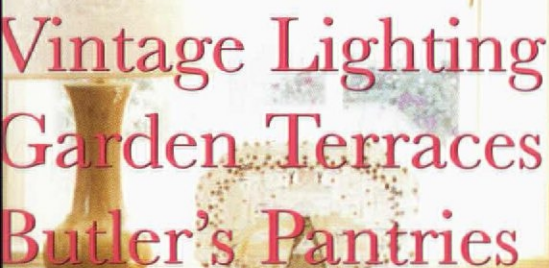


Old-House Journal's NEW OLD HOUSE

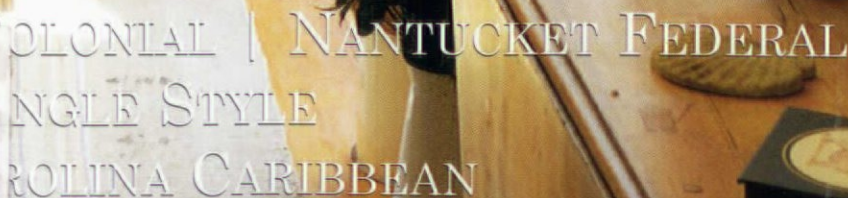
Summer 2005

Summer ★ Havens



Vintage Lighting
Garden Terraces
Butler's Pantries

00-71890-41000 4



COLONIAL | NANTUCKET FEDERAL
ANGLE STYLE
CAROLINA CARIBBEAN

Now
Available at
1016 Madison Avenue

WHAT DO THE WHITE HOUSE, THE METROPOLITAN MUSEUM OF ART,
COLONIAL WILLIAMSBURG, AND WINTERTHUR ALL HAVE IN COMMON?

Answer: antique Caucasian rugs in their collections.

And *Rothstein & Company* is your only source for new, authentic Caucasian rugs, handmade in the Caucasus.



Circle no. 157

Gendje, Circa 1850, 3' 5" x 4' 6". Entirely handmade, all vegetable dyes. Custom sizes, runners, and colors available.

More available at: WWW.ROTHSTEINONLINE.COM

Rothstein & Company

101 KINGS HIGHWAY EAST ★ HADDONFIELD, NEW JERSEY 08033 ★ (856) 795-5112 ★ (877) 795-5112
HADDONFIELD ★ LEXINGTON ★ NANTUCKET ★ NEW YORK

It's all in the details. Crisp lines, handsome shadows, elegant ogee curves. A taste of classic design brought into today's homes. For homeowners in search of a truly refined look, WindsorONE™ provides the feel of tradition and the polish of fine details.



INTERIOR
EXTERIOR

*Soffit, rake, fascia, corner and band board on the outside. Crown molding, chair rail, window and door trim inside. We make technically superior wood trim boards, specialty boards and historically accurate moldings. All double-primed to perfection. **WindsorONE™ details make the home.***

www.WindsorONE.com



Wood in its Prime



Circle no. 308

Bring out the Victorian in a Victorian. When it comes to highlighting details, trim is everything. And no trim lets you create unique features like cornices, corbels or gingerbread better than AZEK Trimboards. No matter how elaborate the design, AZEK allows the craftsmanship to stand out and ensures the beauty will last. To learn more, ask your contractor, call 877-ASK-AZEK or visit www.azek.com.

© 2005 Vycom Corp. All rights reserved.

AZEK
TRIMBOARDS

Once you look, it's all you'll see.™



Contents

42 Coastal Camp

By Michael Tardif

Architectural firm Elliott Elliott Norelius designs a cottage on Maine's coast inspired by turn-of-the-twentieth-century Shingle-style houses in the region.

54 Terrace Firma

By Michael Weisban

The host of PBS's "Victory Garden" offers solid advice on how to incorporate a traditional terrace into a new old house landscape.

60 The Perfect Florida Fit

By Logan Ward

Cooper Johnson Smith Architects designs an eclectic Colonial in keeping with its setting—Boca Grande's historic district.

70 Arts and Crafts Flavor

By Nancy E. Berry

Architect Dan Birkemeier designs a Craftsman kitchen in the sylvan setting of Yarrow Point, Washington.

76 Carolina Cross Breeze

By Ann Sample

Designer Jack Phillips creates comfortable outdoor spaces inspired by the past at a North Carolina home.

80 Historic Haven

By Jill Evarts

An 1827 sea captain's house on the island of Nantucket gets a makeover with the help of McMillen, Inc.

Strictly Furniture®

HAND MAKERS OF FINE FURNITURE



...Each piece is generously cut from carefully selected 100% solid wood—Then completely and lovingly built by hand from start to finish ...

The Mission Street Collection®

...Is old world craftsmanship at its best ...A Beautiful Marriage of the ancient art of hand - crafting and preserving furniture with the designs and cabinetry methods inspired by the turn-of-the-century "Arts and Crafts" Movement, championed by such famous designers as Frank Lloyd Wright, Gustav Stickley, and Elbert Hubbard ...



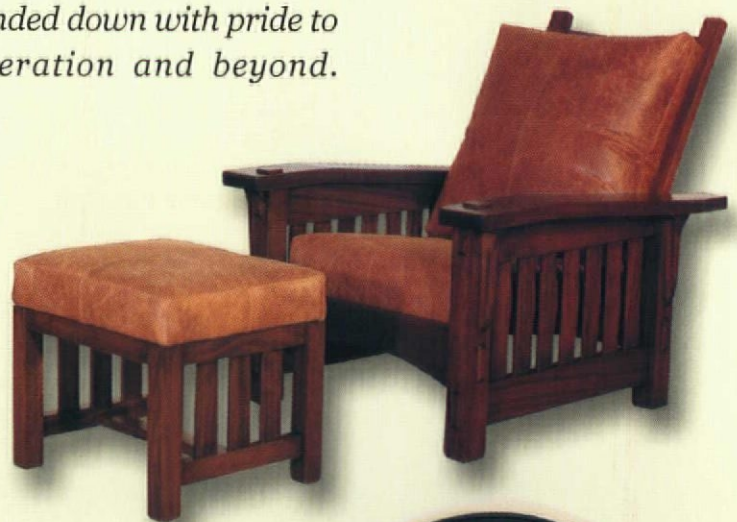
Visit our 156 5th. Ave Store, NYC



...The goal has been to duplicate the quality, integrity of design, and beautiful simplicity of these old works-of-art while employing modern adaptations to fit the American Lifestyle ...



...The Results are truly Stunning works-of-art to be handed down with pride to the next generation and beyond.



Strictly Wood Furniture, Co.

A division of Strictly Furniture, Co.

Charlotte, North Carolina

1(800) 278-2019

www.StrictlyWoodFurniture.com

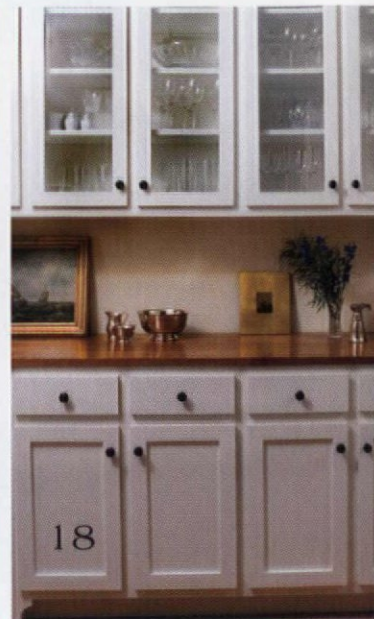


**LIFETIME WARRANTY Call or See Web Site for Details*

36



30



18

Contents

10 Editor's Note

12 Contributors

14 Architect's Principles

By Russell Versaci

How architects and builders can work together to create a sense of place in the suburban landscape.

18 Drafting Board

By Michael Tardif

The once obsolete butler's pantry is finding its way back into the heart of the home.

24 Traditional Trades

By April Paffrath

A visit to mason Richard Irons's workshop in Limerick, Maine.

30 Design Details

By Sadie Marker

What traditional architects spec when lighting new old houses.

36 Outbuildings

By April Paffrath

Folly follows function when it comes to adding a pool house to your garden.

92 Resources

The products, materials, craftspeople, designers, architects, and landscape designers that bring these buildings to life.

122 Building Blocks

By Christine G. H. Franck

The French Colonial house.

On the Cover

Photo by Brian Vanden Brink
Mary Louise Guertler of McMillen, Inc., revitalizes a historic sea captain's home on the island of Nantucket. For the full story, see page 80.



A NEW WOOD FLOOR SHOULD BE AT LEAST TWO HUNDRED YEARS OLD

Southern Wood Floors harvests buildings, not trees, to make antique heart pine. Beams and timbers of historic wood from 18th- and 19th-century structures, are meticulously milled for floors, walls and cabinet stock. A rich, noble wood more than 200 years old becomes a perfectly renewed resource for a new old house.



SOUTHERNWOODFLOORS

(888) 488-7463

WWW.SOUTHERNWOODFLOORS.COM

Circle no. 541

Summer Places



One of my favorite summertime spots to sit and watch the world go by was my parents' front porch. Its sturdy, late nineteenth-century Colonial Revival columns, pale blue ceiling, and wide wooden steps offered a welcome retreat in the evening for catching cool breezes and the rhythmic sounds of cicadas. The turn-of-the-twentieth-century house builder borrowed classical eighteenth-century elements to create *my* summer sanctuary—a true revival of its day.

In this summer issue of *Old-House Journal's New Old House*, we celebrate the revival of traditional outdoor spaces—whether a porch, terrace, or loggia. We welcome garden editor Michael Weishan to our knowledgeable stable of contributors. A landscape designer and host of PBS's "Victory Garden," Weishan takes us into the backyard to show us appropriate materials and methods for creating traditionally inspired terraces for a new old house (page 54).

Ann Sample, author of *New Spaces, Old World Charm*, visits a North Carolina

Colonial, a Caribbean-inspired home decked out with loggias and porches. Designer Jack Phillips and Architect Michael Ross Kersting explain how they created these outdoor spaces based on historical forms while incorporating modern amenities for today (page 70).

April Paffrath visits a Connecticut pool house designed by New York City's architectural firm Fairfax and Sammons. We learn how this outbuilding echoes the classical design of the main house while offering a tranquil shady spot from the hot summer sun (page 36).

Editor-at-large Russell Versaci takes us on a tour of his favorite summer vacation spot—coastal Maine—offering ideas on how we can create a sense of place once again in today's environment (page 14).

We hope these projects and stories will inspire you to revive some of these treasured summer spaces at your home. Happy summer reading.

Nancy E. Berry
Editor

Old-House Journal's NEW OLD HOUSE™

EDITOR Nancy E. Berry
ART DIRECTOR Karen Pollard
EDITOR-AT-LARGE Russell Versaci
GARDEN EDITOR Michael Weishan
CONTRIBUTORS Michael Tardif
April Paffrath
Rob Leanna
EDITORIAL ADVISORY BOARD Christine G. H. Franck
Jonathan Hale
Sandra Vitzthum

PUBLISHER Michael J. Tucker
CIRCULATION DIRECTOR Marilyn Light
CIRCULATION MANAGER Betty Russell
RETAIL SALES DIRECTOR Mark Harris,
National Publisher Services
PRODUCTION DIRECTOR Katie Peyton Mason
OVERSIGHTING PRODUCTION
COORDINATOR Allison S. O'Connor
DIGITAL IMAGING
CONSULTANT George Brown

EDITORIAL AND
BUSINESS OFFICES Restore Media, LLC
1000 Potomac St., NW
Suite 102
Washington, DC 20007
TEL (202) 339-0744
FAX (202) 339-0749
SUBSCRIPTION INQUIRIES (800) 234-3797



CHAIRMAN, CEO Michael J. Tucker
PRESIDENT Peter H. Miller
EXECUTIVE VICE
PRESIDENT Paul Kitzke
NATIONAL ACCOUNTS
MANAGER Robert P. Fox
CHIEF FINANCIAL OFFICER Cynthia Gordon-Nicks

VICE PRESIDENT,
CREATIVE DIRECTOR Karen Pollard
MARKETING DIRECTOR Susan Steeley Welter
ACCOUNTING MANAGER Shawn Williams
MANAGER, ACCOUNTS
RECEIVABLE Carolyn Walsh
ASSISTANT, ACCOUNTS
RECEIVABLE Roscoe Franklin
SALES/MARKETING
ASSISTANT Susan Apollonio

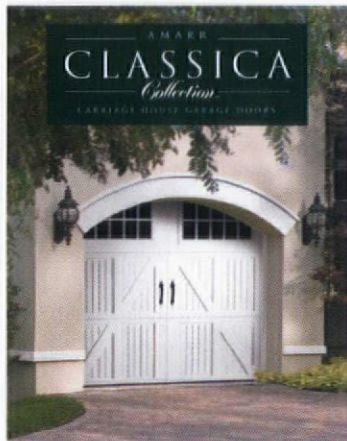
FOR MORE INFORMATION:

Subscription Sales & Service: (800) 234-3797
Back Copy Sales & Service: (202) 339-0744 ext. 101
The Restoration Directory: (202) 339-0744 ext. 101
Traditional Products Magazine: (202) 339-0744 ext. 101
Reprint Sales: (212) 221-9595
List Rentals: (800) 529-9020

© Copyright 2005 by Restore Media, LLC
All rights reserved.

PRINTED IN U.S.A.
Privacy of Mailing List: We rent our subscriber list to reputable companies. If you do not wish to receive promotional material from other companies, please call us, toll free, at (800) 234-3797.

STYLISH, SAFE, AND MAINTENANCE FREE.
AND TO THINK,
THE PRICE MAY BE ITS MOST ATTRACTIVE FEATURE.

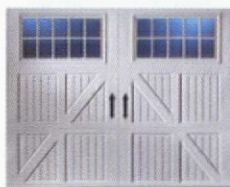


The garage door. It may be the largest, single variable in establishing the look of a home. Nothing creates a more stylish compliment to a home than a carriage house door from our Classica Collection. Classic carriage house design. Pinch-resistant DuraSafe technology. Maintenance free all-steel construction. Surprising affordability. Classica, the timeless design that will stand the test of time.

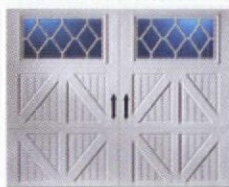
Amarr
GARAGE DOORS



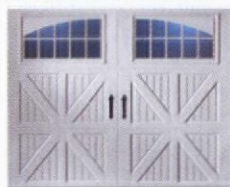
THE CLASSICA COLLECTION DOORS ARE AVAILABLE IN FOUR BASE DESIGNS AND EIGHT TOP SECTIONS PROVIDING A CHOICE OF 32 DIFFERENT DESIGN OPTIONS.



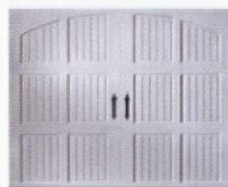
LUCERN



VALENCIA



SANTIAGO



TUSCANY



FOR MORE INFORMATION
ON THE BEAUTIFUL AND
AFFORDABLE CLASSICA
COLLECTION CARRIAGE HOUSE DOORS
FROM AMARR, CALL 800.503.DOOR.
OR VISIT US AT WWW.AMARR.COM



KATHLEEN DOOHER

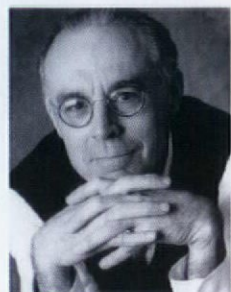
April Paffrath is a writer and editor in Cambridge, Massachusetts. Her interest in architecture and design began at a very young age—her parents designed the

house she grew up in. That interest has only increased over time, and her love of Modernist architecture is balanced by an appreciation of the traditional forms that came before it. She has written for *Martha Stewart Living*, *Natural Home*, *Cedar Living*, and other magazines. She has been the managing editor and consultant for several magazine projects and relaunches, including *Scientific American Explorations* and *Technology Review*.



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

(ICA & CA). She serves on the board of directors of the ICA & CA and the management committee of INTBAU. She holds 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. Versaci has written his debut book on architecture, *Creating a New Old House*, (The Taunton Press, 2003). He also created the *Simple Farmhouse Portfolio*, a collection of plans for classic American country houses.



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

Institute and architecture at the Boston Architectural Center. He is the former director of the Center for Technology and Practice Management of the American Institute of Architects and the editor of four books on business management, project management, and marketing of professional design services. He writes regularly about architecture, design technology, engineering, and business management.



KELLER & KELLER

Garden Editor Michael Weishan debuted as host of PBS's "The Victory Garden" in 2001 and has been sharing his design tips, expert advice, and trademark sense of humor with gardeners of all levels

ever since. In addition to heading his own design firm, Michael Weishan & Associates, which specializes in historically based landscapes, he has written for numerous national magazines and periodicals and authored three books: *The New Traditional Garden*, *From a Victorian Garden*, and the upcoming *Victory Garden Gardening Guide*. A graduate of Harvard with honors in classics and romance languages, Weishan lives west of Boston in an 1852 farmhouse surrounded by three acres of gardens.

Old-House Journal's

NEW OLD HOUSE

ADVERTISING SALES OFFICES

HEADQUARTERS

PUBLISHER Michael J. Tucker
1000 Potomac St., NW
Suite 102
Washington, DC 20007
TEL (202) 339-0744, ext. 103 FAX (202) 339-0749
mtucker@restoremedia.com

EAST COAST

Robert P. Fox
27 York Ave.
Rye, NY 10580
TEL (914) 777-1898 FAX (914) 777-0099
bfox@restoremedia.com

MIDWEST

James F. Powers
P.O. Box 420
Wilmette, IL 60091-9998
TEL (847) 920-9024 FAX (847) 920-9028
jpowers@restoremedia.com

WEST

Jim Führer
834 SW St. Clair Ave.
Suite 106
Portland, OR 97205
TEL (503) 227-1381 FAX (503) 227-1391
jfuhrer@restoremedia.com

MAIL ORDER

Isabel Iriarte
East Coast Mail Order Sales Manager
1000 Potomac St., NW
Suite 102
Washington, DC 20007
TEL (202) 339-0744 FAX (202) 339-0749
iiriarte@restoremedia.com

Matt Granger
West Coast Mail Order Sales Manager
1000 Potomac St., NW
Suite 102
Washington, DC 20007
TEL (866) 677-3996 FAX (866) 677-3998
mgranger@restoremedia.com

INTERACTIVE

Lisa A. Darr Feldner
1000 Potomac St., NW
Suite 102
Washington, DC 20007
TEL (202) 339-0744 ext. 102 FAX (202) 339-0749
ldarr@restoremedia.com

TRADITIONAL BUILDING EXHIBITION AND CONFERENCE

Eric Peterson, Show Director
Anita Delargy, Exhibit Sales
1000 Potomac St., NW, Suite 102
Washington, DC 20007
TEL (866) 566-7840 FAX (202) 339-0749
epeterson@restoremedia.com
adelargy@restoremedia.com



Traditional. Period.

Classically designed custom cabinetry. Handcrafted furniture quality. The perfect choice for your traditional home.

CROWNPOINT
CABINETRY

Period styling.
Handcrafted to the finest quality.

800-999-4994 • www.crown-point.com

Character Building

Drawing on your surroundings can give a new old house a sense of place.

TEXT BY RUSSELL VERSACI SKETCHES BY ANDREW LEWIS, AIA

Every year in early fall in Virginia, the hot, humid summer gives way to cool, clear days that my family and I have taken to calling "Maine days," the sharp change in weather reminding us of a place we cherish. The Maine islands where we spend our summers are like no other place on earth. A continuous ledge of igneous rock tumbles into the ocean, pointed firs clinging tenaciously to the stony shore. The air is brisk, the sunlight brilliant, the shoreline chiseled with flinty endurance.

The houses that dot the coast are mostly old. Their walls of weathered shingles and white clapboard suit the stern character of the landscape. The few new houses look awkward and out of place, like strangers from somewhere else, straining to feel comfortable on these rugged shores. They lack a sense of place, that subtle quality of character that we recognize but cannot always put into words. It can be shaped by the contour of the land, the silhouette of buildings, the arrangement of streets and public spaces, the color of the sky, and even the smell of the air. It is a familiar palette of form, material, light, and color that we all use to judge whether the things we build fit well together and with the natural environment. Every real place has it.

When the character of a place is gone, it is lost forever, and we miss it. In Virginia we mourn the passing of the countryside. "Remember that old place over the big hill? They bulldozed it yesterday to build a new subdivision." More than any other landscape, farmland lost is farmland lost forever. Rural landmarks are the visual reminders of the memories that anchor us in place and time. A subdivision becomes a

tombstone for our sense of place. We feel disconnected, out of place, longing for something that is no longer there.

Today, the design and construction of houses are big business. Their archetypes are the suburban subdivisions and gated communities that homogenize our national landscape. Convenience—ready automobile access to the highway, the office park, and the shopping mall—is the primary design consideration. No thought is given to making meaningful places. Design and construction are flimsy, flexible, phony. They are a ruthlessly efficient system designed to fill the void between front door and parking lot with featureless monotony—a place that's no place at all.

