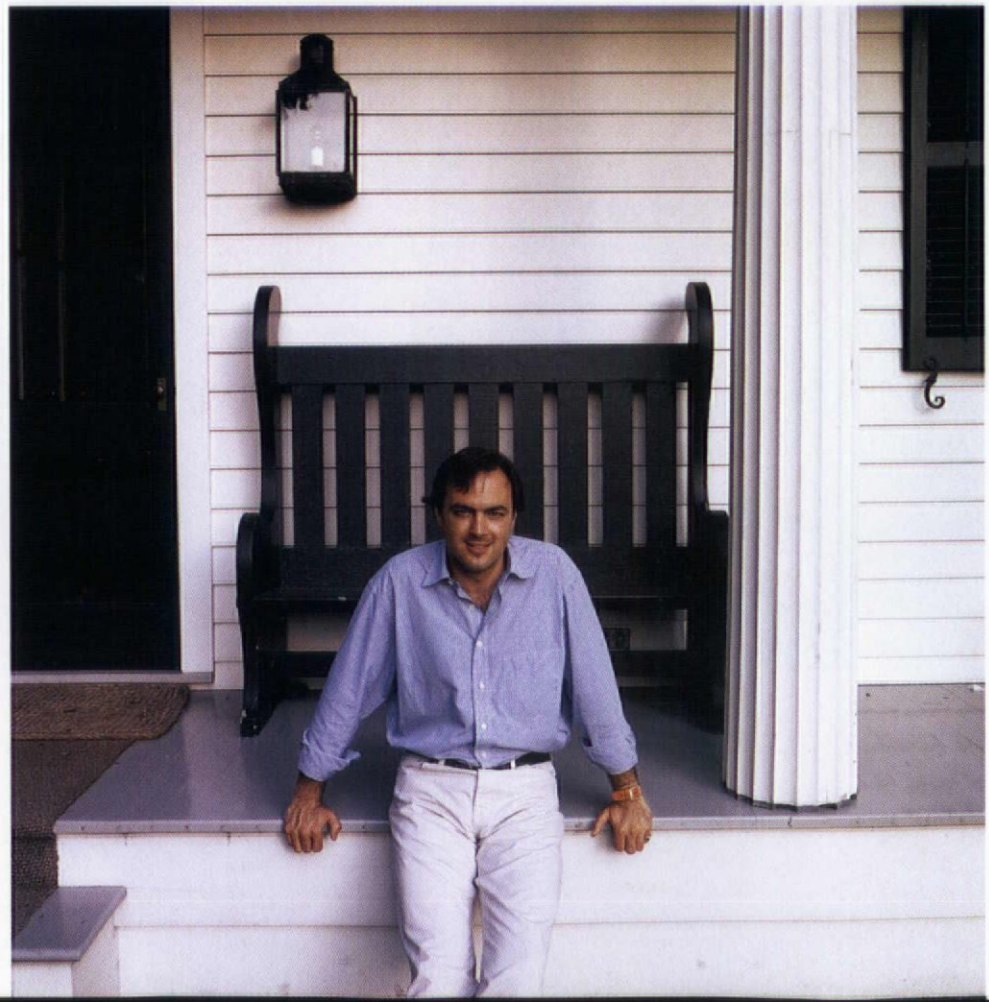
Architect Gil Schafer combines nineteenth-century style with twenty-first-century comfort in his new Greek Revival.

By J. Robert Ostergaard
Photos by Jonathan Wallen

The living room features tall windows and French doors that lead out to the screened porch. Paneled jambs between the living room and dining room conceal storage cabinets for the stereo and CDs. *Top right* A double-story portico graces the Greek Revival. *Bottom right* Architect Gil Schafer at home.







"The house is a kind of threshold through to the garden."

It may be true that "the devil is in the details," but when Manhattan architect Gil Schafer III began planning his new weekend house in Dutchess County, New York, he knew that selecting architecturally appropriate details for his chosen American Greek Revival design was just one of many necessities. Schafer wanted his new construction to be historically accurate, naturally, but he also wanted it to have a regional authenticity and to radiate a sense of belonging to its surroundings. As the chairman of the Institute of Classical Architecture, a nonprofit organization that promotes the classical tradition in architecture, Schafer was also aware of the challenges of incorporating modern necessities—air conditioning, heating, and electronics—into a style of home that predates them. So he started planning his new house by first considering the ways old homes evolve over time, exploring the region's antique homes, and—with the assistance of landscape designer Deborah Nevins—devising a landscape plan that would fit the finished structure seamlessly into its environment. The result of these many thoughtful considerations is a grand-but-compact (3,000-square-foot) house that resembles an old family farmstead, enlarged and updated in the mid-nineteenth century, and only recently restored by a gifted architect. In fact, the effect is so complete that visitors to Schafer's home have been known to ask when he finished the renovation.

Initially Schafer had intended to restore an original Greek Revival in the area. As he soon learned, there are many. A local builder named Nathaniel Lockwood constructed numerous Greek Revivals here when the style was in fashion—from roughly the 1830s to 1860. Although the style originated in Europe decades earlier, Greek Revival strongly took hold in the United States after 1820, in part because Americans looked to Greek Classicism as an expression of pride in their own newly independent democracy. Schafer was drawn to old Greek Revival homes because, he says, "The style is very American. Also, the compactness of a Greek Revival plan lends itself to a compactness of needs." The architect's intentions changed significantly when he fell in love with a piece of property—a small knoll rising among dramatically rolling fields and bordered by woodlands. So instead of a restoration project, Schafer set about designing and constructing a new house that was faithful to the local Greek Revival vernacular.

Along with exploring surviving examples of the Greek Revival in the region, Schafer consulted pattern books by Asher Benjamin, who published seven widely circulated carpenters' manuals between 1797 and 1843, and Minard Lefever, who published three books for builders between 1829 and 1855. He consulted a more contemporary source, too: Carl F. Schmidt's

Left Schafer changed the conventional direction of the central staircase so it faces the rear of the house, offering privacy to the upstairs bedrooms. The bracketed stringers are an understated trim detail and were inspired by Greek Revival designs.
Top right Schafer believes dining rooms can be forlorn places during the day, so this room also serves as the library. Because the room faces west, the wall's cognac-colored glaze radiates a warm glow when the sun begins to set. *Bottom right* Note the "dog-eared" door moldings—faithful Greek Revival detailing.

The master bedroom faces east, which floods the room with soft morning light. A West Indian carved mahogany bed is dressed in wool tartan. The walls are covered in a paper-backed linen fabric in a "Wheat Flower" design from Bennison.

The devil is in the details.

Greek Revival Details (1968). Schmidt's book is a rich resource of period molding patterns, simplified outlines, and other indigenous details. "It's all about immersing yourself in the details and developing a fluency in the language of the style. You aren't copying directly from your sources, but your work is deeply informed by them," Schafer says.

Schafer was particularly sensitive to the ways in which historic homes evolve over time. For his new Greek Revival, he chose a style popular in Northeastern states that is sometimes referred to as a "penetrated temple"—a templelike central structure with a wing on either side. Most appropriately, the kitchen wing, or ell, was conceived as if it were a remnant of an older, eighteenth-century structure. "What you discovered when you visited these old houses was that the wing came first," he says. "So, I thought, 'Let's build on that and reinforce that notion through the details.'" Inside the kitchen, painted pine floors and simple moldings add to the conceit that this is an older wing. The fireplace, with its small warming oven, appears to be of an earlier period. The ceilings are lower (8 feet 10 inches as opposed to 10 feet in the main structure), and to access the guest bedroom above the kitchen, one has to step down, as if entering a section of the house that predates the rest. The kitchen wing has a lower profile than the main façade, and the guest bedroom has small casement windows in front. The columns supporting the kitchen wing's one-story farmer's porch complement the Doric columns of the house's two-story main portico. Looking at the exterior it is easy to imagine—if this were an old house—that the farmer's porch and its columns were added to give the exterior a uniformity of appearance. Indeed, Schafer says, "If I were working on a historic home with an ell, this is what I would advise to knit the facade together." The second wing is a screened porch that's been "treated as an open-air porch, later enclosed," Schafer says.

The landscaping proved an interesting and rewarding design challenge, as Schafer needed to tie his house into an expansive topography of rolling hills and steep grades and make it seem as if it was here all along. "The way to do this," he says, "is to create a precinct around the house to anchor it to its site." By doing so, the house blends with its surroundings and does not look, Schafer jokes, "as if it has been dropped from the sky." He and Nevins began by creating terraces around the perimeter of the house, for example, establishing a low terrace in front that serves as the motor court. A small barn garage was built here, "to give the house some company, and to make it seem even more anchored," Schafer says. From the motor court, visitors are drawn up to the entry by grass-and-fieldstone steps. To the southwest, another terrace rises from the screened porch toward the hills and the setting sun. Regionally and historically appropriate landscaping materials—including oak trees, hawthorns, lilacs, hornbeam, privet, and maples—were sited to

Top The master bath features a sink vanity fashioned after a piece of furniture. *Bottom* A guest bedroom is tucked under the eaves above the kitchen.

The style is very American.

enhance the timeworn feel.

The landscaping plan was also intended to create a strong sense of connectedness between the house's exterior and its interior. To accomplish this, Schafer and Nevins fashioned outdoor rooms bounded by stone walls and hedges that "allowed us to define individual spaces of differing scale and character, while extending the visual axes of the house's interior rooms out into the garden through distinct framed vistas," Schafer says. In fact, "The house is a kind of threshold through to the garden."

Inside, the concept of visual axis is clearly evident: The floor plan reveals a series of open sight lines from room to room and out into the landscape. Stepping into the entry, for example, the visitor's eye is drawn to the French doors at the end of the stair hall and out to the rear terrace and the pasture beyond it. This effect is more pronounced here than it would be in an old Greek Revival because the direction of the staircase has been reversed so it does not face the entryway. (This configuration also provides more privacy to the second floor.)

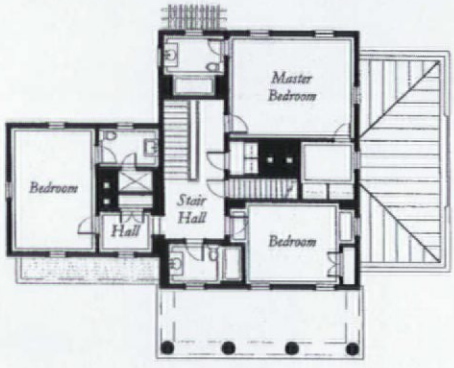
The two public rooms to the right—the combination library and dining room and the living room—are accessed by pocket doors off the entry hall and the stair hall, and directly opposite them are French doors leading to the screened porch. Schafer extended the windows in these rooms to the floor, providing more interior light and drawing the eye back out into the landscape. The centerpiece of each room is a fireplace with twin Ionic-columned mantels that were salvaged from a Greek Revival house in upstate New York. Unlike the floor plan of an original Greek Revival, Schafer set the fireplaces back to back in the center of the two rooms and placed a doorway on either side, thus allowing for greater flow between rooms and opening two more sight lines through the house.

Because this is a modern house, Schafer had to incorporate contemporary features his predecessors—men like Lockwood—never had to consider. Take, for example, the necessity of central heating. Rather than choosing elaborate decorative grills that might call attention to themselves (and by their prominence risk an anachronism), Schafer selected subtle bronze floor diffusers with simple linear bar grills that are set into the floor so as to be almost imperceptible. Similarly, air vents are flush with the ceilings, and the air returns in the two public rooms downstairs are cleverly tucked into the paneled door jambs. These panels also conceal another modern convenience: a stereo system. In the kitchen, illumination from the antique English rise-and-fall lights over the table is supplemented by discrete pin spots in the ceiling and task lights

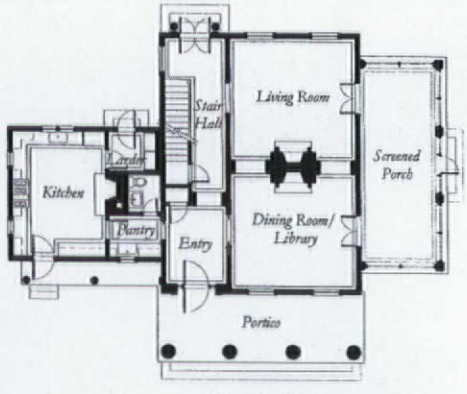
Below The salvaged-glass-front cabinetry and the beadboard walls in the butler's pantry suggest this wing of the house underwent an early-twentieth-century update.

Right With its simple mantel and warming oven, the kitchen fireplace appears to be a remnant of a Colonial past, but the hearth's asymmetrical composition was also influenced by another, very modern consideration: It hides the furnace flue, which rises from the basement here. A set of nineteenth-century Hitchcock chairs is placed around an old farmer's table, and the watercolor over the mantel is, appropriately, of the Hudson River School.

A reliance on symmetry—clearly expressed in the evenly spaced columns, the central pediment above the entry porch, and the placement of the six-over-six double-hung windows in the main facade—is a distinguishing feature of the Greek Revival style, but builders frequently modified their designs to suit regional tastes and customs. Schafer placed the entry door—inset concentric panels with antique-glass sidelights and transom lights—to one side, an innovation seen often in the Northeast.



Second Floor Plan



First Floor Plan

tucked beneath the cabinets.

With regard to his choice of historically appropriate building components, Schafer was exacting. He designed the trimwork based on Greek Revival patterns, and he specified 200-year-old, hand-sanded heart-pine flooring for many of the rooms. The fanlights in the pediment were inspired by a Greek Revival home in Falls Village, Connecticut, and the front entry's transom lights and sidelights are antique glass. Salvaged glass from old homes nearby was used in the kitchen cabinet fronts. The door hardware is particularly noteworthy: Schafer contracted E. R. Butler & Company in New York City to patinate cabinet latches, levers, locksets, and keyhole escutcheons, and to fabricate silvered "mercury glass" doorknobs set in solid brass shanks. These were the first mercury glass knobs to be manufactured in nearly a century. E. R. Butler & Company also applied a custom finish to the nickel bath fittings and aged the brass bin pulls (from Pottery Barn) on the kitchen drawers.

These finishing touches are only one part of what makes Schafer's new Greek Revival so successful. More remarkable is how Schafer began this house: with an immersion in regional antecedents, a vision of how to accommodate the structure to its site, and a talent for bringing contemporary necessities and modern sensibilities into accord with a historic architectural style. NOH

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

For Resources, see page 98.

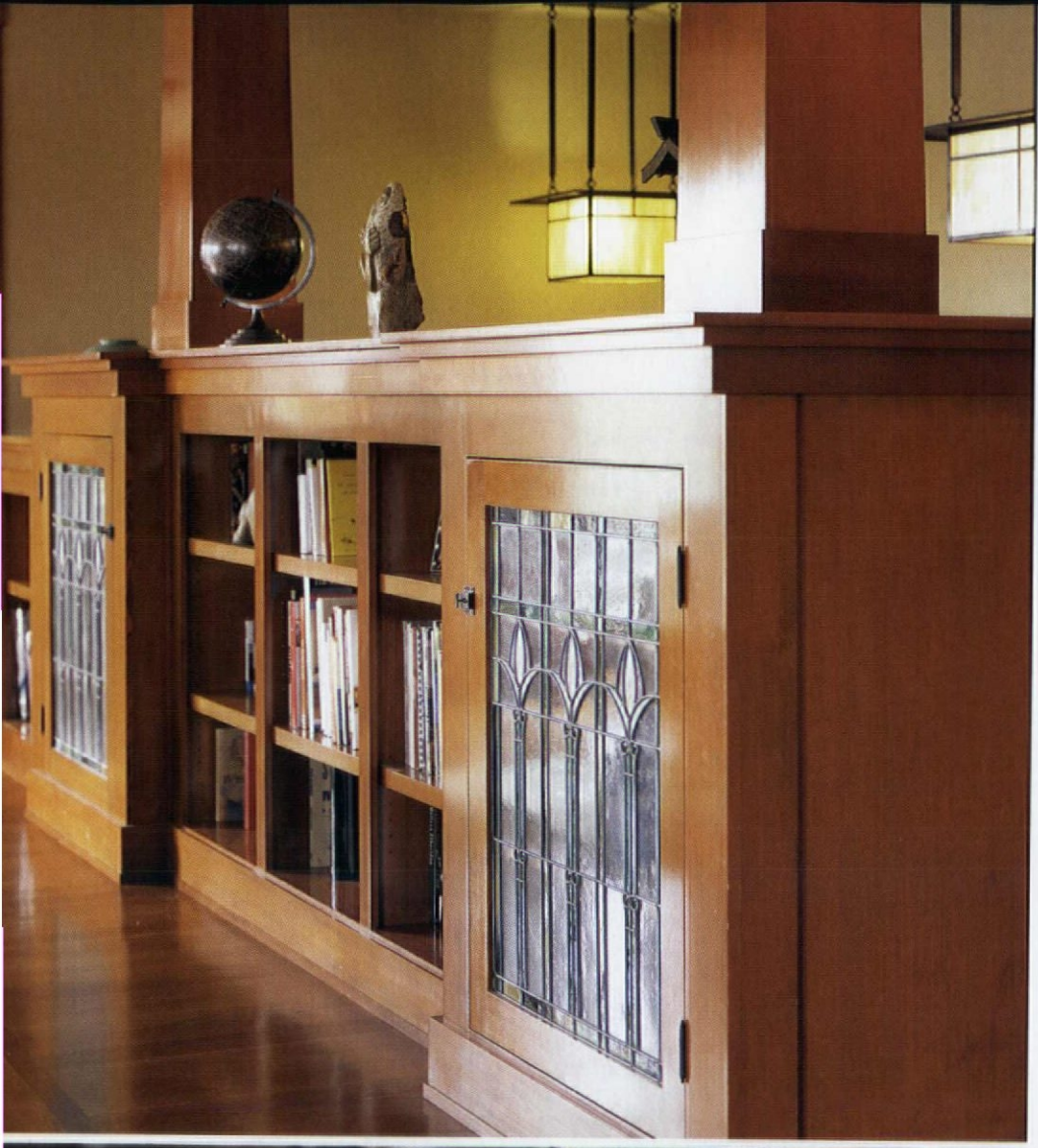
Salvaging the Past

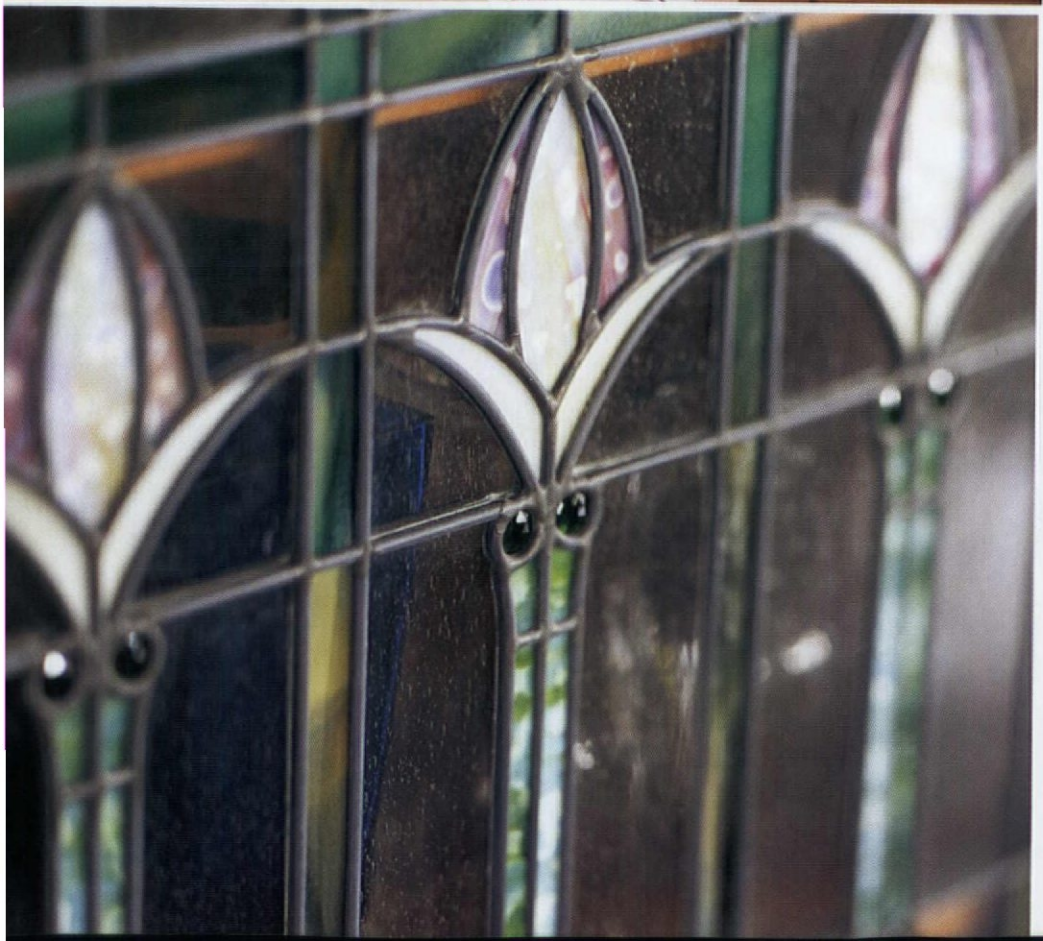
Recycling old building parts is far from a novel idea. In the sixth century, architect, mathematician, and city planner Anthemius incorporated 107 columns salvaged from ancient ruins to build St. Sophia Cathedral in Istanbul, Turkey (the fourth largest cathedral in the world). In the early twentieth century, architect Julia Morgan built William Randolph Hearst's castle in San Simeon, California, incorporating entire ceilings, walls, and floors salvaged from medieval castles and churches.

Like great architects from the past, Schafer too has masterfully introduced salvage into his country retreat. He came across twin 1840s Greek Revival mantels in an antiques shop years before he began to build his country house. Keeping them in storage until he could find a home for them, they have become the focal points of his living and dining room.

In the main areas of the house, Schafer incorporated salvaged flooring from Baba. Each plank is hand-sanded and oiled to re-create the well-worn look.

Although Schafer relied primarily on Greek Revival precedents, the pergola over the rear door was directly inspired by the door surround of a home in Cornish, New Hampshire, designed by the great Classical Revival architect Charles Platt.



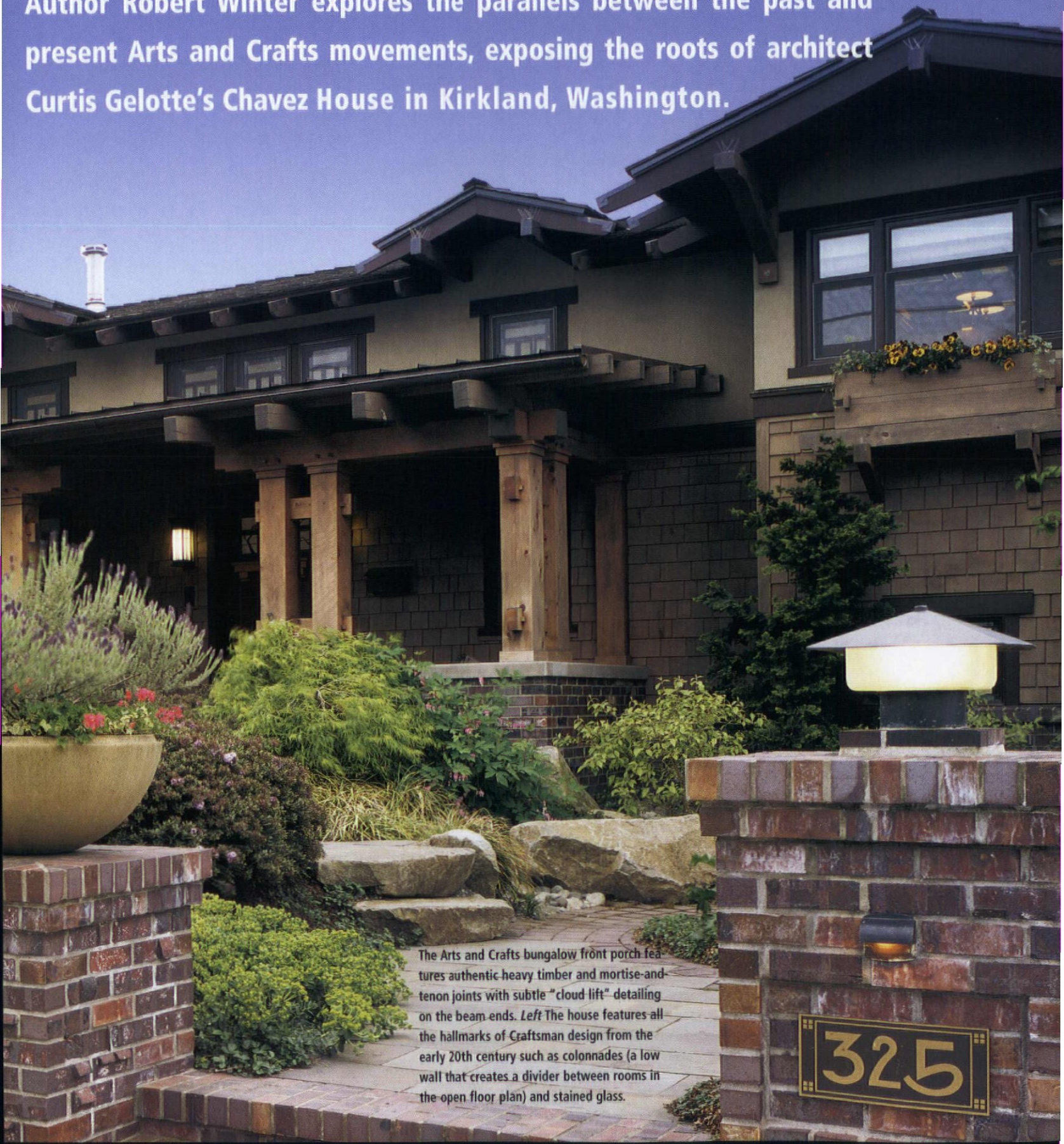


Arts and

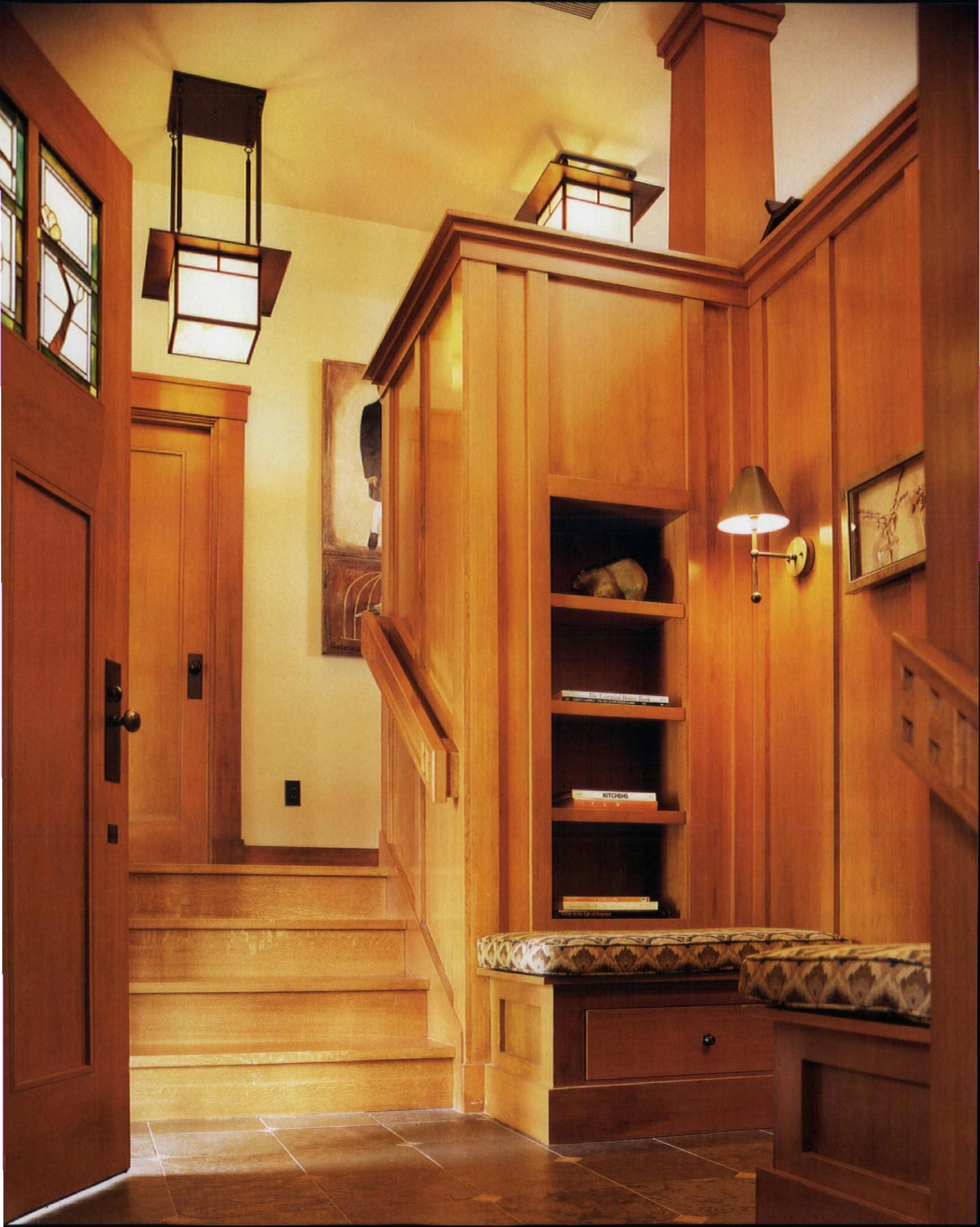
Crafts Connection

PHOTOS BY JOHN GRANEN

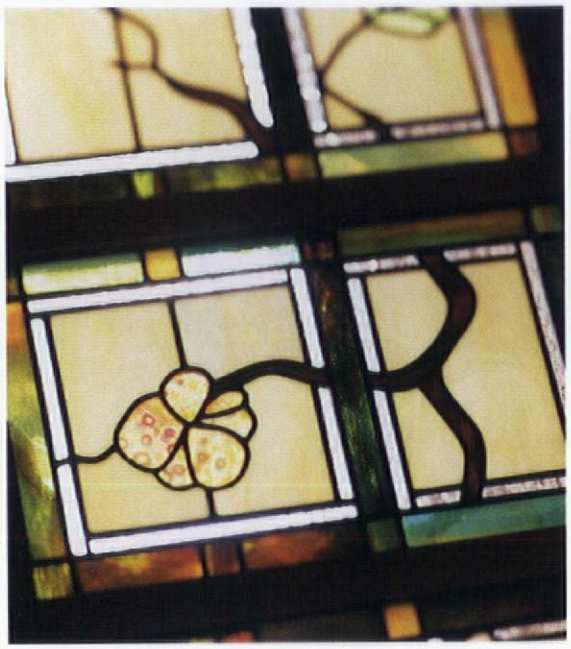
Author Robert Winter explores the parallels between the past and present Arts and Crafts movements, exposing the roots of architect Curtis Gelotte's Chavez House in Kirkland, Washington.



The Arts and Crafts bungalow front porch features authentic heavy timber and mortise-and-tenon joints with subtle "cloud lift" detailing on the beam ends. *Left* The house features all the hallmarks of Craftsman design from the early 20th century such as colonnades (a low wall that creates a divider between rooms in the open floor plan) and stained glass.


KITCHENS

Set in an old residential neighborhood near Kirkland's town center, the Chavez House is perched on the side of a bluff that looks out on Lake Washington and the skyline of Seattle. Even though suburban and fairly new (2001), it looks back in style to the early twentieth-century woodsiness represented in the work of the Seattle architects Ellsworth Storey and Andrew Willatzen. Its architect, Curtis Gelotte, a graduate of the architectural school at the University of Washington, designed a house that harmonizes with the forest of Douglas fir trees on the shore of Lake Washington rather than contrasting with its surroundings as most modern architecture does.



Stained glass washes the interiors in soft light through both skylights and windows. This soft undulating floral pattern can be found in the great room skylight. *Below* Hammered copper door hardware greets visitors.

Playing up to nature in its rusticity, it is associated with a search for the simplification of life, which was the heart of the North American Arts and Crafts movement that flourished in the period 1900 to 1920. As with many houses being built today, it marks the revival not only of a style of that era but also a revival of the ideas that moved the Arts and Crafts, suggesting that those ideas are, with some reconfiguring, as relevant today as they were when first presented. This new old house is, like the older Arts and Crafts houses, a critique of modern society. With all its gadgets and clever novelties, it is nevertheless antimodern. It has a view of Seattle, but it is symbolically removed from the bustle of urbanity while enjoying the city's many civilized gifts.