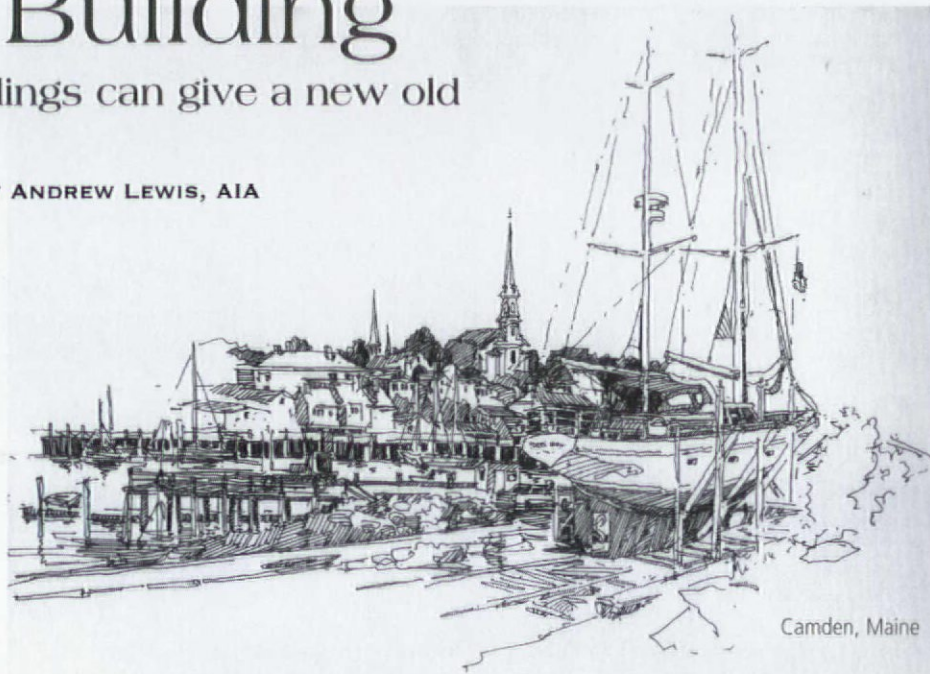
Placemaking in the Past

Throughout our building history, placemaking has been a practical and intuitive art, blending landscape and home-building in natural harmony. Beginning with our earliest farmhouses, homes were designed to complement their surroundings and use nature's gifts wisely. Generations of builders passed down

sensible building traditions in an unwritten code of proper behavior.

Classic house styles were designed to take advantage of the climate and topography. Builders carefully oriented houses to the path of the sun, sheltering features in the landscape, the direction of the prevailing winds, and sources of water and firewood. In the desert Southwest, thick walls of adobe provided protection from the dry heat, whereas in the Mississippi delta, houses were raised on piers to protect them from seasonal floods and promote the circulation of cooling breezes.

Building materials were chosen from the natural resources close at hand—fieldstone unearthed by the plow in Pennsylvania Dutch country, hardwood felled in the woodlands of New England, coquina stone cut from the coral beds of the Florida peninsula. Even the forms of houses were shaped by place. In the North, roofs were pitched steeply to shed snow, and windows were made small to retain heat. In the South, deep porches offered shelter from the sun, and

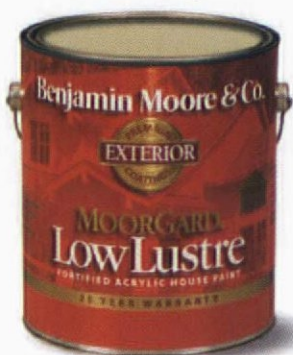


"Benjamin Moore
calls it
Dunmore Cream.

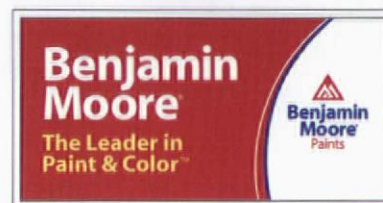
I call it
protecting
my
investment."

When I want great looking protection for our home, I turn to a company I can trust – Benjamin Moore. Their premium exterior paints, available only at your local Benjamin Moore® store, go on smoother, with excellent coverage and offer thousands of colors. And with a 25-year warranty,

I know this great look will last.
My Benjamin Moore® retailer's knowledge and expertise helped me get it right the first time.
And whether I do the painting myself, or have someone do it for me, this is an investment I know will pay off.



Call 1-800-6-PAINT-6 or
visit benjaminmoore.com



Only at your local Benjamin Moore® store.

French doors opened the interiors to cross-ventilation.

Respect the Character of Place

In the past half-century we have chosen to ignore sense of place, just as we have ignored other traditions in home-building. We have paid dearly for our neglect with homes and neighborhoods that are joyless. Can we relearn how to make places with character once again? Yes, by applying the prudence and wisdom of our forefathers in the buildings we create today. The secret is to respect the character of place by designing and building new old houses to suit the distinctive features of their settings.

It begins with a learning process. Look for local houses that have stood the test of time—museum houses and older homes that are well preserved. Local historical societies often archive the stories of these landmarks in drawings and photographs. Explore this treasure trove for guidance on what has worked in the past.

Identify the defining features of the homes in your neighborhood. In every locale you'll find distinctive forms that shape old houses, such as roof profiles and patterns for arranging windows and doors. Study these features—the signa-

Ogunquit, Maine



ture style of front entrances, the character of dormers and bay windows, the decorative details of eaves and porches—and treat them as raw material for creating a new design.

A new old house should seem custom-tailored for its setting, as if it could appear nowhere else. Site the house to favor special features in the landscape. Use the natural character of the land just as you find it, working with the contours of the ground and existing tree cover. Don't bury the soul of the place with a bulldozer by slicing off a flat building

pad. Build a home that nestles into a hillside, stands out against a rock outcropping, or is sheltered by a grove of mature trees. Celebrate a commanding view by orienting the house toward the sea or a distant mountain, a pond, or a grassy meadow.

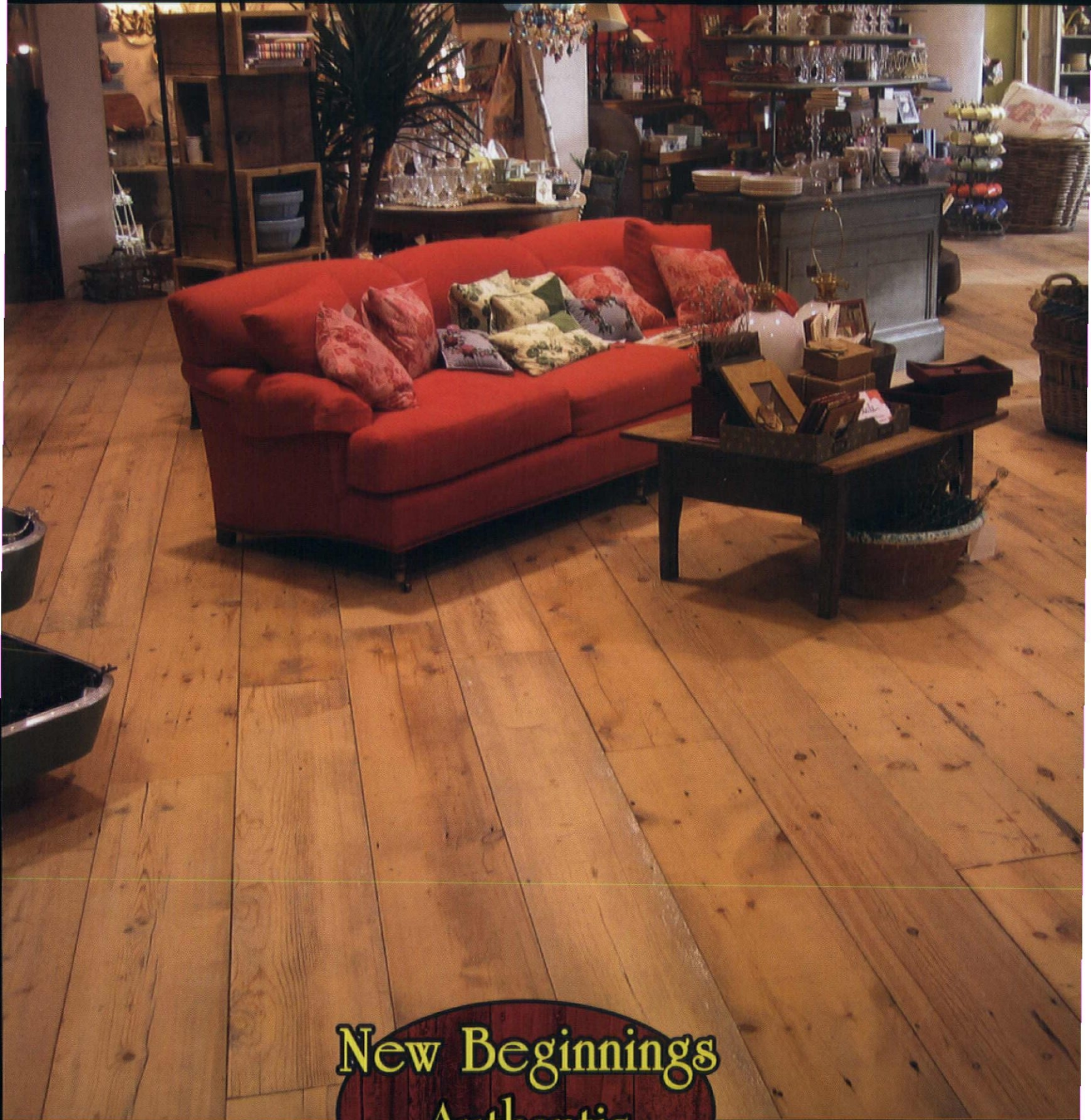
When planning the layout of your home, orient your rooms to take advantage of sun and shade. Let the sun's path guide you in building a kitchen that spills over with early morning sunshine, a covered porch that gives shelter at high noon, or a bedroom where you can tuck in and watch the sunset.

Draw strong connections to place by building with native materials. While it is seldom possible to harvest stone for walls or trees for timber from your own land, choose traditional materials that are produced locally. Look for building products that give older homes their beauty—wood shingles, clay brick, adobe blocks. With creative ingenuity, you can marry a new house to its setting and ensure that it will enhance rather than erode the delicate fabric of place. Your new old house will become a good neighbor and a new landmark in the community. By reclaiming our links to the past, we can rekindle a sense of place and begin a new chapter in our living legacy. NOH



Newburyport, Massachusetts

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



**New Beginnings
Authentic
Floors**

Eastern White Pine

Reclaimed ~ Hand Scraped ~ Patterns ~ Wide Plank

www.newbeginningsLLC.com ~ 877.844.4448

Service Station

TEXT BY MICHAEL TARDIF

PHOTOS BY ERICA GEORGE DINES

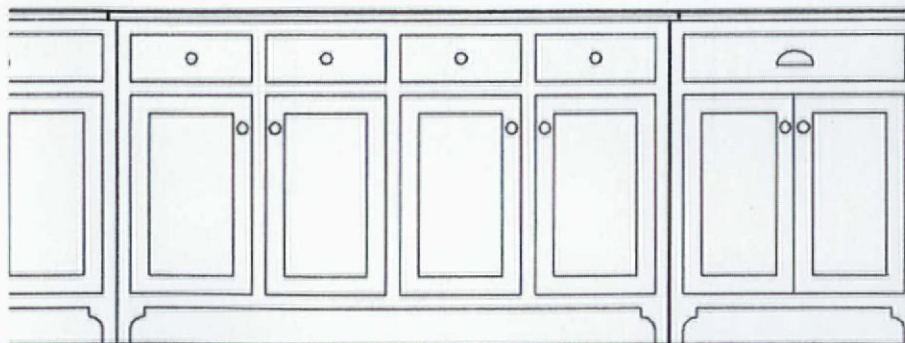
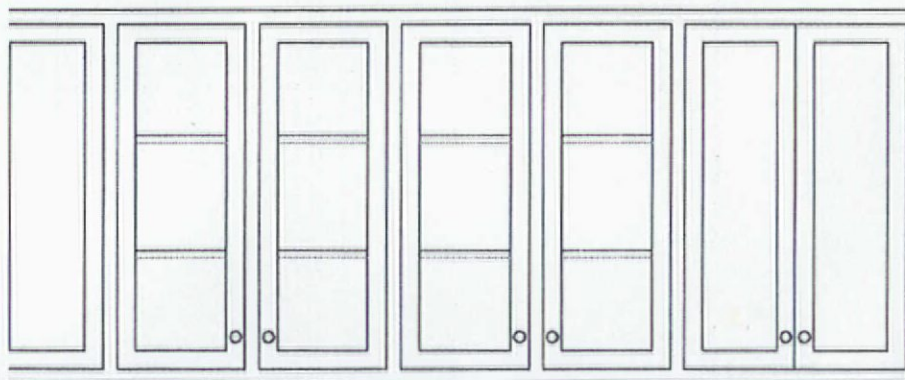
Georgia-based designer Suzanne Stern designs a butler's pantry with Southern style.

Suzanne Stern's butler's pantry cabinetry is based on late-nineteenth-century designs.

Until the middle of the twentieth century, most American homes, even modest ones, had one or more small, convenient rooms near the kitchen, each with a specific purpose. Depending on its size, a house might have a laundry, for washing and pressing clothes and linens; a scullery, for cleaning dishes and washing fresh garden vegetables; a dry cellar, for keeping potatoes, carrots, and other root vegetables; a mud room, for kicking off the mud from the fields and barn; a pantry, for storing flour, grains, and

other nonperishable foods; and a butler's pantry, for storing china and linens, and for final food preparation before serving.

Kitchens were specialized rooms, too, used almost exclusively for cooking and baking, but were surprisingly unspecialized in their design. With the advent of cooking stoves (and the disappearance of cooking hearths), the most remarkable feature of nineteenth-century kitchens was their lack of functional amenities. Most period photographs of kitchens show a large spare room with little or no





Are your priorities in
focus?

Metal Roofing Isn't What It Used To Be[®]

If protecting your home and family is a priority, choosing the right roof should be too.

DECRA Roofing Systems provide the highest level of performance in a variety of styles and colors.

A 50-year limited warranty, 120 mph wind warranty and impact resistance from hail damage are just a few of the benefits. Keep your priorities in focus, protect and beautify your home with...

The Original Stone Coated Steel Roofing System.

DECRA[®]
Stone Coated Steel Roofing Systems

1-877-GO-DECRA

www.decra.com

storage space. The kitchen was equipped with a stove, a large preparation table, maybe a sink, and (later) an icebox. A single straight chair can often be found against a wall, not for sitting while working, since most tasks were done standing, but for resting weary feet from time to time throughout the day.

Changes in technology and lifestyle, especially in the mid twentieth century, can explain the transformation or disappearance of most, but not all, of these functional spaces. Laundry became an automated task whose functions could be concealed in a closet. As mass production and commercial storage of many types of food increased, home storage became less important, and pantries and dry cellars disappeared. Refrigeration made the storage of perishable food possible, reducing the need for a scullery to prepare and consume it immediately. The built-in cabinets and counters of these storage rooms migrated to the kitchen.

Sixty years later, the logical organization of the modern multifunctional kitchen is still being worked out, and kitchen design has become an industry of its own. The designers of many new old houses have taken a fresh look at some of the small, specialized rooms of older houses and have found that incorporating them into new designs is much more than an exercise in nostalgia. Pantries and butler's pantries are the most popular. These small rooms are as useful as they were a century ago, providing a great deal of efficient, accessible storage for food or dinnerware, silverware, and utensils.

In the South, a variant of the butler's pantry is a small room commonly known as a "server"—a butler's pantry without the butler. "The butler's pantry was a work area where the final food preparations were made before food was brought into the dining room," says Suzanne Stern, a designer for Historical Concepts in Peachtree City, Georgia. "The server is just for serving." The butler's pantry was the exclusive domain of the butler, but a server functioned much



Below and left The countertop sits proud of the cabinetry for added work space. Vintage-inspired bin pulls and knobs complete the antique look.





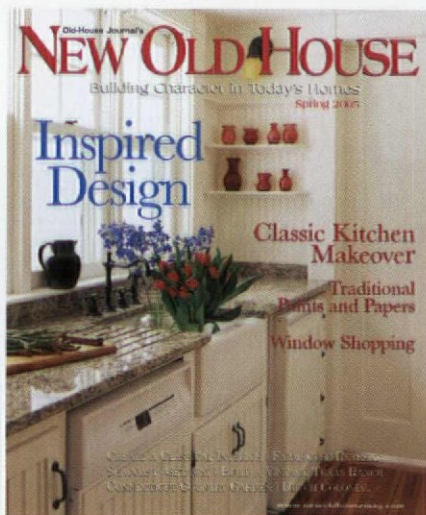
SO SWANKY YOU'LL WANT TO CRANK UP
THE TELEPHONE AND TELL THE OPERATOR
TO CALL THE NEIGHBORS

The Wilshire exemplifies the handwork and artisanship of the Craftsman era. To see over 500 early to mid-twentieth century light fixtures and house parts, visit rejuvenation.com or call 888-401-1900 for a free catalogue.

REJUVENATION®

Manufacturer of period-authentic lighting

CREATE A HOUSE WITH HISTORY



Each season *Old-House Journal's New Old House* magazine brings you new homes that echo the past while keeping all the comforts of today's lifestyles.

Through each issue of *Old-House Journal's New Old House*, we'll explore classic American house styles all across the country and hear from traditionally schooled architects who create dwellings with a sense of history and belonging. We'll discover the ideas behind designing a home with a "past:" how, for example, architects and designers introduce salvage materials into a space to give it that old-house feel; how the scale and proportions of building design found in old pattern books are finding new expressions; and how craftspeople perfect the details of centuries ago in the present.

New old houses offer a freshness to our country's landscape, bringing back a sense of place to the home.

Old-House Journal's
NEW OLD HOUSE
 Building Character in Today's Homes

To Subscribe to
Old-House Journal's
NEW OLD HOUSE
Call 866.298.5647

Six issues for \$17.97 plus \$2.00 postage and handling.

DRAFTING BOARD

like a buffet sideboard in the dining room, from which family members or dinner guests might be served or serve themselves for all or part of a meal.

Working within a tight budget and an efficient plan, Stern decided to incorporate a server into her own new old house in Albany, Georgia. "It would otherwise have been a hallway with three doors, connecting the mud room, kitchen, and dining room," says Stern. "We were able to enlarge it for storing things that you don't have room for anywhere else."

One side of the short hallway is lined with upper and lower cabinets with various types of storage. The center base cabinets are proud of the cabinets to either side, creating an interesting three-dimensional, furniture-like effect that eliminated an otherwise difficult detail where the cabinets would have intersected with the door casings. This design detail also sets up a cross-axis that counters the strong linear axis of the room from kitchen to dining room.

The base cabinets have individual custom features such as pull-out trays for storing dining room linens and a tall, narrow cabinet for oversized serving trays. The center upper cabinets have glass front doors for displaying glassware, echoing the center cabinets below, while the side upper cabinets have solid fronts for storing those essential but less attractive items.

Stern describes the trim detail in the room, which is consistent throughout

the house, as "southern vernacular"—a poor man's interpretation of the formal styles." The clean and simple aesthetic, however, is strongly reminiscent of the Arts and Crafts style, and Stern's alternate description, "restrained and simple; a cross between a cottage in the woods and a farmhouse," seems more fitting.

Important details complete the effect. The conventional full-overlay cabinets are

finished with period drawer pulls and knobs. The ceiling light fixture is the work of Eloise Pickard of Sandy Springs Gallery in Adairsville, Georgia, a lighting designer who refits and redesigns old gaslight fixtures. The antique pine flooring is by Vintage Lumber Sale, a supplier of reclaimed and special woods in Gay, Georgia. The cabinet-maker, used the same wood for the cabinet countertop.

"We use the server in our house all the time," says Stern. "We have outlets for coffee pots, and lots of space for putting things out." Historical Concepts receives

many requests from clients for "straight pantries"—just for storing food—but as Stern notes, "Now we're also seeing a fair number of servers." **NOH**

Michael Tardif is a freelance writer and editor. He lives in Bethesda, Maryland.

Historical Concepts' main office is located at 430 Prime Point Suite 103, Peachtree City, Georgia 30269. (770) 487-8041; www.historicalconcepts.com.

For Resources, see page 92.



Stern uses the space for storing china, linens, and glassware. An antique seascape adds a more formal decorative detail.



The lasting solution for

traditional porch flooring...

Whether you're restoring an historical property, or building a new old house, TENDURA provides a lasting solution for traditional tongue-and-groove porch flooring. TENDURAPLANK is the only composite porch flooring that offers the

warmth and beauty of traditional wood but without the rot, deterioration, or required maintenance. To find out more about our full line of porch flooring products, visit us at www.tendura.com.

TENDURA
QUALITY THAT ENDURES



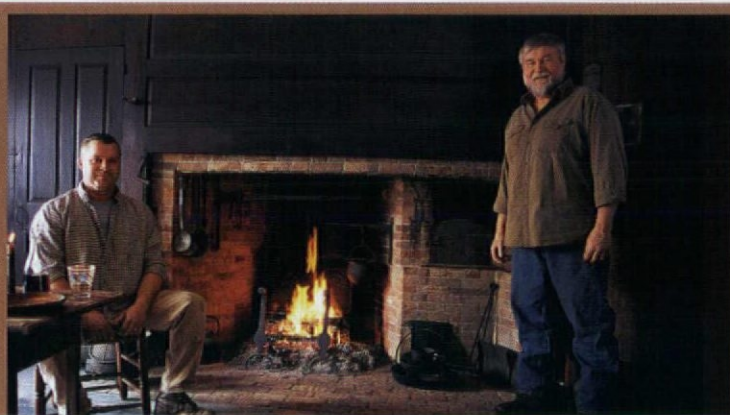
1-800-TENDURA
www.tendura.com

Circle no. 258

Fire Irons

This traditional mason has a real spark for his age-old trade. **TEXT BY APRIL PAFFRATH**

PHOTOS BY ERIC ROTH



Richard Irons and his oldest son Rick restore and create chimneys using old methods and materials. Like his father, Rick has his own mason company Early American Masonry.

They often work together on projects around New England.

Ask Richard Irons about bricks, and you'll soon know the entire history of this humble building block throughout the British colonial period in the Americas. Like most building materials, brick has an intricate past shaped by architectural fashion and the raw materials available to early European settlers.

Irons, a restoration mason in Limerick, Maine, was an English teacher—briefly—before he was lured away by historic homes. “I have old-house disease,” he explains. His first symptoms developed early in his teaching career when friends bought houses around Newburyport, Massachusetts, that needed extensive repairs. He noticed that past repair work on the fireplaces had been poorly done, with





replacement brick rarely matching the original brick in shape, size, texture, or color. He thought to himself, "That's not how it should be. There has to be a way to do this right." Working with a mason during a school vacation break, Irons learned the basics of masonry. He found that he had little interest in contemporary brickwork; he was intrigued by the history of old houses and the evolution of masonry since the earliest colonial period. Over the next 30-plus years, he developed a profound knowledge of that history as he restored fireplaces and chimneys on historic homes. His research eventually encompassed brick styles, historically accurate mortar, and changes in fireplace and chimney design over the centuries.

Irons may have quit his teaching job, but he never stopped being a teacher. Not only does he re-create and restore historical fireplaces, he has also revived the lost tradition of passing his trade to the next generation, including his sons. His oldest son, Rick, learned everything he could about masonry from Irons and then expanded his skill into timber frame restoration, eventually starting a business of his own. "That's how it should be," says Irons proudly. "It used to be that you would apprentice with a master mason and become a journeyman. Eventually you would move on and become a master yourself." Even though they now run their own businesses, Irons and his son still work together on many projects.

Irons continues the tradition of

Top middle Irons and his son Mike work together at many restoration and new construction sites. *Center* 200-year-old antique bricks. *Bottom* Mike Irons collects salvaged brick for a restoration project.

apprenticeship with a small group of talented masons who work with him, building their experience the old-fashioned way. "They are all great," says Irons. "I have guys who work for me who are very young—but already they're very talented." Irons cares about their development and about the dying art of traditional masonry. "We're losing the craft and the traditional way of passing it on." Where once he could recommend other masons to clients when he was too busy to take on a project, he now has very few choic-

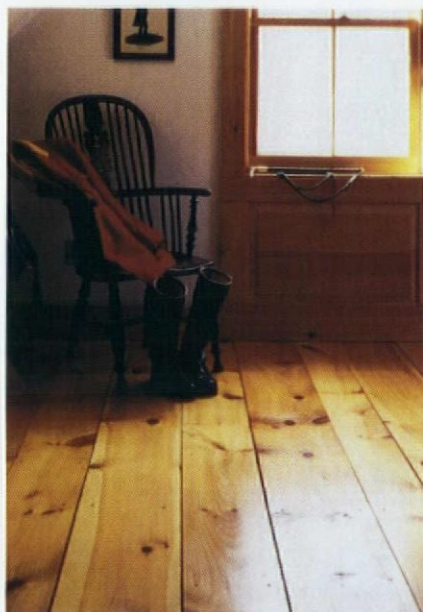
Trendy vs. Classic.



There's no doubt about it, we prefer classic. We offer over 350 traditional handcrafted lights and accessories inspired by historical design. Visit our 2,500 sq.ft. studio, our web site at stevenbandelmanstudios.com, or call for our new catalog at 805.962.5119. We ship anywhere.

**STEVEN
BANDELMAN
STUDIOS** Inc.

716 N. Milpas, Santa Barbara, CA 93103



WIDE PINE FLOORING

BROAD-AXE BEAM Co.

1320 Lee Rd., Guilford, VT 05301

www.broad-axebeam.com

802-257-0064

Circle no. 143

TRADITIONAL TRADES

es. Many masons have stopped working, and no one has taken their place. Others work on only modern houses and do not have the skill to restore 300-year-old fireplaces and chimneys—or create historically inspired masonry.

Clients seek out Irons for his careful work and dedication to authentic fireplace and chimney design. When called in on a restoration job, Irons assesses the entire history of the fireplace. “Fireplaces changed over time,” explains

Irons. There may be many layers of brick in each fireplace. Early settlers’ houses had large fireplace openings, because the hearth was used all day long. It needed to provide heat, a cooking fire, a baking oven, a hot water heater (in large built-in metal kettles), and storage. The brickwork would take up the entire center of the house, and the kitchen hearth would be the largest opening, taking up a major portion of the wall. Over time, houses

expanded and some original kitchens were turned into another room, such as a dining room. The fireplace would be altered accordingly: Baking ovens would be covered over, and fireboxes would be made smaller to suit a living or dining room fire. With each successive renovation, the depth of the fireplace would decrease, with a new rear wall built in front of the previous one. Side walls, too, were often concealed behind new ones built at a shallower angle, to better reflect heat into the room.

For each project, Irons conducts a bit of building archaeology and tries to discover all of the past incarnations of the fireplace. He knows to look for a telltale space to one side that might have been a baking oven and the many layers of different brick and mortar. When his investigation is complete, he and the homeowners

decide to which period the fireplace will be restored. He then rebuilds it meticulously, using the materials and techniques appropriate to that era.

Authentic reconstruction requires authentic materials. Irons’s barn is stacked with bricks from the seventeenth, eighteenth, and nineteenth centuries, sorted by period. Because brick styles and mortar recipes are different for each period, a fireplace built in 1634 cannot be restored with brick from the Federalist period; the

newer brick will not fit, and the color is unlikely to match. Restoration with brick that is contemporaneous to the existing fireplace is essential.

The ratio of raw materials, such as clay and sand, varied over time, resulting in brick of different hardness and color. Seventeenth-century brick tends to be larger and softer than later brick. Most modern bricks are made of crushed shale, which is hard and dark. Their size, color, and hardness

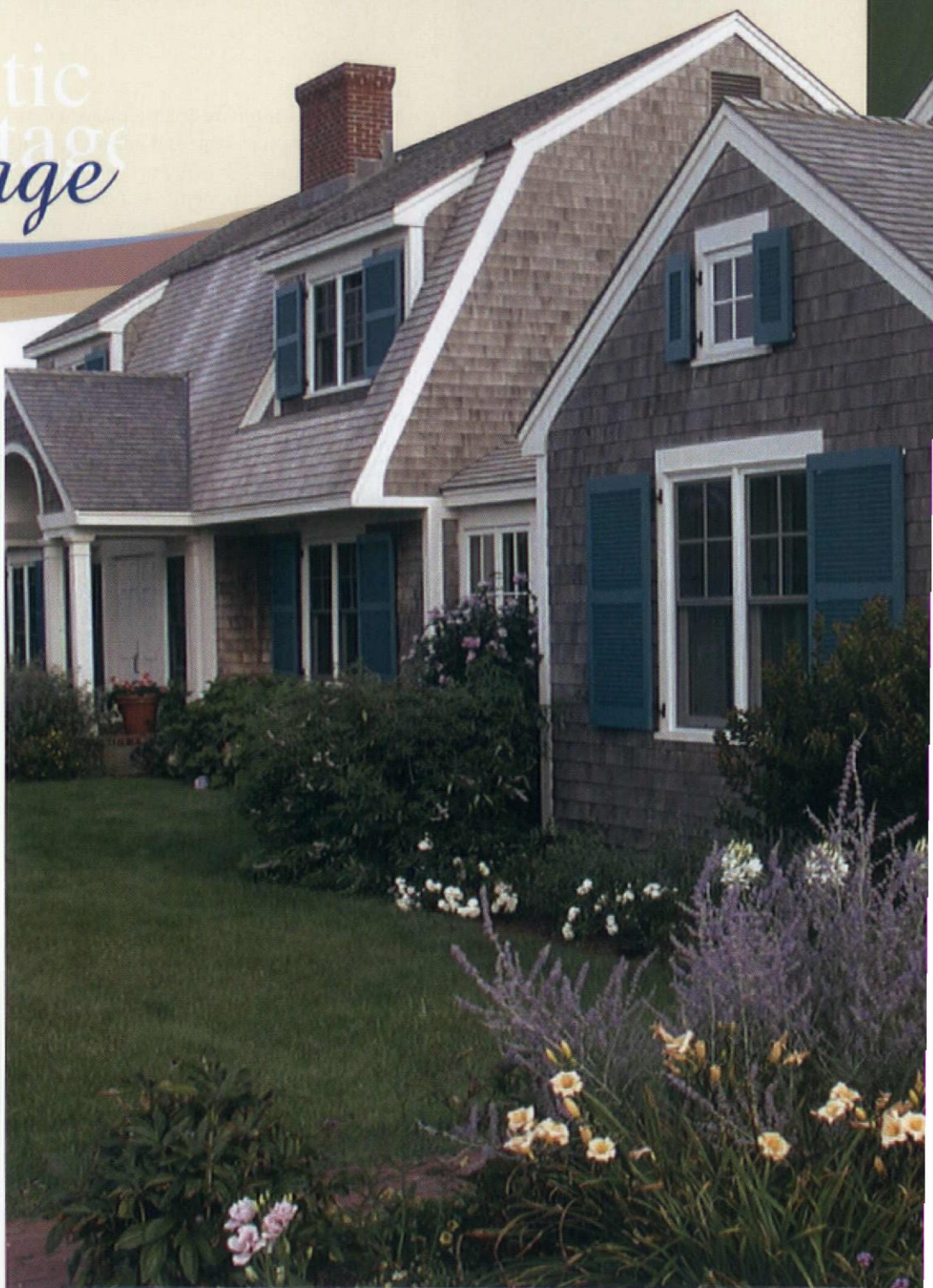
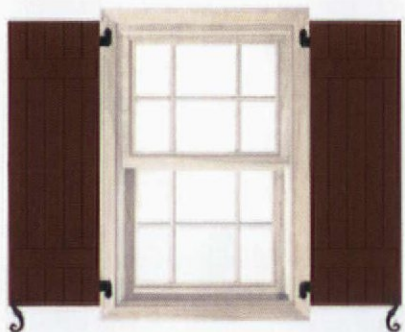
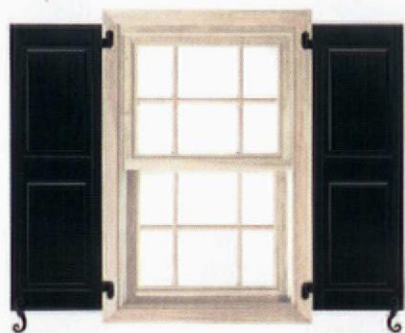
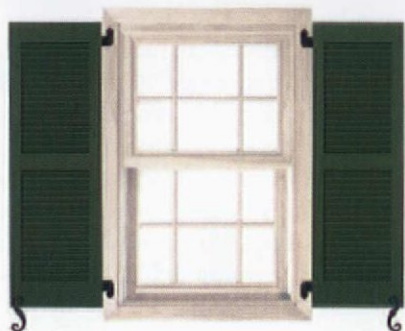
make them easy to spot in a bad patch repair. Irons’s personal inventory of period brick is a unique but necessary resource for his restoration work. “I get them when buildings are being taken down,” says Irons. “I’m a preservationist, but sometimes a building cannot be saved. I try to get the bricks so they don’t end up in some landfill.”

Irons knows the physical attributes of different types of bricks and understands that they have to be used appropriately. “Some of these large bricks are soft [and porous],” says Irons. “You can’t use them above the roofline. Water will sink in and they’ll be ruined.” He sometimes uses reproduction bricks on chimneys because of their durability. Chimneys that are properly built with reproduction brick, viewed only from a distance, can appear convincingly authentic. Softer authentic



Richard Irons has many antique tools of the masonry trade including this antique trowel.

The Atlantic Advantage



Atlantic Premium Shutters are fully-functional and handcrafted to each customer's exact specifications, using the latest in state of the art materials. Atlantic Shutters are designed to deliver enduring beauty and graceful charm.

Our new William E. Poole Collection offers the ultimate in historical authenticity, meticulous detailing and distinctive elegance for the truly discerning homeowner. This shutter collection was designed in collaboration with William E. Poole, a leading designer of classical American homes.

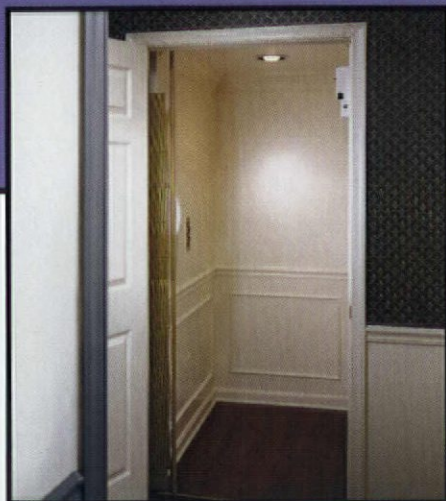
www.atlanticshuttersystems.com



Atlantic
Premium Shutters

William E. Poole
COLLECTION

Built one at a time, to match
each customer's home.



Elevette® has more choices in styles, finishes, options and price levels. It also comes with a parts warranty no one can beat. Call us today to learn more.

INCLINATOR
COMPANY OF AMERICA
DEPT. 33

www.inclinator.com 800-343-9007

RESIDENTIAL ELEVATORS • WHEELCHAIR LIFTS • DUMBWAITERS

Circle no. 234

AMERICA'S OLDEST MAKERS OF COLONIAL AND EARLY AMERICAN LIGHTING FIXTURES



AUTHENTIC DESIGNS

The Mill Road
West Rupert, Vermont 05776
(802) 394-7713 • 800-844-9416
www.authenticdesigns.com
Catalogues \$3.00 each

Circle no. 132

TRADITIONAL TRADES

bricks can be used inside a fireplace, where water is less of an issue but authenticity is more important.

Irons's encyclopedic knowledge of the history and technology of brick increases demand for his work. "We use the same materials that were used hundreds of years ago," he says. That includes authentic mortar, too. Many masons use contemporary cement mortar, even when using centuries-old brick. But old brick is often softer than modern brick, while cement mortar is very strong. "The mortar needs to be softer than the brick," Irons points out. If the mortar is stronger than the brick, the brick will fracture and deteriorate, leaving the mortar along the joints. Irons uses historical mortar recipes. Before cement mortar became common, lime mortar was the traditional material for bricklaying. Irons points out that cement mortar is not necessarily more effective than traditional lime mortar, and it is far more difficult to remove from brick when it is reclaimed.

The lime used by early English settlers was either made from seashells or imported, which was very expensive. Limestone was eventually found near Providence, Rhode Island, and lime mortar became more common as it became available to less wealthy inhabitants. Lime mortar is made by kiln-firing crushed seashells or limestone and then mixing the resulting lime with sand and water. Traditional lime mortar is a slow-cured mortar. Over time, lime mortar absorbs carbon dioxide from the air, replacing the carbon dioxide lost during the kiln firing and chemically reverting the mortar back to limestone. With cement, there is no such transformation.

Clay was also used as mortar in early America. "It was the mortar of choice in less wealthy and more rural areas," says Irons. He believes early masons would use lime and clay mortar in the same project. Lime, when cured, is weather resistant and was therefore the preferred material for the portion of chimneys above the roofline. Clay, however, absorbs water and dissolves. But being

plentiful and cheap, clay is perfectly suitable below the roofline and inside the fireplace. The clay is protected from water; the heat from the fire bakes the clay, making it durable. Above the roofline, both the chimney and the water-resistant lime mortar would often receive an additional protective layer of lime stucco finish to counter the ill effects of rain.

Irons's skill as a mason and his knowledge of traditional building methods and materials have earned him accolades and the opportunity to work on some of our country's most treasured houses, including the House of Seven Gables in Salem, Massachusetts, where he and his team applied their forensic techniques to identify the original masonry and the many alterations completed throughout its long history. They then went to work to preserve the chimneys and fireplaces for yet another generation. He is a recipient of the Maine Historic Preservation Award and frequently works on the properties owned by the Trustees of Reservations, such as the Crane Estate at Castle Hill in Ipswich and Essex, Massachusetts. He will soon be working on the New England landmark Custom House in Newburyport, Massachusetts.

Though he has been hoisting heavy bricks for years, Irons never really stopped teaching. In addition to sharing his knowledge with his team, he frequently gives presentations and lectures for historical societies. A fall on a job (after all, some of his work is done on the roof) forced him to take a break, so he started writing a book in the hope of preserving his craft and enabling others to use the knowledge he has gained through years of practice and research. "I have an appreciation for old houses," says Irons, "and for the actual trade." NOH

April Paffrath is a freelance writer and editor. She lives in Cambridge, Massachusetts.

*Richard Irons Restoration Masons
12 Burnham Road, Limerick, Maine
04048; (207) 793-4655.*



BARTILE®

YOUR LAST ROOF FIRST - SINCE 1942
PROUDLY INTRODUCES

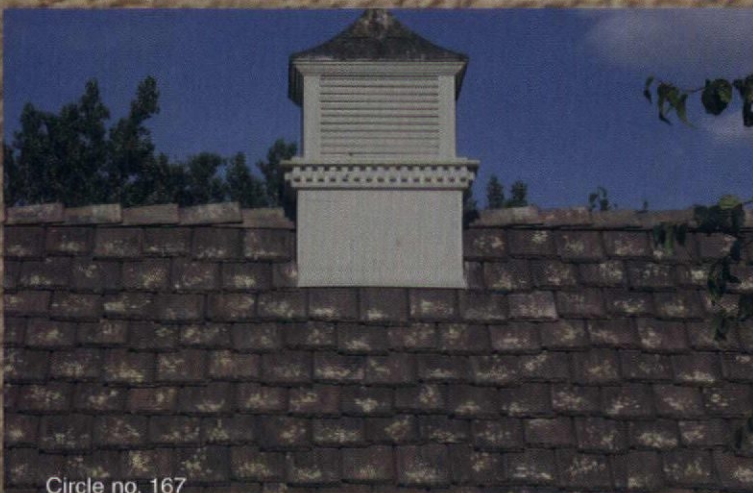
Olde World Vintage*

Designed with the European Countryside of long ago as it's inspiration. This uniquely beautiful tile roofing with a spackling of color simulating an aged antique tile, comes with a 75-year limited warranty and an unlimited range of colors. Crafted exclusively for the imaginative and discriminating homeowner and generations to follow. One of 15 profiles in hundreds of colors.

Call 1-800-933-5038 www.bartile.com



**Patent Pending*



Circle no. 167



Bright Ideas

TEXT BY SADIE MARKER

Period lighting is essential for creating ambience in a new old house.

Lighting a new old house properly can be difficult. Overilluminating an interior, using light sources incongruent with a room's ambience and décor, and simply omitting planning are common mistakes in both new construction and old house restorations. Much of the charm of a vintage home is the light level—older homes were not brightly lit, but rather had pools of light to work in. Many homeowners are wary of vintage-style lighting, concerned that the house will be too dark or that vintage fixtures may not meet modern code requirements. Others are unsure whether the style of the fixtures and the architecture match correctly or whether they can find enough of one type of fixture.

Certainly there are many questions to consider: Where should fixtures be placed? Can modern lights be used in combination with old ones? Should the fixture shades be antique or reproduction? And just what, after all, is the proper type of bulb? Details do make a difference; in addition to the lighting, the type of switches and the location of outlets can be very important in achieving a coherent new old house design. We consulted a few of our favorite architects who frequently work with lighting, both old and new, for their opinions and advice.

Sandy Vitzthum, a Vermont architect who specializes in the restoration of nineteenth- and early twentieth-century homes and the design of new old houses in period styles, is adamant about the importance of choosing the proper lighting. Older homes, she points out, were designed to take into account the changes of the seasons and the times of day, while modern technology tends to disconnect us from nature's seasonal and circadian rhythms. Vitzthum advocates low-wattage task lighting and low-level overhead fixtures when needed. If you



BRIAN VANDEN BRINK

Well-proportioned ceiling-mounted lanterns offer balance to grand entry halls. The one shown above is reminiscent of the Colonial era. The home, located in Massachusetts, was designed by Siemasko and Verbridge.

must use recessed overhead cans, mini-cans are less intrusive. Wall sconces are also good solutions—a favorite of Vitzthum's is the Edith Wharton Sconce by Conant Custom Brass, a simple converted gas reproduction that goes well with a variety of period interiors. For a more convincing period look, Vitzthum will use a reproduction sconce such as the Edith Wharton with an authentic vintage glass shade. Bulbs can be cru-

cial—try clear, refrigerator bulbs of 40 watts or less. "Keep your lighting simple," she advises, "and don't be afraid of pull chains and switches." Switch plates in raw brass with black or brown switches and horizontal outlook boxes set into the baseboard can complete the period look.