History Repeats

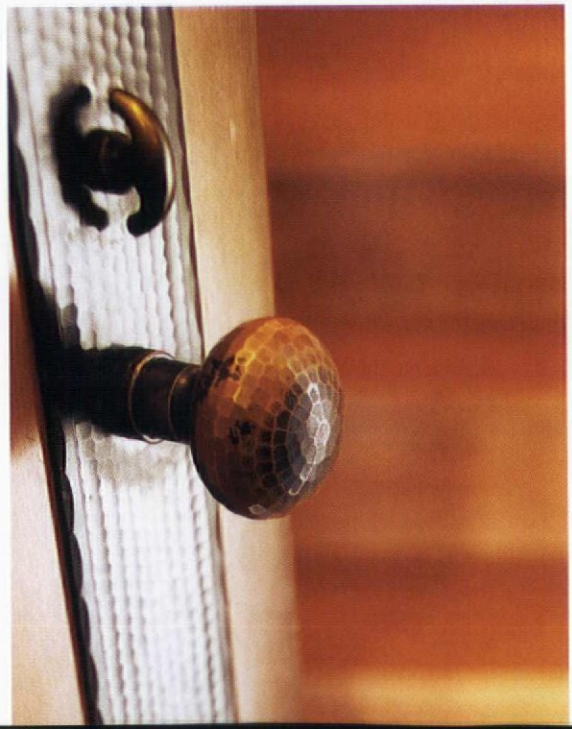
A closer look at the first Arts and Crafts movement reveals many parallels with the second. Both were conceived in times of social, economic, and even political distress. By the middle of the nineteenth century the industrialization of Western Europe and North America had not fulfilled the hopes that it would provide abundance for everyone.

Those most critical of the Industrial Revolution, and the lackings that remained in society, eloquently expressed ideas that troubled even the captains of industry. Industrialization had not alleviated the burden of the poor and it created an assembly line that forced an end to handcrafted work.

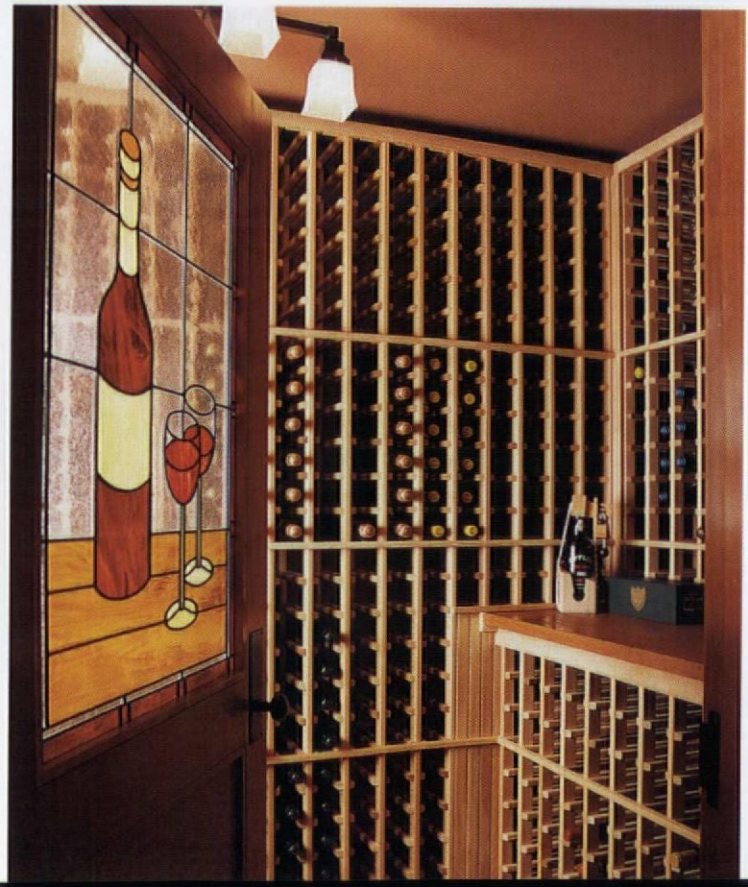
This minority report became manifest in the thoughts and actions of William Morris (1834–1896), the acknowledged father of the Arts and Crafts movement. He was the son of a London stockbroker whose fortune allowed Morris to lead a life of inconsistency, ambiguity, and enigma. He ran his Morris and Company, a band of workers who revived the handcrafts, on strictly capitalist principles with an eye toward preindustrial beliefs. His writings show his fondness for antiquated society, before capitalism came on the scene.

We know what he liked, but curiously he says very little about the architecture of his contemporaries. Significantly a number of architects were in his immediate circle, and they were under the influence of Morris in their appreciation of vernacular architecture and its somewhat bland simplicity. In fact, there was a large school of architects designing houses with high peaked roofs and unornamented façades. It was a style that they called "Old English."

At the same time that a small but influential group of English architects was seeking a simple domestic architecture, American architects, affected by the centen-

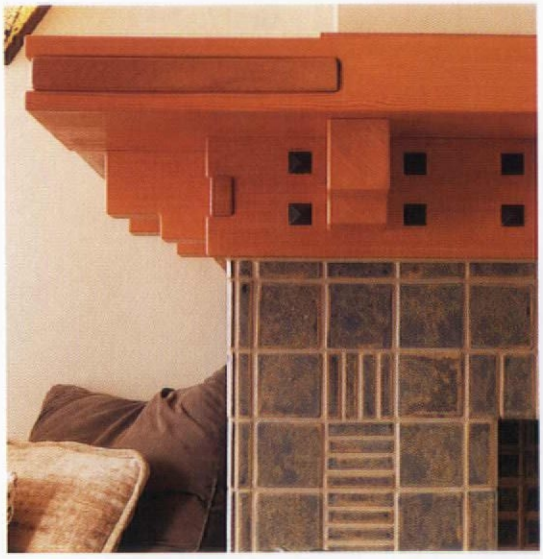


Left Fine woodworking is found throughout the house in the celebration of Craftsman style. The front hall, with its clear vertical-grain Douglas fir, features built-in benches and practical shelves for dropping keys and mail.



nial of the Declaration of Independence in 1876, found in the American shingled houses of the seventeenth century, an inspiration toward the simplicity of the vernacular. What emerged was what the architectural historian Vincent Scully, Jr. has called the Shingle style. American architects such as Frank Lloyd Wright and the brothers Charles and Henry Greene tapped Japanese, Tudor, and Swiss sources which offered a model of simplicity and the use of large amounts of wood, better harmonized with the natural environment.

The present strength of that revival and the tenacity with which its adherents hold to it is remarkable, as is the fact that it has not only held on longer than the original Arts and Crafts Movement but that it seems to be gaining strength. The Chavez House is a product of that revival, but what does it, and in fact the popularity of all the crafts, both old and new, say about our perception of the world around us?



Above A closer look at the fireplace tile surround reveals the attention to detail in both the art tile and mantel joinery. *Below* Handsome, understated light fixtures are found throughout the house.

Reflections on Modern Society

It is dangerous to make generalizations about our own day, but it may be significant that the resurgence of interest in the Arts and Crafts occurred precisely at a time when again a sense of things out of control troubled many perceptive minds. It is at least worth thinking about that the resurgence of the Arts and Crafts movement in our day occurred at exactly the time of the Vietnam War (1961–75) when a segment of American society believed that "the military-industrial complex" was at the root of all evil. The idea of simplicity so valued by William Morris and his circle stood for order in a world whose complexity was incomprehensible. Furthermore, we have not yet recovered from Vietnam. In fact, as each day brings more problems, the "Epoch of Rest" that Morris predicted in his utopian novel, *News from Nowhere* (1890), seems ever more desirable.

The revival in the 1960s and 1970s was accompanied by a renewed interest in William Morris himself. E.P. Thompson's *William Morris: Romantic to Revolutionary* came out in 1955, well before the Vietnam War had become anything more than a terrible French imperial venture. But as the war broadened to involve the United States and the protests against it mounted, a mood of anxiety and depression swept America and Western Europe. It is of some significance that in 1967 three books on Morris appeared—Philip Henderson's *William Morris: His Life, Work and Friends*; Paul Thompson's *The Work of William Morris*, and Ray Watkinson's *William Morris as Designer*. The Henderson book even has a foreword by the architectural historian Allan Temko, which alludes directly to the relevance of Morris to young people marching "in behalf of peace."

Interpretation of the Past

Gelotte is most certainly aware of the relation of his building to William Morris's ideas; there are important parallels demonstrated in the house and its siting. Like Morris's Red House, it is suburban—in a residential district only a few miles from Seattle, yet, set on a lake, it seems remote from the problems of the city, like Morris's beloved Kelmscott Manor.

The Chavez House further reflects Morris's ideas as they were interpreted by the American Arts and Crafts Movement. The rear of the house steps down the side of a hill above Lake Washington and exhibits three tiers of spectacular wood and shingle supports stained gray, literally a cascade of Tinker Toys. The trim

Top left A massive fireplace with cloud lift detailing in Douglas fir and muted green art tiles anchor the light and airy great room. Gelotte faithfully follows the tenets of Arts and Crafts design by using natural materials. *Lower far left* The dining room features a coffered ceiling and built-in china cabinets. A whimsical stained-glass design is found on the wine-cellar door.

Flooding the space with light was critical to the success of the interiors. Gelotte introduced windows wherever he could, such as this row of windows with geometric patterns in art glass. *Below* A faucet finished in satin nickel complements the sink.

of the roof, gabled like Julia Morgan's Thomas house in Berkeley, is stained a dark brown as in the architecture of the Pasadena architects Charles and Henry Greene. And, of course, the whole rustic ensemble fits into the Douglas fir forest that the house overlooks.

Following the Craftsman ideal of harmony of house with nature, Douglas fir predominates in the interior woodwork, reflecting the distant view and also the nearby planting designed by the landscape architect Dan Webb. The maple, oak, and walnut floors in various parts of the building continue the wood motif. On the top floor, the living room, dining room, and kitchen all have skylights that allow light to penetrate what would otherwise be gloomy interiors, the great drawback of a typical Craftsman house. Needless to say, they are necessary where Washington mist is a frequent visitor.

The fixtures chosen by Seattle interior designer Hilary Young are simple in their rendering, though clearly they are beholden to the Asian designs of Charles and Henry Greene. Tradition is upheld without copying. Likewise, the furniture, though some of it is inspired by the work of Gustav Stickley, is characterized by its simplicity and function rather than its style. Only the art-glass doors on the storage spaces in the living room and the cabinets over the sideboard in the dining room show any tendency toward copying the imagery of the earlier movement.

Anyone examining the floor plan will notice that the route from the kitchen to the dining room necessitates going through the length of the living room. At first this seems odd until you realize that the Chavezes usually eat their meals in the breakfast nook. The kitchen also is handy to the deck area. Otherwise the kitchen, except for the woodwork, which in an old Craftsman house would be painted white or some other light color, is true to the function of its predecessor in that it has every gadget and convenience that the homemaker could desire.

As in old Arts and Crafts houses, the fireplace in the living room is absolutely necessary. Of course the house has central heating since the fireplace is an extremely inefficient method of warming a building, but it retains its symbolism as the home's warm heart around which the family can gather on cold winter evenings. Amusingly, a television set is hidden in a corner window seat nearby. Press a button and it will rise up out of the woodwork to provide a modern and more realistic family center. In spite of many modernisms, everything comes together to preserve ancient human values.

There is much of the past in the present, but obviously the architect has taken liberties with the Arts and Crafts tradition. History never exactly repeats itself. The Chavez House has a large front porch, but we suspect that only rarely does anyone sit on it to watch the passing traffic as was done in the old days. Following modern practice, the house looks inward, then outward again to the back porch. Significantly the deck at the sides and rear of the house comprises about a third of the top floor. From it the Chavez family and their guests can view the broad sweep of nature. The historic Arts and Crafts house has been updated ,but it retains the look of home, a refuge from the world. NOH

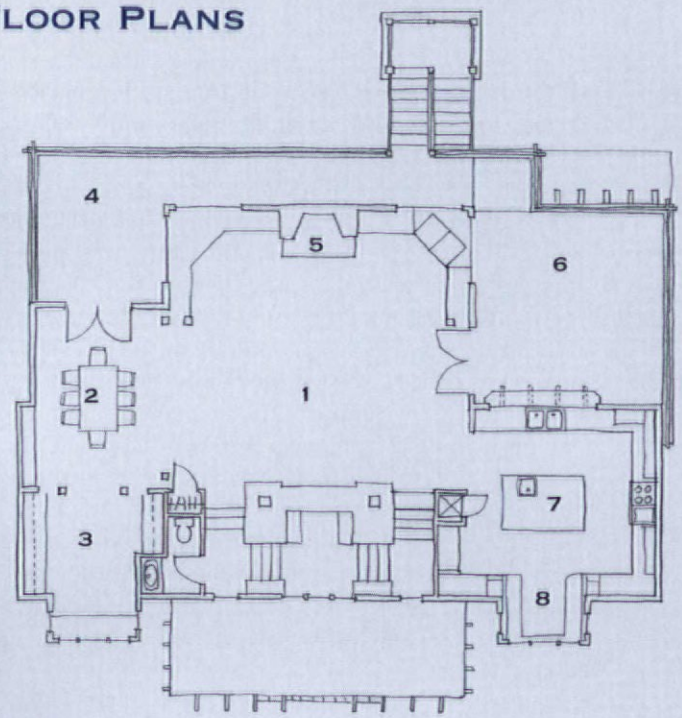
Left The kitchen also benefits from a decorative skylight. Cabinets are stained to reflect the tones of the rest of the house. Natural materials such as ceramic tile and soapstone are found in the kitchen. A breakfast nook sits snugly off this room. The master bath features matching white pedestal sinks against a wall of cream art tiles.

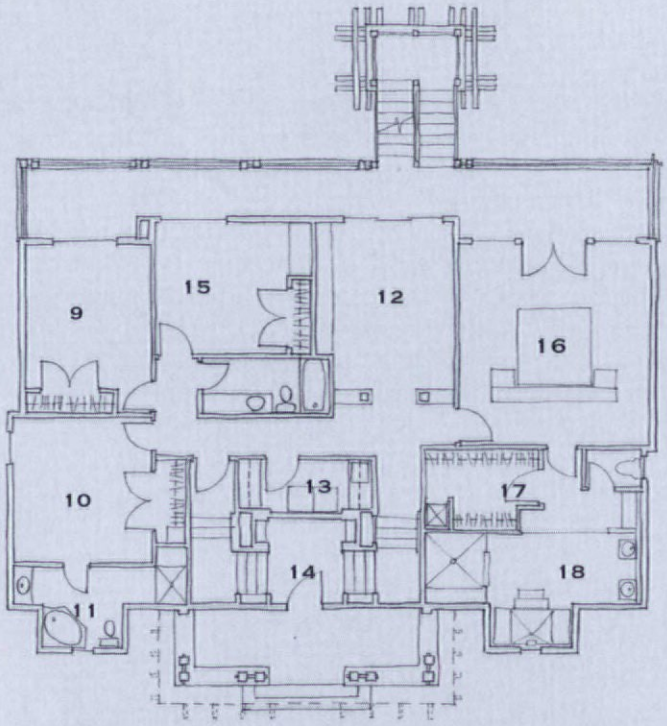
Robert Winter is an architectural historian and author of Craftsman Style *(Abrams 2004).*

For Resources, see page 98.

Chavez House

Floor Plans





Architect Curtis Gelotte
four Bedrooms
Four bathrooms

gelotte designed the house "Upside Down" with the living spaces upstairs and the sleeping space down. Not shown is the lower level, which houses the Garage, Storage rooms, and Wine Cellar.

Second floor

1 Great room
2 Dining Room
3 Study
4 Deck
5 entry
6 Deck
7 Kitchen
8 Breakfast Nook

First Floor

9 Bedroom
10 Guest bedroom
11 Guest bath
12 Playroom
13 Laundry
14 Entry
15 Bedroom
16 Master Bedroom
17 Master closet
18 Master Bath

Greene and Greene's influences are apparent in the multiple porches used on the Chavez House by Gelotte.

Influences of Greene and Greene

"Charles Sumner Greene and Henry Mather Greene are rightly known as architects who gave high art form to the American Arts and Crafts movement in the early years of the twentieth century. The Greenes made a long, quiet journey from the traditional aesthetics of the day toward a profound sensitivity to their adopted home in Southern California.

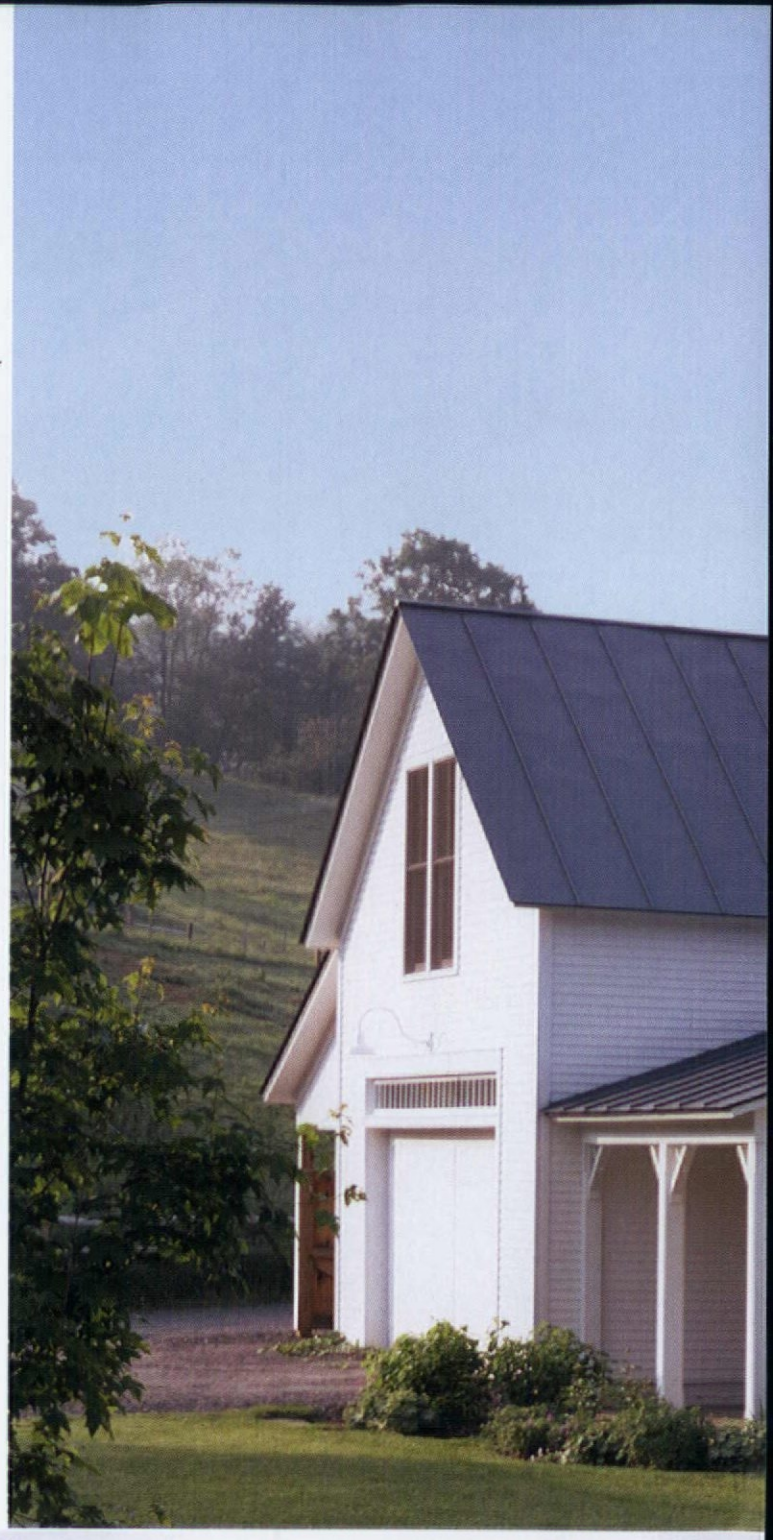
Artistic expression of structure was the basis of the Greenes' design philosophy, and wood their favorite medium. Wood could be sculpted, carved, left rough or polished. It could be useful and decorative at the same time, and it was plentiful and inexpensive. The Greenes, using many different species and methods of working woods, boldly drew attention to structure by articulating it prominently throughout their houses. They did not abandon applied ornament, nor did they allow it to overtake the expression of rationality and structure. It instead became a graceful evocation of natural surroundings," writes author Edward R. Bosley in *Greene and Greene*.

The 1907 Gamble House in Pasadena, California, designed by the Greenes, is a prime example of creating balance between the built environment and nature. This view from the garden shows numerous porches and terraces that extend toward the surrounding grounds and provides views of the natural landscape beyond.

Vermont Vernacular

Architect Jonathan Hale transforms a ho-hum ranch into a handsome rambling farmhouse.

BY MICHAEL TARDIF
PHOTOS BY DAVID BOHL



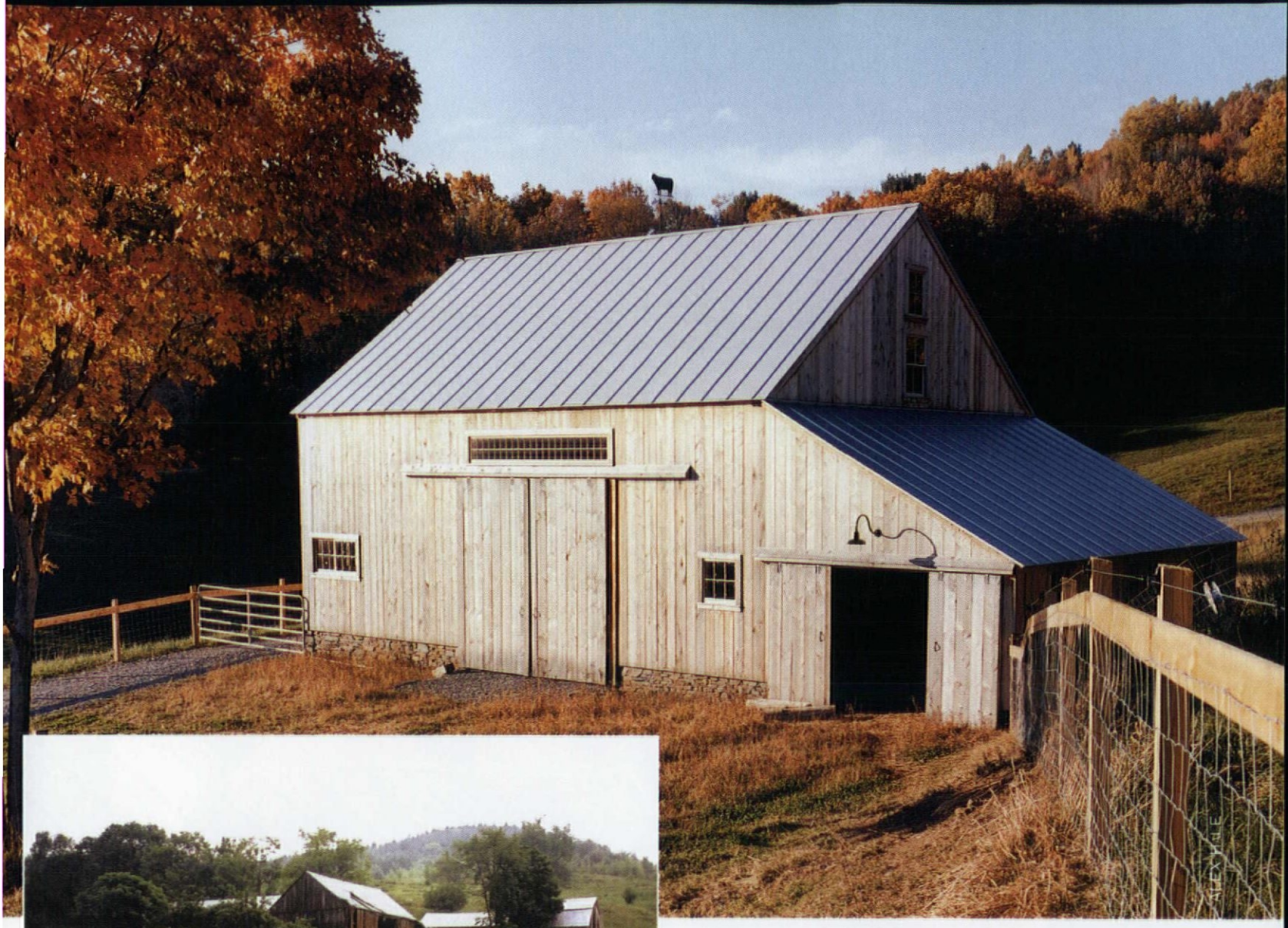
To design a "new old" house is to confront the paradox of balancing authenticity and illusion. Only the most committed purists are willing to forego the comforts of twenty-first century technology, or to incur the full expense of authentic handcrafted construction. If compromise is inevitable, then what is the essence of "oldness?" What does a new old house have in common with a genuinely old house? These are questions that architect Jonathan Hale, author of *The Old Way of Seeing*, has pondered for many years, and that he has recently explored in an extensive renovation of a farmhouse and barn in south-central Vermont. Within recent memory, this was a working dairy farm, a large, income-producing operation whose buildings were strictly utilitarian—providing the barest elements of shelter for people and animals alike. Though the original portions of both the barn and the house may date as far back as 1820, both had been extensively altered and added onto over the years, and little more than foundation stones and framing remained of the original structures.

Had more of their original form been preserved, however, it is unlikely that the house or barn would be of greater architectural or historical interest. The best examples of high-style classical revival architecture in New England are found in villages and towns, where the original owners could conspicuously display their wealth and status. Remote farms were unlikely to be visited by anyone other than passing neighbors. No frugal New England farmer would have squandered precious resources on ornament to impress so few.

The history and condition of the house presented the architect with both a dilemma and an opportunity. The lack of significant architectural character allowed a greater range of design freedom. But it also meant that the character of the house had to be invented, with the risk that the finished result might seem artificial or contrived. Hale recognized this immediately, and wisely made no attempt to re-create an imagined past. "This is how it might have looked around 1900," says Hale. "It is not meant to be a historic replica."

Time is a design element of New England farmhouses, as significant a factor as culture, climate, fashion, and technology. From the ear-

Hale turned the aluminum-sided ranch (shown below right) into a country retreat. The original house was built 150 years ago, but all that remained was some framing and flooring. Hale's goal was to design a series of wings and additions to the house. "The general vocabulary has the character of houses built around 1900," says Hale. Hale collaborated on this project with the homeowners and contractor Thornton Hayslett, who Hale says made significant suggestions on the interior plan. Exterior detail did take precedence over interior details, most notably where Hale used single-glazed windows with plastic interior storms to preserve the look of the muntins on the outside.

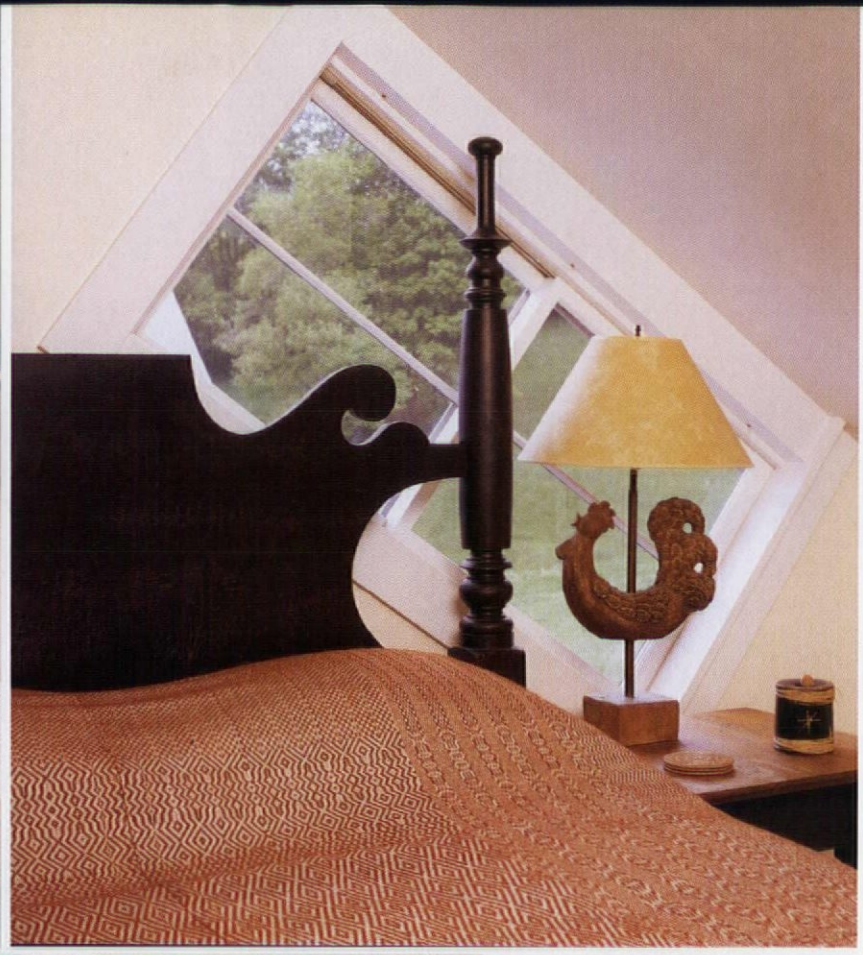


The barn, left, had almost completely collapsed. Hale, inspired by a barn in Concord, Massachusetts, designed this working barn with doubled transoms and 12-foot-high doors. Except for the shed-roofed wing at the east end, the shape of the barn is original following the framing, at least half of which was replaced with new mortise-and-tenon pegged beams and columns.

liest days of the colonial era, houses in New England would grow over time. Providing shelter for humans and animals from the harsh climate was always the first priority, with the house and barn usually constructed at some distance from one another. Over time, as families and farms grew, resources became more plentiful, and the need for storage or working space for farm tasks became greater, a farmhouse would "grow" through a series of additions until it reached and connected to the barn. These successive additions had the added benefit of providing sheltered passage from the house to the barn in bad weather. Why the extended New England farmhouse became common here but not in similarly harsh climates elsewhere is a subject of study for historians, but it has become a tangible and immediately recognizable icon of Yankee ingenuity and common sense.

New England farmhouses also seem to display a profound design sensibility. They just seem to look right, in harmony with their surroundings. House and barn typically sit comfortably on the land, usually on a low rise. The barn often sits on the edge of a steep hill or drop, allowing direct access at grade on two levels in the front and back, with only a small amount of excavation and stone retaining wall construction needed. Proportions are pleasing and the many extended additions or the rarer freestanding outbuildings seem perfectly scaled and sited. Design details may be sparse but pleasing. But it would be an exaggeration to say that New England builders made all of what we now call "design decisions" consciously. While not unaware of matters of aesthetics and style, a discussion of proportion and scale as an abstract concept distinct from the functional needs of the structures they built would seem peculiar. They often deliberately designed their homes to take advantage of sunny southern exposures and protect against northern winds, but they would no more think about "solar design" than they would about whether they should put on a roof to keep out the rain. One did what simply made sense—anything else was foolish.

The New England design sensibility—that sense of "rightness"—



Linoleum tiles in blue and white cover the floor and add to the 1900 theme of the house. White beadboard cabinets with glass fronts were added to display the blue and white china collected over the years by the homeowners. The kitchen door is also faux painted to give the appearance of stile and rails.

developed unconsciously over time. Builders, who were as likely as not to be the owners of the buildings they built, developed an intimate familiarity with the materials and tools of construction and with their environment, both natural and man-made, that gave them an intuitive sense of aesthetics that eludes many architects with years of formal training and experience.

Organic growth is the hallmark of New England vernacular architecture. Houses designed in the New England vernacular that are built all at once never seem to look quite right, even when the architect or builder understands the style well. The circumstances that produced the originals cannot be replicated—the design considerations are simply not the same. The consciousness that develops through formal architectural education or knowledge of historical style can be difficult to overcome, and even the efforts of the most talented architect may seem soulless when compared to the work of a long forgotten and uneducated carpenter.

Hale deftly handled these obstacles by not handling them too deftly. Though his knowledge of traditional New England architecture is very broad and he speaks passionately about the value of traditional architecture, it is not a dogma for him. He is that rare architect who is quite serious about his work but does not take himself too seriously. He knows a lot about how old buildings were built, but displays no romantic attachment to "the old ways of doing things." Mixing modern materials and technologies with the old does not trouble him. He perceives the present age and his work as part of the historical continuum, not as a time of stewardship of the desiccated artifacts of a remote and distant past. When asked to sum up his design approach for this house in a single sentence, he doesn't hesitate. "You could do something that was historically wrong," he says, "but architecturally right."