Eric Watson, a Tampa, Florida, architect who designs traditional custom homes, finds that lighting is often an



CHADSWORTH'S 1.800.COLUMNS®

www.columns.com

Circle no. 87

FREE BROCHURE 800.486.2118

277 NORTH FRONT STREET HISTORIC WILMINGTON, NC 28401 FACSIMILE 910.763.3191



BRIAN VANDER BRINK



ERICA GEORGE DINES

Above A welcoming sight, this pineapple motif chandelier topped with silk shades offers a cheerful alternative to a ho-hum kitchen globe. Above right Georgia-based Historical Concepts incorporates retrofitted antique gas light fixtures into its designs. Right Cooper Johnson Smith Architects in Tampa, Florida, often specify candlelight chandeliers for dining rooms. This delicate eight-arm Spanish Colonial-inspired fixture offers simple elegance to a formal dining space.



GEORGE COTT

afterthought. For a successful design, inside and out, Watson strongly recommends planning the lighting from the beginning so that it is integrated with the architecture of the home. Consider the balance of light fixtures with the dominant features in the room; sconces may accent a fireplace nicely, for example, but may compete with nearby French doors. Watson favors reproduction lighting with historic references. One of his favorite fixtures is Studio Steel's hand-made iron gas lantern that is reminiscent of New Orleans' French Quarter and that works well with a variety of historic house styles. But remember, he cautions, to install an electric switch if you do use gas. And if you must use ceiling cans, try dressing them up a bit with a thin wood

molding around their perimeter.

Charles Paul Goebel, a builder of custom waterfront homes in the mid-Atlantic region, finds that vintage lighting is often a wonderful way to personalize a home. One of his clients used striking brass-plated green and red ship navigational lights to bookend a long porch across the front of their home. "Under scaling" lighting is a common mistake, Goebel points out; if in doubt, make a silhouette of the full-sized fixture to better visualize how it will look in a particular spot. "Wattage flexibility" is another key consideration—several sources of light allow you to set different moods at different times. One of Goebel's favorite items is Lutron's "Scene Setting" light controls, which allow you

to preset all of the lighting in a room in different configurations, all controlled by just one master switch. Goebel's favorite fixture? Exterior coach lights in brass and copper, from Bevolo Gas and Electric Lights of New Orleans, for a timeless traditional look.

Greg Collins, a project architect for the Boston-based Classic Group, often uses both restored period fixtures as well as reproduction lighting for his homes. Two of his favorite sources for vintage lighting are Yankee Craftsman (a barn full of antique and restoration lighting and shades in Wayland, Massachusetts) and Appleton Lighting (Brookline, Massachusetts). Both are experts in stripping, replating, and rewiring old fixtures and bringing them up to current code

Memories are made of this...

1850's Warmth...



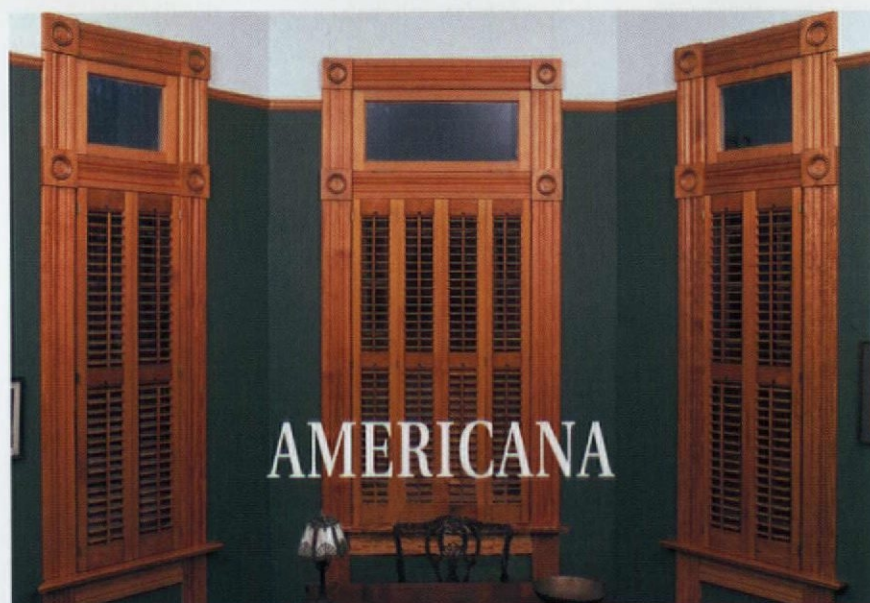
...1950's Cool!



We Bring Back Warm Memories!

**Elmira
Stove
Works**

ELMIRA APPLIANCES — STATE-OF-THE-ART PERFORMANCE & CONVENIENCE; 1850'S ELEGANCE OR 1950'S RETRO HIP
Visit www.elmirastoveworks.com to see the full line of Elmira Stove Works' appliances. For a dealer in your area call 1-800-295-8498



AMERICANA

BAY WINDOWS ARE MADE FOR SHUTTERS

AUTHENTIC DESIGN • FREE MEASURE GUIDE • FREE BROCHURE

**SHOW OFF YOUR WINDOWS WITH LOW MAINTENANCE HIGH QUALITY CUSTOM
FABRICATED LOUVERED SHUTTERS DELIVERED TO YOUR DOOR READY TO
INSTALL IN 4 TO 6 WEEKS. CALL FOR DETAILS AND COST**

800-269-5697

www.shutterblinds.com


Circle no. 85

The Finest Quality

REPRODUCTION

and

CUSTOM LIGHTING



W136-E70

Since 1932, Ball and Ball has been manufacturing the finest quality Sconces, Pendants, Chandeliers, Lanterns, Table Lamps, Ceiling Fixtures and American Revival Period Lighting in: brass, tin, copper, pewter, silver, hand forged iron and bronze. Furniture hardware, builders' and door hardware, and fireplace accessories also available.

Call for our new lighting catalog, available for \$7.00.
(CATALOG PURCHASE REFUNDED ON 1ST ORDER.)



Ball and Ball

463 W. Lincoln Highway (Rt. 30) • Exton, PA 19341
610-363-7330 • Fax: 610-363-7639
1-800-257-3711 • www.ballandball.com

Circle no. 243


requirements. Collins lives in a restored Victorian in the Boston area, and for his kitchen he chose simple pendant fixtures with milk glass shades. With polished nickel escutcheons and silver cloth cords, the pendants have a clean and modern look but still appropriately vintage appeal. Collins finds that reproduction schoolhouse lights from Norwell Lighting work well in hallways. And while he enjoys vintage fixtures, he does not hesitate to add modern light sources when necessary. He used accent lighting (Ardee puck lights, recessed MR16 halogens) under his kitchen cabinets to unobtrusively raise the light level in the room. Collins also recommends Lightolier's accent lights to wash a wall or painting with light.

David Ellison, a Cleveland architect who frequently restores Colonial Revival homes, agrees that a combination of period and modern lighting is the best solution. To keep ceilings from looking like "Swiss cheese," he avoids ceiling cans and instead makes judicious use of accent lighting such as picture lights over bookcases and paintings. Walter Von Nessen's clean-lined swivel arm workstation light is his favorite. Simplicity is the key, he cautions—fixtures that are too fussy may clash with the décor. For bathroom restorations, Ellison's preferred fixture is Waterworks' "Opus" wall sconce, which features a color-corrected light tube. Modern but still traditional, this sconce is easily integrated into most types of historic bathrooms. Ellison also recommends Rejuvenation's simple porcelain wall sconces, reproductions of 1920s-style fixtures that accept a screw-in bulb and a glass shade.

While sometimes taking different approaches, all of our experts agree that if you plan your lighting carefully, in harmony with the past while recognizing the needs of the present, it can complement the design of your new old home beautifully, regardless of the period or style. **NOH**

Sadie Marker is a freelance writer living in London.

For Resources, see page 92.



"Our first home had to be affordable.
This one has to be a dream."

WIRSBO MAKES DREAM HOMES COME TRUE.

As an experienced home buyer, you expect a home that is affordable and comfortable. But you also want reliable systems, energy efficiency, low maintenance and protection. For over three decades, builders have relied on Wirsbo to deliver quality plumbing and radiant heating systems to homeowners who appreciate the difference – homeowners like you.

AQUAPEX® for clean and healthy plumbing systems.

AQUASAFE® for dependable home fire protection.

RADIANT FLOORS for clean, comfortable and efficient heating.

Make sure the reality matches the dream. Ask your builder about using Wirsbo systems to make your dream home come true. For information on Wirsbo products, visit www.wirsbo.com/ad.

WIRSBO®
Life, Safety, Comfort Systems

AQUAPEX®
PLUMBING FOR LIFE

AQUASAFE®
FIRE SAFETY

RADIANT FLOORS
COMFORT HEATING

Circle no. 421

Bringing
comfort
to life



(800) 321-4739
www.wirsbo.com/ad

 **Uponor**

Summer Oasis

You might not need a pool house, but it will leave you feeling swimmingly. **TEXT BY APRIL PAFFRATH**



Fairfax & Sammons designed this Connecticut pool house with classical features. The structure offers bathers two changing rooms as well as cover from the sun. Note the trellis walls, which offer more ventilation, on this temple-like building.

PHOTOS COURTESY OF FAIRFAX & SAMMONS

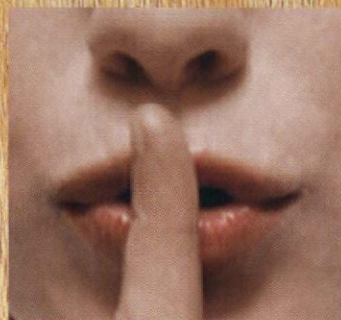
There's really nothing necessary about a pool house, and that's entirely the point. Of course, if you ask house owners if they find their own pool houses essential, most likely they will say an emphatic yes. These small poolside buildings come in handy more than you could imagine. That's not because people with pool houses suddenly discover their inner Olympians and require endless laps and daily training, but they do discover that unnecessary things can be very important, indeed. With a

pool house, entertaining is easier, and relaxation, which is often sacrificed in hectic lives, is elevated to a revered position and shared with friends.

Anne Fairfax, of Fairfax & Sammons Architects in New York City helps her clients create a space on their property that makes the most of both play and functionality. "I've lost count of the number of pool houses we've designed," she says. "Most of the houses we work on seem to require one." Almost all of her

clients have the same basic request. "They want an outpost from the house that will provide certain amenities," says Fairfax. No one wants to have to run back to the house in the middle of chilling out at the pool. A pool house eliminates dripping water over the hardwood floors and carpeting when it's time to fetch some lemonade. Cooking and serving areas around the pool save someone from leaving the gathering of people in order to cook up some snacks back in the

MINIMIZES NAIL POPS & SQUEAKS. ANOTHER REASON YOU CHOOSE PLYTANIUM PLYWOOD.



One thing new homeowners want is durable and quiet floors. Because the nail holding strength of 23/32" Plytanium® plywood is 15-20% higher than 23/32" OSB, Plytanium Sturd-I-Floor® minimizes nail pops and squeaks. Plytanium is also 10% stiffer than OSB. When it comes to flooring substrates, accept no substitutes. Use Plytanium Sturd-I-Floor. Go to www.gpplytanium.com to learn more and order the GP Plytanium builder kit.



www.gpplytanium.com

©2005 Georgia-Pacific Corporation. All rights reserved. PLYTANIUM is a registered trademark and BUILD IT BETTER is a trademark of Georgia-Pacific Corporation. STURD-I-FLOOR is a registered trademark of APA-The Engineered Wood Association.

1.800.BUILD GP

kitchen. And with changing rooms right by the water, there is no need to streak across the lawn in a bikini and towel turban.

Fairfax has a solution for all of those needs, which includes standard pool house functions plus a few modern and creative additions. "A pool house should provide shade for people. It should have changing rooms," says Fairfax. "It should have cooking and serving areas related to entertaining." But a pool house's limited function allows some latitude with design. Fairfax points out that a pool house is almost a folly of sorts, a small building set into the surrounding landscape. "There's a certain amount of whimsy that one can entertain," says Fairfax. The pool house doesn't have to be a strict recall of the main house design, but it does pick up on the same themes, she says, so it is part of an entire property. Being set apart and into the property landscape allows the pool house to bridge the formality of the main house and the wildness of surrounding nature. "A pool house can provide a transition between a highly organized, formal garden and a freer, wilder aspect of a person's estate," says Fairfax. The civilizing element of the building, echoing the architecture of the main house, makes it a perfect oasis.

Design in Practice

One pool house designed by Fairfax's firm for a client in Connecticut incorporates all of these facets. Fairfax & Sammons worked with the client to complete a half-built house they purchased near Greenwich. The pool house (shown above) makes use of some of the stylistic elements that the firm used on the main house. The shingles and white trim make the pool house a part of the estate without directly mimicking the main house. Stone walkways and a stone terrace, made from local sources, surround the water and coordinate well with the landscaping and pool by H.M. White Site Architects, a landscaping



firm from New York that worked with Fairfax & Sammons to create this retreat for the homeowners. The same stone was used in the main house, which, along with the shingle and wood, creates a similarity of texture and style that allows the buildings to belong together without overly matching. The Doric columns and pergola enhance the whimsical summery aspect of the pool house, while white wood panels over the shingle siding recall a formality of the house without sacrificing the casual element. The oval windows on the wood panels are the same motif as is used on the main house. This pool house provides several changing rooms, as well as ample entertaining space poolside. The barbecue area allows the house owners to cook and serve casual meals by the pool without leaving the party and to extend the pool house's use well into the fall.

Large pool houses can double as year-round guest houses, while small ones spend their winters providing storage for summer outdoor furniture. "It doesn't have to be serious," says Fairfax,

Fairfax & Sammons employed elements of the main house, such as the stonework, shutters, and oval windows, in the pool house. Fairfax & Sammons also included a pergola and Doric columns to add whimsy to the design, as well as enhance the garden setting. Aside from offering a shady spot, the pool house has changing rooms and a barbecue area.

who is all for the playful aspect of this type of outbuilding. Exterior fireplaces that double as barbecues play with the theme of fire and water and extend the use of the pool house into the shoulder seasons, making the most of the house owner's enjoyment. **NOH**

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

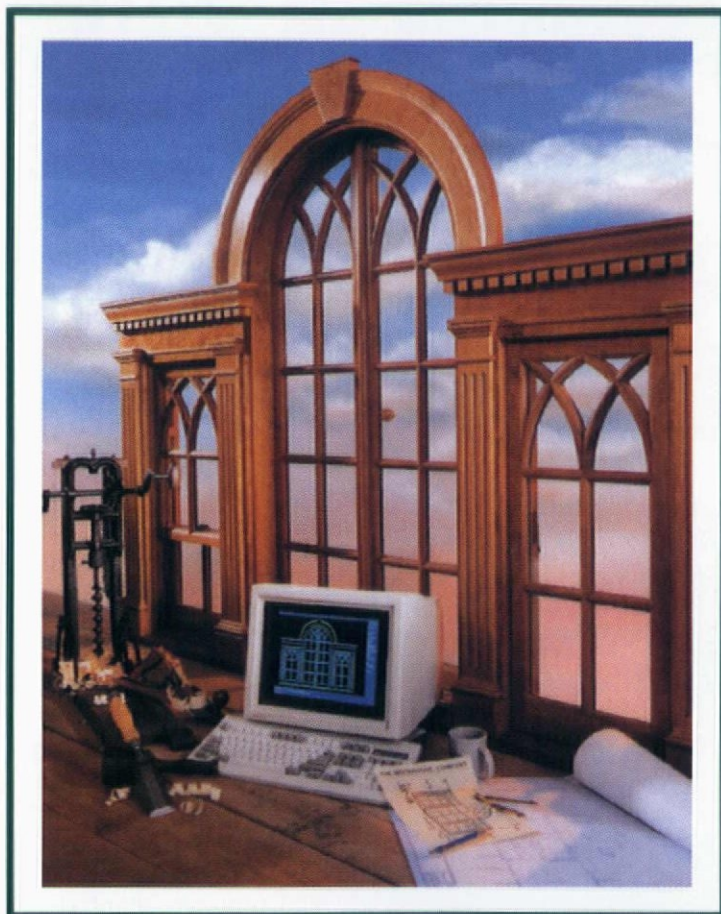
*Fairfax & Sammons Architects
67 Gansevoort St., 2nd and 3rd floors,
New York, New York 10014; (212)
255-0704; www.fairfaxandsammons.com.*

*Henry M. White III. H.M. White Site
Architects, P.C. 130 West 29th St., New
York, New York 10001; (212) 868-9411;
www.bmrwhitesa.com.*



WOODSTONE®

Architectural Windows & Doors



**High Performance Traditional,
Contemporary & Historic Replicate
Wooden Windows & Doors**
Since 1978

- Our products are designed to your specifications and Hand-Crafted in the United States using the highest grade, traditional, pegged, coped, mortise & tenon wood joinery.
- Woodstone uses the *highest grade lumber* available. We do not use finger jointed lumber.
- Our coped, mortise & tenon joinery seals against the weather and lasts longer; therefore we do not use corrosive fasteners, dowels, mitered or half-lap joinery in our products.
- Woodstone fabricates its sash and doors with *True Divided Lites (TDL)*, not Simulated Divided Lites (SDL).
- Our Insulating Glass (IG) is fabricated by hand with Edgetec's low condensation SuperSpacer® and all Woodstone IG can be certified with the *highest IGCC CBA rating with up to a 20 year limited warranty.*
- True Divided Lite fabrication allows the use of various glass types in all Woodstone Insulating Glass, including restoration glass, stained, and bent glass.
- We preservative dip and apply finish to all of the wooden elements in our windows and doors before final assembly to protect all surfaces.
- Woodstone windows and doors have proven performance, including the best air infiltration specifications for traditional weight & pulley double hung windows available. Impact resistant sash and doors are also available.

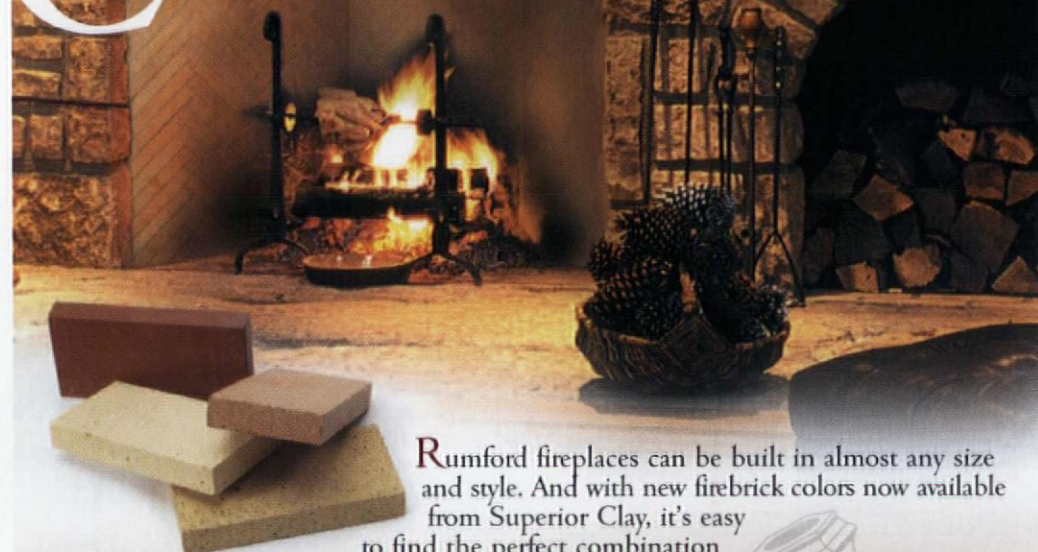
The Woodstone Company
P.O. Box 223, Patch Road
Westminster, Vt 05158

visit our web site at:
<http://www.woodstone.com>

Toll Free: 800.682.8223
Fax: 802.722.9528
email: sales@woodstone.com

Woodstone® is a registered trademark of The Woodstone Company

Choices



Rumford fireplaces can be built in almost any size and style. And with new firebrick colors now available from Superior Clay, it's easy to find the perfect combination for any style of home. To find out more about clean burning, efficient Rumford fireplaces, visit us on the web at www.superiorclay.com.

740.922.4122 • 800.848.6166
P.O. BOX 352 • Uhrichsville, Ohio 44683

Superior Clay Corporation
www.superiorclay.com

Circle no. 538



*The Warmth of
Beautiful Hardwoods*

YOUR ONE SOURCE
for
Embellished Hardwood
Mouldings, HandCarved Mantels
& Woodcarvings

In-Stock • Prompt Shipment
Worldwide Distribution

White River™

request our 144 page
Full Color Catalog \$10
or our Free Product Poster

800-558-0119
www.mouldings.com

Circle no. 245

**The Original and
still the best.**



**OLD-HOUSE JOURNAL'S
Restoration Directory** is a comprehensive directory of suppliers who make everything from wide plank flooring and hand-forged copper sinks to Victorian sofas and Craftsman lighting. You'll find nearly 2,000 suppliers of bathroom fixtures and faucets, building materials, lighting, decorative accessories, furnishings of all types and styles, and a whole lot more.