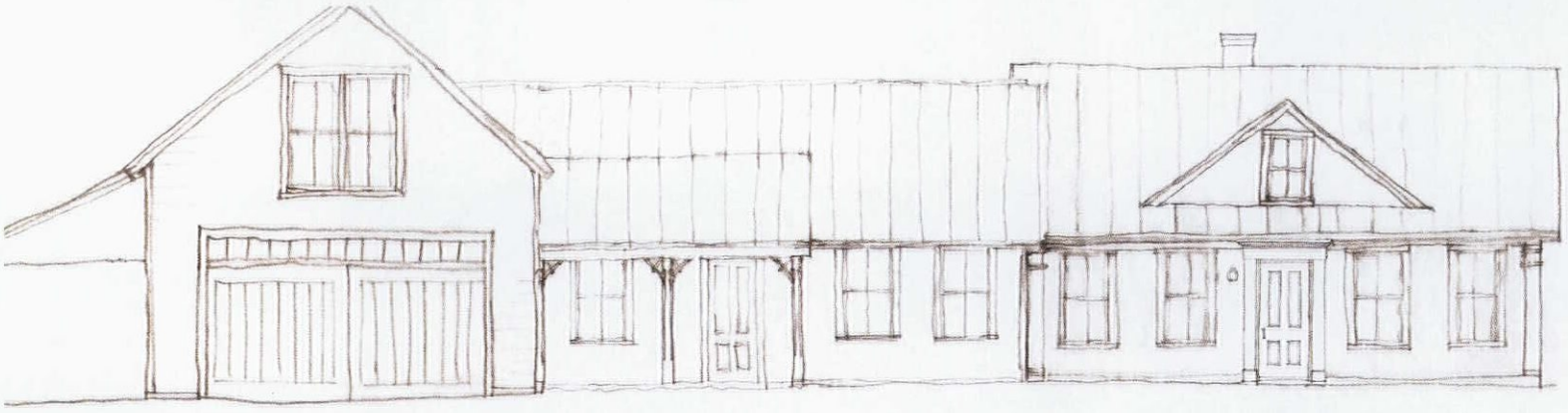
Clockwise The second-floor landing floods with soft northern light from a gable end window. A tilted Vermont window is a whimsical surprise in the guest bedroom. The living room retained its original 150-year-old floorboards and beams, and Hale designed granite fireplace surround. The windows are deliberately larger in the older section of the house to reveal the beautiful views.

For inspiration, Hale wandered through neighboring New England towns, making keen observations of traditional New England farmhouses. From these developed the elements of his design—covered porches, stone foundations walls, triangular dormers, and oddly sized or asymmetrically placed windows, including the quintessential artifact of practical New England ingenuity, the "Vermont window," a double-hung window installed at an angle to fit between two parallel roof planes of different heights.

He skillfully wove these elements together into the existing fabric of the house. He removed an awkwardly placed 1950s suburban-style "garage under" from the end of the house closest to the road, replacing it with an oversized, barnlike garage and master suite at the far end, establishing with this one gesture the "right" composition of New England vernacular form. Taking advantage of the existing difference in grade, he finished the foundation wall exposed by the removal of the garage with a window and door set in stone, in a manner reminiscent of many two-level New England barns. In a move that might have made a historical purist cringe, he swapped the front and back of the house, moving the front door to what was originally the rear yard, simply to take advantage of the beautiful view to the north. For the same reason, he placed a pair of tremendously oversized double-hung windows in the gable ends of the garage addition. You will not find a design detail like this one in any New England farmhouse, but, again, in the composition as a whole, it feels exactly right.

While Hale made all of these design decisions with thoughtfulness and consummate skill, the design of the house benefited from

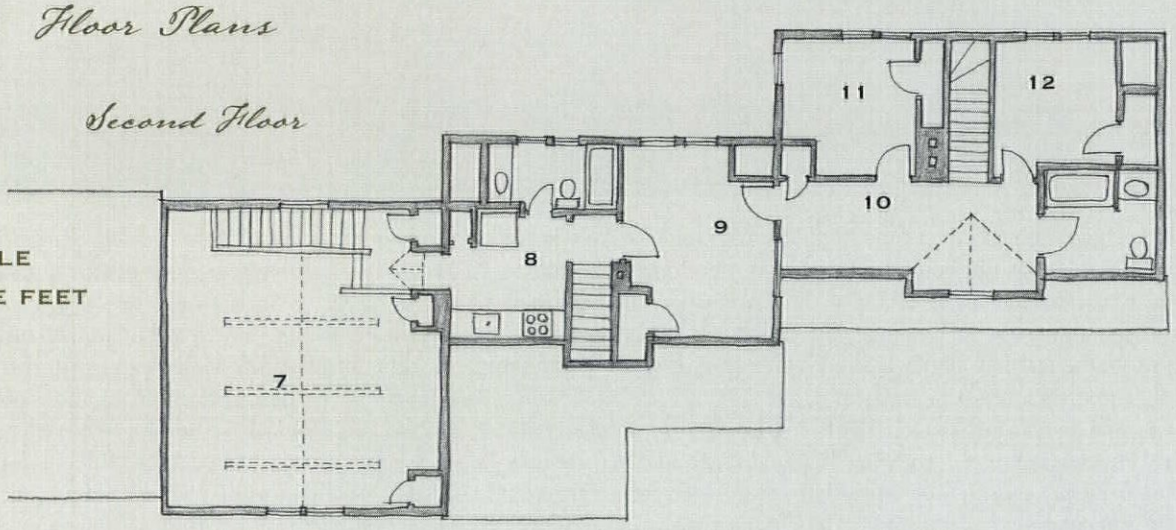
Vermont Farmhouse



A N E

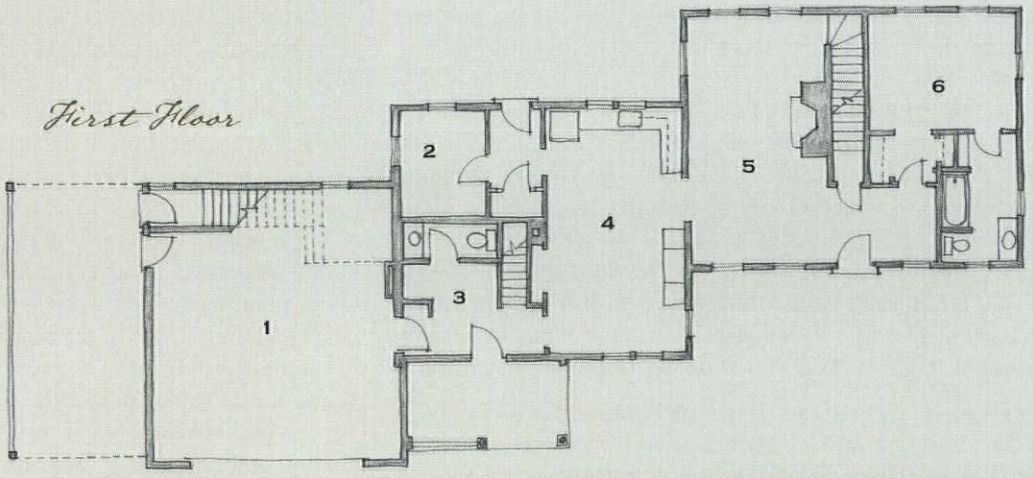
Floor Plans

Second Floor



ARCHITECT
JONATHAN HALE
4,232 SQUARE FEET
4 BEDROOMS
4 BATHS

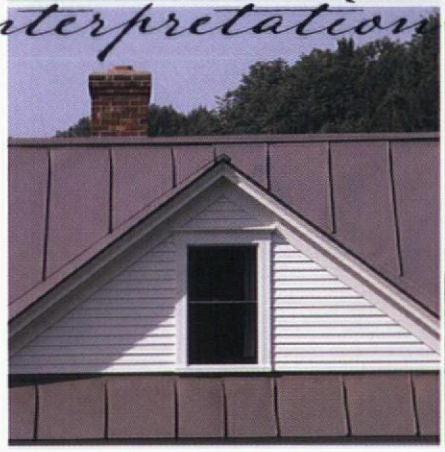
First Floor

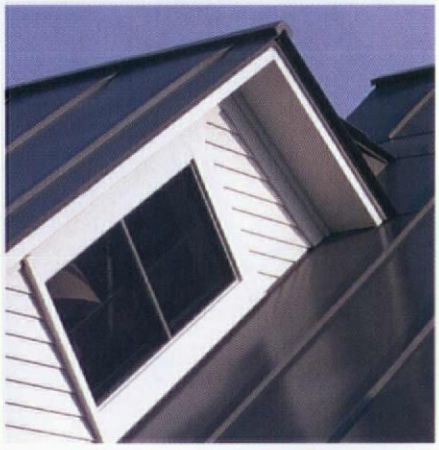


1 GARAGE
2 STUDY
3 MUD ROOM
4 KITCHEN
5 LIVING ROOM
6 MASTER BEDROOM
7 STUDIO
8 KITCHENETTE
9 BEDROOM
10 HALL
11 BEDROOM
12 BEDROOM

Inspiration

Interpretation





The gable dormer over the front door, above, was inspired by this antique farmhouse in Craftsbury, Vermont, top.

The stone wall, above, on the west end of the house was inspired by this Strafford, Vermont, farmhouse, top.

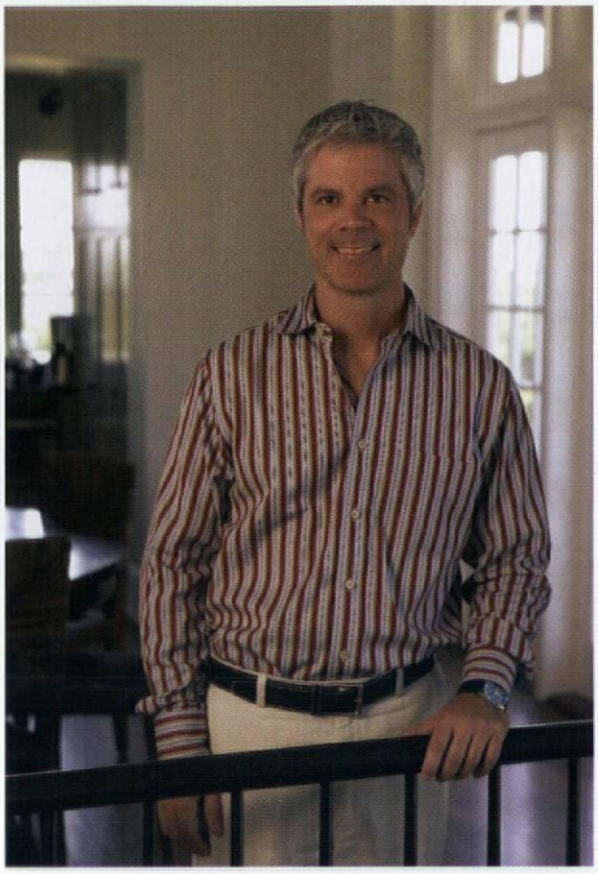
The tilted window top is a common detail on Vermont houses. Hale incorporated one on the gable end, above.

unintended consequences and changing circumstances. The new owners of this working farm had originally intended to renovate the house to accommodate a tenant farmer and his family, with plans to build a new family home elsewhere on the property. They initially took little interest in the house, viewing it and the barn renovation as necessary first prerequisites to the real design project. But as Hale's vision developed and construction advanced, the owners gradually began to fall in love with the house, and at some point decided to make it their home. In a peculiar way, time had intervened to become a design element in the house. Its emerging character had become strong enough to restrain any possible desire for greater formality or modern concepts of space and form. "The house was designed from the outside in," says Hale, "because at first we weren't expecting the owners to be the occupants." NOH

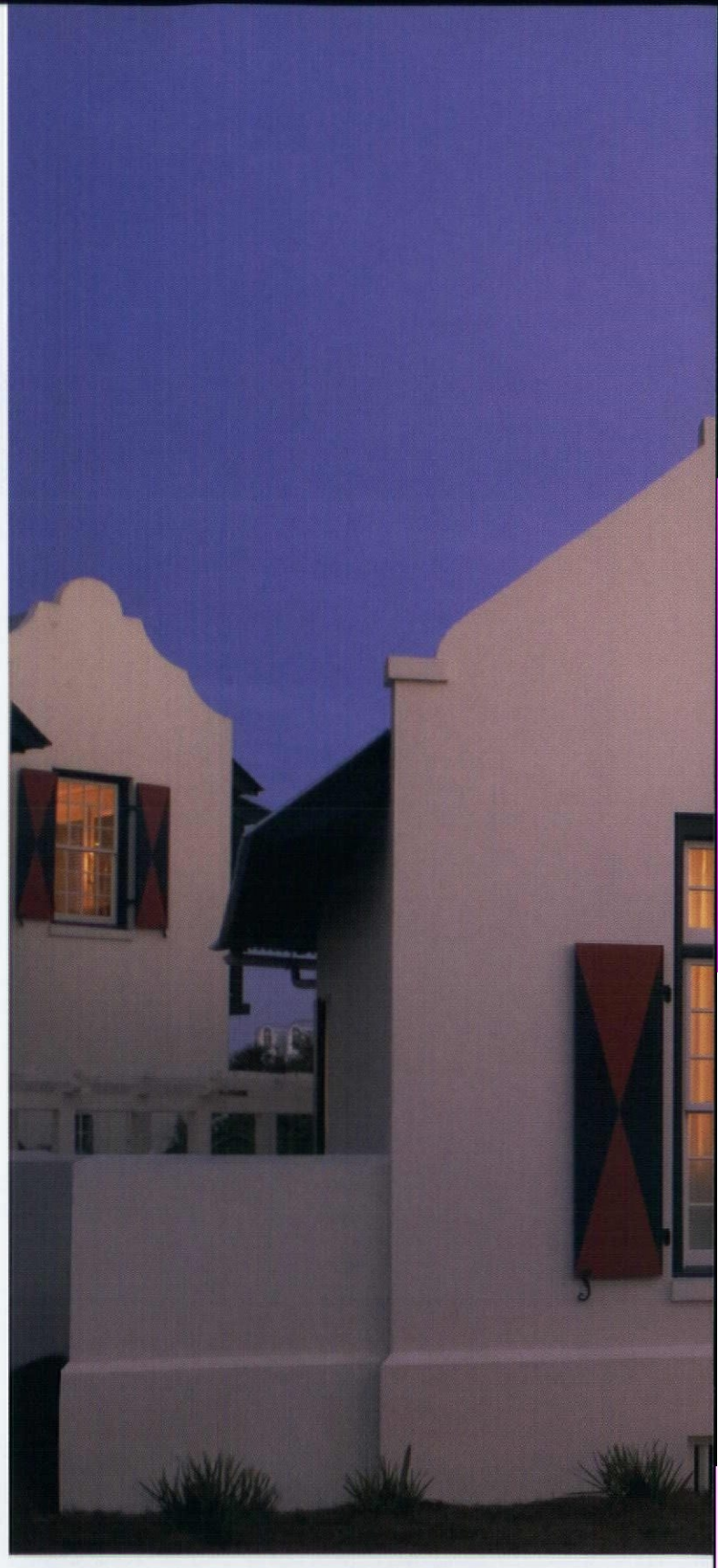
Michael Tardif is the Editorial Director, Best Practices, for Zweigwhite, a consulting firm to design and construction businesses. He lives in Bethesda, Maryland.

For Resources, see page 98.

Nestled serenely on the lowlands of the working farm, the house and barn stay protected from Vermont's harsh winter winds.



Architect Eric Watson at his Mission, Dutch, French Colonial house in Rosemary Beach, Florida.



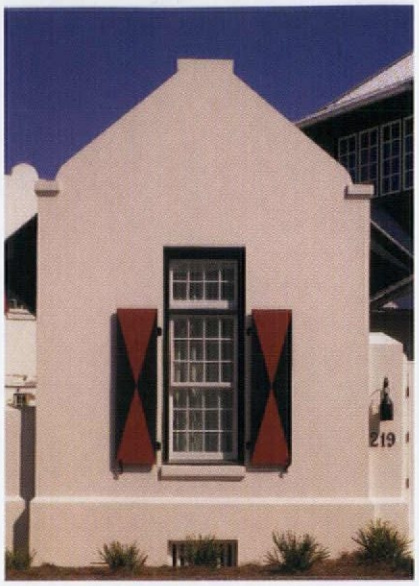
Architect Eric Watson blends Old-World styles to create his home in Rosemary Beach, Florida.

TEXT AND PHOTOS BY RICHARD SEXTON

Gulf Coast

Eclectic

A hierarchy of parapet walls unfolds beginning with the simplest parapet on the side wing, more ornamented parapets on the carriage house at the rear, and the most ornamented parapet wall is reserved for the main house. Doors and wall openings with grilled panels enclose the entry courtyard.



Architect Eric Watson had designed more than 25 houses in the neotraditional community of Rosemary Beach in Florida's panhandle before he set out to design his own home there. An oasis of good design, Rosemary Beach and its nearby precursor Seaside are new towns with urban codes requiring that residences adhere to specified traditional styles. The overall effect is an environment that revives not only a range of historic architecture, but the historic urban streetscapes and settings in which that architecture was typically found. This revival approach makes for a level of authenticity that's not possible in the automobile-driven suburbs of postwar America, regardless of how fervently traditional building styles are used.

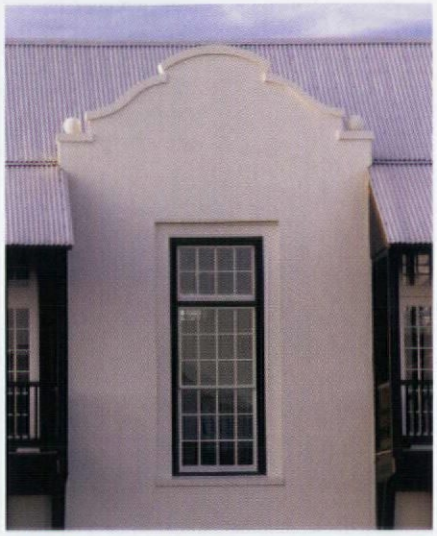
Watson's house is a compelling example of a new old house in a new old town. His predominant architectural inspirations are a synthesis of Dutch Colonial, French Colonial, and Mission styles. The Dutch Colonial component is apparent in ornamented parapet (above roof-level) walls and 12-over-12 sash windows. The French Colonial contribution is found in the broken pitch of the hipped roof and in the masonry base that supports a wood-framed second-story living space. The Mission influence, though more subtle, is present in the massive brackets that support the porches and bays extending off the main structure. The mission style is also embodied in the window configurations and in the two ornate parapet walls (wall above roof line) of the main structure. Watson was influenced by house designs he had seen in the Dutch West Indies, however the graceful arch motifs in his parapets are reminiscent of the Spanish missions as well.

The intertwining of distinct architectural styles spanning

The side wing terminates in a parapeted wall parallel to East Water Street. This parapet detail is quite faithful to its Dutch Colonial antecedents. The painted diamond motif on the shutters was borrowed from a house Watson had seen on the Dutch island of Curacao.

The living room is lit by an expanse of windows on three sides and opens to porches on the south and west sides. Both porches afford broad vistas of Long Green Park to the west. The coffered ceiling contrasts white beams with panels painted a dark eggplant. An eclectic mix of Arts and Crafts tables, Moderne leather club chairs, and a sectional sofa with tufted upholstery are the primary furnishings.

The Dutch Colonial component is apparent in the 12-over-12 sash windows.



three centuries is a significant design achievement, but it is not the only criterion that defines Watson's house as a contemporary design based on historical antecedents—as opposed to a literal copy of an old building. The unique single-story side wing is a significant alteration to the more common historical form of the main structure and it has a clear purpose that both enhances livability and adapts the house to its site.

The lot Watson chose to build on is not a neat rectangle. (A notch cuts into the west side of the property, while the northwest side angles abruptly to the right.) This irregular-shaped site posed a unique design challenge that Watson met with ingenuity. He designed a side wing that protrudes from the main structure initially at a conventional right angle (see floor plans page 78), but which then turns at an oblique angle out to the street, terminating in a simple parapet wall parallel to the street. The bend in the building mirrors the bend in the street. This unusual annex encircles a small piece of land that Watson fenced to create a private-entry courtyard.

As Christopher Alexander observed in *A Pattern Language*, "Buildings, and especially houses, with a graceful transition between the street and the inside, are more tranquil than those which open directly off the street." Watson realized that, particularly within the urban setting of Rosemary Beach, his house would benefit significantly from a graceful, transitional space between the private realm of the home and the public realm of the street. As Watson expresses it, "The disposition of the architectural massing on the site is a direct response to the urban context." His comment pertains not only to the entry, but to the side wing's single story, which preserves a view for a neighboring property out to Long Green Park, a public space of pristine turf that bisects Rosemary Beach.

Within the interior of the house, some quite contempo-

The parapet walls that cap the secondary gables on the main structure are the most elaborate ones. "Exterior ornamentation is reserved for key components within the architectural massing hierarchy," says Watson. This key component was based on parapets found on houses in the Dutch West Indies.

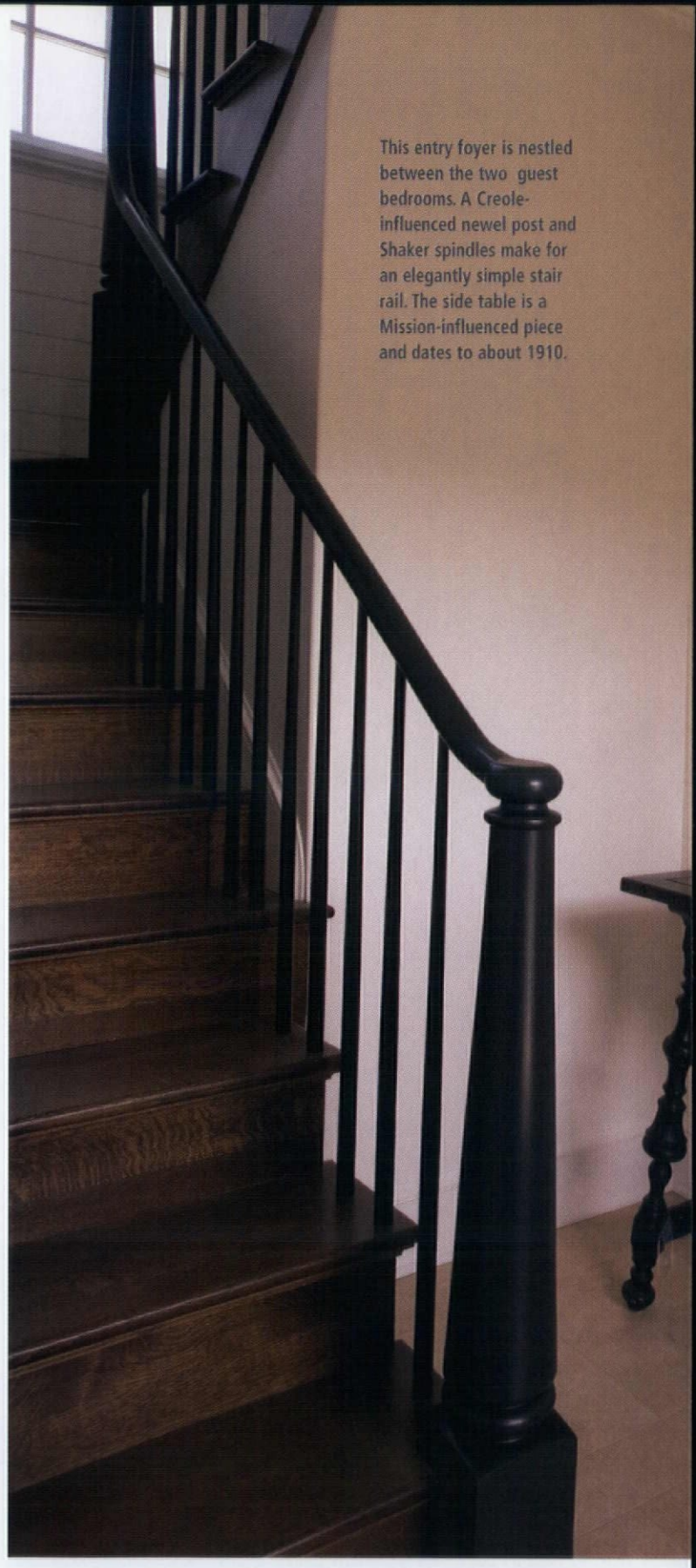
A hand-carved pine Italian table and contemporary chairs with rush seats and backs are the centerpiece of the dining room. An early twentieth- century mahogany Sheraton table is used as a bar service. Beyond, a galley kitchen is compactly housed in an ancillary bay off the dining room. The Mission influenced chandelier above the dining table is also from Studio Steel.

Coffered ceilings add a touch of Mission style to the interiors.

rary design ideas come forth. The main living level is on the second floor—an open loftlike plan with living and dining areas separated by a stair landing ascending from the first-floor entryway. Generous windows open out on the eastern face of the house to views of the park. "The entry is orchestrated to heighten the experience of arrival in the second-floor living room culminating in the park vista," says Watson. The communal spaces are bathed in outdoor light tempered only by shady porch overhangs. There are no window treatments, since Watson didn't want the architectural detailing of the windows with their grid of small panes interrupted. These "naked" windows add to the loftlike quality of the space. Coffered ceiling panels incorporated a touch of Mission styling to the interiors. The furnishings in the living room are an eclectic mix of Arts and Crafts tables, Moderne leather club chairs, and a contemporary sofa, while a large sisal rug contrasts with the dark-oak plank floor.

The centerpiece of the dining room is a large, circular, hand-carved Italian table. A dish cabinet is built into the dining room wall and the room is flanked by a galley kitchen. The dining room, stairway, and living room all feature contemporary metal chandeliers based on traditional designs.

Below, on the ground floor, are three bedrooms and three baths. The master bedroom is in the side wing, which separates it from the rest of the house, offering privacy. The entry foyer divides two guest bedrooms, each with adjacent bathrooms. As with the communal rooms upstairs, the layout downstairs is based on contemporary rather than historical living patterns.



This entry foyer is nestled between the two guest bedrooms. A Creole-influenced newel post and Shaker spindles make for an elegantly simple stair rail. The side table is a Mission-influenced piece and dates to about 1910.

Above far left The main entry is accessed through a small courtyard landscaped with tropical plants. An electric lantern hung on a custom-designed bracket is centered at the top of a Georgian-inspired entry. The door is set deep within the masonry wall surrounded by a smaller wood casing, creating the effect of a door set within an alcove.

From the second-floor landing a large window brings sunlight into the stairwell. The chandelier by Studio Steel is a contemporary interpretation of a Gothic lantern.

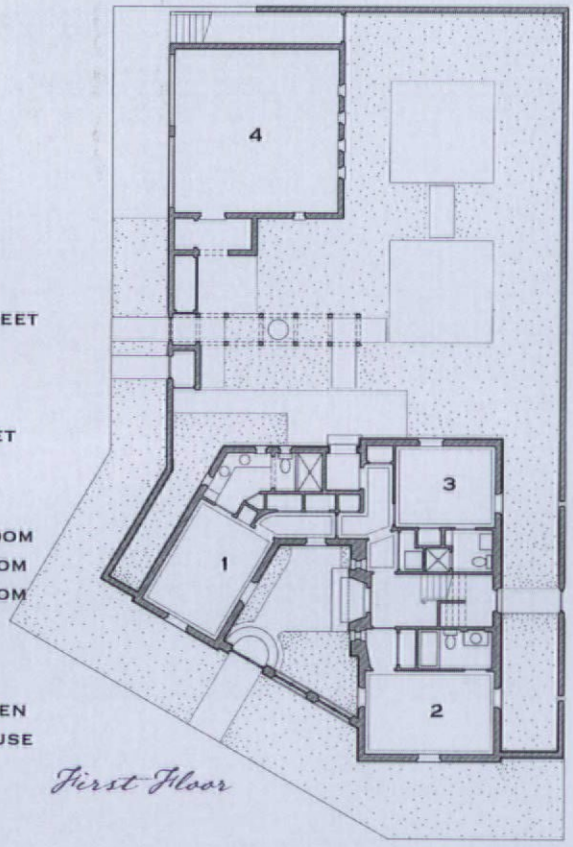
The living and dining areas are found upstairs separated by a stair landing.

Watson-Clark House

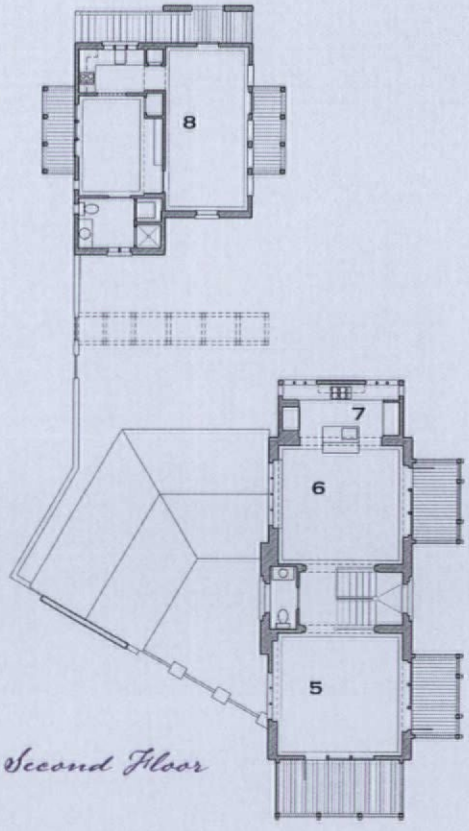
Floor Plans

Architect:
Eric Watson
Main House:
1,930 square feet
3 Bedrooms
4 bathrooms
Guest House:
540 square feet

1 Master Bedroom
2 Guest Bedroom
3 Guest Bedroom
4 Garage
5 Living room
6 Dining room
7 Galley Kitchen
8 Carriage House



First Floor



Second Floor

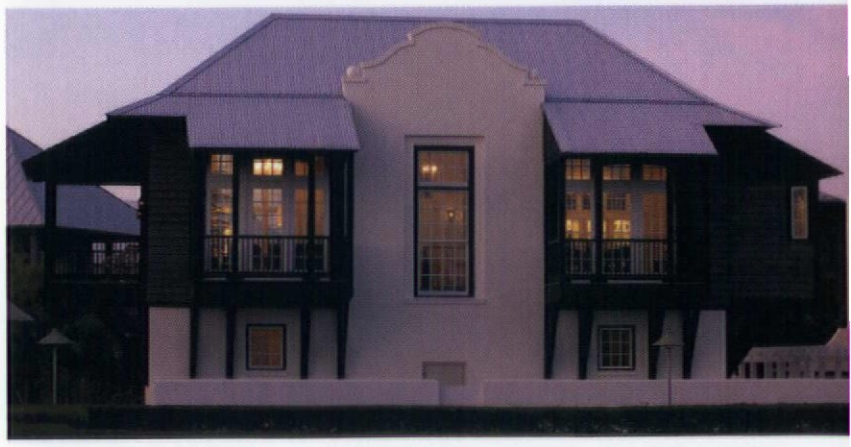
The traditional architectural styles and form of the exterior of the house are complemented by purely vernacular inspirations in the diamond-painted pattern of the custom-designed mahogany shutters. The diamond motif in Chinese red and French-Quarter green was inspired by shutters on a house on the Dutch island of Curacao. Elaborate painted motifs and the bold use of color typically embellish simple building details. But, in this case, Watson has used paint to add a touch of whimsy to the more formal traditional references of his house.

Watson's development of the property did not begin with the main structure, which was completed in December 2003. It began with a small carriage house sited at the back of the lot completed in November 2000. The carriage house incorporates parking for two cars on the ground floor and a small (540-square-foot) apartment above. A 6-foot masonry fence encloses the compound. A rear courtyard between the main house and carriage house is currently under construction and will complement the entry courtyard.

Eric Watson's Rosemary Beach house fuses the past and present on many levels. Not only has Watson harmoniously blended distinct historical styles, but he has also integrated contemporary room layouts and amenities within the historic envelope. The necessities of modern living are provided for and historical architectural styles are respected—hallmarks of a new old house. NOH

Richard Sexton is an architectural historian and photographer living in New Orleans.

For Resources, see page 98.



Above right Massive structural brackets support the open porches on the main structure. This detail constitutes one of the most prominent Mission influences incorporated in the overall design. ***Right*** The south façade belies the complex shape of the main structure. In this view, the building presents itself as a simple symmetrical façade anchored by a masonry parapet wall in the center. The masonry wall that bounds the property can be seen along the base of the building. A trellis, uniting the main building with the carriage house behind it, emerges above the masonry fence.

The French Colonial contribution is found in the broken pitch of the hipped roof.

This original 1820 structure was restored, including its original six-over-six double-hung windows and its plaster walls and ceilings.

Renewing a Pennsylvania Country House

John Milner Architects revives an early nineteenth-century stone farmhouse in Chadds Ford.

By Kathleen Randall
Photos by Don Pease

John Milner Architects new old guest house's interiors are in keeping with the original 1820s structure. Note the beamed ceiling and large stone fireplace.

"Timeless" is a favored adjective on the architectural wish lists of clients requesting traditionally styled new residential construction. Most people would like their home to age well and remain appealing if not stunning for many years and many generations. Another implication of timeless, particularly important to residential design using period styles, is that the architecture should be independent of a time stamp. Years from now, the ill-proportioned massing, awkwardly applied period architectural adornment, and knock-off materials of the typical big-box instant mansion will be a dead giveaway: late twentieth and early twenty-first century.

The restoration and expansion of "Keepsake," a picturesque residence sited on the Brandywine River in Chadds Ford, Pennsylvania, is expertly designed to avoid such a time stamp.

Keepsake began life in the 1820s, a rural house designed in a vernacular expression of the elegant, urbane Federal style. The Federal style flourished in the eastern states between 1785 and 1830 as the American rendition of the English Adams style. More a period than a style, it encompassed a succession of neoclassical trends reaching well beyond architecture and all aimed at lending stature to the new republic. Architecturally, the Federal style was a refinement of the preceding Georgian style and yielded a lighter, more delicate mode of detailing.

The current project involved restoration of the original house, reconstruction of its 1850s smokehouse, construction of a major addition, a linking building and two new outbuildings, and extensive site landscaping. Architect for the project was John Milner Architects, Inc., a firm with 35 years of experience analyzing and restoring old houses, particularly those of Pennsylvania's Brandywine River Valley. Founding partner

The guest bedroom in the original house features a wonderful federal mantelpiece. The bed curtains are hand embroidered. Note the paneled walls.

The front two parlors feature period mantelpieces that Pat Celii found while antiquing. Milner designed built-in cabinets in the far parlor next to the fireplace. Pat's wonderful collection of antiques and blue and white porcelain add grace to the formal areas.

John Milner, FAIA, has also designed dozens of new houses in the Northeast, each sensitive to its unique historic setting.

Homeowners John and Patricia Celii acquired the property in 1999. An interesting twist to the purchase was an easement attached to the deed. The easement, held by the Brandywine Conservancy, was put in place by the previous owners to protect the site's historic and architectural qualities and stipulates that any addition must be placed on the east side of the house and not exceed 1,500 square feet. Milner notes that this location hides the new construction from passersby and was the best location for expansion, easement or no easement. Over the next two years the Celiis worked closely with Milner and his team to create a residence chock full of amenities, yet wholly appropriate to the architectural roots of the original house and Brandywine Valley traditions.

This integration was achieved through careful siting of the new buildings, an expert restoration of the 1820s house, the use of traditional materials authentically presented, and fine interior decoration that complements the period architecture. Part of what makes Keepsake so successful is the way in which the overall volume is parceled on the site. An 1,800-square-foot garden house and 1,350-square-foot carriage house are set apart from the main house and connected to it by landscaped stone paths. The 1,365-square-foot master bedroom addition does not directly abut the original house but is linked by a narrow, low structure serving as an internal passage and as a means for reducing massing when viewed from outside.

The Original House

Restoration of the original house started with careful investigative research both on-site and in the local historical archives. The front porch, which had been lost to gravity and the elements years ago, was reconstructed based on old photographs and physical evidence. All the original window frames and six-over-six double-hung sash windows were repaired and the stone walls were repointed after professional mortar analysis. At the roof level, the chimneys and projecting brick cornice were repaired and new Vermont slate roofing installed.

The house is true stone masonry construction resulting in walls 18 to 20 inches thick. Brandywine blue granite, a very dark, black-blue stone, is set in a coursed ashlar pattern to denote the principal façade while the same stone is used in a random rubble pattern on the remaining façades. (See "Building with Stone page 84.") Not only does the stone lend stature and permanence to the house, the thick walls act as a heat sink, moderating temperatures throughout the year and slightly reducing the heating and cooling load.

The smokehouse, a stone extension built off the rear of the house in the 1850s, had been constructed without a foundation and was seriously beyond repair. Its precarious condition precluded stabilization by underpinning. In the end, the smokehouse

Above right A peek at the original structure from the guest house reveals the sturdy stone structure. *Right* The smokehouse was rebuilt using exact measurements of the existing structure. Today it serves as an informal living area, where John keeps his extensive collection of CDs.

Top left The master bedroom is located in the new addition. Milner incorporated six-over-six double-hung windows—carefully matching the original structure The French door leads to an enclosed sun porch. *Below left* A study sits off the master bedroom. A carpenter re-created the moldings and mantel from a nearby home dating to the same time period.

determined its own fate by partially collapsing. Milner then oversaw masons as they rebuilt the structure, stone by stone, in the same location. Today the 14- by 17-foot room serves as a study.

Breaking Ground

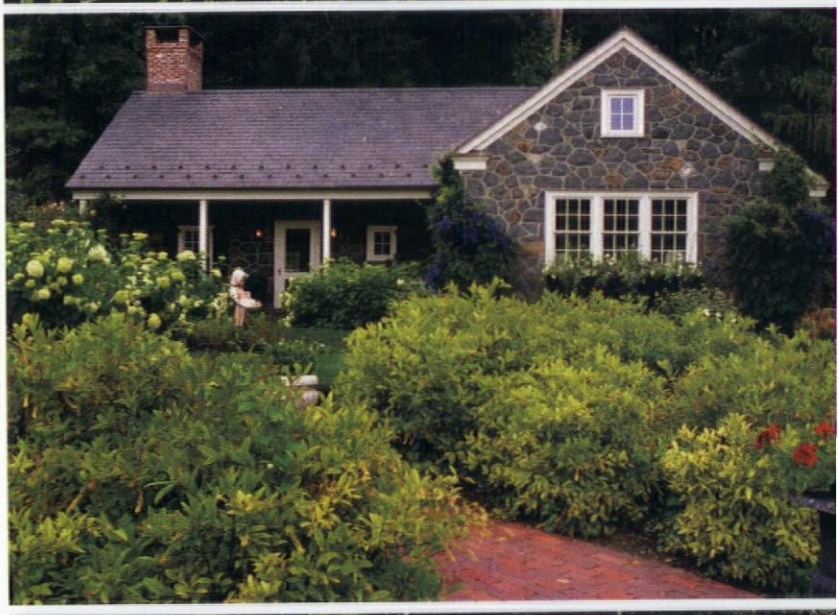
New construction was just as important to the project as restoration work. The addition to the main house adds a master bedroom suite—something not likely to have entered the wildest fantasies of early nineteenth-century builders. Keepsake's suite is an ensemble of moderately sized rooms that combine to provide the space and features of grander master suites within the context of a traditional farmstead. The grouping includes a bedroom with fireplace, sitting room/office, dressing room, bathroom, and kitchenette. A narrow, passage-like room, used as a gallery, provides the transition from the public areas of the house to the new bedroom suite.

What the Celiis call the garden house is more than a place for collecting gardening paraphernalia. The "L" shaped structure includes a retreat for John Celii, a gardening room for Patricia, and a small garage. A fireplace and covered porch are inviting extras.

The addition, garden house, carriage house, and linking building are constructed in the same manner and with the same local Brandywine blue granite to visually tie the new buildings to the old. Yet careful design devices were used to keep the original house most prominent. The linking building and addition are set back from the façade plane of the original house and both are single story compared to the houses two. Inside subtle clues hint at the transition from old to new. At the intersection of the original house and linking building there is a 12-inch, two-riser step-up to a new floor level that carries through to the addition.

Construction for all three new buildings is hybrid:10-inch stone veneer set over a 2- by 6-stud frame wall. The resulting 18-inch wall almost measures up to that of the original house. Thick walls create deep window openings, a feature that distinguishes true traditional masonry construction from the standard knock-offs, employing a 4-inch stone veneer over a 2- by 4-stud frame. Stone wall construction in the nineteenth century used two wythes (adjoining parallel rows of stone or brick in a wall), each about 10 inches deep, to create a single wall. Milner's variation maintains the exterior wythe over a wood frame carrying the roof and upper floor structure. He explains why this is important: "To replicate the appearance of a traditional stone wall you need to give your mason the same depth to create a pattern as the original mason would have had. With only a 4- or 6-inch veneer to work with, the mason must use thin, flat stones and lay them like tile. Traditional stone walls were structural. They looked structural. When you look at the pattern of a thin stone veneer you realize that thin stones standing on edge could not be carrying the wall's weight."

While Keepsake's stone construction might suggest dark interior spaces, quite the opposite is true. Large areas of the pri-



Top An easement on the property only allowed a new addition to be built on the east side of the structure and it had to be under 1,500 square feet. *Middle* A brick walkway leads to the new guesthouse. A three-bay garage is the perfect spot for the Celii's antique cars.

Keepsake Front Elevation

Below A rendering of how the buildings were sited on the landscape.
Bottom right A view of the garden and guesthouse from the gate.

mary façades are given over to runs of large windows that flood the interiors with light. The attention to appropriate detail and authenticity carries to the interiors. Most of the millwork and plaster finishes in the 1820s house were intact and thus restored. The simplified, yet refined, Federal-style detailing of the two main fireplace mantels is the most formal note in this vernacular country house. Both were fortuitous finds salvaged from demolished historic houses. Milner hands off much of the credit for the interiors to Patricia Celii, who was instrumental in their design, including acquisition of antique architectural materials, furnishings, fabrics, and decorative arts.

Collaboration out-of-doors was also critical to the home's picture- perfect presentation. Jonathan Alderson Landscape Architects reconfigured and redesigned the entire 7-acre site to make the three separate parcels of house work together. Alderson's plan provides terraces off all the main rooms, new gardens, screening from the street, and a realigned driveway. Finally, a project is only as good as its general contractor, and Milner gives exceptionally high marks to Spencer Abbott Builders. "They did a superb job, exercising great skill in managing the construction process and all aspects of the execution."

Timeless: Both appropriate to its own time and for all time. It's no small assignment, but one that Keepsake proves possible. For John Milner Architects it means working with its clients to make an honest and incremental—read "believable"—leap along the evolutionary path of a historic style. It's taking the core vestiges of an architectural vocabulary that has evolved over 100 years and fine-tuning it for 2004 and beyond. Remember, it's the missteps that lend the time stamp. Traditionally styled new construction carries a double burden. To be convincing it must be appropriate to historic, even regional, architectural forms as well as appropriate to its own time in terms of delivering on expectations of twenty-first-century livability. Keepsake promises this and more for many generations. NOH

Kathleen Randall is a freelance writer living in New York.

For Resources, see page 98.

John Milner Architects masterfully re-create stone buildings using a 10-inch stone veneer to achieve the "right" look.

Building with Stone

Not surprisingly, houses in nineteenth-century rural Pennsylvania were built of readily available materials. Stone masonry was thus a predominant mode of construction. As a new landowner plowed his field and turned up stone he saw building material. Hence the term "fieldstone." If a local mason was available, the owner would likely opt for a stone house and the status and permanence it delivered.

Stone still delivers. Done well, it reads age, tradition, and permanence in an instant. Traditional stone construction is a type of bearing-wall construction. The stone and the connecting mortar alone support the walls, floor, and roof above. Historically this normally meant two parallel 10-inch wythes of stone wall connected at set intervals by "through stones." Simple practicality dictated the double-wall construction—stones for a 20-inch wall were too heavy for a mason to lift and install.

Today we have cranes, but there are easier ways of building convincingly in stone. The standard used by John Milner and other architects concerned with the right look is to build a frame house and layer a 10-inch stone veneer over the exterior. "Veneer" implies a surface material that is not structural; the wood frame carries the weight of what is above. The 10-inch depth of veneer provides a close resemblance to true bearing wall construction. The masons, says Milner, appreciate the extra inches because they can "lay the stone down." A thicker wall offers the possibility of rolling the stone around and using any one of its six faces. With a thin veneer, the stone is forced to "stand" on its narrow edge.

There is a cost factor associated with doing a 10-inch veneer over a lesser standard. You must build a thicker foundation, which can be a significant cost. There is also the necessity of more stone. Stone costs vary between $120 and $250 a ton.

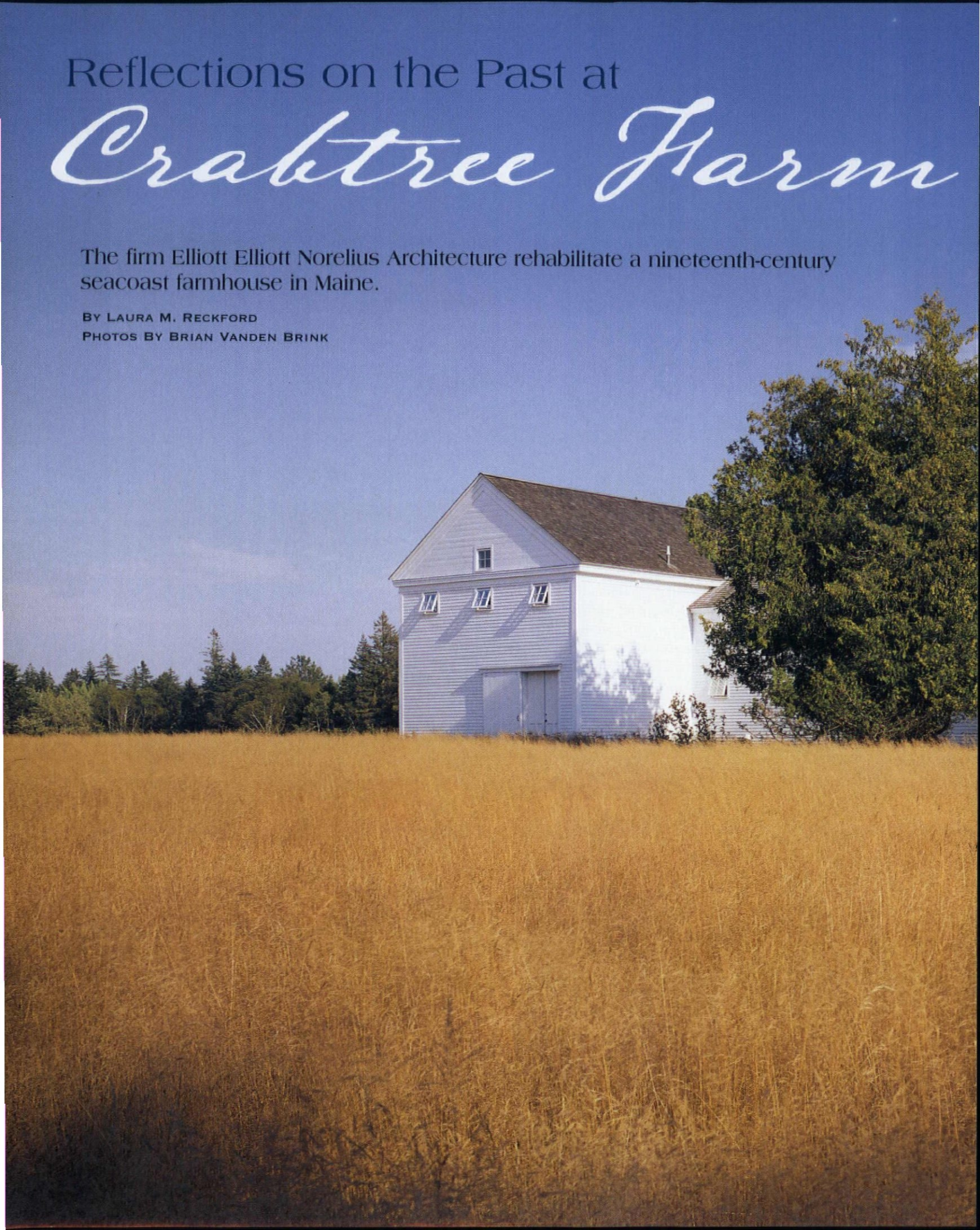
Stone houses in the Brandywine River Valley were built using both ashlar and rubble pattern stone. Ashlar refers to stone that has been cut to roughly rectangular-shaped blocks. Rubble—not as bad as it sounds—refers to stone of a more natural, free-form shape, though usually it too has been worked by the masons since leaving the "field" or quarry.

The encouraging thing about stone construction in the Brandywine Valley is that there remain huge quarries of natural, buried fieldstone. There are also highly skilled masons ready to work it. In fact, some of the masons Milner speaks most highly of are in their 30s and have younger apprentices in the ranks.

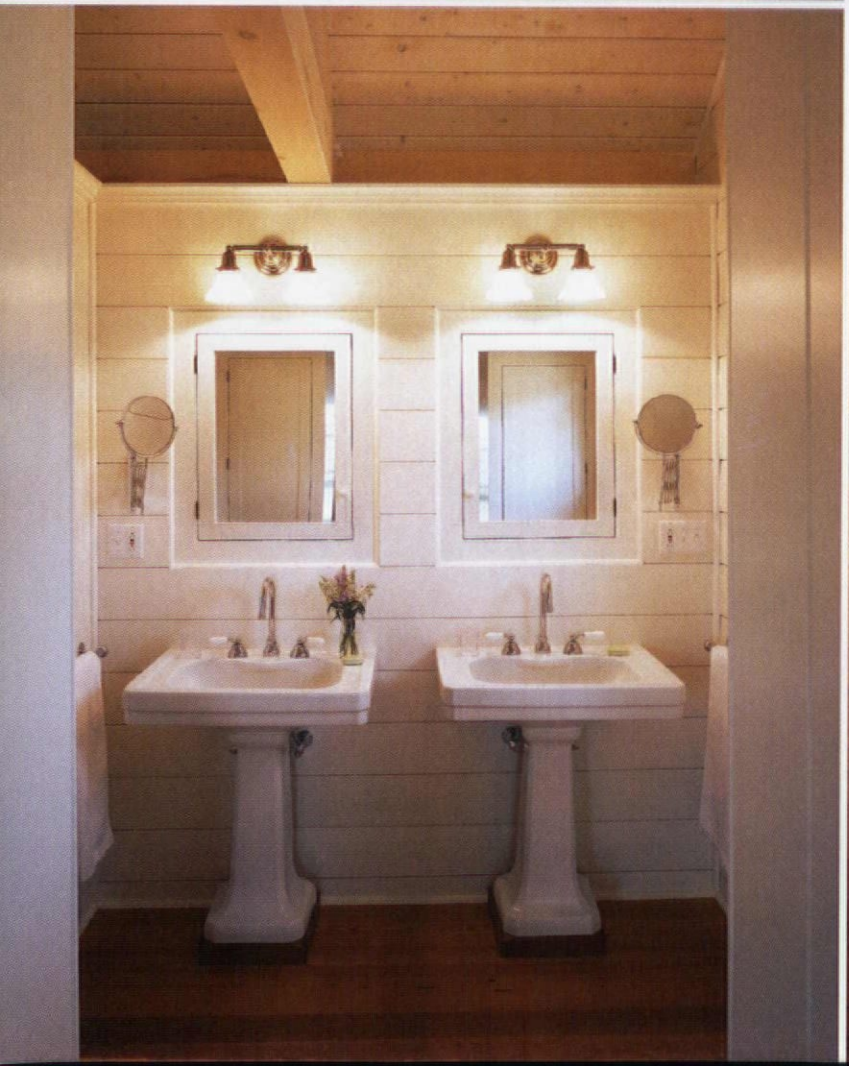
Reflections on the Past at *Crabtree Farm*

The firm Elliott Elliott Norelius Architecture rehabilitate a nineteenth-century seacoast farmhouse in Maine.

By Laura M. Reckford
Photos By Brian Vanden Brink



Crabtree Farm on the coast of Maine is part restoration, part renovation, and part new construction. Elliott Elliott Norelius Architecture took on the challenge to re-create the area's vernacular style in this Cape farmhouse.



The house at Crabtree Farm appears at first glance to be an antique. There is a full Cape Cod cottage, simple and solid, with a dormered addition that links to an impressive barn. The house would seem to have been on this scenic point in Down East Maine, looking just like this, for generations.

But looks can be deceiving. The house is actually a clever combination of new and old. The 1840s farmhouse was treated to a major restoration and renovation that used the Maine vernacular as a starting point to develop a home that is both traditional and distinctive.

Just what is it that makes the house a head-turner is hard to say. Architect Bruce Norelius, a partner in the firm of Elliott Elliott Norelius Architecture of Blue Hill, Maine, who supervised the project, tried to put it into words. "There's something about the way the house sits on the land, the simplicity of it. You just recognize it as a special house," he says.

"There's something about the way the house sits on the land, the simplicity of it. You recognize it as a special house."

The house is located near the end of Hancock Point, a five-mile-long peninsula stretching from Route 1 to the ocean. One of the first to discover the point was Agreen Crabtree, a privateer who purchased three 100-acre plots on the point. Steve Crabtree, who owns the house now, grew up summering in his grandparents' house next door. When the house came on the market in 1990, he and his wife Marcia purchased it, bringing it back into the Crabtree family for the first time in 50 years.

The house, set on about 18 acres bordered by the sea, is very much a part of the land and the history of the point. The Crabtrees, who have four children, cast themselves as stewards of this special place. The house had always been a sanctuary for their family and it was going to be their retirement home, so they were very careful with decisions during the restoration.

The project stretched over seven years and the slow pace suited Norelius as much as the Crabtrees. During this time, the Crabtrees were working overseas and living in rental houses all over the world—in Europe, India, Africa, and the Middle East. Every summer, they would return to the house on Hancock Point. Because of the family's globetrotting lifestyle, they developed a very close relationship to the house they returned to each year. Besides the value of the close working relationship he developed with his clients, Norelius says the project was also significant for him because of the many challenges.

Clockwise The new barn addition includes this spacious bedroom with exposed ceiling trusses. Moldings were re-created in the original parlor. A modern feature, double sinks are found in the master bath. The reconstructed ell between the original dwelling and the new barn addition made a perfect spot for the dining room. Note the handsome heart-pine floors and dutch door.

"Rarely do you get such a pure experience: a restoration, renovation, and new construction. It's a textbook case. It's not an extremely innovative house, it's not pushing the boundary. But the end result feels a little pared down, a little sharpened. It made the clients happy and it felt like real architecture," Norelius says.

The Crabtrees' decision to restore and renovate the house began in an unlikely way: with a chimney problem. The Crabtrees had decided to rebuild the chimneys in the old part of the house and hired a mason to do the work over the winter. When they returned the next summer, they didn't like what they saw. New fireboxes had been built that didn't have the proportions of the old ones and the fireplace's cast-iron stove inserts no longer fit into the fireplaces. One thing was clear to the Crabtrees: This is not what they were expecting.

Before leaving for Switzerland that fall, the Crabtrees contacted Elliott Elliott Norelius Architecture, which had been recommended to them by Earl Shuttleworth, one of Maine's most prominent architectural historians. They expressed immediate concern about the chimney and also began to talk about the rest of the house.

As the firm talked to the Crabtrees, they developed a written "philosophy statement" that would guide the work. The statement divided the work into three parts. The front part of the house would be restored with as much historical accuracy as possible. The ell, which connects the front house to the barn rear, would be subject to "interpretative restoration" that attempts to keep what historic fabric remains but can be adapted to new uses. The new addition, a barnlike structure, would be compatible with the historic nature of the house.

Pure Restoration

When it came to the restoration of the old part of the house, Norelius says, "The restoration was based on history with some small but important changes." For example, they didn't put the old wallpaper back up on the walls and they didn't repaint the floors, though both were probably done originally. "When you see wide board floors, you have a hard time painting them," Norelius says.

For the sensitive restoration of the front of the house, the Crabtrees relied on a neighbor, a talented carpenter who used what Norelius calls, "an old-fashioned light-handed approach that gently brought the original section of the house back to life." The original building mostly retains its 1840 layout. An exception is the bay window—a Victorian addition—in the living room. Like the rest of the house, this room is decorated like a modern version of a sea captain's house. There is art and furniture from all over the world, including an African sculpture prominently displayed. From the living room, there is a door to the formal parlor

On the east side of the ell, Elliott Elliott Norelius designed a colonnaded porch of pleasing proportions.

The entry's long narrow hall has a beadboard ceiling and horizontal board walls. The space is flanked by the kitchen and the family's summer living room.

Above The original house's living room was completely restored. The bay window was a Victorian era addition. Opposite top The bright spacious kitchen is located in the new ell. A large country farm table flanks one wall and is the perfect spot for the Crabtree family to have breakfast and enjoy the rural vistas.

in the front of the house. Across the hall from the living room is a sitting room and parallel to the front parlor is a guest bedroom.

Authenticity was important to the Crabtrees, and in the original structure, they set that principle and stuck to it. Norelius says the Crabtrees might now regret some of their choices, like replica wood windows with single panes in the front of the house that have to be propped open and that stick when the humidity rises. Windows in the new barn addition are double-paned contemporary windows built with insulation in mind. As another example of authenticity, the Crabtrees decided to keep the same layout of the upstairs on the old part of the house, which is divided into four simple, small rooms with no dormers. The rooms serve as bedrooms for the Crabtrees' four children when they are home.

Connected Dwellings

The Crabtree farmhouse is a perfect example of the rural architecture style popular in nineteenth-century New England and most commonly known as connected farm buildings. In his book, *Big House, Little House, Back House, Barn*, Thomas C. Hubka states that this style of architecture was popular with farmers, particularly those in southwestern Maine. In fact, Hubka notes that in most of rural Maine and New Hampshire, about 50 percent of the houses follow this building pattern.

In the most common style, a house and barn are connected by a series of smaller structures. Like in the Crabtree house, the big house most commonly held the formal parlor and living room and the bedrooms. The little house was often the kitchen building and sometimes also contained a summer kitchen and a firewood storage area. The back house might contain a wagon bay and additional storage spaces. The little house and back house constituted the ell of the building. The barn at the end would contain farm animals.

Hubka gives numerous explanations for the popularity of connected farm buildings, with the first being weather. Connecting the buildings meant a more comfortable passage between the main house and the

Courtesy of HABS

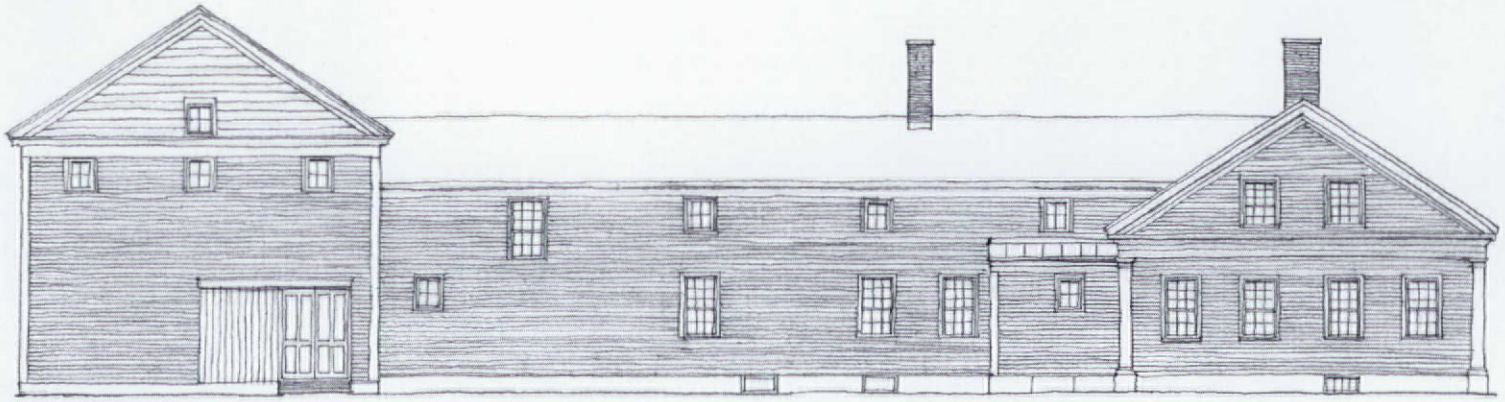
Connected buildings were a popular construction practice in Maine in the 1800s.

barn. The farmer could feed his livestock without dealing with the elements of a harsh New England winter.

Research shows many farmers connected the buildings over time that often stretched to decades. It was a way to modernize the farm operation while keeping the traditional elements of the property. As the farm operation changed, the farmer also needed to change the way the property was arranged.

The new arrangement, Hubka states, was "a practical, efficient, and modestly fashionable arrangement." As a building style that combines practicality with pleasing aesthetics, it has also stood the test of time.

Crabtree Farm



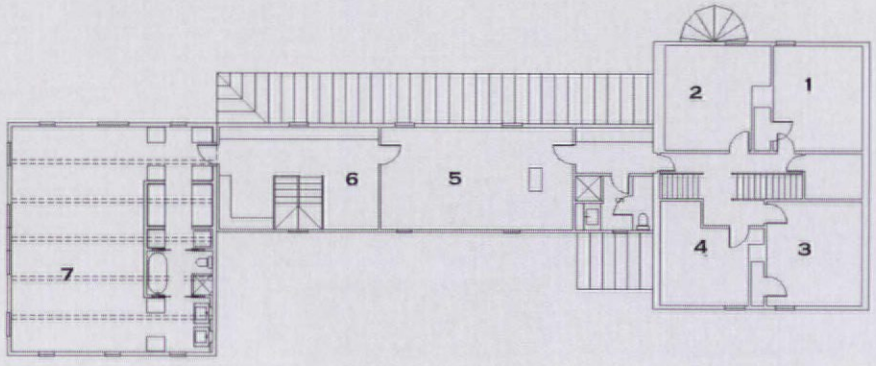
S

ARCHITECT:
ELLIOTT ELLIOTT
NORELIUS
4,893 SQUARE FEET
5 BEDROOMS
4 BATHROOMS

Floor Plans

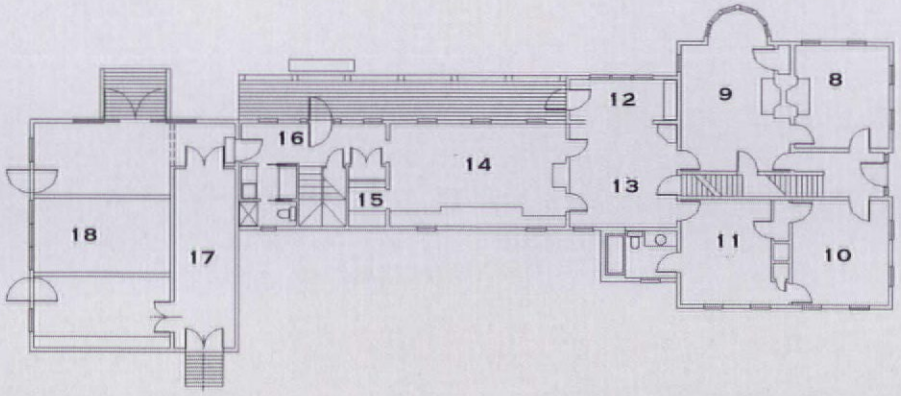
Second Floor

1 BEDROOM
2 BEDROOM
3 BEDROOM
4 BEDROOM
5 ATTIC
6 OFFICE
7 SUMMER BEDROOM



First Floor

8 PARLOR
9 LIVING ROOM
10 BEDROOM
11 SITTING ROOM
12 ALCOVE
13 DINING ROOM
14 KITCHEN
15 PANTRY
16 BACK HALL
17 STORAGE
18 BARN



Ell-ementary

While the restoration on the old house was handled by a single expert, a larger crew using more modern building methods worked on the ell and barn. They substantially rebuilt the ell and built the barn from the ground up with the character of a barn that could have been there originally.

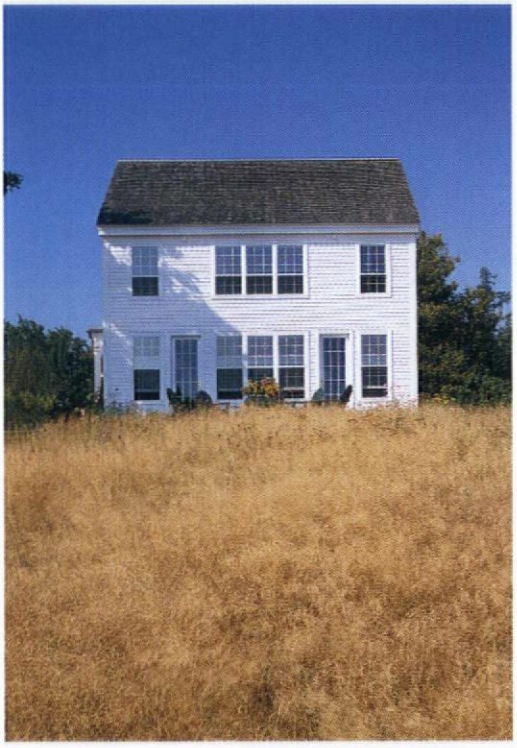
One of the biggest challenges of the project was the existing ell, which was almost completely rebuilt and yet it retains the old-fashioned charm of the original. While the original ell had a lower roof and no dormers, the rebuilt ell became a critical part of the house, containing all the so-called "services"—the kitchen, pantry, and laundry.

Although the Crabtrees loved the rustic look of the storage rooms in the old ell, Norelius knew there had to be some change to increase the functionality of the space. "This area really needed to change significantly," he says. "We needed to raise the roof and upgrade it."

The downstairs interior of the ell now has a dining room, kitchen, pantry, laundry, and a bathroom. The upstairs of the ell has storage space and an office that divide the master bedroom in the new barn from the four kids' bedrooms in the old part of the house. The ell, like the rest of the house, has many built-ins throughout. Norelius describes the style succinctly. "We just took a really simple flat panel design and used it again and again in the house. It's loosely referred to as shaker-style cabinetry."