Now On Sale

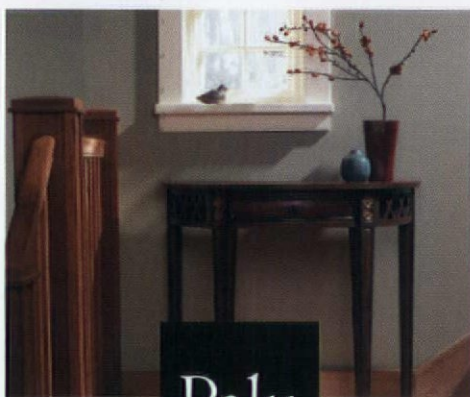
\$9.95 at major bookstores,
newsstands, and specialty
retailers nationwide.

To order by phone (\$9.95 plus \$5
shipping and handling), call (202)
339-0744 ext. 101, 9 a.m. to 5 p.m.,
EDT, Mon-Fri.

Where To Find Hard-To-Find Stuff

**Old-House
JOURNAL**

**RESTORE
MEDIA, LLC**



Palu

The style you've always imagined.

4818 14TH AVENUE NORTHWEST SEATTLE, WASHINGTON 98107
 telephone 206.352.2252 fax 206.352.2253 website WWW.PALULTD.COM

Exclusively through interior designers and fine furniture stores, nationwide.

Circle no. 557

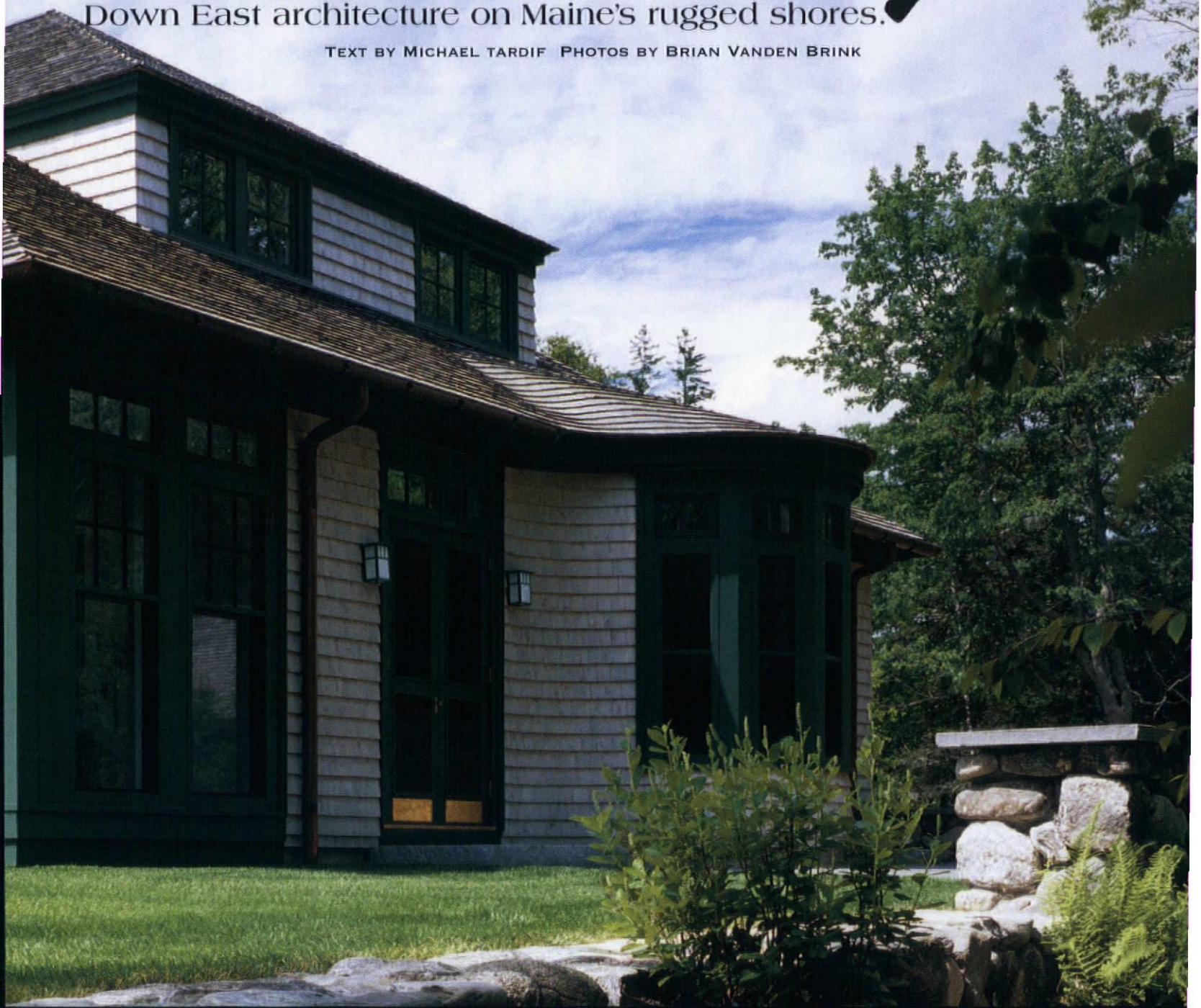


Architectural Firm Elliott Elliott Norelius designed this summer home on the coast of Maine in an inventive interpretation of the Shingle style, inspired by the work of turn-of-the-twentieth-century Maine architects William Emerson and John Calvin Stevens.

Coastal Camp

Elliott Elliott Norelius continues the spirit of
Down East architecture on Maine's rugged shores.

TEXT BY MICHAEL TARDIF PHOTOS BY BRIAN VANDEN BRINK





Right The entrance façade and courtyard are disarmingly informal, more reminiscent of a carriage house than a home, nestled beautifully in the natural landscape. Above In the living room, an antique fireplace mantel and antique brick firebox lining are combined with newly made period details and an eclectic mix of period and contemporary furniture to achieve the casual elegance of a New England summer home.



Maine's jagged coastline is nearly 3,500 miles long, with countless coves, bays, peninsulas, and islands. While the coastal seascape of other Atlantic states has changed greatly over the last 400 years, a seventeenth-century mariner could still navigate the coast of Maine using only the nautical charts of his time. Efforts to reshape the rocky shore reached an equilibrium long ago that favored nature.

The raw, wild beauty has drawn people to live at the edge of the sea in Maine for centuries. The homes people build here embody conflicting instincts—a love of the sea and a fear of it, a desire to be close to nature but protected from it. These visceral impulses are often expressed in a traditional architectural vocabulary of stone foundations, wood shingles, massive chimneys, steeply pitched roofs, and enclosed or covered porches. Many of these traditional design elements and construction methods are practical ways of taming the harsh climate as it swings through a wide arc of weather conditions throughout the year or even in a single day.

Less practical but equally powerful influences sustain tradition, too: a powerful streak of Yankee conservatism and a romantic notion among summer folk of the character of a quintessential Down East home. Designing a new old house in coastal Maine is less an exercise in reviving lost tradition than in perpetuating traditional styles and craftsmanship that have never died out. The Blue Hill architects Elliott Elliott Norelius are masters of the craft, supported by a vibrant and trusted network of contractors, craftspeople, consultants, and suppliers. Try to imagine, for example, an architect elsewhere opting to have all the windows for a fine waterfront home custom-made by the general contractor and a local craftsman. Most would rather place their faith in the warranty of a major manufacturer.

A New York family commissioned the firm with very simple instructions: "We would like the cottage to appear as if it had always been there." Simple enough. Except that *there* is a remarkable south-facing site in a sheltered cove, with long arms of pine-covered headlands and islands to the east and west stretching southward toward the distant open sea. *There* is an ecologically fragile site bordered by coastal wetlands to the south and seasonal ecosystems to the north. *There* is the annual gathering place for



Undoubtedly the most popular room in the house, the enclosed porch on the southeast corner is a comfortable spot to enjoy the view throughout the year. Note the double-hung windows to the dining room at left that drop completely into the windowsills to create a full opening between the two rooms in warm weather.



The entrance hall is small and formal, as it would be in an original Shingle-style home. Antique light fixtures and door hardware and the owner's collection of fine prints create an authentic turn-of-the-last-century ambiance.



three generations of a close-knit family, a stable anchor through life's rising and falling tides.

Project architect David Leonard marshaled 40 years of knowledge and experience for the project, applying it equally to the overall design concept and the smallest technical detail. Leonard and his firm have studied and absorbed historical styles of architecture to a degree that enables them to interpret the past in entirely new and inventive ways. When asked to name sources of inspiration, David cites the late nineteenth-/early twentieth-century Maine architects William Emerson and John Calvin Stevens, who designed original Shingle style houses along the Maine coast, many of which are still standing today. The cottages of British architect Edwin Lutyens are another historical reference. But though the historical antecedents are perceptible, the link to the work of Elliot Elliott Norelius is no stronger than the family resemblance in ancestral photographs. When a visitor detects the spirit of Thomas Jefferson in a clever design detail—large double-hung windows between the dining room and the sun porch that drop completely into the windowsills to create full openings in warm weather—Leonard chuckles. "I've studied so much American architecture over the years, he may be in there somewhere," he says. "But I can't say for sure that I got the idea from Jefferson."

As you approach the house from the north, your arrival over a low rise generates a moment of confusion. The site is heavily wooded, and the view of the water is almost completely obscured. The landscaping is casual—in more or less a natural state. The house could easily be mistaken for a carriage house. The façade is broad and spare, with a few small windows, a wide expanse of roof, and a single arched opening in the center. As you approach more closely, though, domestic details clearly reveal this building to be a home. The austerity of the façade is a bold design stroke that sets the stage for a series of delightful surprises throughout the house. It is also a key element of passive solar design, seamlessly integrated into the historical style. Only four small windows on the first floor face the cold northern exposure, and the exterior walls of the second floor are almost completely enveloped by the roof.

As you enter the house, the symmetrical arrangement of the entry façade carries through to a seemingly formal, symmetrical floor plan with clearly defined axes and formally composed views. The entry hall is modest in size and rather closed in feeling. You have the sense of having entered a very fine, but more or less conventional, traditional home. But as you move





Left From the courtyard, the house slowly reveals itself with a deeply recessed arched opening that pushes up the roof in a nod to the eyebrow dormers of the Shingle style. *Above* The living room opens to the expansive view and the enclosed porch beyond. Note the custom-made, insulated double-hung windows with authentic chains and counterweights.



New and antique fixtures and hardware, painted wood walls, cork flooring, and large fritted-glass door panels make this bathroom indistinguishable from its 100-year-old predecessors.



Finished in plain white tile, full-inset glass-front and open-shelf cabinets, chrome surface-mounted fittings, wood and steel countertops, and cork tile flooring, the kitchen recalls the "efficient and sanitary" aesthetic of the early 1900s.

South Elevation

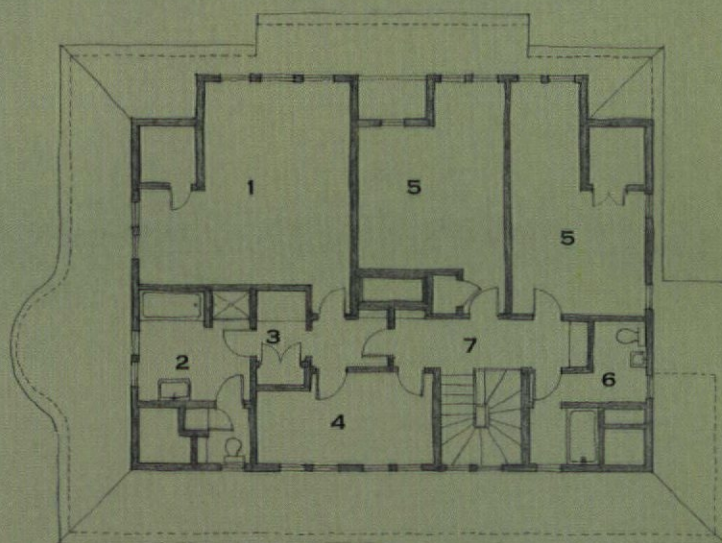
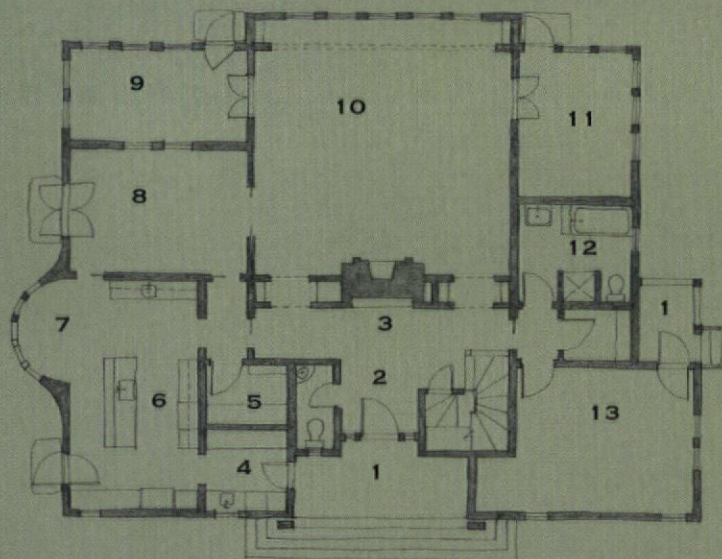


First Floor

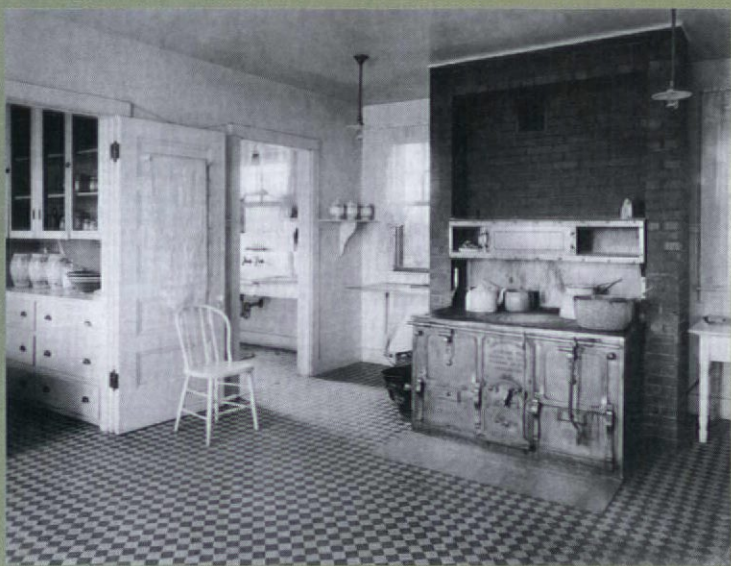
- | | |
|-------------------|------------------|
| 1 PORCHES | 8 DINING |
| 2 FOYER | 9 SUN PORCH |
| 3 GALLERY | 10 LIVING |
| 4 LAUNDRY/MUDROOM | 11 SCREEN PORCH |
| 5 PANTRY | 12 GUEST BATH |
| 6 KITCHEN | 13 GUEST BEDROOM |
| 7 BREAKFAST | |

Second Floor

- | |
|------------------|
| 1 MASTER BEDROOM |
| 2 MASTER BATH |
| 3 MASTER CLOSET |
| 4 OFFICE |
| 5 BEDROOMS |
| 6 BATH |
| 7 STAIR HALL |



Historical Reference



COURTESY OF THE MAINE HISTORICAL SOCIETY

David Leonard, of Elliott Elliott Norelius, was inspired by the work of John Calvin Stevens, an architect who designed summer cottages for the elite on the coast of Maine between 1890 and 1930. Gignoux cottage, a two-and-a-half-story gable roofed summer house was used as a historical reference for the residence. *Top* The kitchen of Stevens 1906 Gignoux cottage. *Middle* The stable and garage. *Bottom* The living hall with den in the background. The interiors are finished with Colonial Revival woodwork.

about, the influence of Lutyens becomes most apparent as the formality and symmetry dissolve into a casual, free-flowing, asymmetrical plan. As you enter the living room, the dramatic view to the south unfolds, and you are momentarily stunned to realize that you have passed through a portal to a serene and private world on the very edge of the water.

Service spaces are neatly tucked between the major first-floor rooms. A butler's pantry and a scullery cause you to wonder why, though house servants are a thing of the past, these practical small rooms are not a typical feature of every modern house. The kitchen evokes the "efficient and sanitary" aesthetic often found in early twentieth-century kitchens. The living room and dining room are formal yet casual, reminding us that these rooms are intended to be used every day, not just for formal occasions. The living room is bracketed on each side by porches, one a screened porch for warm days and evenings, the other an enclosed porch for cooler weather. A full guest suite completes the first-floor plan.

Most of the windows in the house are on the south and east sides, taking full advantage of both the view and the radiant heat of the sun. The kitchen and dining room open onto a stone terrace to the east that also captures daytime warmth from the sun, releasing it slowly late into the evening. The stone terrace, bordered by a low stone wall, opens onto a grass terrace to the south, bordered by a stone retaining wall that is flush with the terrace so as not to obscure the view. The landscape design is the work of Patrick Chasse of Somerville, Massachusetts, a landscape architect who is also the landscape curator at Boston's Isabella Stewart Gardner Museum.

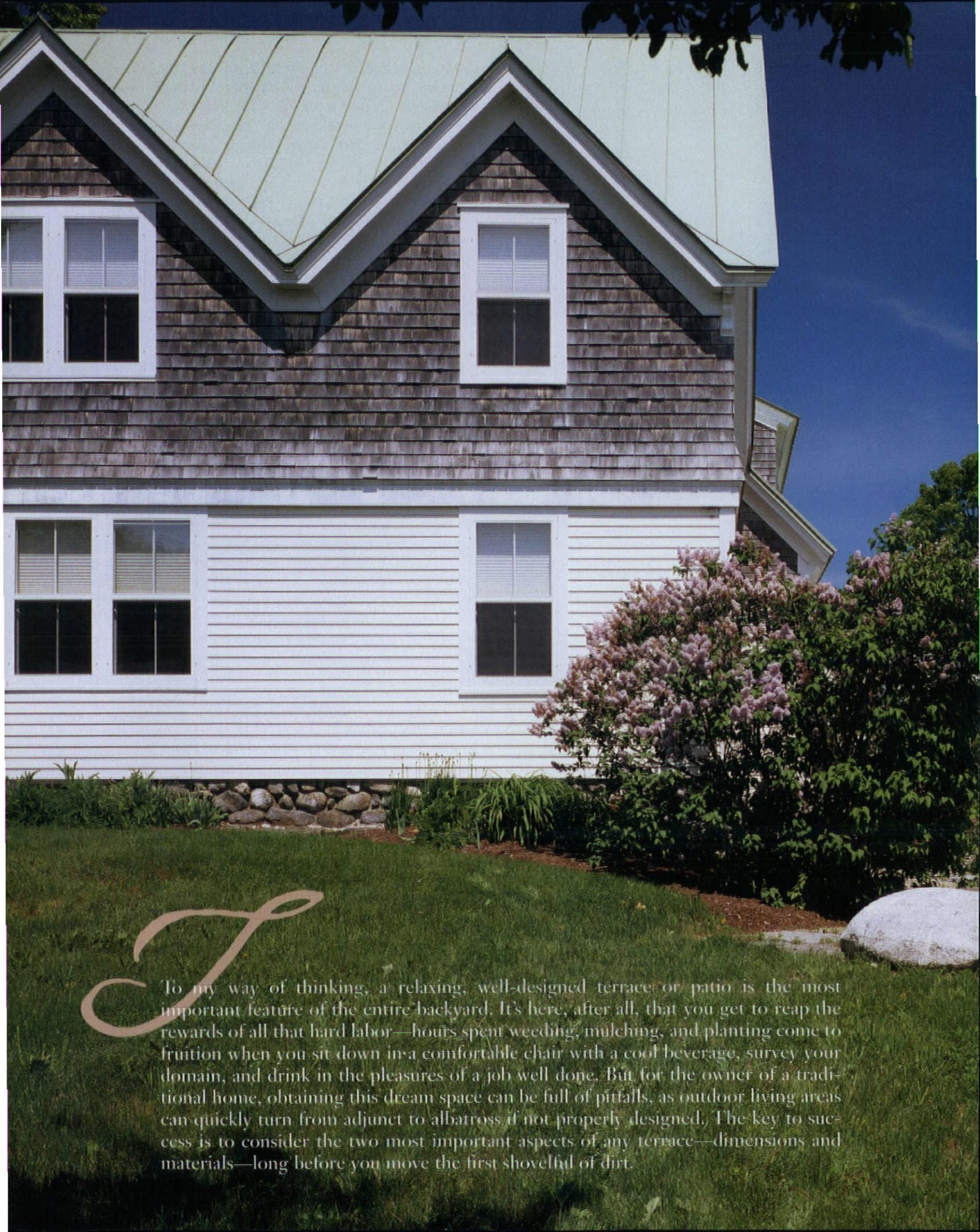
The second floor, almost completely sheltered beneath the broad roof except on the south side, has a generous master suite—strategically placed on the southeast corner—and delightful guest bedrooms for the grandchildren, complete with kid-sized closets tucked under the eaves.