Since the ell is only 15-feet wide, the kitchen is fairly narrow. Having the long kitchen table against the wall allows circulation around it more easily. The table doubles as a kitchen counter where Marcia Crabtree can roll out pie crusts while the four younger Crabtrees move about the room.

Norelius describes the dining room as a transitional part of the house. The architect chose reclaimed heart pine, a dense soft wood that exudes a lot of warmth.



The east-facing wall of the new barn addition features a row of windows. It was not a building technique used 100 years ago but is still effective in the design of this new old house.

Barn Raising

When it came time to design the barn, combining an old building style with a new style was an interesting challenge for Norelius. Historical guidelines by the federal government suggest that new additions to old buildings should be made distinct and not try to mimic the style of the original building. But that's easier said than done. The solution: a compromise. "We tried to do our best to add a form that was distinct from the original part of house but that we felt could have been there originally," he says.

The simplicity of the entire house including the barn addition takes its cues from the front of the house. "Greek Revival in this part of Maine is not fancy and never was," Norelius says. The pared-down aesthetic throughout the house can best be described as "been here forever," and that was the theme of the barn, both inside and out. "There were no half-round windows; nothing that feels suburban," he says.

Norelius explained that the house's design comes from a long tradition. "There's definitely a Maine vernacular and this style is found particularly in coastal Maine. The detailing here is simpler than the style in Camden," he says. The finished house reflects myriad choices about what felt, as Norelius put it, "right, simple, and serene" as opposed to strict historical accuracy. For example, they added a colonnaded porch on the side of house that replaced the original porch, which Norelius found to be poorly proportioned. Visitors enter the house from this south-facing porch into a hallway with white walls and a beadboard ceiling.

At either end of the hallway is the big summer living room, which occupies the first floor of the new barn addition, and the kitchen, which leads toward the family living room in the old part of the house.

Light and spacious the summer living room is the family's main gathering place and it is clearly designed with comfort in mind. The east-facing wall has several large windows. While the wall of windows is perhaps the least historically accurate element of the house, it adds tremendously to the livability of the room. The view is down a long field of tall grass to the water.

Upstairs, above the summer living room, is the master bedroom with bathroom and dressing room. Not surprisingly, Norelius's favorite part of the house is the new addition. "For me, I think the back part of the house has two readings. For a lot of people, when they come in, it feels natural and comfortable. It's also a little stripped down beyond what would have been typical and feels a little more architectural," he says. "The room is not just a solution to a problem, it's real architecture." NOH

Laura M. Reckford is the author of Frommer's Guide to Cape Cod & the Islands. *She lives on Cape Cod.*

For Resources, see page 98.

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Architect:
G.P. Schafer Architect, PLLC
225 Lafayette Street, Room 804
New York, NY 10012
917/237-1152
E: gps@gpschafer.com

Project Team:
Gilbert P. Schafer III, AIA
With Brent Kovalchik and Jonathan Lee

Interiors:
G.P Schafer Architect PLLC
With Miles Redd
300 Elizabeth Street
New York, NY 10012
212/995-1922

Landscape:
G.P Schafer Architect PLLC
With Deborah Nevins
Deborah Nevins Associates
270 Lafayette Street
New York, NY 10012
212/925-1125

Specialty Paint and Color Consulting:
Eve Ashcraft
Eve Ashcraft Studio
247 Center Street New York, NY
10013 212/966-1506

Custom Hardware:
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E. R. Butler Co., Inc.
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New York, NY 10012
212/925-3565 12

Builder:
Robert Bump
Robert Bump Construction, LLC
16 Wildey Street
Barrytown, NY 12507
845/876-6586

Windows and French doors: 13
Marvin
www.marvin.com

Custom fanlight window:
Michael Reilly Design 14
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516/537-7790

Interiors
Hall Floor:
BABA Wood 15
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Second Floor Wall Treatment:
Painted tone-on-tone cigarette stripe glaze used throughout first and second floor central hall by Eve Ashcraft.
Eve Ashcraft Studio
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Hardware Mercury Glass Door knobs on sliding pocket doors (and used throughout the house):
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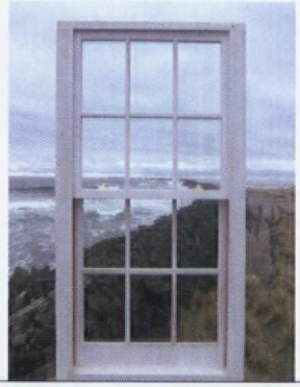

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Curtis Gelotte Architects, P.S.
150 Lake St. South, Suite 208
Kirkland, WA 98033
425/828-3081
www.gelotte.com

Landscape architect:
Darwin Webb Landscape Architects
3407 241 Pl SE
Issaquah, WA 98029
425/391-6946
425/391-1292
www.darwinwebb.com

Interior designer:
Hilary Young for Barbara Leland Interior Design
Barbara Leland Interior Design
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Contractor: Kelleran Custom Homes
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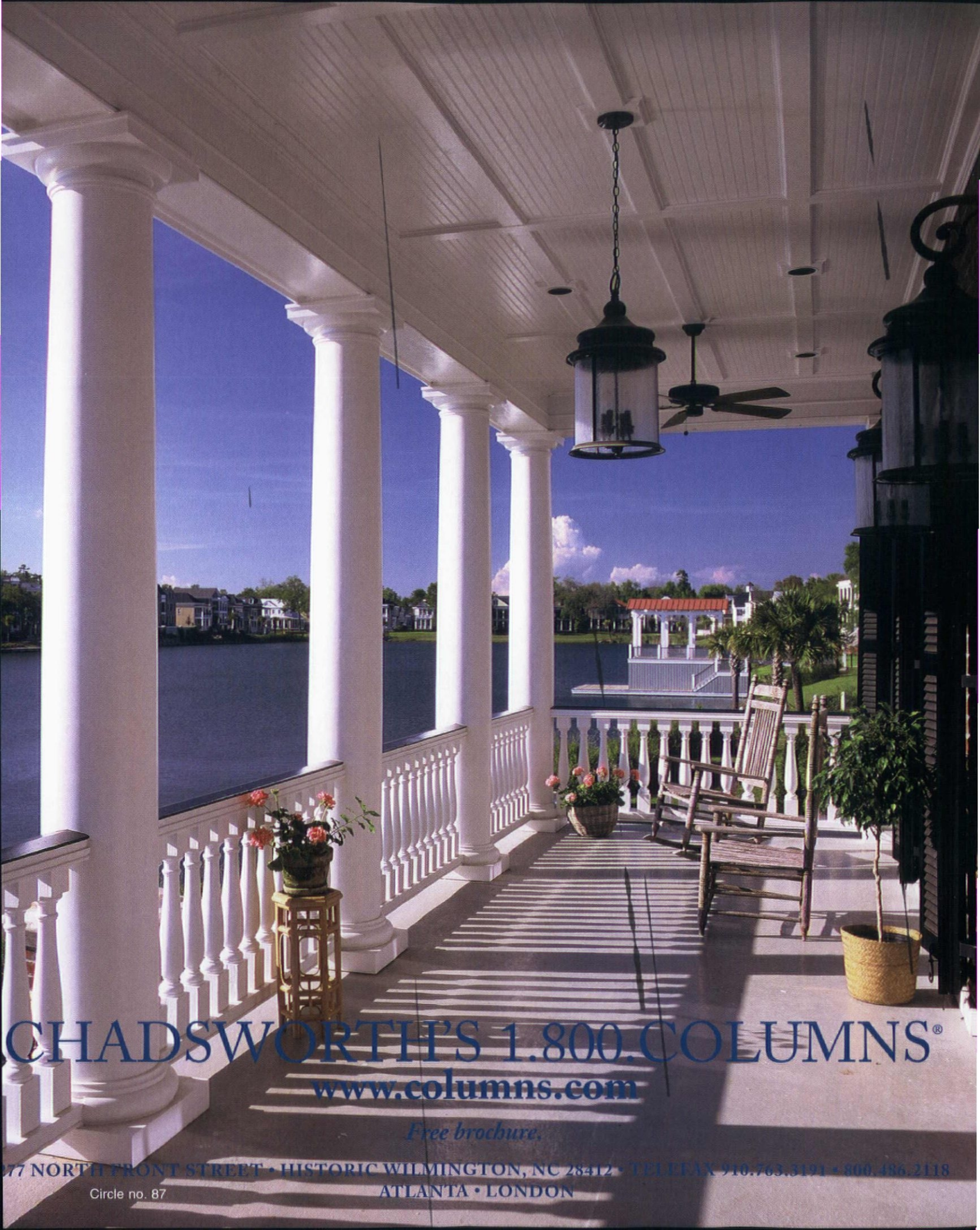
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801/223-7052

Walls and ceilings:
B & H Drywall Inc.
Woodinville, WA
425/883-8888 34

Woodwork by Griffin Construction
Walt Griffin Construction Co.
Foundation Contractors
Seattle, WA
206/498-7998

Meta, Multi-colored slate
Meta Marble and Granite
Seattle, WA 35
206/762-5547; www.metamarble.com

Dal-Tile
Venetian Glass Mosiacs, Acapulco Blue
214/398-1411; www.dal-tile.com 36

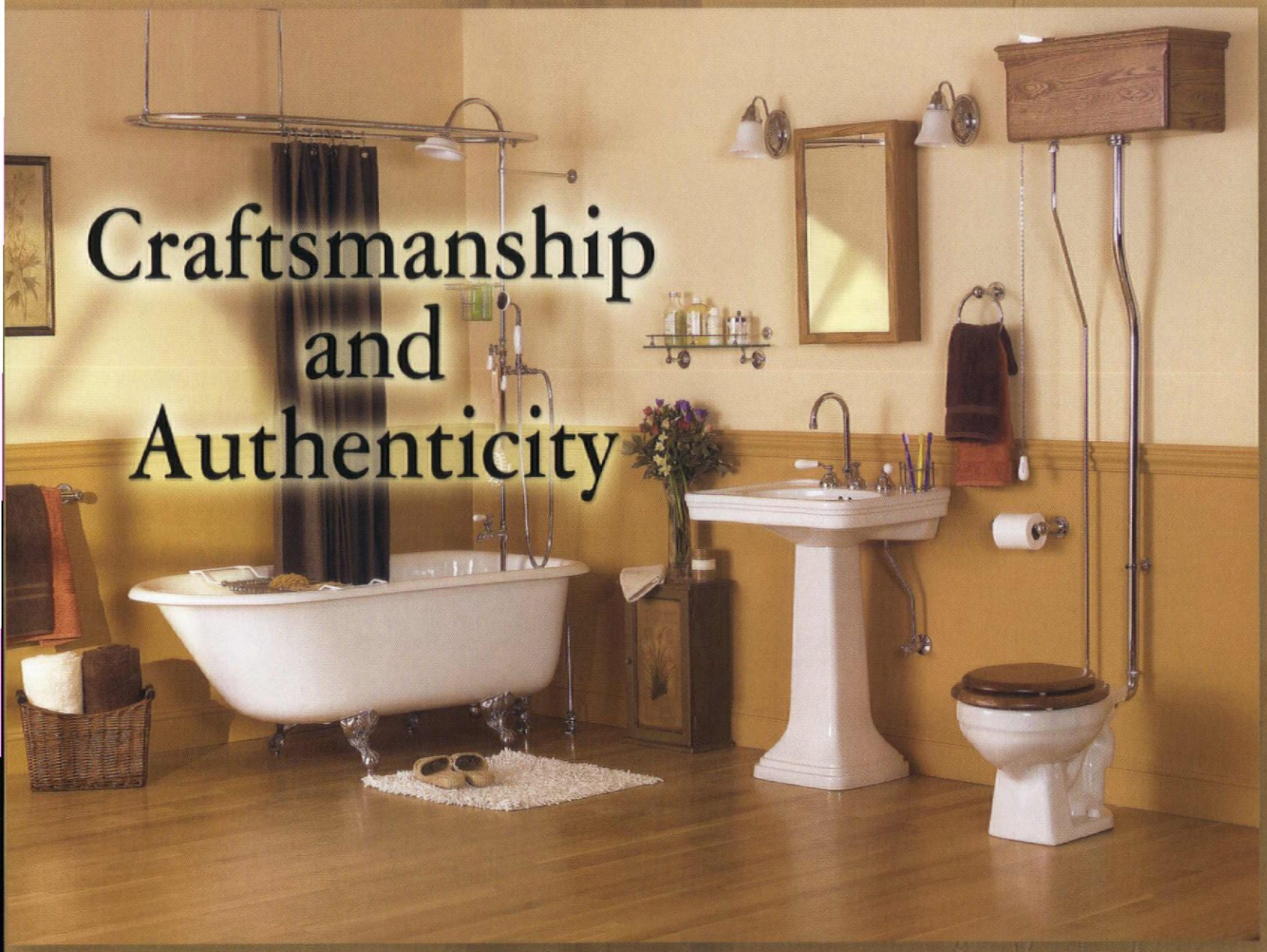
Light fixtures:
Brass Light Gallery 37
800/243-9595; www.brasslight.com

Arroyo Craftsman
626/960-9411; 38
www.arroyo-craftsman.com

Corbett Lighting
800/267-2388; 39
www.corbettlighting.com

R. Jesse & Company
760/727-8665;
www.rjesselighting.com 41

Circle no. 289



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Resources

Mica Lamp Co. 42
818/241-7227; www.micalamps.com
Hilliard

Paint:
Sherwin-Williams Co. 43
Roasted Almond, Import Ivory, Silhouette, Gourmet Mushroom, Sundew; 216/566-2000; www.sherwin-williams.com

Parker Paint
Tacoma, WA 44
253/473-1122; www.parkerpaint.com
Solo White

Benjamin Moore & Co. 45
1580, HC-94
800/344-0400; www.benjaminmoore.com

Vermont Vernacular **page 62**
Architect:
Jonathan Hale
56 Commonwealth Rd
Watertown, MA 02472
617/924-2236

Architect's Note:
The client was an active and creative collaborator throughout the design and construction process.
Landscape designer: Janet Cavanaugh

Interior design consultants: Roney White, interiors
Milena Haskovec, Cambridge, MA: lighting, tile
Contractors: House Renovation: Thornton Hayslett
South Royalton, VT

New Addition and Porch
White & Co.
Tunbridge, VT

Barn Renovation
Paul Ide
Danville, VT

EXTERIOR
Windows:
Brosco in renovated house 46
www.brosco.com

Marvin in new addition
www.marvin.com 47

Doors:
Salvaged antique doors, all entries and most interior doors

KITCHEN
Flooring: Forbo Linoleum Tiles 48

INTERIORS
Doors: Salvaged antique doors throughout
Walls and ceilings: All walls and ceilings new blueboard with skim-coat throughout
Floors: Restore existing wide board floors
New maple flooring to match where existing is maple

Light fixtures:
Interior wall lighting:
Authentic Designs 49
West Rupert, Vermont
www.authenitcdesigns.com

Circa 1820 50
Vassalboro, Maine
www.circa1820.com

Barn and Garage exterior lights: Albalight fixture, enameled steel shade, and gooseneck
Bathroom wall lights: Martha Stewart catalogue

Paint:
Interior Paint: Donald Kauffman paints all rooms
except Ralph Lauren Nantucket white in Vermont Window room
www.ralphlauren.com

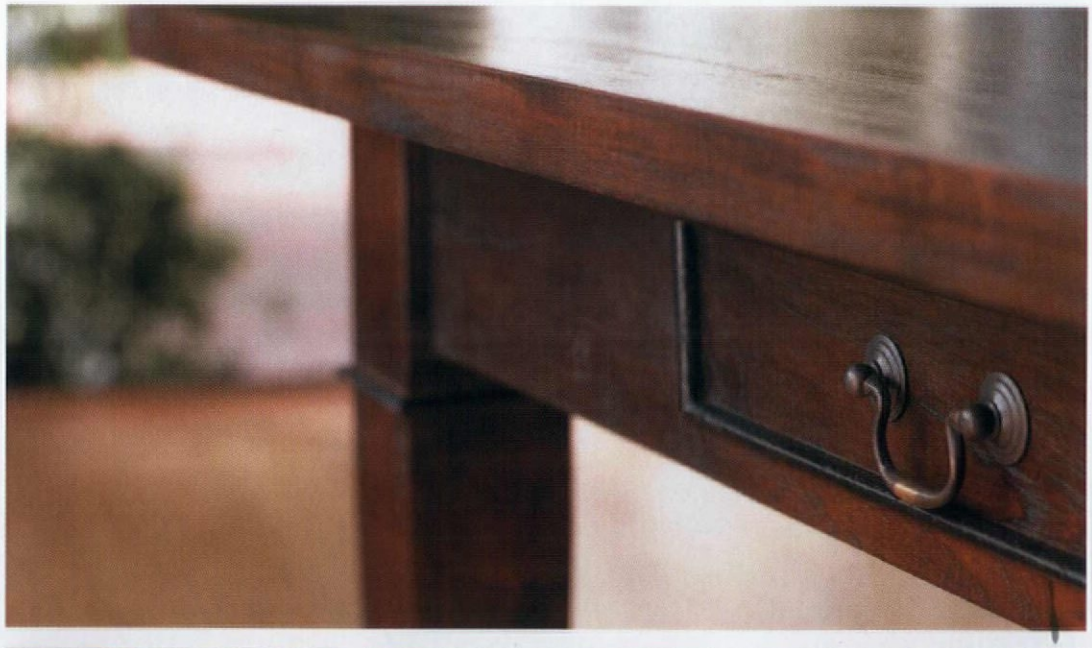
Fabrics and Furnishings:
Bedspread weaving in VT-window bedroom and long woven rug in upstairs hall:
Elizabeth Billings, Tunbridge, VT
Bed in VT-window room, kitchen chairs, and occasional tables in VT window Bryce Ritter, Downingtown, PA
Kitchen dining table and work table: Mal Fitzsimmons, Chelsea VT

Gulf Coast Eclectic **page 70**
Architect:
Eric Watson, Architect, P.A.
2909 West Bay to Bay Boulevard, Suite 206
Tampa, FL 33629
813/835-7595

Landscape architect:
Tyrone McCarthy
P. O. Box 16
Point Washington, FL 32454
850/231-0100

Interior designer:
Eric Watson, Architect, P.A.
2909 West Bay to Bay Boulevard, Suite 206
Tampa, FL 33629
813/835-7595

Contractor:
Elliott Construction, Inc. (Burrell Elliott)
P.O. Box 4638
Seaside, FL 32459
850/231-1454



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Resources

EXTERIOR
Windows: 51
Kolbe & Kolbe Millwork Co., Inc.
715/842-5666; www.kolbe-kolbe.com

Paint:
Benjamin Moore & Co. 52
800/344-0400; www.benjaminmoore.com

Sherwin-Williams Co. 53
216/566-2000; www.sherwin-williams.com

INTERIORS
Hardware:
Baldwin Hardware Corporation 54
800/566-1986; www.baldwinhardware.com
Light fixtures:
Bevolo Gas and Electric Lights
New Orleans, LA
504/522-9485; www.bevolo.com

Studio Steel 55
New Preston, CT
860/868-7305; www.studiosteel.com

Paint:
Benjamin Moore & Co. 56
800/344-0400; www.benjaminmoore.com

Sherwin-Williams Co. 57
216/566-2000; www.sherwin-williams.com

KITCHEN
Appliances:
Sub-Zero 58
800/222-7820; www.subzero.com

Wolf Appliances 59
800/332-9513; www.wolfappliance.com

Maytag 60
800/688-9900; www.maytag.com

Sink:
Just Sinks 61
www.justsinks.com

Faucet:
Delta Faucet Company 62
800/345-3358; www.deltafaucet.com

Hardware:
Baldwin Hardware Corporation 63
800/566-1986; www.baldwinhardware.com

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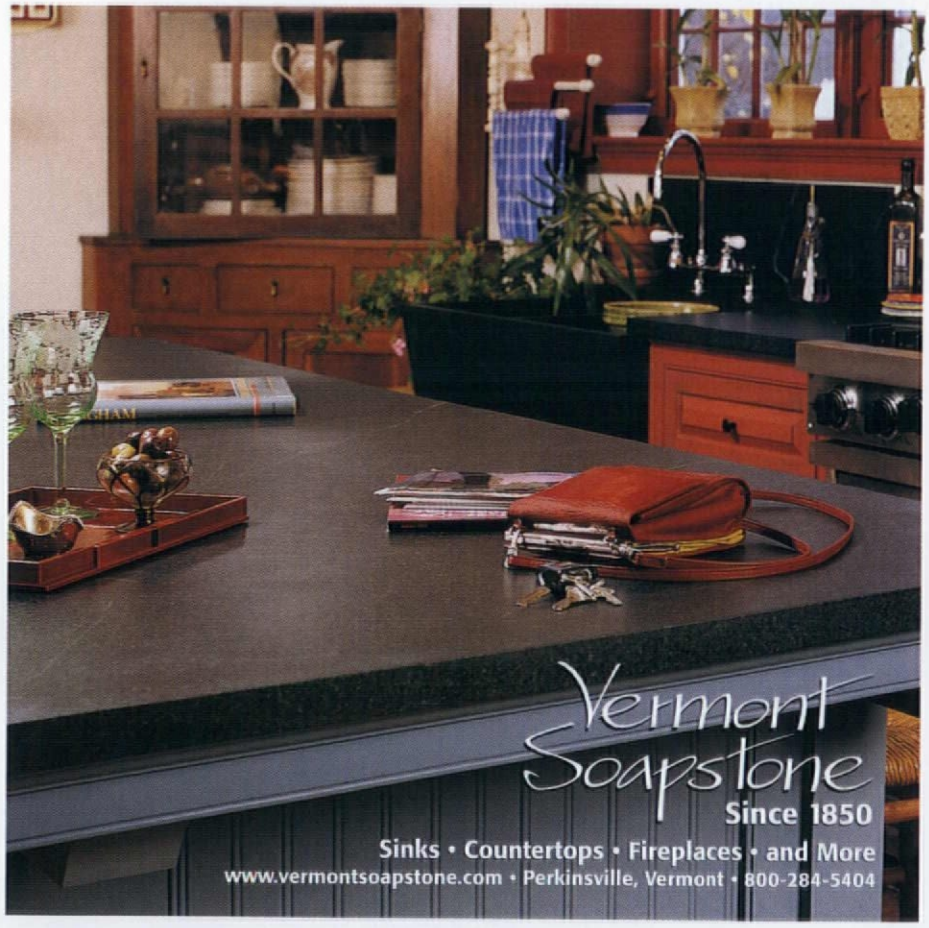

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RESOURCES

Accessories:
Baldwin Hardware Corporation 63
800/566-1986; www.baldwinhardware.com

Renewing a Pennsylvania Country House page 80
Architect: John Milner
John D. Milner, FAIA
John Milner Architects
104 Lakeview Drive
Chadds Ford, PA 19317
610/388-0111
www.johnmilnerarchitects.com

Windows:
Pella Windows & Doors 64
www.pella.com

Lighting:
Period Lighting 65
Clarksburg, MA
800/828-6990; www.periodlighting.com

Deep Landing Workshop 66
Chestertown, MD
877/778-4042; www.deeplandingworkshop.com

Wood Flooring:
Sylvan Brandt, LLC 67
Lititz, PA
717/626-4520; www.sylvanbrandt.com

Paint:
Finnaren & Haley Paint & Coatings 68
610/825-1900; www.fhpaint.com

Reflections on the Past at Crabtree Farm page 88
Architect:
Elliott Elliott Norelius Architecture
86 Main Street, P.O. 318
Blue Hill, ME 04614
207/374-2566
www.elliottelliottnorelius.com

Landscape architect:
Burdick and Booher Landscape Design
33 Ripples Road
Mount Desert, ME 04660
P: 207/244-0206 F: 207/244-7663
www.burdickandbooher.com
Interior decorator:
Karin Thomas
Karin Thomas Interior Design
57 Megunticook St.
Camden, ME 04843
207/236-3521
Contractor, front house:
Roger Eckhardt
Hancock, ME 04640
207/422-3601

Contractor, ell and barn:
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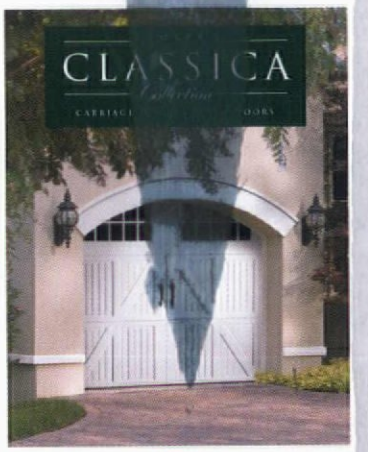

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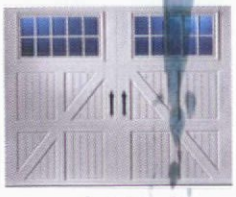
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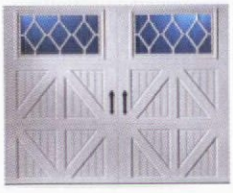
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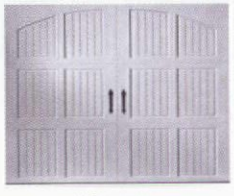
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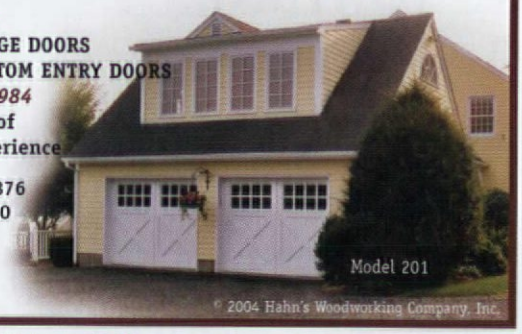

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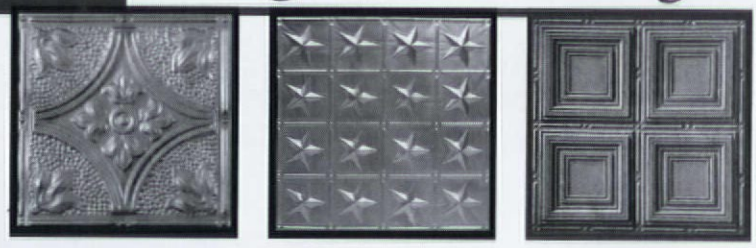

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Doors:
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INTERIOTRS
Cabinetry:
Perry Astbury
Penobscot, ME 04476
207/326-9050

Tile work:
Keniston's Tile Bangor
Bangor, ME
207/945-0742

Timber trusses (bedroom)
Connolly & Co. Timber Frame Homes & Barns
Edgecomb, ME
207/882-4224; www.connollytimberframes.com

Light fixtures
Brass Light Gallery 70
800/243-9595; www.brasslight.com
Hardware:
Crown City Hardware 71
Pasadena, CA
800/950-1047; www.crowncityhardware.com

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Appliances: 72
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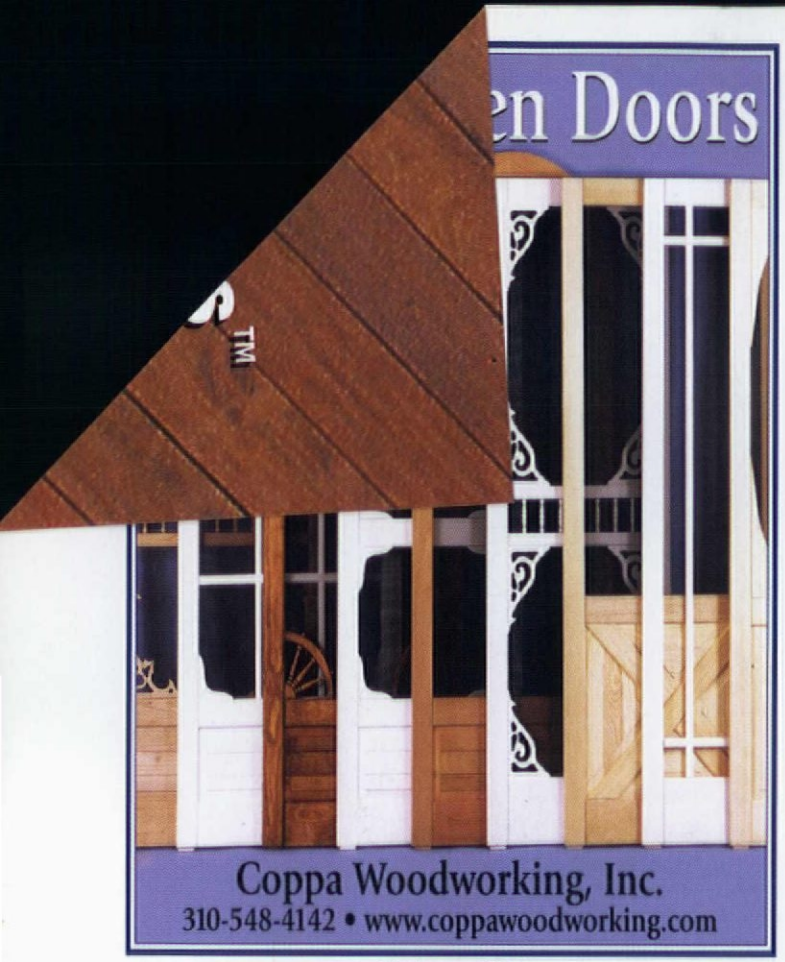

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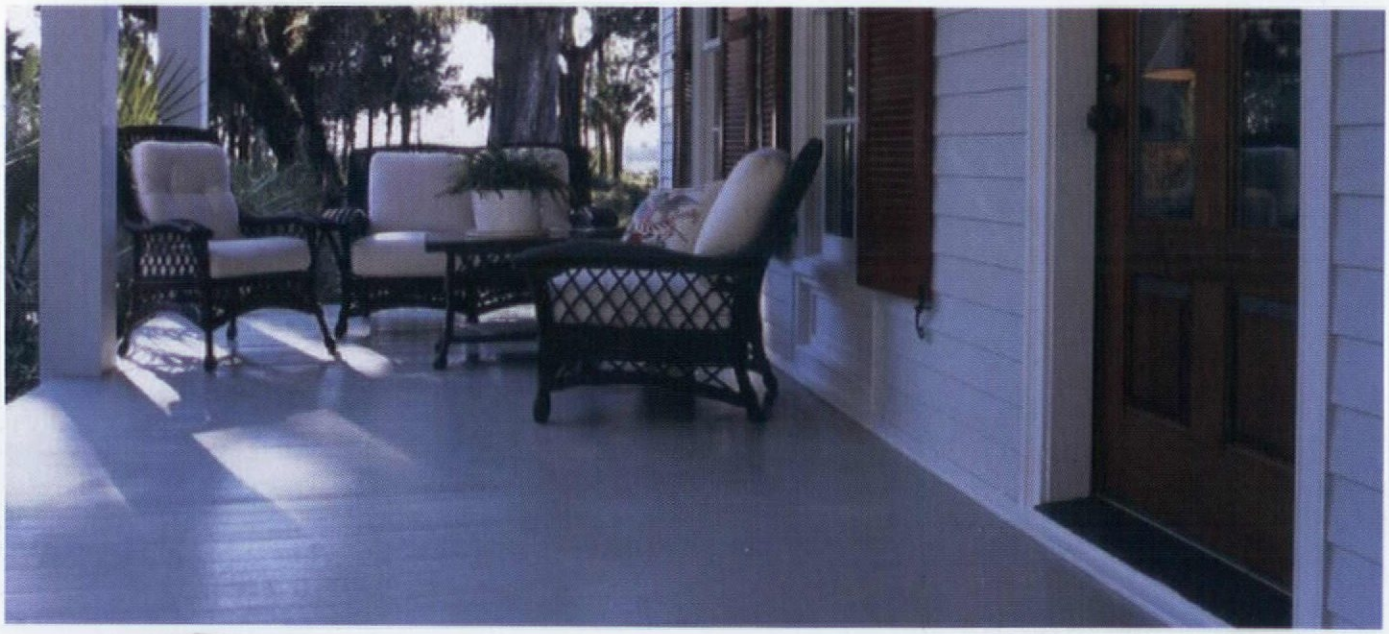

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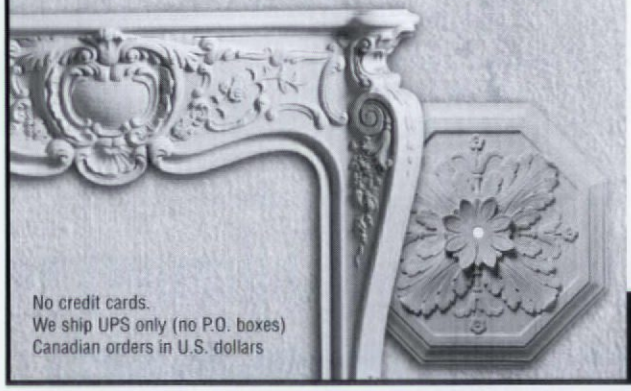

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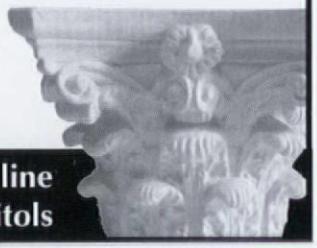

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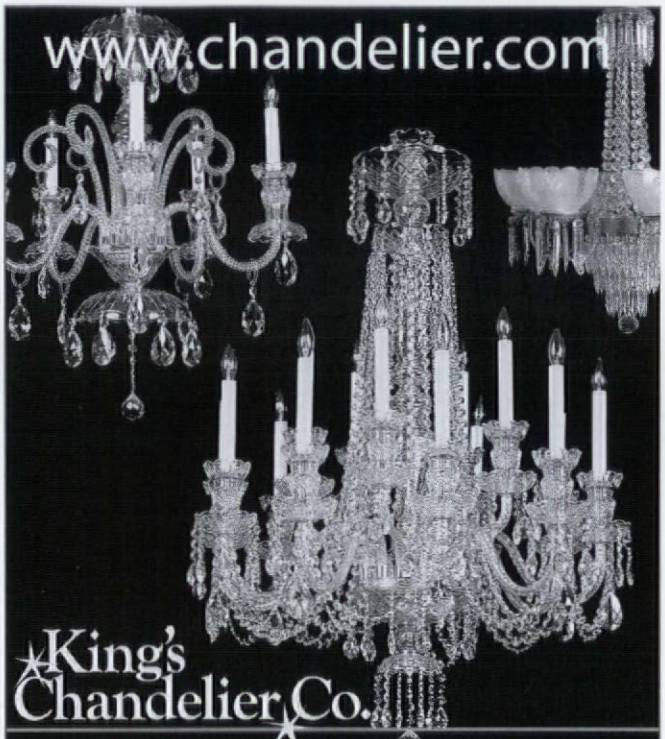

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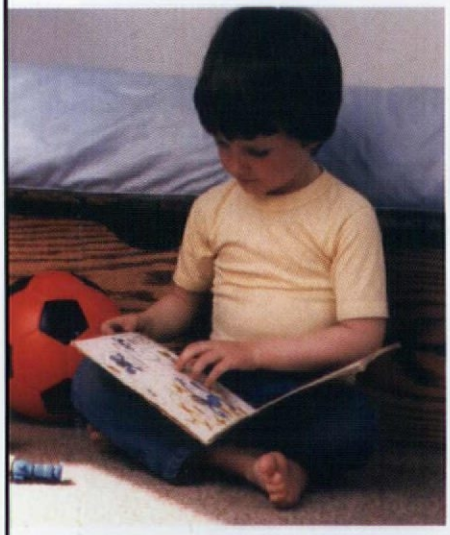

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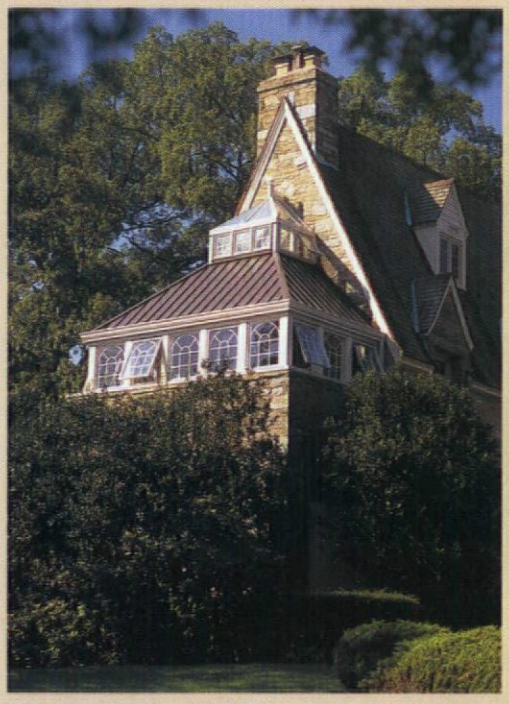

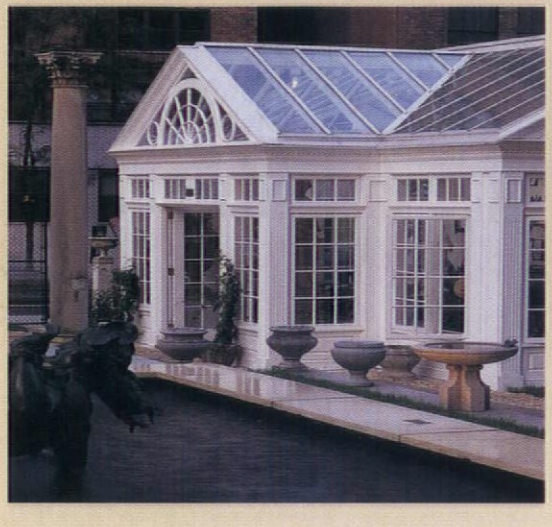

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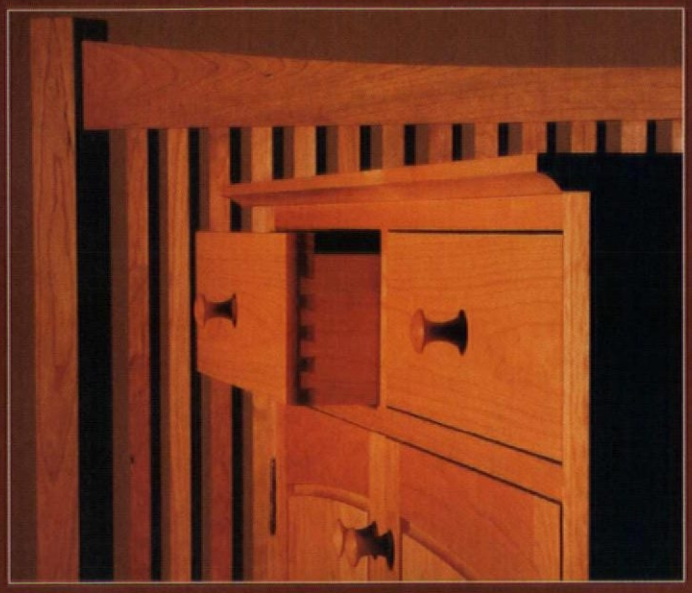

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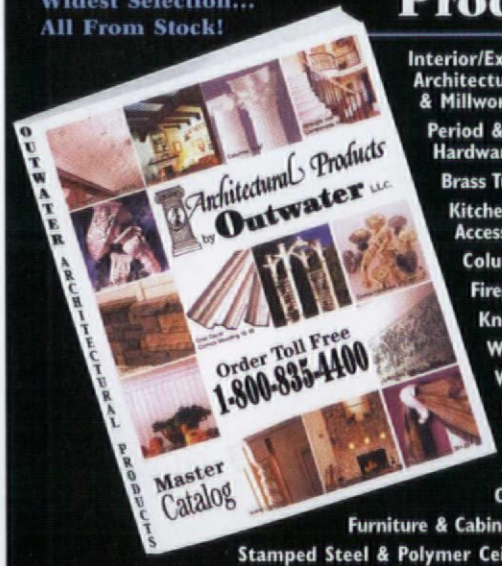

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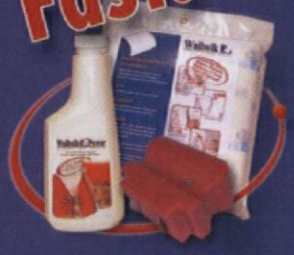

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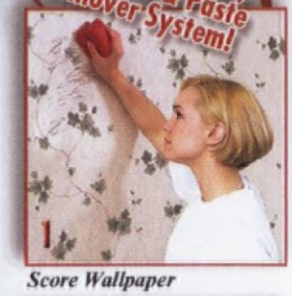

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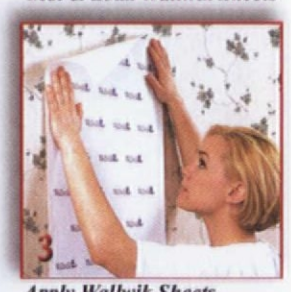

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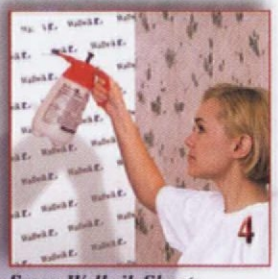

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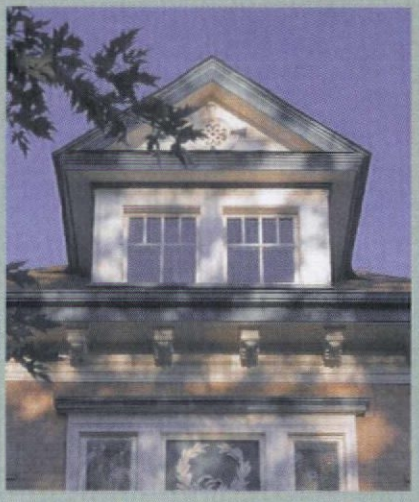

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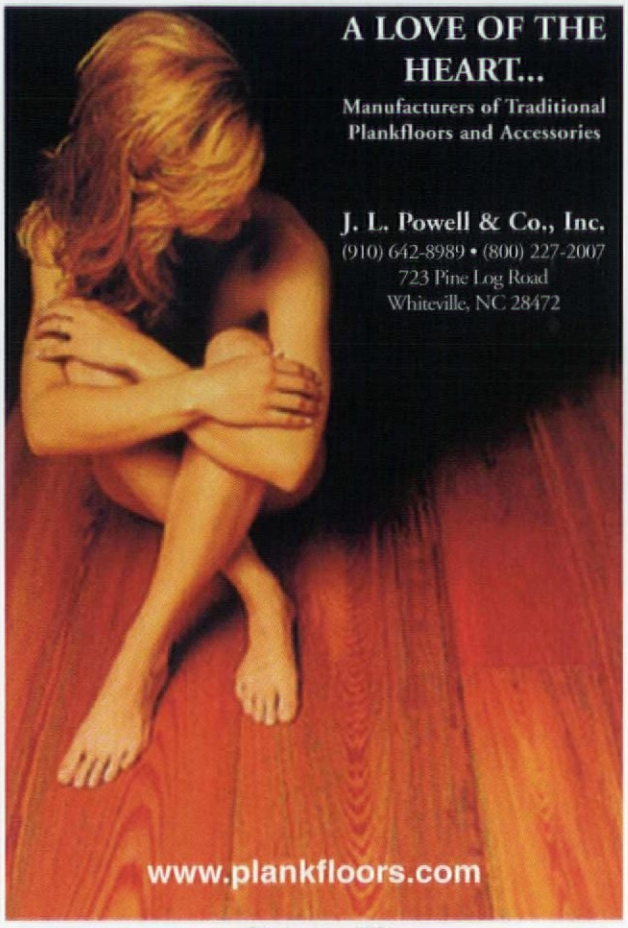

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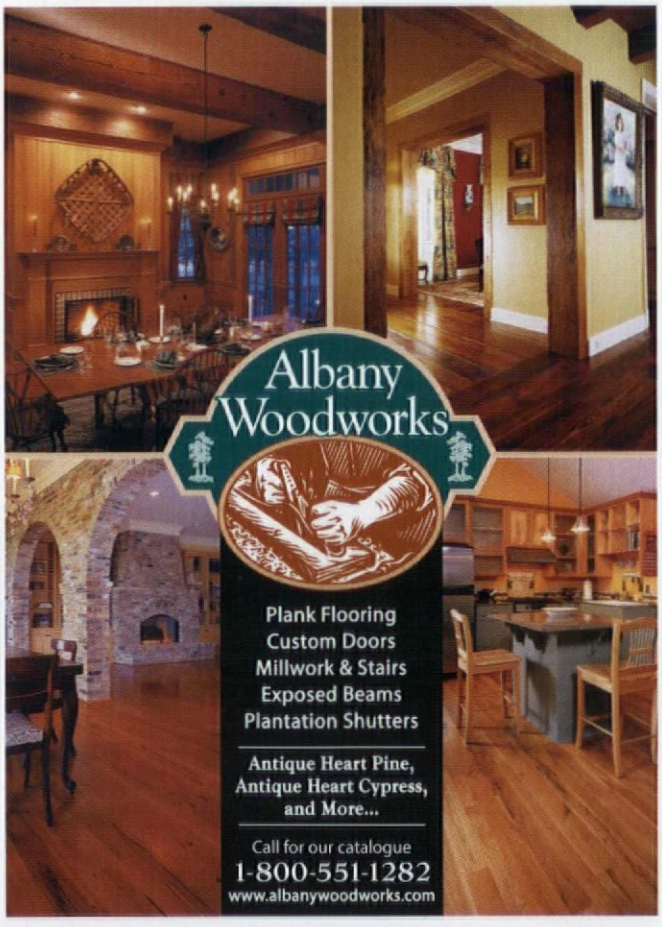

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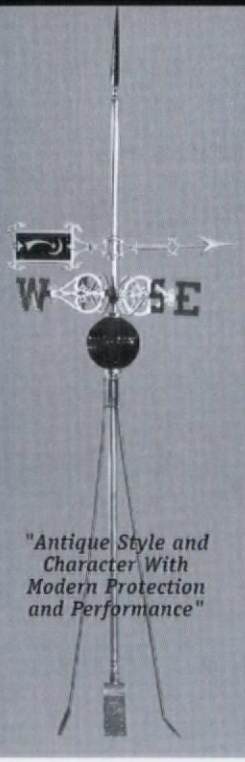

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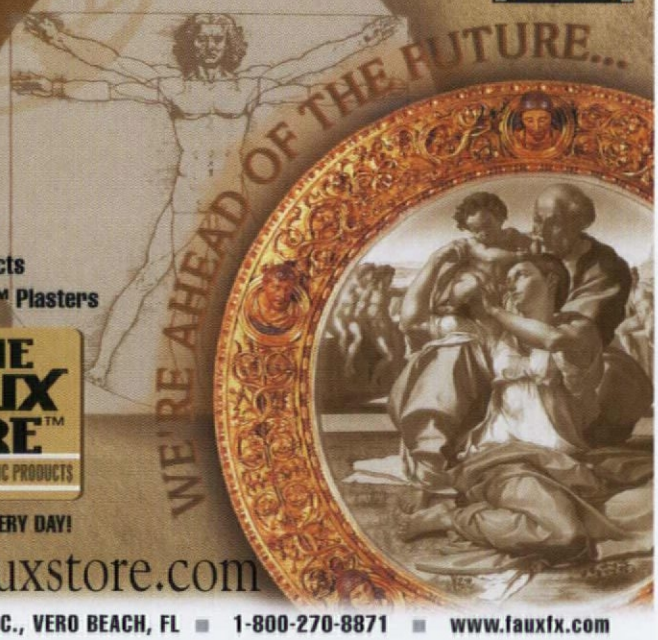

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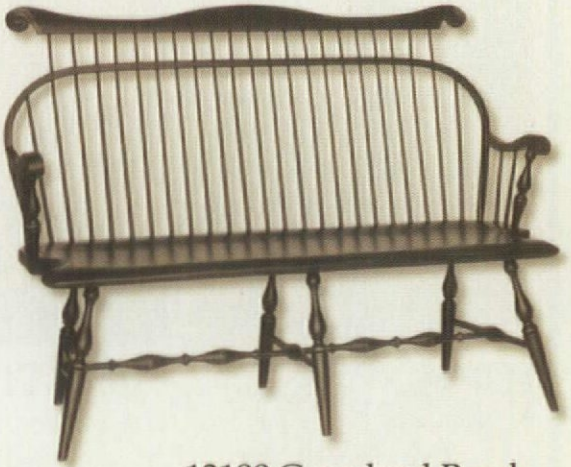

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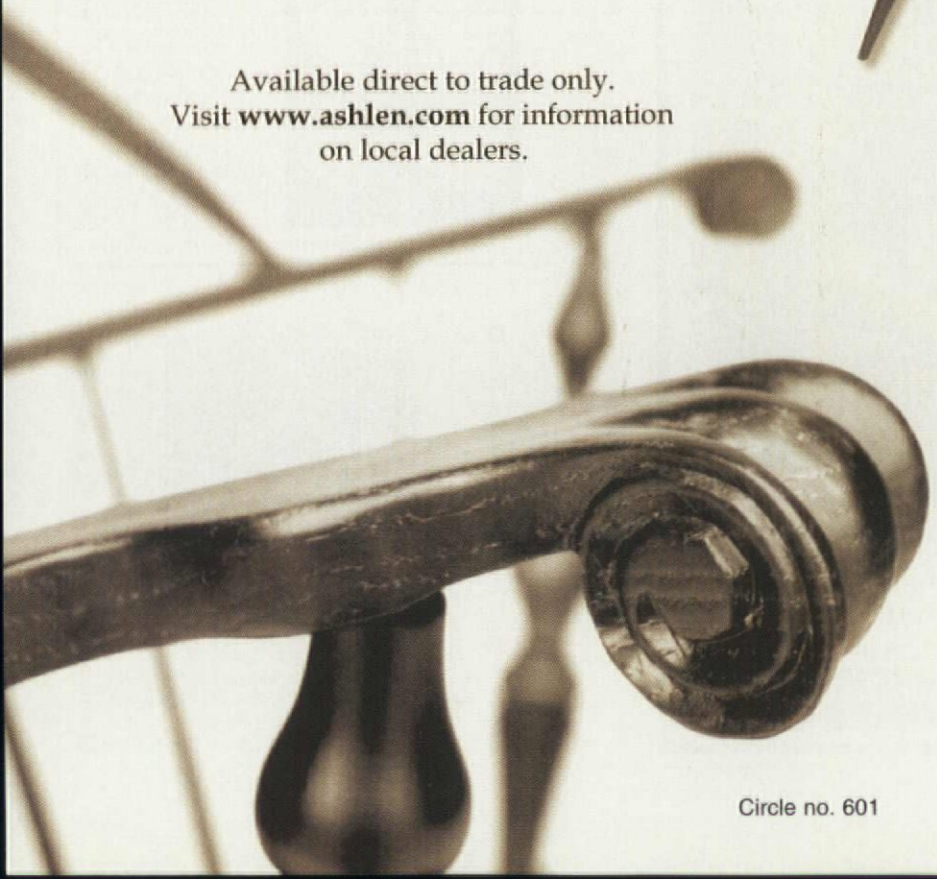

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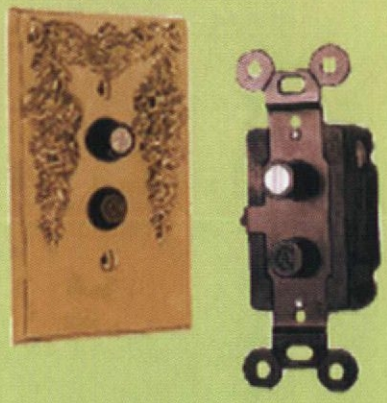

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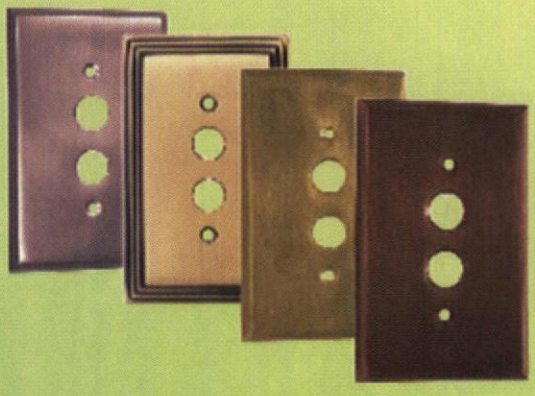

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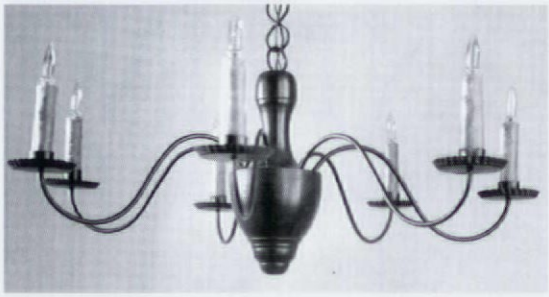

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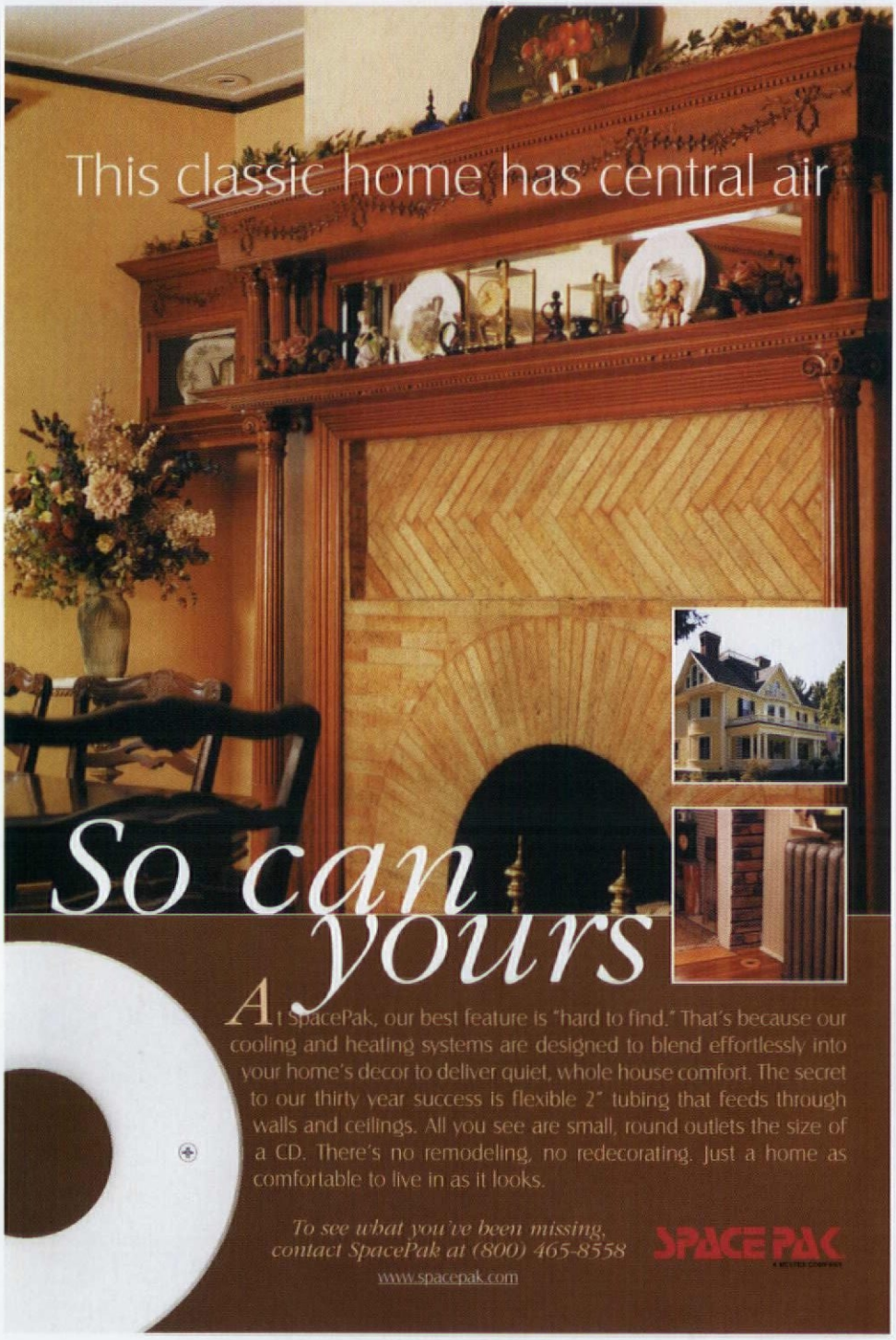

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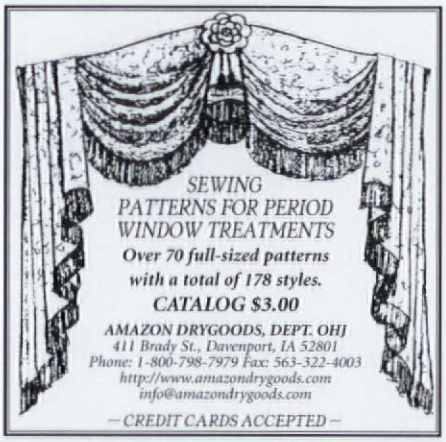

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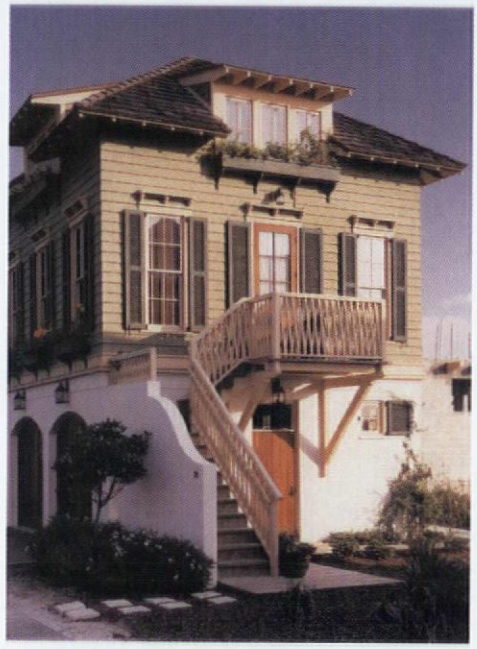
Cooper Johnson Smith's design reputation is based on the success of our residential work, which strives to uphold traditional and classical principles while accommodating modern technology and lifestyles. One of our strengths is our context-sensitive design, which is influenced by a region's climate, history, culture and urbanism. The symbiotic relationship between architecture and urbanism also plays an important role in our firm's practice.

Our houses are set apart by the attention to detail and authentic craftsmanship, an integral part of our design process along with research of historical precedents appropriate to the region and climate. Our designs are based upon historic building typologies and architectural languages. We encourage the use of traditional materials in our buildings to create enduring structures that will stand the test of time and age gracefully.

To date we have designed over thirty houses for clients in the internationally-acclaimed Florida Panhandle resort town of Seaside, and are presently designing houses in Rosemary Beach, Watercolor and Aragon. In addition, we have numerous private residences in the design and construction phases throughout the state of Florida and we have completed projects in other parts of the country, including: Utah, Kentucky, Arizona, and the Caribbean.

Many of our residences have been recognized in awards programs, publications and books. Most recently, the Mansour Residence in Anna Maria Island, FL was featured in a book by Russell Versaci, Creating a New Old House. The Callaway Cottage and Hudson Residence in Seaside were featured in a book by Lynn Nesmith, Seaside Style. The Callaway Cottage also won a prestigious AIA Honor Award in 1998. Other award-winning residences include: Fantasia in Seaside, FL (1989 Southern Home Award), Caribbean Cottage Seaside, FL (1991 Florida AIA Honor Award), Borlog Residence in Seaside, FL (1993 Florida AIA Honor Award), and the Moore/Mays Residence in Tampa, FL (1995 Southern Home Award). We are honored to have been selected to design the 2004 Coastal Living Idea House for *Coastal Living Magazine.*



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www.CronkDuch.com

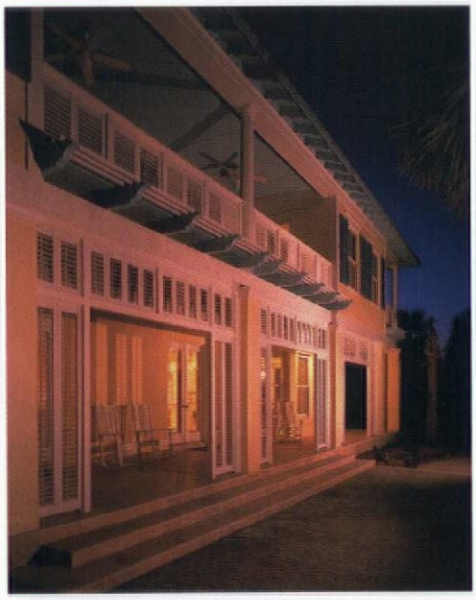
Having gained recognition as one of the premier design-led master builders in Jacksonville, Florida, Clifford G. Duch, AIA and Joseph Cronk, Associate AIA of Cronk, Duch Partners continue to lead the way in award-winning traditional design excellence.

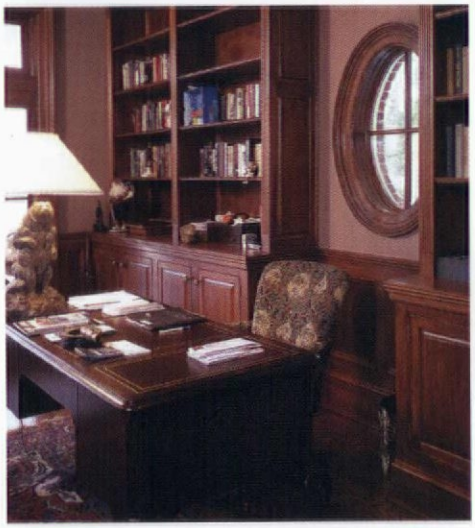
Cronk, Duch, Partners define themselves as true classicists and artisans. Duch elaborates, "First, we understand the foundation of classical architecture, and apply those fundamentals to every aspect of our designs. We want our homes to reflect and celebrate the inherent beauty of classical architecture and craft. Here, in the southeast region where our architectural history is so prominent, we feel a passionate commitment to pay tribute to that legacy. We do this by respecting and upholding the traditional design integrity that has preceded us.

Second, Cronk, Duch Partners commitment to craftsmanship is a primary focus. "When you combine distinctive, authentic, traditional designs with carefully crafted detail, you create period homes that reflect all eras of architectural history", states Cronk. The firm uses a millwork shop to deliver custom cabinets, moldings, fireplace mantels and other fine embellishments. Their uniquely crafted interiors and exteriors emphasize precise, artistic detail with distinguished allure. Practically speaking, their pledge to craft and quality is fortified by hands-on field managers. Each superintendent and project manager is a well-equipped, experienced carpenter who maintains quality insurance.

Overall, our clientele base is a sophisticated market with insightful ideas and high expectations. Our goal is to listen to those ideas and to exceed expectations. We achieve this by focusing on exceptional customer service and by relying on our collective knowledge and skill. Pledging a "personal touch" is paramount to our success. We involve the client in all phases of the project, as we encourage design discussions that will enhance both the process and the product. Every personal decision is taken into consideration regarding the client's home and how we can best meet their needs esthetically and functionally.

The Cronk, Duch portfolio showcases a variety of styles, ranging from Mediterranean, British West Indies, Coastal Vernacular and Carolina Low Country to Federal, Colonial, and Georgian. Their prestigious, award-winning residences span the Southeast Region and the Caribbean.





The Classic Group

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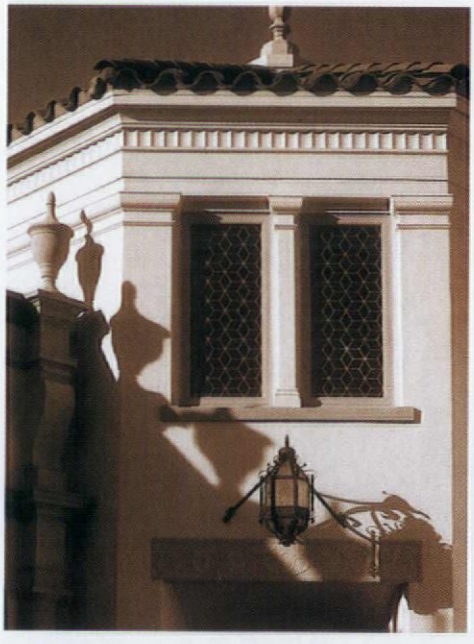
The Classic Group designs and builds custom, high-end homes in traditional styles. Since 1986 we have worked on some of the most distinctive private residences in the Greater Boston area, from eighteenth-century farmhouses to twenty-first-century estates. Whether a new house or a whole-house renovation, we help homeowners make their house a classic home.

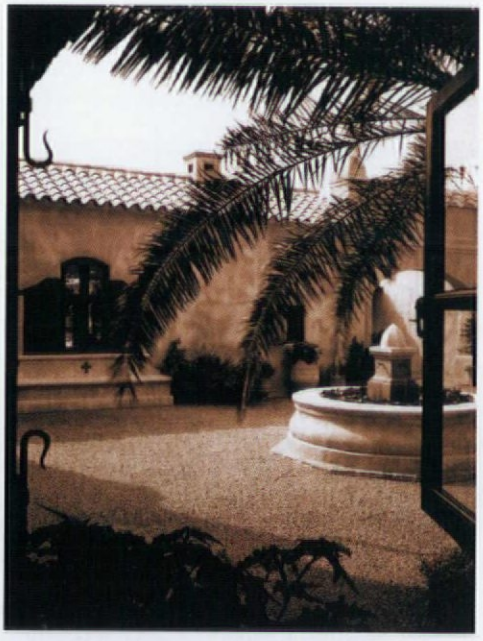
We have a collaborative approach to architecture and building that provides the homeowner with a single source for clear communication. When working with our in-house architects, our project managers provide accurate budget estimates early in the design process. This approach allows the architect time to focus on the creative aspects of the design, while the project manager coordinates the systems, structure and schedule of the project. Every project receives our sharpest attention to quality, detail, value and time.