The architect closely considered the most telling design details. The plastic-enclosed sash springs of manufactured double-hung windows, for example, would have detracted from the authentic historical character of the house. The contractor, R. L. White and Son, of Hulls Cove, Maine, offered to custom-build the double-hung windows, complete with traditional counterweights and chains specially designed to support the added weight of insulated glass. The contractor then hired Little Harbor Window Company of Berwick, Maine, to build the casement windows so that the profiles of the double hung and casement windows would match.

As he walks through the house, David Leonard reveals his passion for every aspect of the design. Most of the materials, fixtures, and fittings are new, but where the historical look and feel were particularly important, client and architect sought out antiques, including the fireplace brick and mantel, the lock set of the front door, and the sink of the first-floor washroom. "This was a great client experience," David says. "They trusted us completely and allowed us to explore so many things to fulfill their vision." *NOH*

Michael Tardif is a freelance writer and editor. He lives in Bethesda, Maryland.

For Resources, see page 92.



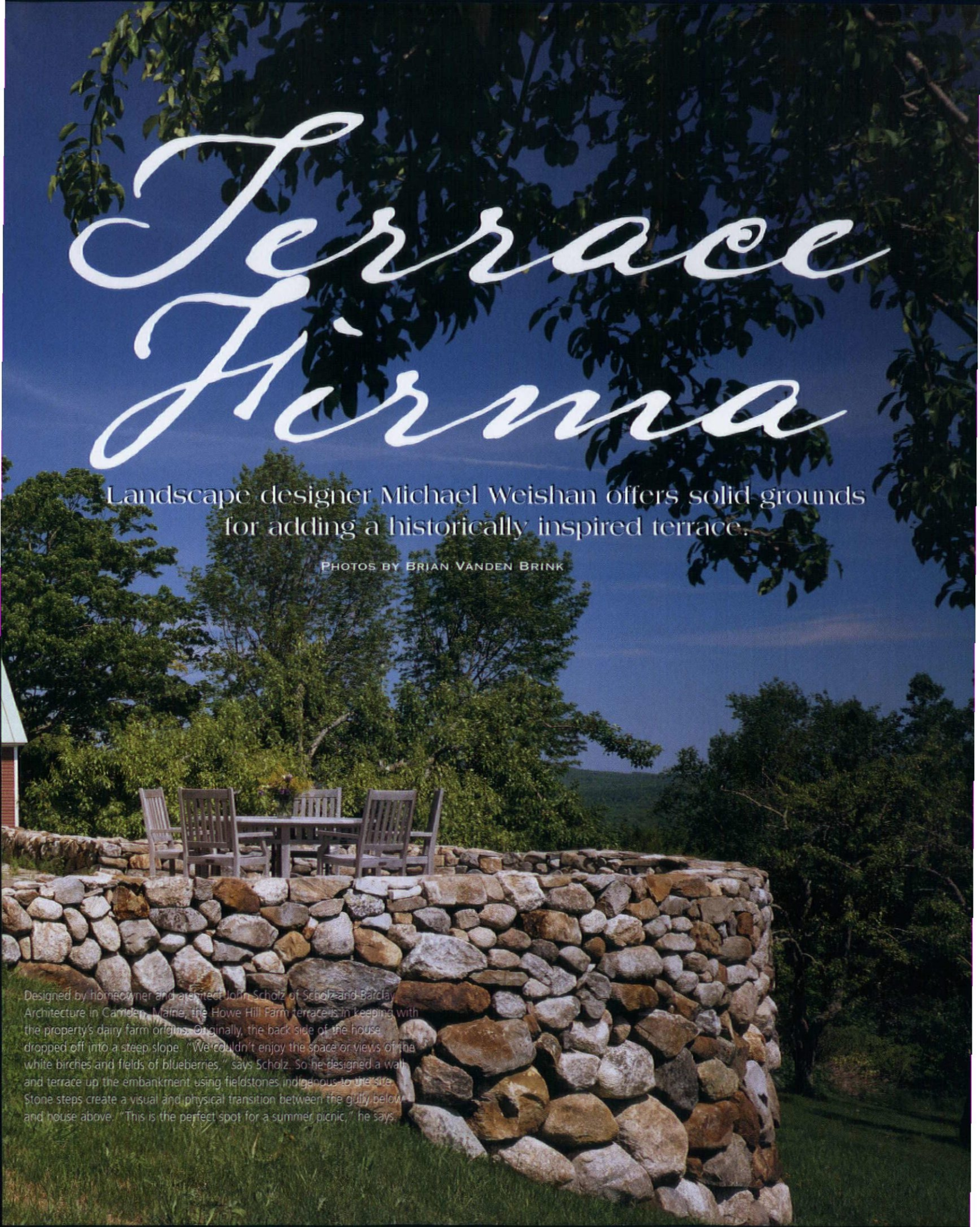
T

To my way of thinking, a relaxing, well-designed terrace or patio is the most important feature of the entire backyard. It's here, after all, that you get to reap the rewards of all that hard labor—hours spent weeding, mulching, and planting come to fruition when you sit down in a comfortable chair with a cool beverage, survey your domain, and drink in the pleasures of a job well done. But for the owner of a traditional home, obtaining this dream space can be full of pitfalls, as outdoor living areas can quickly turn from adjunct to albatross if not properly designed. The key to success is to consider the two most important aspects of any terrace—dimensions and materials—long before you move the first shovelful of dirt.

Terrace Firma

Landscape designer Michael Weishan offers solid grounds for adding a historically inspired terrace.

PHOTOS BY BRIAN VANDEN BRINK

A photograph of a rustic stone terrace wall built from fieldstones. Behind the wall, a wooden picnic table and four chairs are set up. The background features lush green trees and a clear blue sky. The terrace is situated on a grassy slope, overlooking a valley.

Designed by homeowner and architect John Scholz of Scholz and Barclay Architecture in Camden, Maine, the Howe Hill Farm terrace is in keeping with the property's dairy farm origins. Originally, the back side of the house dropped off into a steep slope. "We couldn't enjoy the space or views of the white birches and fields of blueberries," says Scholz. So he designed a wall and terrace up the embankment using fieldstones indigenous to the site. Stone steps create a visual and physical transition between the gully below and house above. "This is the perfect spot for a summer picnic," he says.



A terrace can be as simple as flat-faced fieldstones placed under a shade tree. An old stump becomes a makeshift picnic table. *Top right* This terrace wall, designed by landscape architects Horiuchi & Solien, on Cape Cod echoes fieldstone walls throughout the island. *Bottom right* Planning the right spot for your terrace is also an important factor. This flagstone terrace spills from the kitchen for an outdoor dining space.



THE FRANCES LOEB LIBRARY, GRADUATE SCHOOL OF DESIGN, HARVARD UNIVERSITY

Terrace History

The terrace is a relatively recent addition to the American landscape, at least in its current iteration. Arising from two sources—the covered porch and the paved atrium space common to houses in the Mediterranean—terraces became prominent landscape features only in the late Victorian era, and then only in mansions. For most modest houses, a patch of grass served as both sitting area and play yard. It wasn't until after WWII, and ever increasing popularity of outdoor living, that large paved areas became common in American backyards.

The 1894 Auldwood Estate terrace in Seabright, New Jersey, was designed by Olmsted and Eliot. The house was designed by Shepley Rutan and Coolidge.

Size Counts

As a landscape designer, I was taught early on that outdoor living spaces “can rarely be too big,” and although I’ve found the occasional exception to his dictum, by and large it’s true. Most outdoor living areas built today are too small for their intended use, something that the average homeowner generally doesn’t discover until it’s far too late—*after* the project is completed.

Unfortunately, this is one arena of outdoor design where appearances can be extremely deceptive. Even when you follow standard advice, physically marking out the boundary lines of a proposed space with paint or string, the area always looks huge, and human inclination is to err on the side of discretion and plan for a smaller terrace. Before you make final decisions on square footage, however, you should do this simple test: Envision the social occasions you think will most often occur on your new patio, and calculate the number of people involved (for example, barbecues for six, a cocktail party for twenty, or a romantic dinner for two). Next, place enough furniture to allow for everyone to sit down, as well as a few large empty pots or planters in areas where they might occur in the final design. Then, borrow a few live bodies in the form of friends or family members, and have them come and stand within the boundaries you’ve been contemplating. Chances are you’ll discover that considerable expansion is called for.

Materials Matter


Once you’ve determined how much square footage you’ll need, your next consideration is the overall look and feel of your space, and here you should be guided by one of the basic tenets of traditionally inspired landscape design: *the style of your house and that of your garden must be closely related and completely complementary*. This is especially true for outdoor living areas, which function as an extension of your home’s architecture into the landscape. Thus, when contemplating various materials for your terrace or patio, it’s critical that you limit your choices to materials that are sympathetic to those already found in and around your home. For most traditional building styles, that means familiarizing yourself with the two most traditional of all paving mediums, brick and stone.

Brick

It’s a safe bet to assume that most people think that all bricks are pretty much created equal—that is, until they go to buy them and find out that bricks come in a bewildering array of shapes, colors, and costs. Essentially, all bricks can be divided into two basic types: molded and wire-cut. Wire-cut bricks are extremely uniform—and because of their regularity—are easier to lay, especially when creating complicated patterns. Molded bricks are much more randomly shaped and often vary considerably in width and length. Although such bricks are more difficult to install (especially in more intricate patterns such as herringbone), to my eye, their handmade look is much more appealing in traditional applications.

Both molded and wire-cut bricks come in a wide variety of colors, ranging from light creamy yellow through orange to every shade of red and even brown, and this difference will have a major impact on the final look of your project, in much the same way that changing the color of your interior flooring will drastically alter a room’s appearance. If you’re unsure which hue is best for your project, it’s a good idea to obtain several square





This courtyard terrace in Tashmoo on Martha's Vineyard includes a stone walkway, a knot garden, and pergola showered with New Dawn climbing roses. *Top right* Choosing the right type of brick when planning a terrace or garden walkway is critical. Some brick may be too soft for the job. *Bottom left* Terraces don't have to be massive—they can become an intimate space for a party of two.

feet of sample bricks and try them out in your yard, always making sure that the bricks you purchase are specifically designed as pavers. Wall bricks or re-used bricks from unknown applications may not be sufficiently durable and will often disintegrate when laid on the ground.

In the same way that a brick's color can alter the feel of your space, pattern has an equally significant effect. Certain patterns, like running bond, have the tendency to enlarge and elongate a space, although others, such as basket weave, will make an area look smaller and more compact. Again, laying out a small sample area will help you decide.

Stone

Like brick, paving stones are also divided into two distinct types: flagstones and cut stone. Flagstones are flat, irregularly shaped pieces of stone of varying width that are pieced together to form a more or less contiguous surface. The actual kind of stone used varies greatly by locale, but it's often some type of granite or slate. Cut stone, as the name implies, consists of pieces of stone that have been sawn into regular geometric shapes. Though bluestone is most often used for cut stone, you'll occasionally see sandstone, limestone, slate, or granite as well, depending on the part of the country in which you live.

As you can imagine, the difference in final appearance between cut stone and flagstone is immense. Flagstone gives an irregular, rustic look to paved areas, whereas cut stone provides a much more polished, urban feel. While you occasionally do find flagstone having been used for paving outdoor living areas, I find that flagstone is best reserved for secondary walks and pathways, and should not be used for expansive seating areas. Anyone who has ever tried to push back a chair while seated on a flagstone terrace will quickly understand why: The irregular surface of the stone makes for very rough going. As an added disincentive, irregular stones and slippery leather-soled shoes form a deleterious and dangerous combination in wet weather.

Finally, when choosing stone, don't forget to pay attention to color. As is the case with brick, different hues will make an immense difference in the overall look and feel of your living area, and it pays to bring home a few samples from the stone yard to see how your selections blend with the materials already found on your property. Pattern also plays an important role in stone surfaces, but unless you're using blocks of exactly the same size (a practice I don't recommend due to the monotonous effect it often produces), determining the pattern for a stone patio or terrace is a complicated affair best left to professionals. Most stone yards offer a free design service; if you provide them with the exact dimensions of your space, they'll come up with a combination of differently sized stone pieces that's pleasingly random and varied.

So remember, if a new terrace is on your agenda, start planning long before construction begins. The effort you spend resolving critical questions of size and materials will help guarantee that the perfect outdoor living space you've been dreaming about turns out to be just that—perfect. **NOH**

New Old House garden editor Michael Weisban is the host of PBS's "Victory Garden" and a landscape designer. He lives west of Boston.

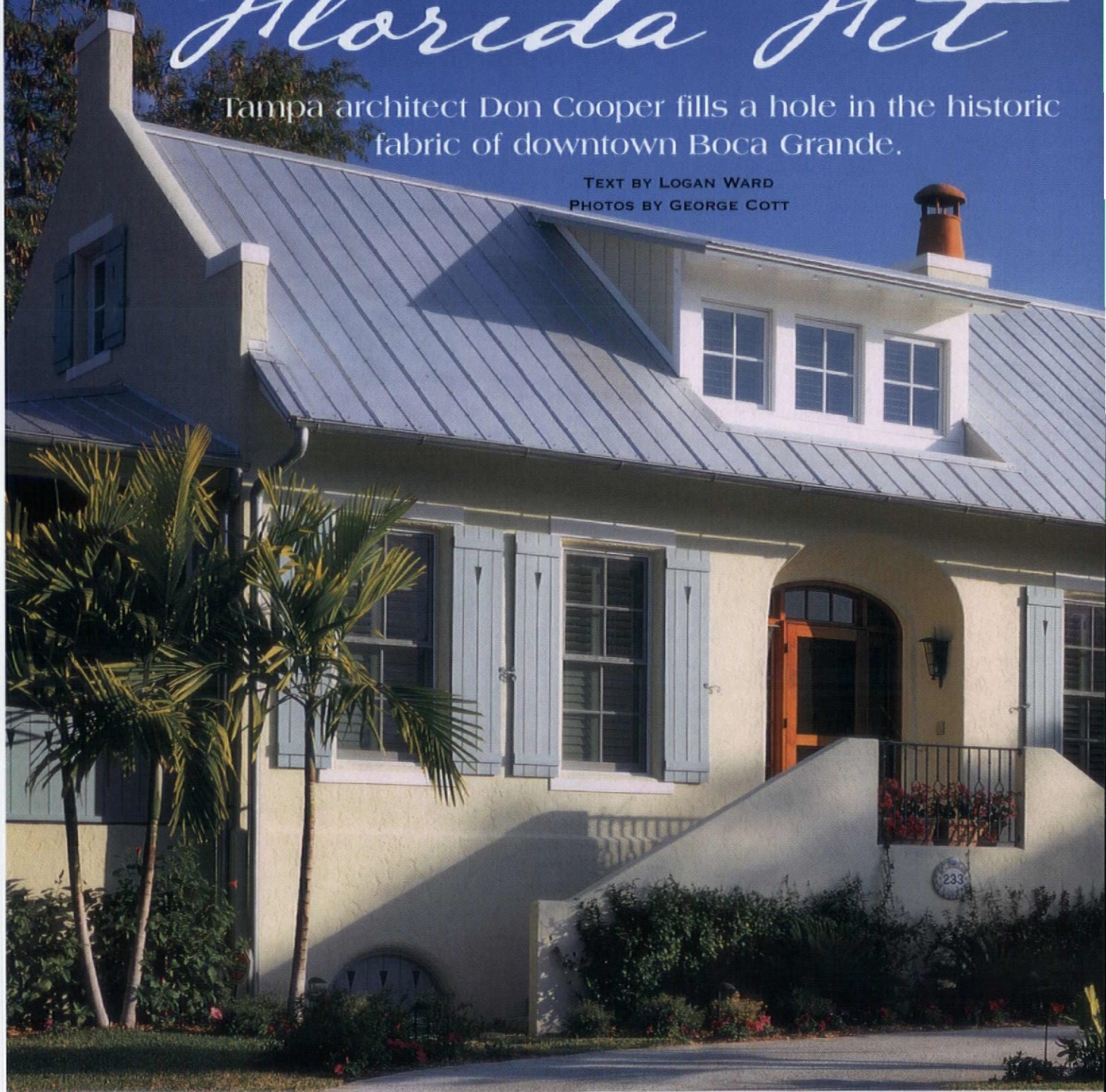
For Resources, see page 92.



The Perfect Florida Fit

Tampa architect Don Cooper fills a hole in the historic fabric of downtown Boca Grande.

TEXT BY LOGAN WARD
PHOTOS BY GEORGE COTT

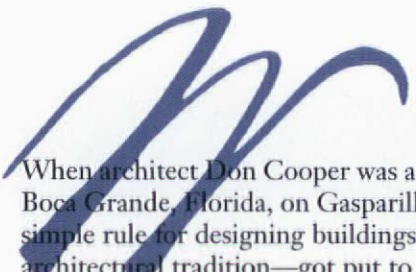




Architect Don Cooper of Cooper Johnson Smith Architects designed a Colonial style-home in Boca Grande's historic district. The house had to meet the district's standards. Cooper drew inspiration from an old church just two doors down from the home's site.



The interior spaces are casual, light, and airy. The look is achieved through blue and white cottons in plaid and florals, the Swedish-inspired dining table and chairs, and the informal rattan pieces. Interior louvered shutters placed over screen windows and doors keep the house cool in Florida's summers.



When architect Don Cooper was asked to design a new home in Boca Grande, Florida, on Gasparilla Island, near Ft. Meyers, his simple rule for designing buildings—always draw from the local architectural tradition—got put to the ultimate test. Smack-dab in the heart of the historic district, the lot—empty for years—had been guarded like hawks by preservation-minded locals. In addition to winning the approval of his clients and pleasing the neighbors, he would also have to pass muster with an especially demanding historic design review board, which had already rejected another architect's drawings for the same spot.

Undaunted, Cooper didn't stray far for inspiration. "Two doors down was this fantastic little Catholic Chapel," says Cooper, a principal of the Tampa firm Cooper Johnson Smith Architects. "I imagined the house as the parsonage for the chapel." Taking his cues from the much-admired religious building, he designed an elegantly simple rectangle with thick masonry walls, a steep roof, and gabled ends with parapet walls rising above the roofline. He added a guest cottage (with a pool and bubbling fountain in between) wrapped the structures in a bougainvillea-draped privacy wall, and left plenty of room for a lush garden. Instead of a megahouse that waddled right up to the lot line, Cooper created a tastefully scaled minicom-pound—a pair of quaint cottages, really—that could have evolved over centuries. The review board loved it.

So did the homeowners, James and Sue Fuller. "Depending on the time of day and where sun is and what part of year it is, there's always a delightful place to sit," says Sue Fuller. "If it's morning and the sun is pouring through the screen porch, you're just drawn to that area. On cool evenings in winter, you gather around the fireplace."

Designing a house that responded well to nature was one of Cooper's primary goals. "A lot of vernacular architecture relates to the climate, so it's not only stylistically appropriate but also suitable for the way you would live in a place," says Cooper. That is certainly true in Florida, a land of intense sunshine, torrential rains, and hordes of biting and wood-boring insects. To help cool the home, Cooper included high ceilings and a steep heat-lifting roof, stucco-covered masonry walls (which are also

termite-proof), and overhanging eaves to shade the sun and also shield the home during downpours.

Designing in a hurricane zone, he also had to follow contemporary building codes. Because of flooding, the first floor had to be raised at least 4 feet off grade. The masonry walls firmly anchor the home to its foundation, but there are decorative grate-covered arches through which floodwaters can flow beneath the house. "He incorporated the required elevation nicely," says Sue. "The house doesn't appear to be towering above the surrounding homes."

Like homes built before air conditioning, this cottage allows for many different ways to enjoy the outdoors. Screen porches jutting from both gabled ends—one off the kitchen, the other off the master bedroom—offer breezy, bug-free sitting areas. The courtyard and pool are shaded by the surrounding buildings. Paths wind through the garden. "Good design used to be instinctive, but some of that instinct was lost when we shifted to living in climate-controlled homes around big parking lots," says Cooper, who has designed many homes in the neotraditional Florida panhandle community of Seaside. "Living indoors decreases the variety of life."

Inside—cooled, when need be, by central air—the flow from room to room is casual and open but not so contemporary that it feels incongruous. Instead of one amorphous great room, each space is distinct, with large openings between rooms—kitchen and living room, for example—as if this were an old home whose doorways had been widened. The windows are slightly larger than tradition would have them—to welcome that luscious Florida sun and also to form a continuous row across the façade—but the two-to-one height-to-width proportions keep them from appearing awkward.

Though the home features many architectural elements found in early Florida homes, it defies easy categorization. The basic masonry rectangle echoes early Dutch or English Colonial homes. But Cooper added lots of wood-framed appendages—the screen porches, a board-and-batten shed, the guest house balcony—to contrast the hard, formal stucco and to

*"I think
you have a
greater chance
of creating a
beautiful
house if you
draw from
tradition."
—Don Cooper*



Above The great room features a massive Spanish Colonial fireplace in stucco. Crisp white fabrics and oversized furniture such as the ottoman create comfortable sitting spots. Right The great room's deep arched window niches echo the front door's exterior. Beams are left exposed in the room for visual interest.



The light and airy feel of the home is carried through into the den. Rattan chairs with cozy white cushions balance the stark white walls and sofa. Again interior shutters are introduced as window treatments to help shade the space.



Architect Don Cooper understands that vernacular architecture relates to climate. The screened porch, which overlooks the pool area and guest house, offers a cool retreat out of the Florida sun as well as the region's frequent showers. The floors are a rustic stone terra-cotta tile. Blue and white pin-striped cushions along with yellow and white check pillows dress the space. The Fuller's collection of blue and white porcelain complete the space.

inject a bit of semitropical exoticism. Part of the home's imagined history is that these framed structures might have been added as the house "evolved."

The home is appropriately urban in a small historic-village way, which is one thing that brought smiles to the faces of the design review board. Built on a corner, the house has a front door that faces a banyan-shaded residential block to the south, while its western gabled end fronts a more commercial road. Cars don't cheapen the façade. Rather, the owners park in a discreetly placed garage—part of the guest cottage—which is accessed by an alley tucked behind the house, a traditional arrangement that nearly disappeared in this country during the rise of the garage-door-dominated suburban "snout house" through the final decades of the twentieth century.

Another urban touch is the front steps. The zoning department denied the architect's first stair design—leading straight down from the front door—because it overstepped the home's minimum setback. The current steps, which all agree are an improvement, relate to other space-challenged buildings in old cities such as Charleston, South Carolina. "These steps are more symmetrical. They give more importance to the entrance," Cooper says, chuckling. "When we run into a problem like this, we just look to traditional architecture and pick another solution that's already been worked out."

Many of the home's materials give the impression of age, helping it blend in with its historic neighbors. There are the hand-textured finishes of the interior and exterior walls, the old Chicago brick paving the courtyard patio, handmade tile mosaics above the pool, a bell-style terra-cotta chimney cap, and working plank shutters that fold in to protect the windows during tropical storms. The metal roof, common among Florida's historic homes, is yet another visual cue that makes the home seem familiar.

By relying on time-tested regional architectural solutions, Cooper designed a home that not only wowed his clients but also improved the community. "I think you have a greater chance of creating a beautiful house if you draw from tradition," says Cooper. "You also enhance the character of the neighborhood where you're building. For years, that empty lot was a hole in the fabric of Boca Grande. It needed a house to complete the corner." The right house. **NOH**

Logan Ward is a freelance writer living in Virginia.

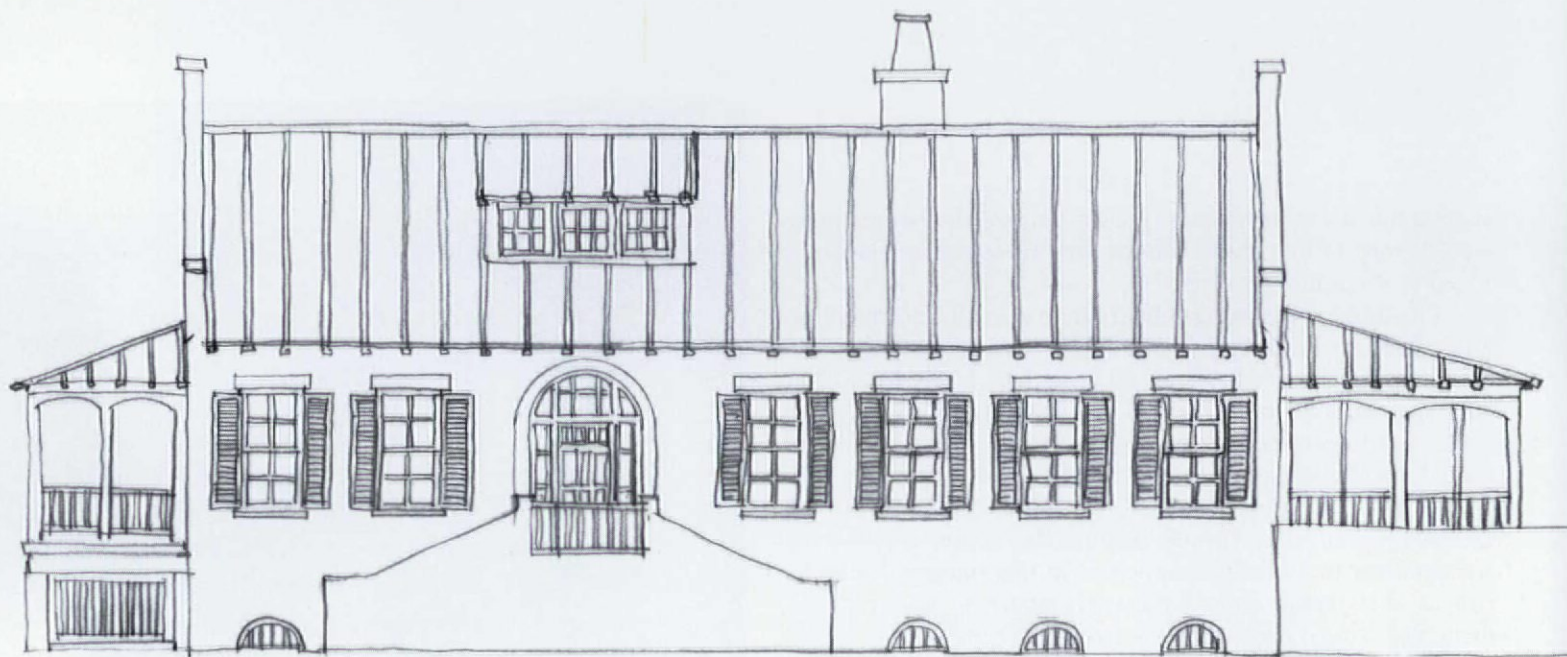
For Resources, see page 92.

Masonry Trick

Unlike the early masonry buildings of Florida and the Caribbean islands, this home is not made of stone or coral blocks or brick. Its walls are stucco-covered concrete block, a sturdy, easy-to-come-by, and relatively inexpensive alternative. Concrete block comes in a standard 8-inch width, which was fine for the side and rear walls of the house. But to give the impression of an authentic historic home, Cooper worked with the Fullers' contractor, McHugh-Porter Builders, to create the illusion of a solid 2-foot-thick masonry wall. They laid the row of block on the outside and a frame wall on the inside and used a combination of stucco and drywall to join the two. "From the outside, you see it in the deeply recessed front door," Cooper says. "From inside the living room, you pick it up in the arched window niches."

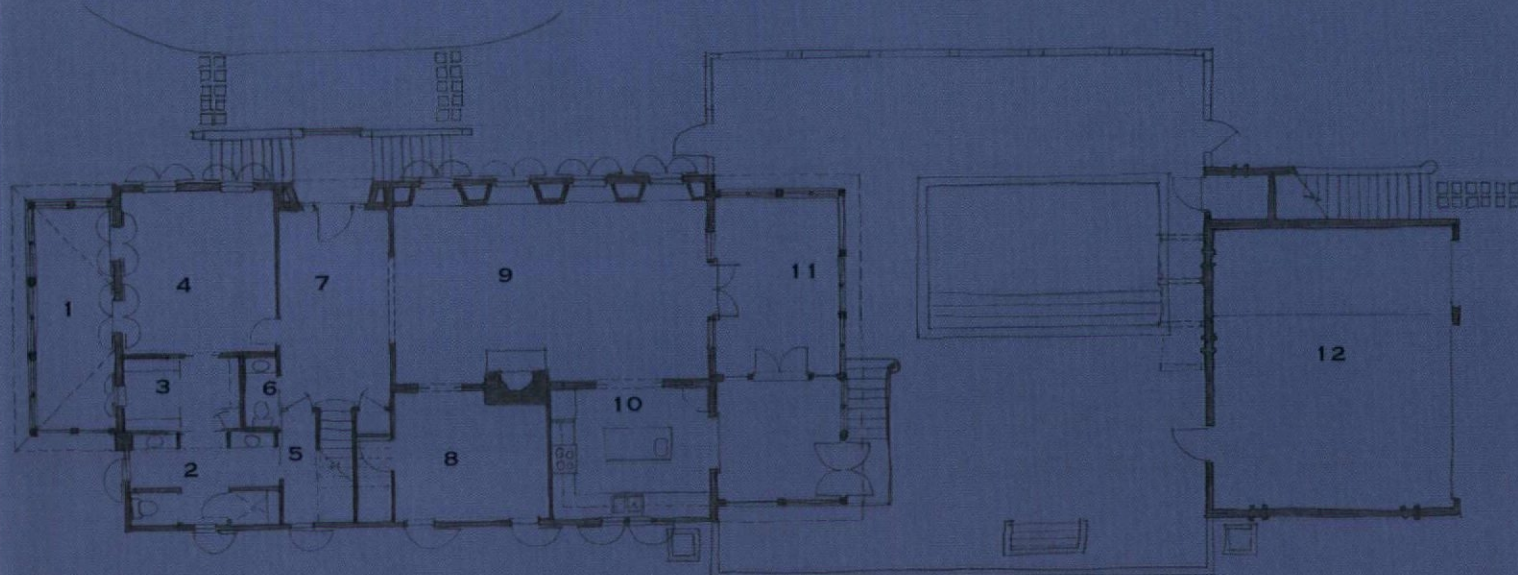


Fuller Residence



First Floor

- | | |
|-----------------------|--------------------|
| 1 SCREENED PORCH | 7 ENTRY |
| 2 MASTER BATHROOM | 8 DEN |
| 3 MASTER CLOSET | 9 GREAT ROOM |
| 4 MASTER BEDROOM | 10 KITCHEN |
| 5 LAUNDRY AND STORAGE | 11 SCREENED PORCH |
| 6 POWDER ROOM | 12 CARRIAGE HOUSE* |



*THE FIRST FLOOR OF THE CARRIAGE HOUSE CONSISTS OF A TWO-CAR GARAGE, MECHANICAL ROOM, POOL EQUIPMENT, AND GOLF CART STORAGE. THE SECOND FLOOR OF THE CARRIAGE HOUSE OFFERS TWO GUEST BEDROOMS AND A STUDIO.

NOT SHOWN IS THE MAIN HOUSE'S SECOND-FLOOR LAYOUT, WHICH HAS A BEDROOM AND SITTING ROOM.

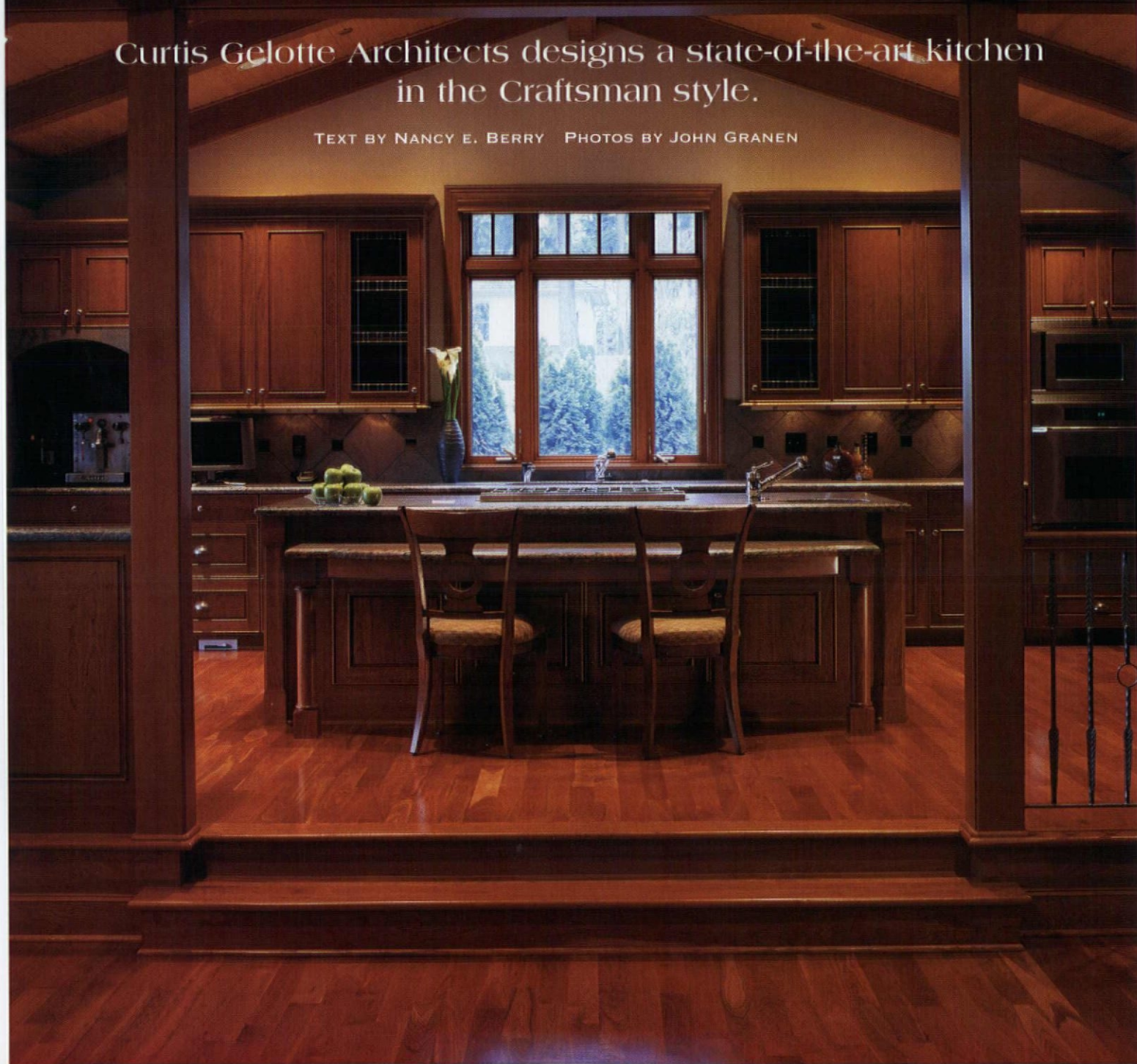


Above The guest bedroom's wooden balcony overlooks the pool area, an enclosed courtyard with brick. Left No detail was left to chance. The courtyard board-and-batten gate echoes other wooden details on the main house.

Arts & Crafts Flavor

Curtis Gelotte Architects designs a state-of-the-art kitchen
in the Craftsman style.

TEXT BY NANCY E. BERRY PHOTOS BY JOHN GRANEN



At the turn of the twentieth century, kitchens found in Craftsman homes were, for the most part, strictly utilitarian spaces used only by the lady of the house, or her servants, for the mundane tasks of cooking, washing, baking, and storing foodstuffs and dishes. The sterile environment was created through a simple design, which often included white subway tiles, a soapstone sink, linoleum flooring, and a heavy black cast-iron stove. A family would never have thought of using the space for anything but its intended purpose. Times have changed.

Creating the Space

So how does an architect create a new old Craftsman kitchen for today's lifestyles? When Dan Birkemeier of Curtis Gelotte Architects in Seattle was asked to renovate a 1950s ranch house in Yarrow Point, Washington, for Bruce and Joanne Jones, he first asked what the couple was looking for in their home and kitchen. "Bruce and Joanne had very definite ideas on how they wanted the space to work," says Birkemeier. They wanted a house that would fit into the sylvan landscape as well as meld stylistically with other traditional Craftsman houses in the area. One of the most important spaces would be the kitchen and great room, which would be a combined central spot in the home—a large open space where the couple could entertain their children and grandchildren. The kitchen would also need to incorporate an office area

Left The Craftsman-style kitchen opens into the great room. Designed by architect Dan Birkemeier of Curtis Gelotte Architects, the space is in keeping with the West Coast trend toward casual elegance. Note the tongue-and-groove Alaska cedar ceiling. The cherry cabinets are dressed in Chown's brushed nickel bin pulls and knobs.



Joanne Jones brought interior designer Deborah Hart a piece of granite that she liked, and the kitchen interior decor was built of that piece. Shown above is the decorative backsplash shown in a pleasing pattern.

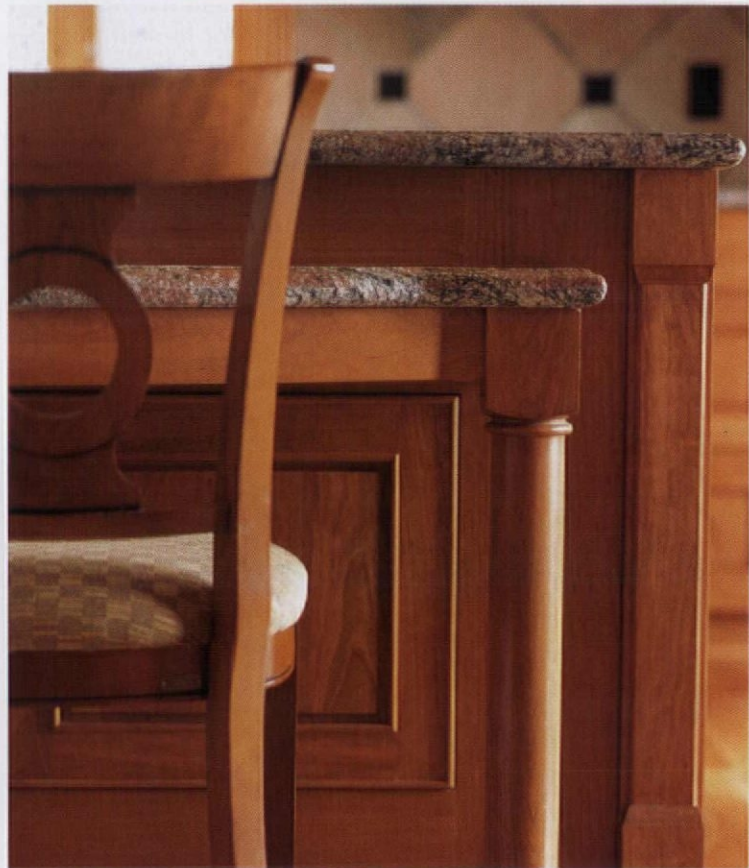
for Joanne, who runs a business out of the home. "Before we began the renovation, we lived in the house for a few years," says Bruce. "We wanted to see how we would use the space." The home overlooks Lake Washington, and the kitchen and great room would take advantage of this water view. They also wanted the kitchen to have easy access to the outdoor area that contained their pool, pool house, and cabana.

After an initial walk through of the existing house, Birkemeier and the Joneses realized that to achieve their vision, the house would need to be rebuilt entirely. The small mid-century kitchen was outdated and closed off from the rest of the rooms. The materials used to build the original structure were of poor quality and failing. All electrical and plumbing systems needed to be upgraded as well. "There was no way around it, the house needed to go," says Birkemeier, who kept the footprint but created a floor plan customized to the Joneses lifestyle.

Pacific Style

"The trend on the West Coast is to design floor plans that incorporate great rooms," says Curtis Gelotte the firm's principal. "Lifestyles are more casual out here, and people want comfortable spaces in which to hangout—they want the home to be interac-





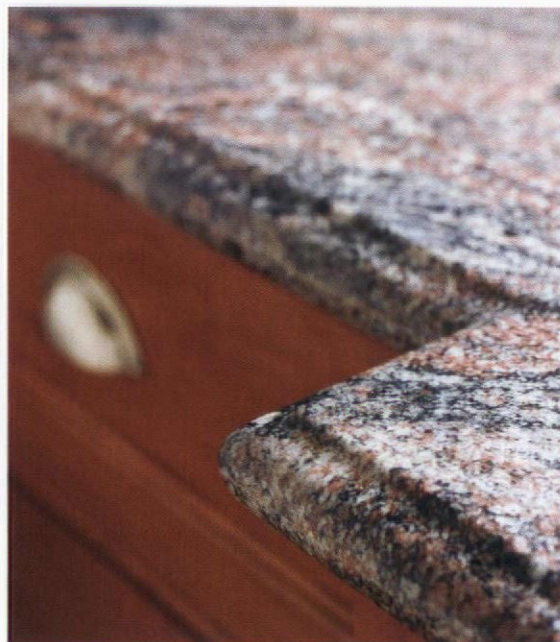
tive rather than composed of isolated rooms.”

Although the great room and kitchen flow into one another and essentially act as one unit, Birkemeier still wanted to divide these rooms physically as well as visually. To achieve spatial unity, he created two spaces of the same volume. A heavy timber truss of Alaska cedar acts as a divider and creates a kind of frame for the kitchen. The rooms are also set on different planes, which gives them a further sense of division within the same space. (The kitchen is accessed by walking up three steps.) To balance the mass of the cedar truss, a fieldstone fireplace—which matches the base of the house—was added directly opposite the kitchen.