We believe strongly in teamwork and mutual respect; respect for each homeowner's needs and aspirations and respect for the dedication and passion each team member brings to a project. Teamwork brings out the best in everyone; our success is built on it.

Michael G. Imber

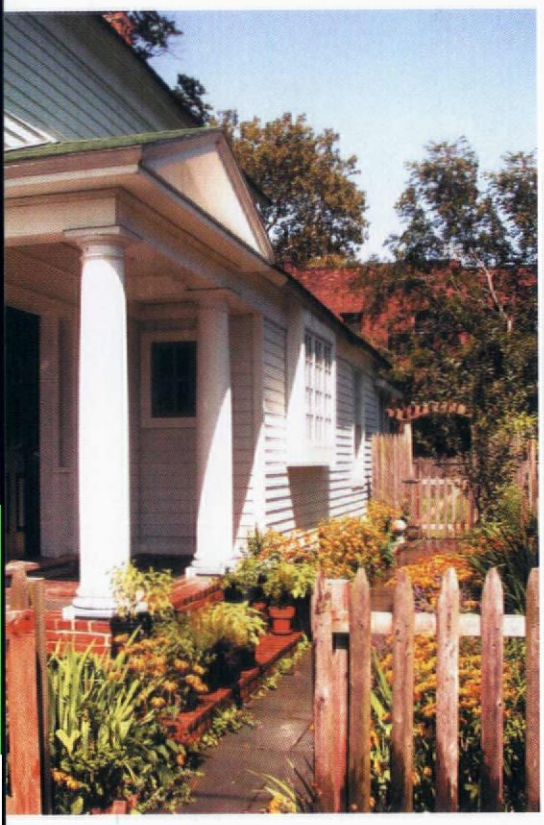
111 El Prado West
San Antonio, TX 78212
P: 210-824-7703
F: 210-824-7706
www.michaelgimber.com





Michael G. Imber, Architects, PLLC, is a modern classical design firm based in San Antonio, Texas. We are a studio of diverse individuals with advanced studies in traditional architecture, preservation and history including extended studies in Italy, Spain, France and Mexico, sharing a commitment to the continuum of traditional architecture and urbanism. It is our belief that craft and material and the process of traditional design are a complement to our modern lifestyles.

We are recognized for a body of work that is strong in historic sentiment, yet modern in its execution. The Western United States has provided a natural palette for the stylistic diversity of our work. Rough and varied landscapes, cultural diversity and a rich history of craftsmanship have allowed us to realize the particular visions of our clients, while recognizing the unique architectural language of different regions and their cultures.



David H. Ellison, Architect

6403 Detroit Avenue
Cleveland, OH 44102
P: 216-631-0557
F: 216-631-0997
www.dhellison.com

Project Location: Cleveland, Ohio
Project Date: Work in Progress
Owner: David Ellison
General Contractor: Kurt Ballash Construction

Pictured are two views of the architect's home. While not a "new" old house, the parts shown are all new work. Frequently an architectural antique or existing construction will provide the inspiration for a design: an old stove, a cottage garden, or a ramshackle fence.

Mr. Ellison engages in a limited number of projects each year to which focused attention is given. They are designed by simultaneously conceiving the details, interior space, exterior form and relationship to the land. In the case of additions and renovations, the intent is always to conserve the best qualities of a structure or place while satisfying an owner's new objectives. The firm is a small, full service architectural practice and also offers core consultation services on questions of design, detail, style, proportion and scale to owners and other design professionals. Such collaborative efforts make up a large part of the firm's work. Projects range from remodeling in Florida, to barn conversion projects in Normandy, to new "old houses" in the Midwest. Mr. Ellison welcomes inquiries from prospective clients who seek exceptional quality of design and craftsmanship.

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Landscape Architectural Design Firm
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F: 203-869-0300
www.jddallc.com

James Doyle Design Associates is a landscape design firm that combines a high level of artistic design with respect for architectural context. Residential design is the core of our work and our designs incorporate aspects of traditional design with a modern aesthetic. Projects vary in style and size, but our work is characterized by strong geometry, bold structural forms and clean symmetry. We work closely with architects and consultants so that we can take a holistic approach to all projects from the initial design through the installation.

We always strive to compliment architecture with appropriate designs and plantings. Our comprehensive designs include features such as swimming pools, outdoor lighting, patios, walkways, plantings, furnishings and ornamentation. We offer expertise in managing the installation of our landscape plans and as well, we take great care to secure the best plant material for our clients from reputable growers across the United States.

Our complete approach to projects and our understanding of architecture insures that our clients end up with an innovative, detailed design that meets their programmatic needs and a project that is handled smoothly from conception to completion.

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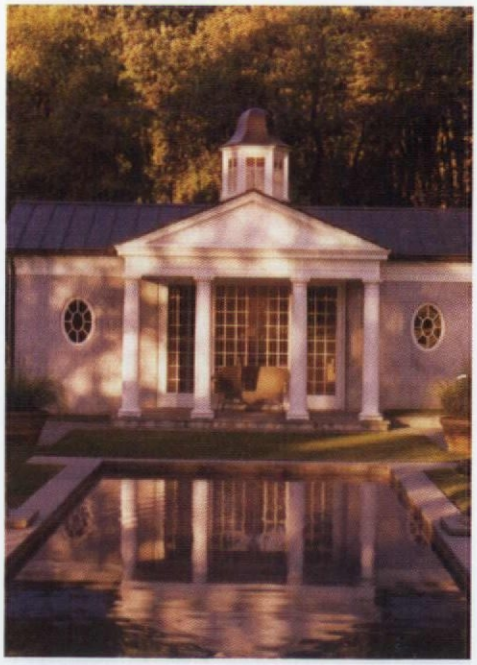
P: 610-388-0111
F: 610-388-0119
www.johnmilnerarchitects.com

John Milner Architects specializes in the restoration of historic buildings and the design of new residences which reflect the rich architectural traditions of the past. The firm's first hand experience with the styles, proportions and details of the three centuries of American architecture informs its design of new buildings, often within an important historical or environmental context.

Our clients share our commitment to carefully designed and finely detailed residential environments; disciplined by architectural precedent of the eighteenth, nineteenth and early-twentieth centuries, and tempered by an understanding of the requirements for contemporary family life. Many of our projects are located in country settings, and involve the design of both residential and agrarian structures.

Sayen Barn Renovation, Villanova, Pennsylvania.



New Pool Pavilion, Chester County, Pennsylvania.

New Residence in the French Style, Radnor, Pennsylvania.

New Residence on the Eastern Shore of Maryland.

Curtis Gelotte Architects

150 Lake Street S #208, Kirkland, WA 98033
P: 425-828-3081 ● Fax: 425-822-2152 ● www.gelotte.com

Project Location: Western Washington State
Project Date: November 2002
General Contractor: Schultz Miller Inc., Seattle, Washington

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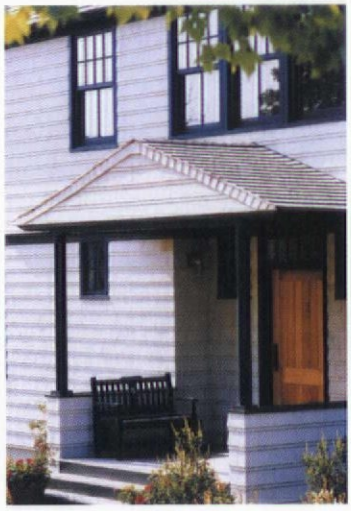
Eric Watson Architect, P.A.

2909 West Bay To Bay Boulevard, Suite 206 ● Tampa, FL 33629
P: 813 835-7595 ● F: 813-835-1114 ● www.ericwatson.com

Project Location: Rosemary Beach, Florida
Project Date: June 2003
Owner: Mr & Mrs. Dean Rydquist
General Contractor: New Creation Builders, Inc.

The office of Eric Watson Architect, P.A. specializes in the design of traditional houses. The designs utilize the time tested materials and methods found in quality traditional architecture. Much of the office's work is located in the New Urbanist resort communities of Seaside and Rosemary Beach, Florida.

Elliott Elliott Norelius Architecture



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A common theme of work in our studio is a search for an architecture that is an appropriate synthesis of client, site, and form.

We endeavor to continually refine our skills of being engaged listeners and communicators with our clients. We recognize excellent clients as inseparable from excellent projects and encourage active involvement.

We search to discover the uniqueness of each site on which we build, to reveal the essence of materials with which we work, and to honor traditions of craftsmanship.

We seek clarity and reduction, and avoid the development of a signature style.

We are committed to setting and achieving high standards for the aesthetics, the process, and the technical aspects of our work.

G. P. Schafer Architect, PLLC

270 Lafayette Street,
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P: 212-965-1355
F: 212-965-1356

G. P. Schafer Architect, PLLC is a small, New York City-based architectural firm specializing in traditional residential architecture with an emphasis on quality of materials and craftsmanship as well as appropriateness to context, climate and lifestyle. The rigorous approach we apply to the design and detailing of each of our projects extends as well to the professionalism with which we manage the myriad of complex elements and personnel that are part of creating a new home today.

And we are as passionate about a project's landscape and interior decoration as we are about its architecture, nurturing a collaborative design process with each of our projects, seeking to create a seamless whole between inside and outside.

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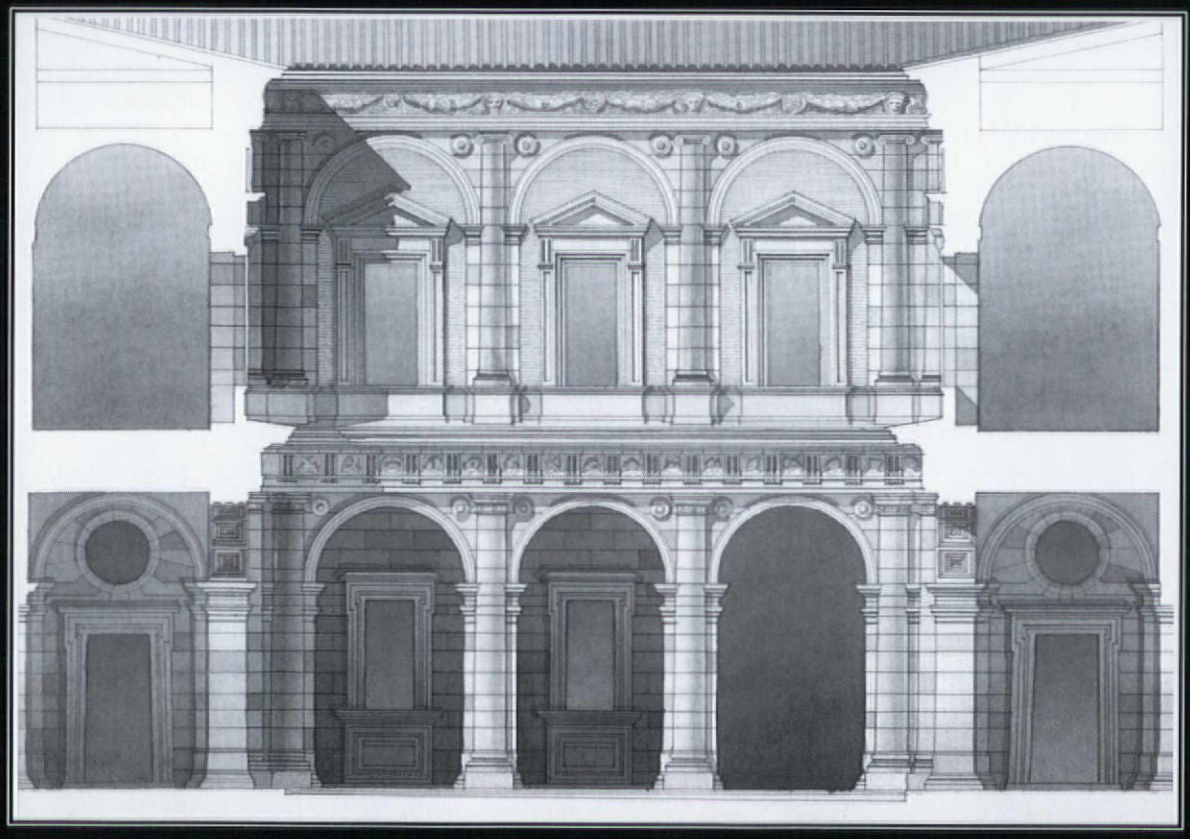

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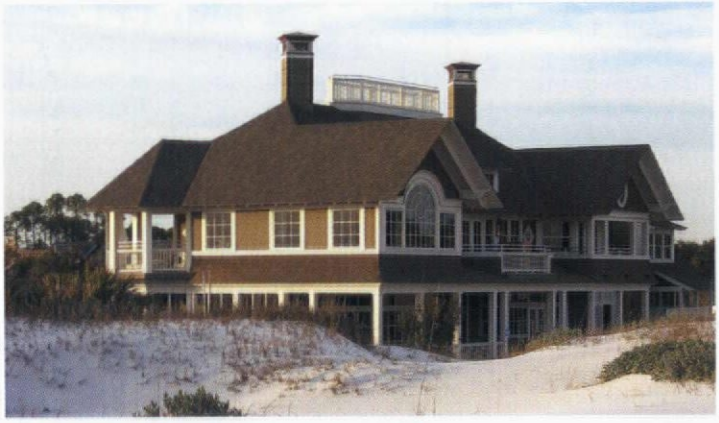

Cooper, Robertson & Partners

311 West 43rd Street ● New York, NY 10036 ● P: 212 247-1717
● F: 212 245-0361 ● www.cooperrobertson.com

Project Location: WaterSound Beach, Florida
Project Date: 2004
Owner: St. Joe Towns & Resorts
General Contractor: St. Joe Special Projects

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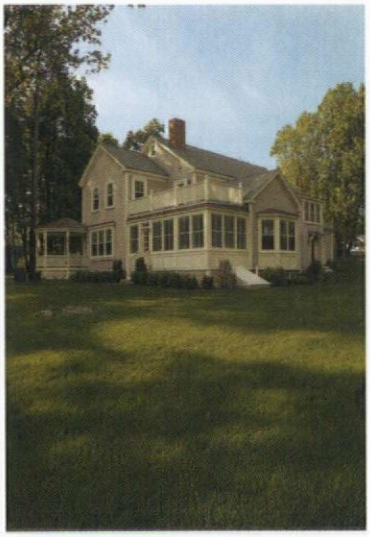
Sandra Vitzthum Architect, LLC

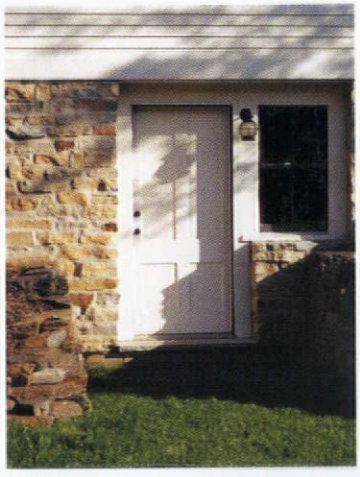


46 East State Street
Montpelier, Vermont 05602
P: (802) 223-1806
F: (802) 223-4709
www.sandravitzthum.com

Project Location: Marblehead, Massachusetts
Project Date: completed fall 2002
General Contractor: GF Peach Inc.

Specializing in regional vernaculars and ecological construction, Sandra Vitzthum tailors her designs to client and site. She works with each family personally to create homes that "look as if they have always been there." Sandra works closely with skilled craftsmen to produce elegant detailing.

Jonathan Hale, Architect



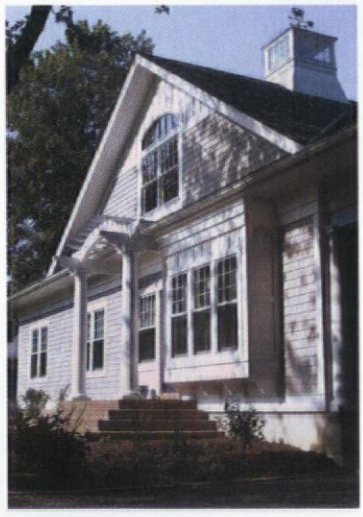
56 Commonwealth Rd.
Watertown, MA 02472
P: 617-924-2236
F: 617-923-7582

Jonathan Hale is an architect and author of *The Old Way of Seeing* (Houghton Mifflin). He has many years experience in residential as well as commercial design, including adaptive reuse, manufactured housing, and historic preservation, and he has developed several adaptive reuse projects.

Jonathan Hale has published and lectured widely, and his book, *The Old Way of Seeing*, was a Publisher's Weekly Best Book of 1994.

Current projects include private houses and residential communities in Chatham and Newton, Massachusetts; Sacramento, California; and central Vermont, where he is designing two new old houses for previous clients (photo above and article in this issue).

Charles Paul Goebel, Architect, Ltd.



PO Box 1822, Easton, MD
P: 410-820-9176
F: 410-820-4044
www.cpgoebel.com

Charles Paul Goebel, Architect, Ltd. is a full service architecture firm based in the mid-Atlantic region providing services to discerning clients throughout the United States. Projects include fine estate homes, casual waterfront retreats, vacation cottages, ranch homes, stables and mountain camps.

Mr. Goebel has built upon his award-winning expertise renovating and adapting historic homes to establish his reputation for new traditionally-styled residential architecture of the highest quality. He's observed: "I really design dream homes for my clients. It's a privilege to work with these very successful people—who have the highest expectations—to create a fine home for which they'll have a deep emotional attachment."

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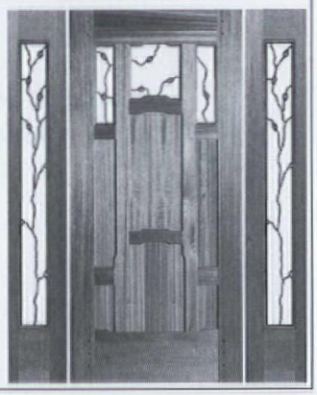

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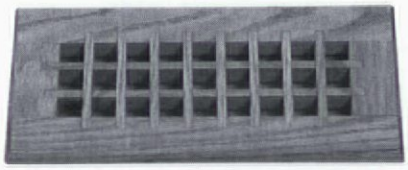

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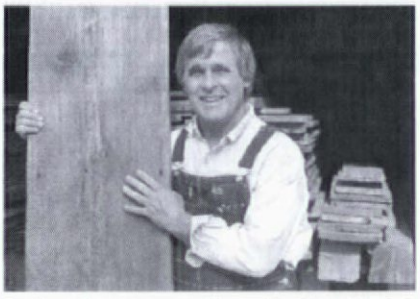

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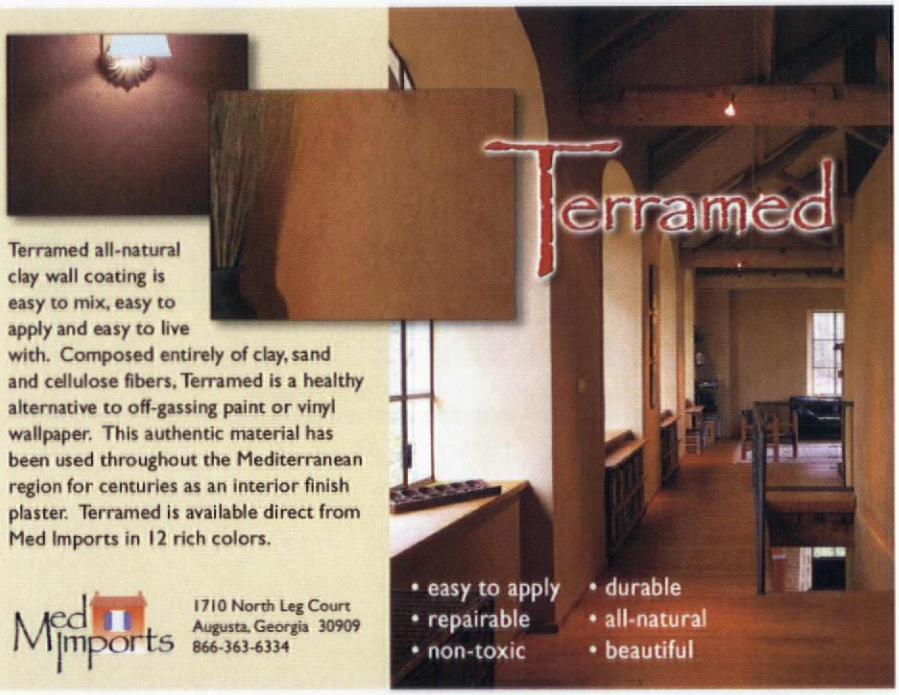

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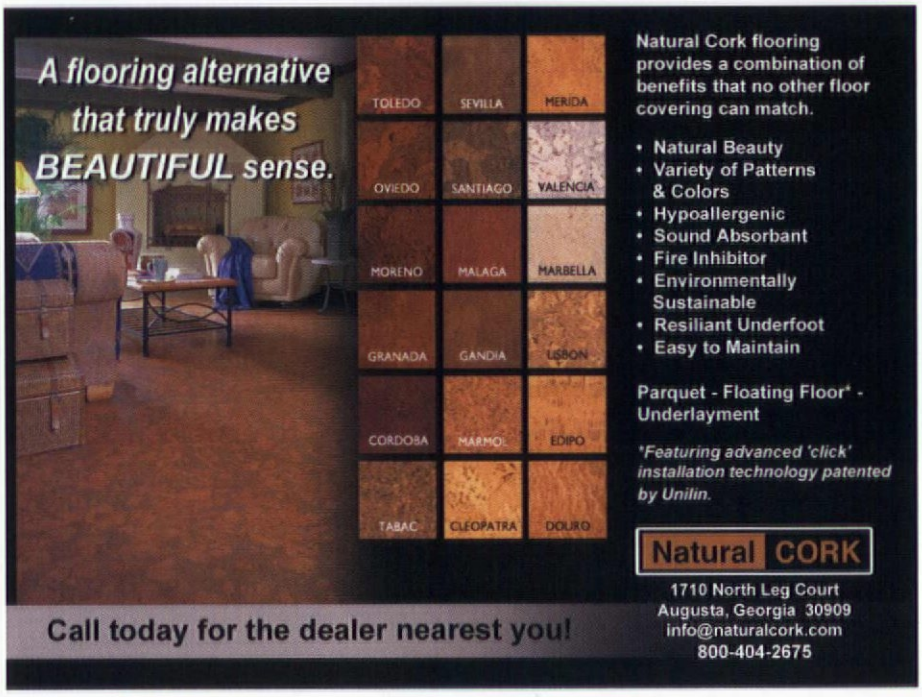

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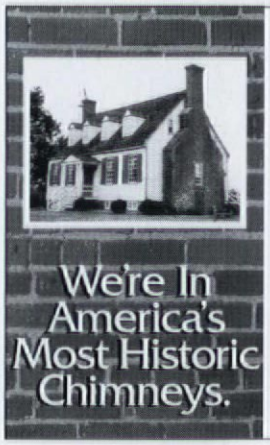

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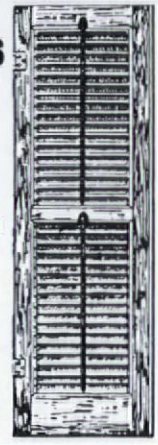

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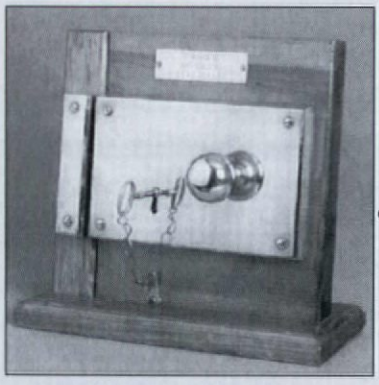

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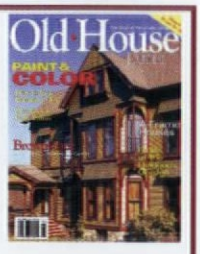

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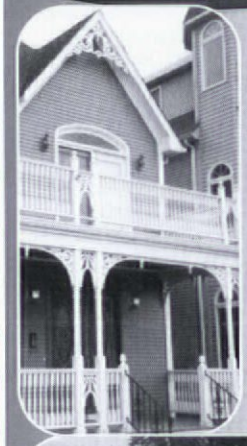

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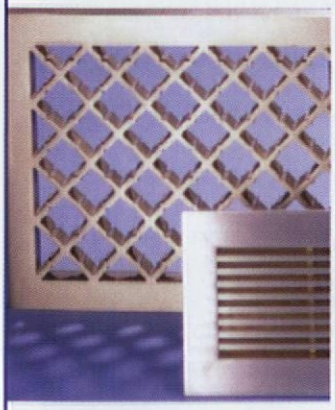

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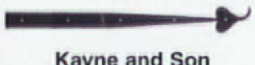

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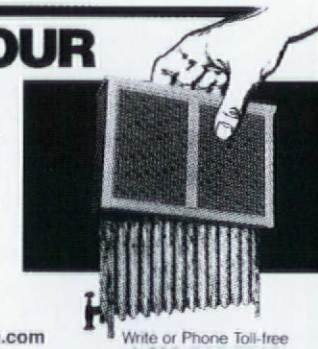

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The new name better describes the market we serve. Traditional Building Exhibition and Conference will provide a broader mix of educational programming and offer a wide array of resources and products for professionals – architects, builders, contractors, developers, building owners, facilities managers, preservationists, and new urbanists – all working in traditional building and historic restoration and renovation.

The Traditional Building Exhibition and Conference will take place in the heart of historic Philadelphia, April 27-30, 2005 at the Pennsylvania Convention Center.

Philadelphia 2005 Highlights

- NEW tracks with expanded educational programming in: preservation; restoration and renovation; traditional new construction; new urbanism; classicism; modernism; and more!
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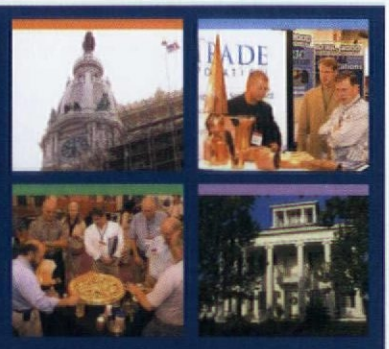
- Network with other professionals who share your passion for traditional building



Philadelphia 2005

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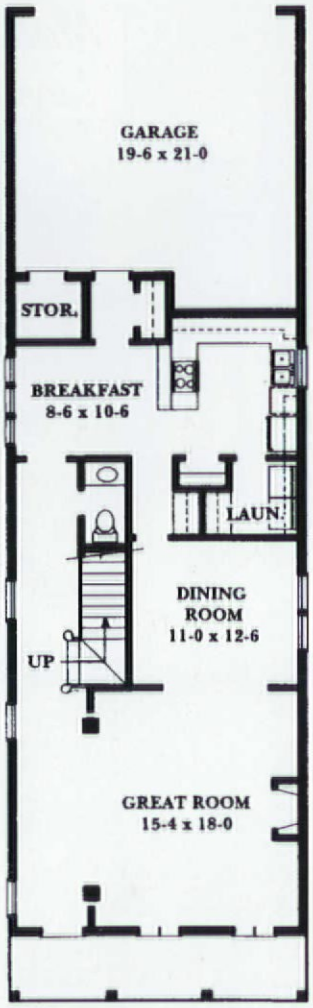

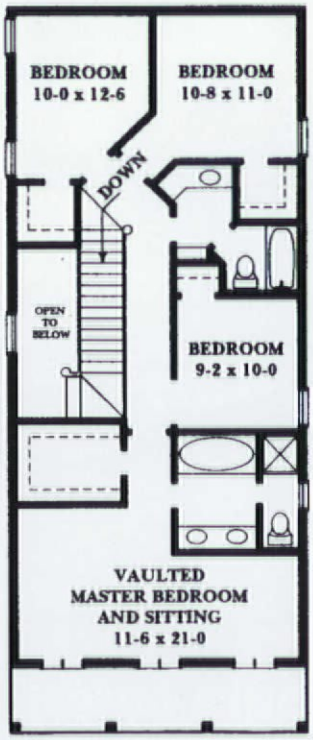

Italianate Double Gallery
1860-1885

Square Footage 2,029
First Floor 1,045
Second Floor 984

Ceiling Height
First Floor 9′
Second Floor 9′

Overall Dimensions
Width 22′
Depth 75′

To order plan NOHCYC 2029 call 800/426 5628

Carmine Shores

Italianate detailing was a popular architectural motif in the nineteenth century. This appealing home, modeled on one built in New Orleans in the 1870s, displays graceful arches that connect chamfered columns. The use of modillions as opposed to dentils, as well as a hipped roof, are other features of the Italianate style. Inside, interior columns separate the foyer from the expansive great room. The dramatic stairwell is open to the second floor veranda.

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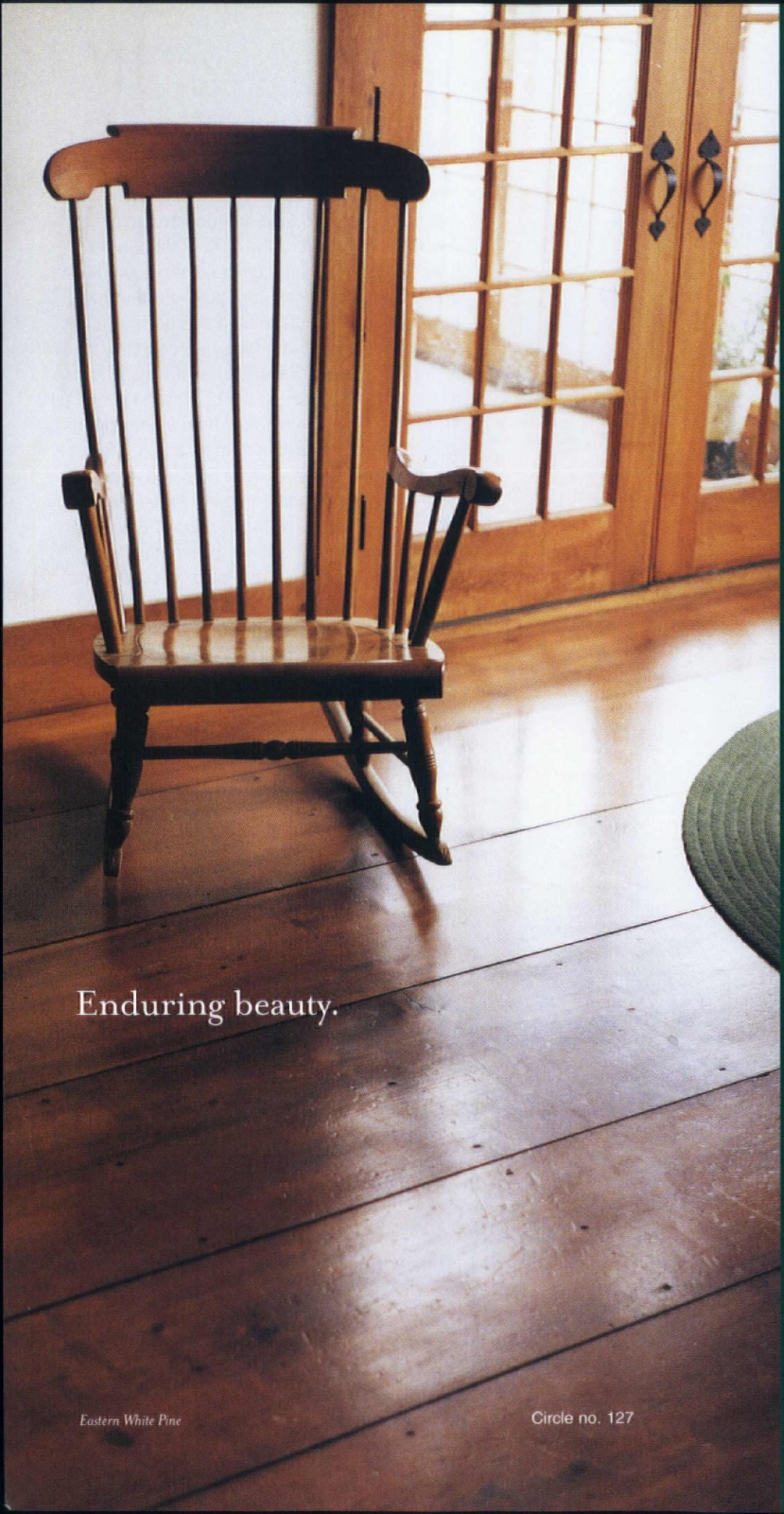

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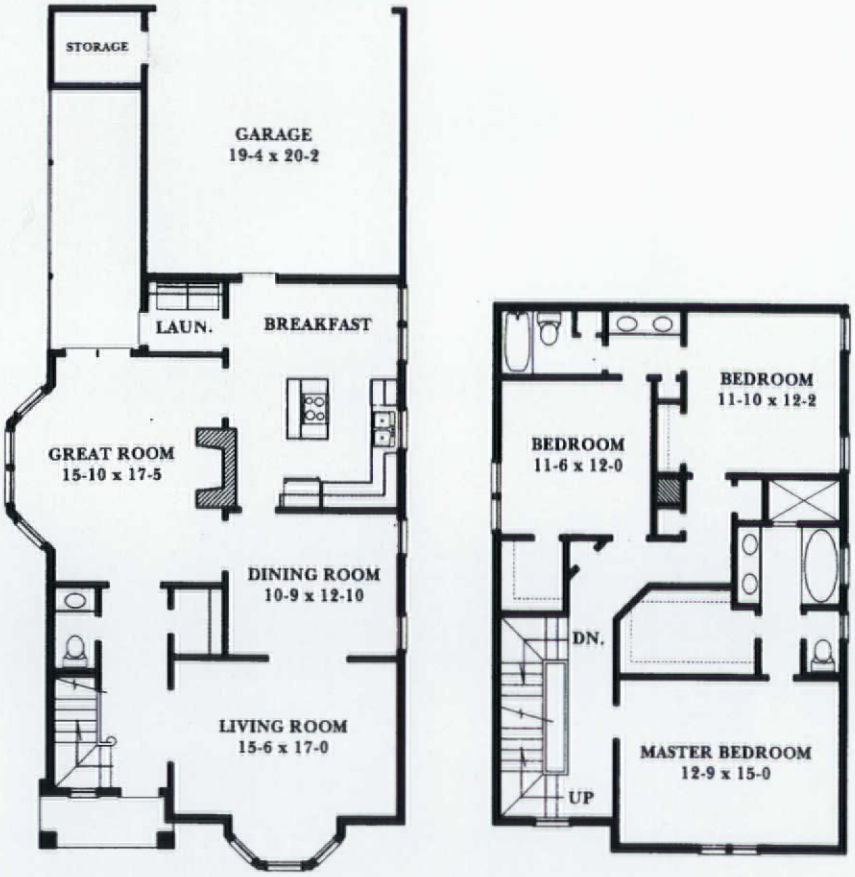
Menlo Pond

The façade of this Victorian was taken from Bicknell's Detail Cottage and Construction Architecture, published in 1873. Although we have faithfully reproduced the exterior, we took great liberties with the floor plan in order to make this design applicable to modern life. The formal living room, with its window-encircled bay, leads to the dining room. Beyond, the kitchen offers an island with a convenient snack bar and breakfast area. The family room opens onto a back porch, which is also accessible to the kitchen.

A second bay area adds light and spaciousness to the great room. An open-railed stairway with an overlook leads to the second floor. There are three storage closets in the second floor hall. The master bedroom offers an oversized closet and the master bath a roomy shower. The two bedrooms are connected by a divided bath, which contains two linen closets.



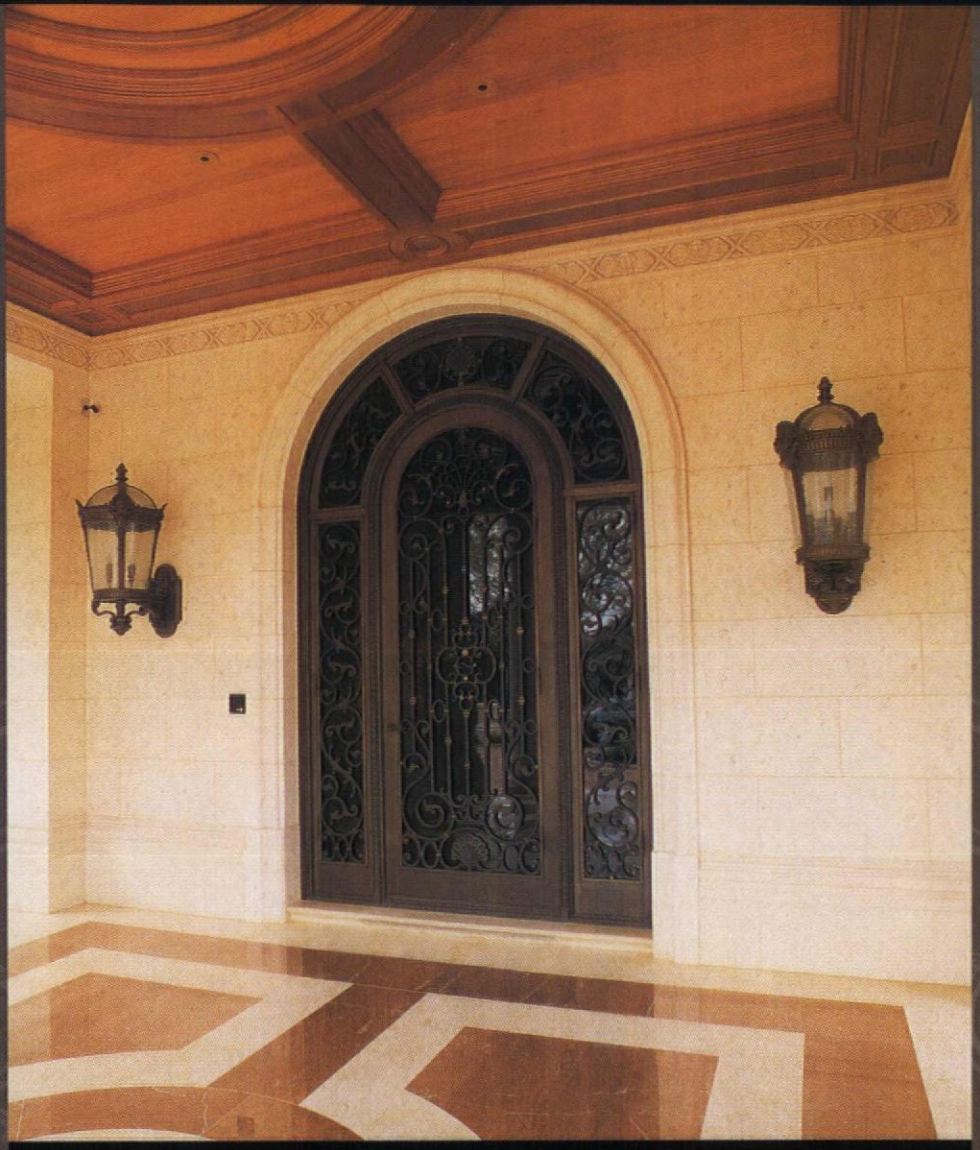
MENLO POND
Victorian 1873

Square footage 2,169
First Floor 1,131
Second Floor 1,038

Ceiling Height
First Floor 10′
Second Floor 9′

Overall Dimensions
Width 30′
Depth 66′

To order Plan NOHCYC 2169 call 800/426-5628



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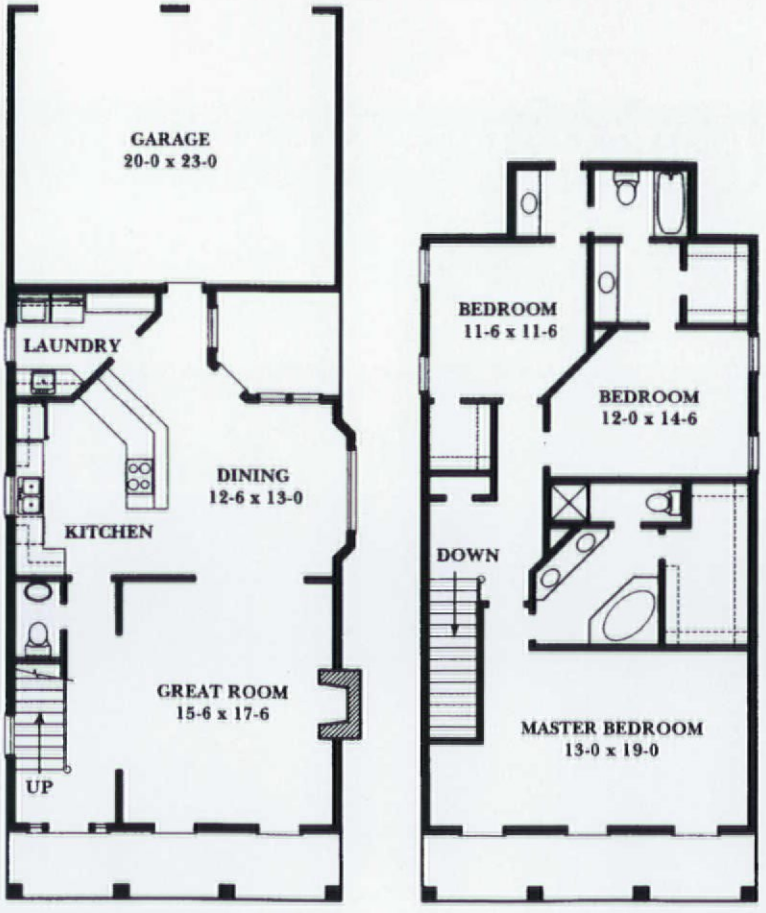
The classic Greek Revival would feel at home in any area of this country. A friendly front-facing gable with an elegant spiderweb window accentuates the openness of the front façade. Transom windows lend additional grandeur to the ample great room. The dining room with its pretty bay window opens off the kitchen. An adjacent breakfast bar provides a more casual setting. Conveniently located, a covered porch is the perfect spot for a summer party. The large walk-in laundry has a separate sink and a pantry.



MERRITT COURT
Greek Revival 1840s

Square Footage 1,981
First Floor 900
Second Floor 1,081

Ceiling Height
First Floor 10′
Second Floor 9′

Overall Dimensions
Width 26′
Depth 66′

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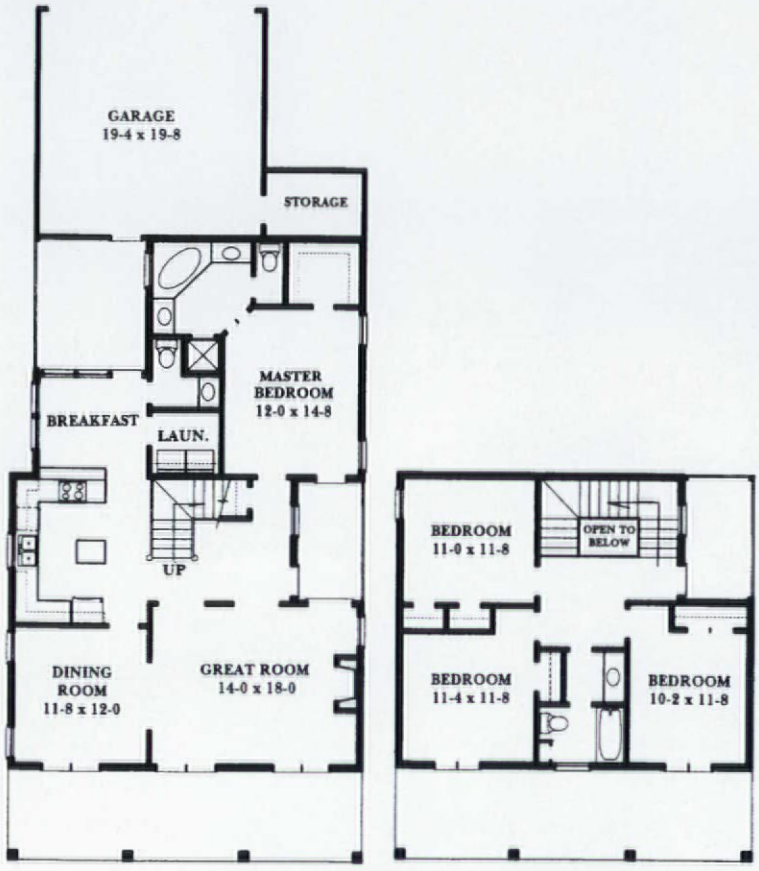
Walker's Landing

When natives of the West Indies immigrated to Florida to work in the cigar industry in the late 1800s, they introduced the conch house to Miami and Key West. These simple homes were either one or two stories, and were typically raised on piers with a porch or a gallery. With their front-facing gables, clapboard siding and scroll-sawn gingerbread railings, these homes beckon to all who pass by. Our updated version features an expansive interior, with a long great room stretching across the front of the house.

The central staircase alights near the kitchen in a spacious back foyer, large enough for a computer desk. A cozy side porch provides outdoor living space. The first floor master bedroom is tucked away, with its entrance under the stairway. Another porch off the kitchen provides covered access to the garage. Above, a large landing area leads to the second floor side porch. If desired, living space on the third floor could be achieved with an additional stairwell built directly over the existing one.



WALKER'S LANDING
Late 1800s Florida Conch House

Square Footage 1,892
First Floor 1,234
Second Floor 658

Ceiling Height 10′
Second Floor 9′

Overall Dimensions
Width 31′
Depth 75′

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Circle no. 279

BACK BAY COTTAGE

Near Edisto Island, South Carolina, small backwater communities filled with low-country cottages are dotted here, there and everywhere. Some have manicured lawns. Some have finely raked patterns in the bare, sandy soil. Some are freshly painted. Some are so weathered that they appear never to have know the art of cosmetic covering. However, all are abundantly filled with the colors and fragrances of beautiful flowers. There is no doubt that these homes are old with many a story to tell and they are clearly so well loved and cared for (whatever the circumstances of their owners) that although these cottages bespeak country, it is with quiet and genteel sophistication.

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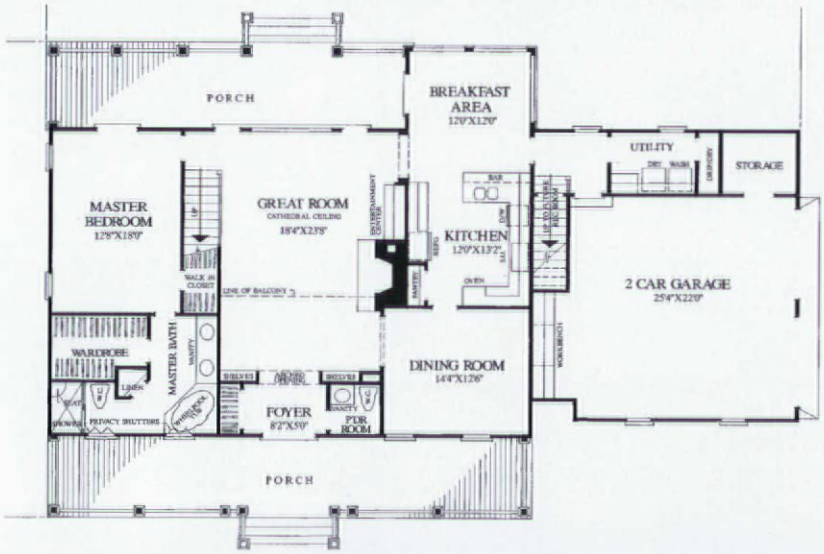

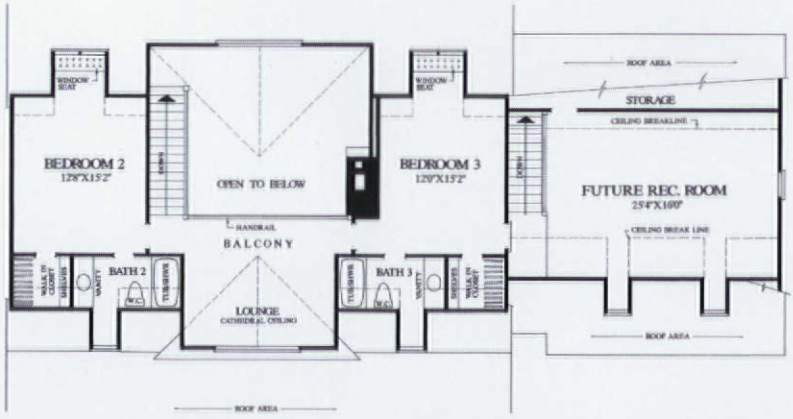

BACK BAY COTTAGE

Square Footage 2,557
First Floor 1,687
Second Floor 8,70

Ceiling Height 10′
Second Floor 9′

Overall Dimensions
Width 73.8′
Depth 46.8′

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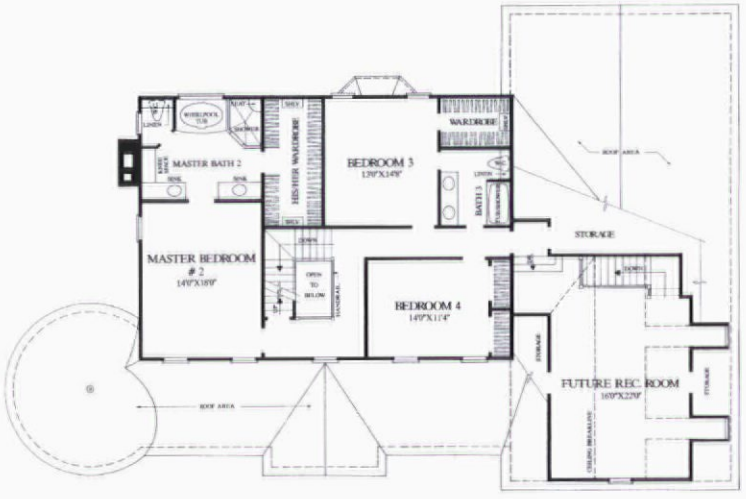
SARATOGA SPRINGS

The memory of a crisp August morning was filled with brilliant color and constrained excitement as we walked with a myriad of others along the tree lined streets toward the racetrack. The homes along the way were radiant with flowers and festivities. A Victorian avenue from another era it seemed, come to life for the annual Travers Stakes once again—down home in Saratoga Springs.



SARATOGA SPRINGS

Square Footage 3,359
First Floor 2,099
Second Floor 1,260

Ceiling Height 10′
Second Floor 9′

Overall Dimensions
Width 83′
Depth 54′

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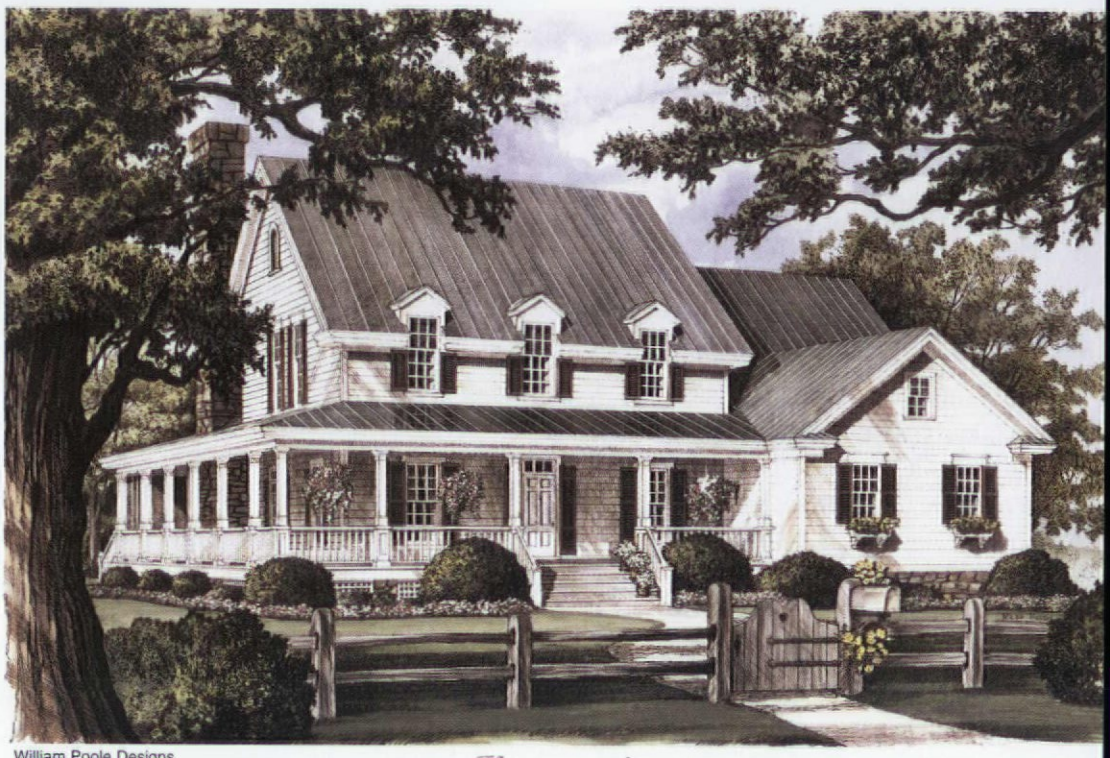
HOMESTEAD

Rounding a curve near the Blue Ridge Parkway, straight ahead, nestled between adjacent ridges, lies The Homestead. One is immediately immersed in images of the generations who have lived, loved, and toiled there. Lullabies, folktales, and the clear lilt of a fiddle in the crisp evening air invade one's senses in a rush of nostalgic reverie. Imagine the stories that could be told!



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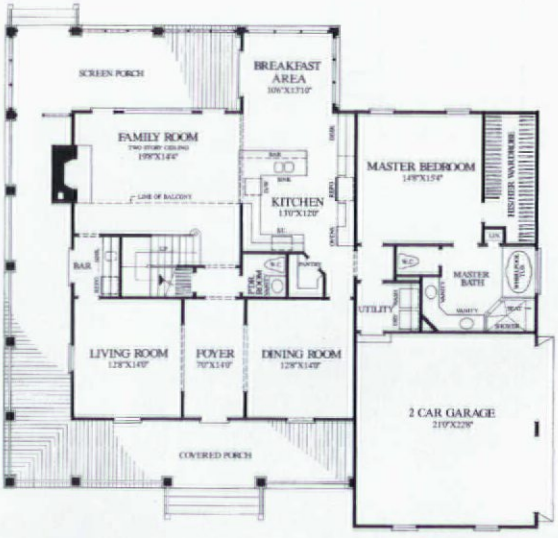

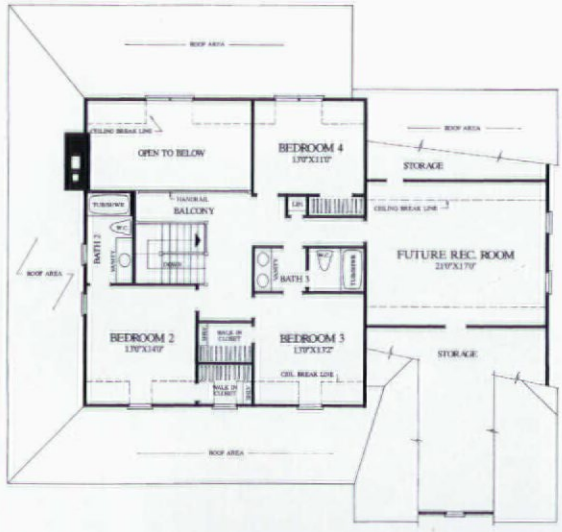

HOMESTEAD

Square Footage 2,910
First Floor 1,913
Second Floor 997
Ceiling Height 9′
Second Floor 9′

Overall Dimensions
Width 63′
Depth 59.4′

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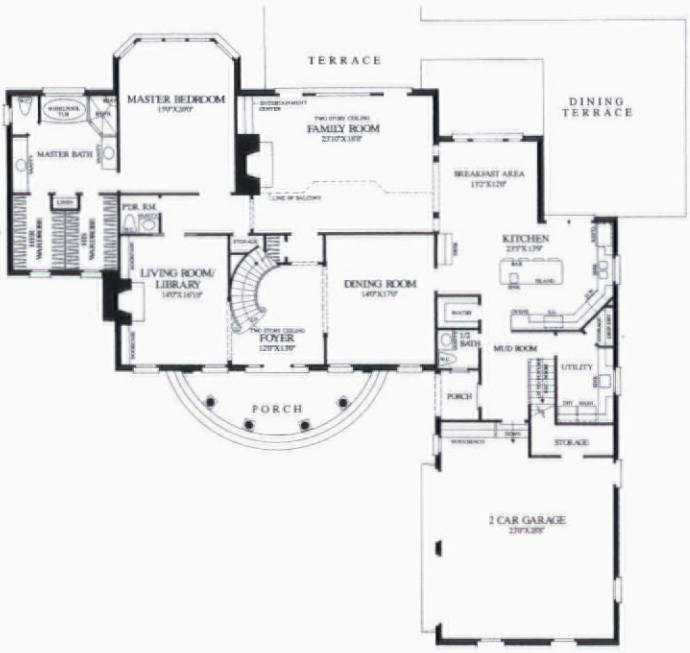

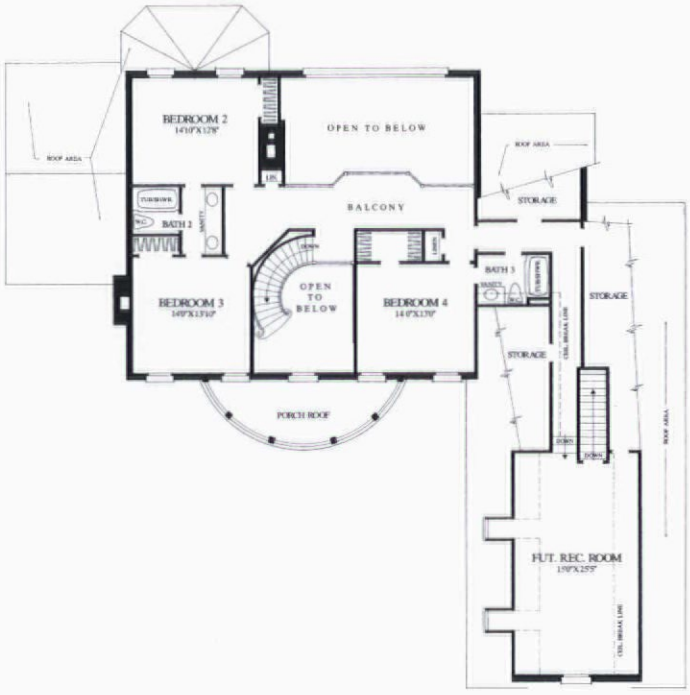

EVERGREEN

Square Footage 3,946
First Floor 2,167
Second Floor 1,179

Ceiling Height 10′
Second Floor 9′

Overall Dimensions
Width 79.11′
Depth 80.6′

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EVERGREEN

Memories of Christmases at home with the large tree greeting you upon entering the gracious foyer, garland hanging along the curved staircase, carols being sung around the piano in the library, turkey and pumpkin pie baking in the kitchen—these are what the Evergreen is all about. With the curved and columned front porch, authentic detail and gracious flow, family and neighbors gather with joy in this "home for all seasons" throughout the year and especially for holidays.

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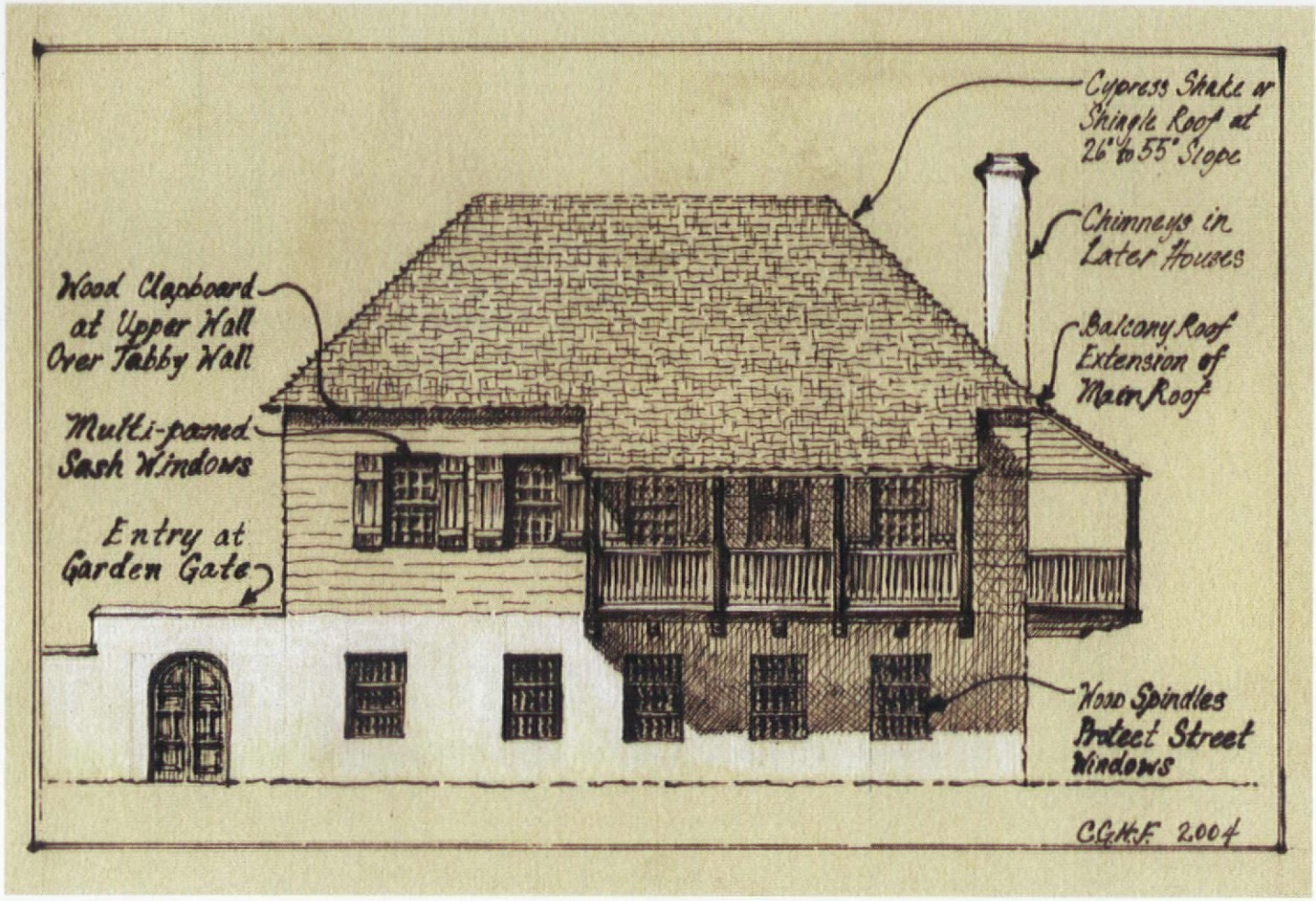

St. Augustine Spanish Colonial

TEXT AND SKETCH BY CHRISTINE G. H. FRANCK

Colonial is a common adjective used to describe American houses. Normally it refers to English Colonial houses. Yet, from Florida to California, our colonial history is primarily Spanish, not English. Our oldest continuously inhabited city, St. Augustine, Florida, and early Southwest missions, were built by Spanish conquerors, colonists, and missionaries. St. Augustine's Spanish Colonial houses tell the story of America's other "colonial" style.

In 1565, nearly 50 years after Cortez's conquest of Mexico, Pedro Menéndez de Avilés founded St. Augustine. At first utilitarian concerns dominated this outpost, and houses were little more than huts. After the fire of 1702, diverse tradesmen using old traditions developed sturdy, commodious, environmentally sensitive buildings wholly new yet related to their Spanish classical heritage.

The defense requirements of a new colony, combined with the Spanish tradition of an inward-focused house, resulted in dwellings built directly into high street walls, which were entered through a garden gate. Later houses were two to two-and-a-half stories and several rooms wide and deep. They featured principal rooms on the breezier and safer second floor, often wrapping around a loggia or garden porch. Pitched or hipped roofs had shallow eaves with little or no cornice trim, while some of the earliest houses had flat roofs.

Large windows on the east façades allowed for morning light; smaller ones south and west mitigated the hot sun. Interior shutters originally enclosed windows, followed later by wooden sash multi-paned windows. Ground floor street windows were protected by shutters or a screen of turned wooden spindles. Interior loggias provided light and breezes to the house. Shaded in summer and protected in winter, loggias naturally cooled and warmed adjacent rooms along the private garden façades. Smaller balconies on the second floor of the public street façade provided a safe, private view of the street as well as shade.

The first roofs used palm and techniques from local Seminole Indians. Later builders used durable local materials to form walls of tabby (a mixture of oyster shells, sand, gravel, and lime) or locally quarried coquina, both often covered with lime wash. Evidence shows clay tiles were used for roofs as prosperity increased, but it is not known how widely. St. Augustine's early architecture was one of extreme contrasts—thick solid walls and delicate screens, bright sunlit surfaces, and dark deep shadows.

What is known of St. Augustine's colonial architecture comes from extant buildings, period texts, and archaeology. The traditions of St. Augustine met universal human needs for shelter, safety, economy, and beauty. The definitive text on St. Augustine's residential architecture is Albert Manucy's *The Houses of St. Augustine 1565–1821.* NOH

Christine G. H. Franck a designer and educator in New York City.

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