Dimensions

Another challenge was designing the kitchen work area. “Since the long linear space is totally open on one side, all the appliances had to be banked on the exterior 21-foot-long wall,” says Birkemeier. A heavy center island (reminiscent of worktables designed by turn-of-the-twentieth-century Craftsman architects), set in front of this bank, offers another work surface as well as a spot for the stovetop and a vegetable sink.

To take advantage of the lake view, Birkemeier designed a bay window dining nook that overlooks the lake. “Although there is a formal dining room adjacent to the kitchen, Bruce and Joanne eat most of their meals in the kitchen, enjoying the tranquil view,” says Birkemeier. Because Joanne would be running her business from



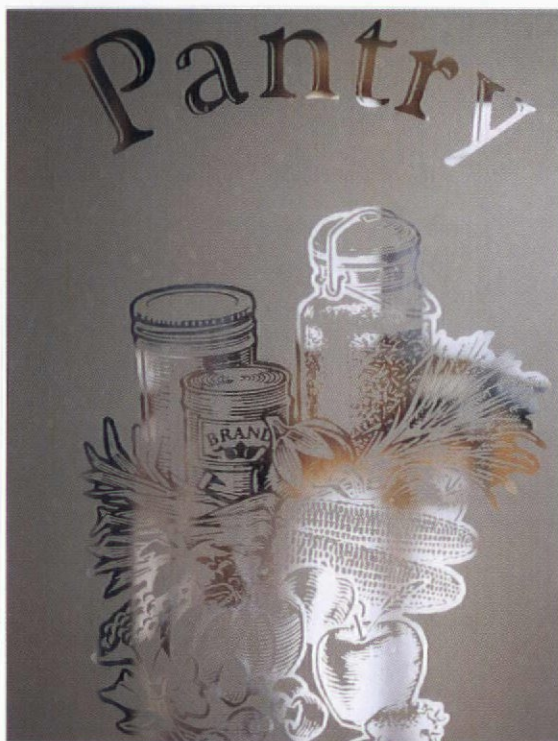
The kitchen is full of small details that add visual interest including this beveled edge to the honed-granite countertops. The coolness of the stone plays off the warmth of the cherry cabinets, offering texture and contrast to the design.

the kitchen, the space had to be super comfortable, with all the bells and whistles of a true home office—making the computer station a critical component of the design. Birkemeier designed this space on one side of the steps leading into the kitchen and balanced the desk with a railing and bookshelf on the opposite side, which provides ample storage for Joanne’s files and books.

Design Oriented

Once Birkemeier completed the renderings and elevations, Bruce and Joanne worked with interior designer Deborah Hart to finish the space. “Bruce and Joanne wanted clean and simple lines—nothing fussy,” says Hart. Taking her cues from the Craftsman tenet of creating harmonious spaces that reflect the home’s natural surroundings, Hart worked within the style’s vocabulary to design the space. “The design is really an interpretation of the style rather than a replication,” she says. “Joanne came to me with a piece of granite that she liked, and the interior design went from there.” The design evolved into an earthy palette of natural elements: stone, wood, slate, and glass.

The granite was used for both the backsplash as well as the countertops. Hart designed flat-paneled bead-mold cherry cabinets for the kitchen as well as the great room. For added texture, she added leaded beveled-glass doors to upper cabinets in the kitchen. The cabinets were finished in a high gloss to contrast with the matte finish of the honed-granite counter tops. “The



Clockwise from upper left Joanne’s computer station was a critical component to the design. A niche for the latte machine was incorporated into the design—an appliance the couple can’t live without. Hart included a second sink into the center island for food prep. The breakfast bar is attached to the center island. Right Simpson Door makes this whimsical etched-glass pantry door.



space is casually elegant," says Hart.

Although the kitchen has strategically placed task lighting, the room takes advantage of natural light through the bay windows as well as a large picture window over the sink. A food storage pantry with a decorative etched-glass window by Simpson Doors adds a touch of whimsy. The countertops and center island provide ample work surface, while the cabinets (dressed in brushed-nickel bin pulls and knobs) create generous storage space for dishes and glasses, pots and pans, as well as cooking utensils.

Twenty-First Century Craftsman

Although the precedent of the design is pure early-twentieth-century Craftsman, the kitchen was designed for a gourmet chef of the twenty-first century. One of the most important details for Bruce and Joanne was to create a place for their rather large latte maker—a machine they use every day. Hart incorporated a tile niche into the far end of the cabinets so it could be easily accessed as well as have a prominent spot in the kitchen. The tile not only creates texture into the space but also offers an easy-to-clean surface. Other state-of-the-art amenities include a Sub Zero refrigerator, a vegetable sink, a Viking range, a "silent" Bosch dishwasher, a Kitchen Aid trash compactor, and a Dacor wall oven and microwave.

When viewing the kitchen from

Left Dan Birkemeier's elevation of the kitchen. Very little has changed from concept to finished design. *Right* A stainless-steel double sink and faucet by Blanco offer the latest in kitchen fixtures.



Leaded-glass cabinet fronts offer another interesting pattern to the kitchen design. *Left* The bay window nook overlooks Lake Washington and is where the Joneses enjoy most meals.

the great room, the work surfaces are all the same height, so the space is not broken up with multiple horizontal lines. The computer station is also hidden from sight when one enters the room.

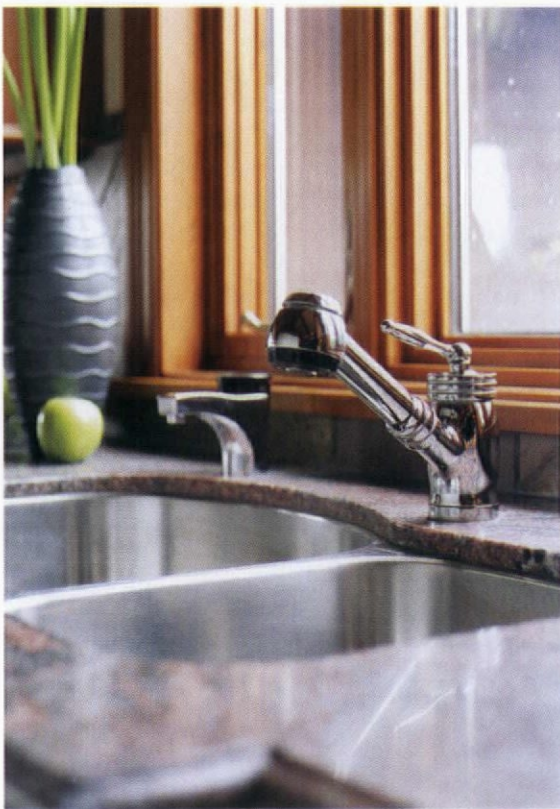
Truly Inspired

Birkemeier finds inspiration from early twentieth-century architects such as Greene and Greene. But his reference for Craftsman design does not stop with these

masters of the craft. "I also get ideas from studying old houses in the Seattle area," he says. "There are a lot of unknown architects who were doing beautiful work a century ago. You can learn a lot by just driving around."

Although conceived as a utility space, the kitchen is anything but. The space is open and airy with refined details that echo other areas of the house. The smooth cherry wood paired with the honed stone creates richness in the space. The kitchen and great room blend effortlessly with views of the serene lake and pine from the windows. Birkemeier and Hart achieved their goals of connecting the natural surroundings of the home with the interior spaces while creating a comfortable spot for their clients. "We couldn't be happier with the outcome," says Bruce. "We live in these rooms"—which have truly become the heart of this home. **NOH**

For Resources, see page 92.



Carolina

Designer Jack Phillips creates outdoor spaces in keeping with this new old house's Southern roots.

TEXT BY ANN SAMPLE

PHOTOS BY DEBORAH WHITLAW LLEWELLYN

The current trend in residential design is to create outside spaces that are on a par with interior rooms," says interior designer Jack Phillips of Palm Beach, Florida-based Jack Phillips Design. "When designing a new home in a classic way, the outdoor spaces need to reflect the antique-inspired design of the home to give the residence a sense of continuity."

In step with this trend, Phillips and architect Michael Ross Kersting of Wilmington, North Carolina-based Michael Ross Kersting Architecture recently designed a new vacation house for Frank and Carol Stout. Located on an island off of North Carolina, Wrightsville Beach, the home replaced a 70-year-old cottage nearly demolished in 1996 by Hurricane Fran. To guide the new dwelling's design, the Stouts had three major directives: It needed to withstand the area's sometimes unforgiving weather. It needed lots of outdoor space for entertaining, and its design needed to reflect the charm of the original vintage home while being suitable for living today. The design team delivered on all counts.

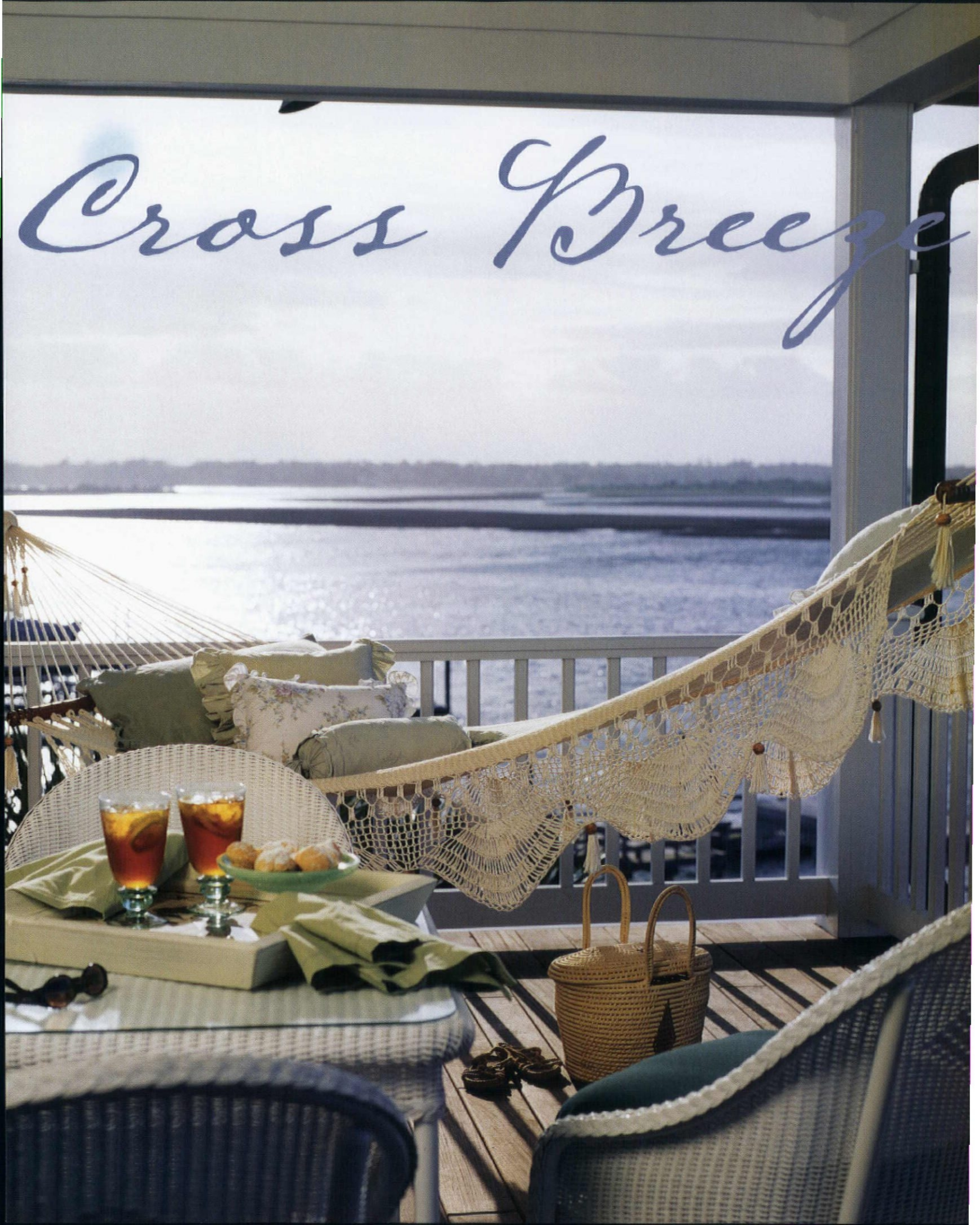
"The home was built to code with engineer-tested materials," says Kersting. "It is set on wooden pilings at about 8 feet above the water level to allow, when necessary, floodwaters to pass underneath the main floors." Its interior design is a combination of Anglo-Caribbean and English Georgian. "What we wanted to achieve is the West Indies look mixed with old Southern vernacular, which was inspired by Georgian design," says Phillips. "We wanted the home to be open, crisp, and clean."

In addition to its about 6,000 square feet of interior space, the Stout's home also has over 4,000 square feet of outdoor space largely comprising porches, stairs, and a 600-square-foot loggia. "It was essential that the interior and exterior spaces appeared to flow together, so the architectural details, furnishings, fabrics, and accessories had to work in harmony."

The largest single outdoor area is the loggia, created beneath the home. "Given the flood zone codes, the house had to be built on pilings," says Phillips. "Part of that space was made into a garage and storage area, and the rest was used to create an open-ended loggia." The loggia is centered on a double-sided fireplace. Louvered doors on the water side of the home can be closed when southeast winds are strong. The opposite side of the loggia opens into an intimate garden that is buffered from the street with a wall. "Sitting in the loggia feels like sitting in a living room, but given that it is open, it allows its visitors to enjoy both the water and the landscaping." In addition to the loggia, there are three porches that face the Intracoastal Waterway and a large back porch that overlooks the garden.

Vintage Elements

The feminine and lacy hammock was custom-made in North Carolina. Its style is popular in the South. Waterproofed white wicker furniture was used throughout the exterior spaces. "White wicker and the South are synonyms," says Phillips. Cushions and pillows were added for comfort and to soften the spaces. They are made from waterproofed and vintage fabrics in blues, whites, and beiges, and they have the same faded, "old-fashioned" quality that the interior textiles possess. "The variety of weatherproof fabrics available today is just incredible," says Phillips. "Designers were so limited with what they could use in the past. The variety of patterns makes it much easier to create newly old outdoor spaces that are as interesting as interiors."



Cross Breeze



Indoor Living Outside

The loggia was designed to look more like a living room than a porch. The design team used weather-proof stucco called drivet as a surface material on the walls as well as the pilings to create unity on the ground level. The ceiling is beamed. A combination of local brick and cement was used to create the flooring and the brick was also used to make a double-sided fireplace. A wooden mantel completes the fireplace. "The mantel gave me an additional space to add an architectural artifact and vintage accessories," says Phillips. "I included items I would place inside: lanterns, an antique window frame, potted plants." Louvered doors add to the Anglo-Caribbean feeling.

Shore Footing

The design team decided to make the 8-inch by 8-inch wood pilings appear larger (20 inches by 20 inches) and sheathed them in stucco. "Taking our inspiration from the older homes commonly seen in Vero Beach, Florida, we wanted the Stout's home to have a massive base and its additional floors to appear lighter," says Kersting. "This type of construction gives homes a solid, grounded appearance." Phillips adds that square columns were chosen because they are less formal than round columns and are more in keeping with typical West Indies structures. Phillips added ceiling treatments throughout the interior and exterior parts of the house to modulate the scale of the home's interior ceiling heights (12 feet and higher) and to give the home a sense of age. The decks' ceilings were outfitted with bead board and beams.



Antique Inspirations

The home's exterior is fashioned after Anglo-Caribbean dwellings that date back to the fifteenth century. The home was built on pilings to avoid flood damage. A large loggia between the pilings offers plenty of outdoor entertaining space. The home is sided with Hardieplank, a fiber-cement plank that was chosen for its durability and aesthetics. The planks resemble wood and can be painted, lending the new hurricane-proof home an antique feel. The decks are made from oil-finished ipé lumber, a medium-toned dense hardwood that Phillips says is easier to maintain than teak. The interior floors are made from oak and are stained in nearly the same tone as the decks' flooring to minimize the transition between the indoor and outdoor spaces.



*Ann Sample is a writer and editor in Wilton, Connecticut. She is the author of *New Spaces, Old World Charm: The Art of Elegant Interiors* published by McGraw-Hill (2004).*

For Resources, see page 92.

Historic Haven

TEXT BY JILL EVARTS PHOTOS BY BRIAN VANDEN BRINK

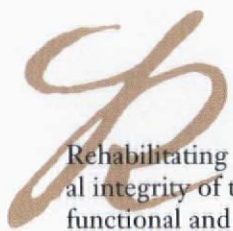


The 1827 Captain Seth Pinkham House on Fair Street in Nantucket is a classic vernacular example of that period on the island. The house was recently redesigned by McMillen Inc. after years of "remuddlings." The interiors are dressed in crisp whites and nautical attire befitting the home's history.



McMillen Inc. restores an old sea captain's home on Nantucket to shipshape condition.





Rehabilitating a historic home is no small task. The architectural integrity of the original structure must be maintained while a functional and livable home must be created. The resolution of these often-conflicting objectives is a challenge—and responsibility—that a homeowner accepts when purchasing a historic property.

Nowhere is this task more daunting than on Nantucket, where the entire island is a historic district and the town has been designated a National Historic Landmark since 1966. Eight hundred pre-Civil War structures still exist, and thanks to the preservation efforts of Nantucket's Historic District Commission, these dwellings and the island's stately streets appear today much as they did in the 1800s, when the island was known as the whaling capital of the world.

Historical Views

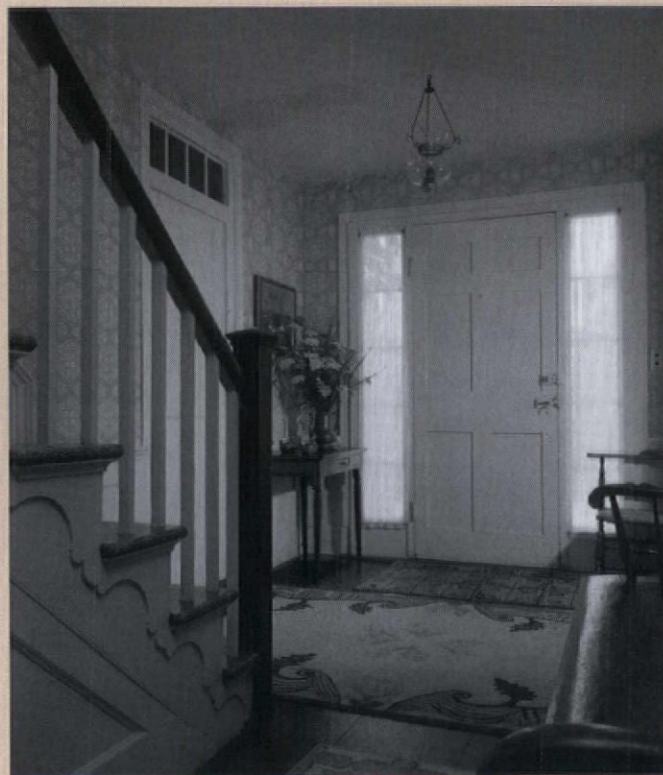
Nantucket's rich architectural legacy is partly due to a quirk of history. Enriched by the whaling industry, Nantucket's long era of prosperity came to an end when whaling declined in the late 1800s. An extended period of economic depression followed, exacerbated by the island's remote location. Nearly all construction and reconstruction came to a halt, freezing in time the architecture of Nantucket's whaling era. When tourism began a new cycle of prosperity, the Historic District Commission was formed to ensure that the island's defining character would always be preserved.

It was this rich history that attracted George Roach to his Nantucket home. Located at 40 Fair Street, in the core of Nantucket's historic district, the house was built by Captain Seth Pinkham in 1827, at the peak of the whaling era. Fair Street was a favorite address of sea captains, who brought to the island a previously unknown worldliness and affluence. They adapted the simple Quaker architecture that had previously dominated the island to create a unique Nantucket style. "The timber-framed construction and the character of the basic Quaker structure remained, but the façade took on refinements and a more classical appearance," explains Pat Butler, of the Nantucket Historic Preservation Trust, in describing the final stage of evolution of the typical Nantucket house.

Left The staircase has a "mortgage button" in the newel post. Much of the moldings had been lost through the years, so McMillen Inc. used old photographs to replicate the original molding profiles. Nantucket baskets and sailors' valentines adorn the stairs. A simple sea grass rug acts as a runner.

Step into the Past

Much of Nantucket's architecture was influenced by the island's Quaker population and its devotion to simplicity and strict adherence to tradition. The design of stair halls followed these tenets. The staircase almost always had two unturned baluster posts per tread and a simple square newel post with a mortgage button to hold the document once the house was paid in full. Although many of the stair components lacked ornament, the stringer often featured hand-carved scrollwork. The Historical American Building Survey photographed and measured homes on the island in the 1930s and again in the 1960s. The latter documentation was supervised by architectural historian James C. Massey, long-time contributor to *Old-House Journal*.





Quaker Origins

Often cited as an example of the architecture of this late Nantucket period, 40 Fair Street is pictured in several books, including *The Architecture of Historic Nantucket* by Clay Lancaster (McGraw-Hill, 1972). The main section of the house is two and one half stories high, with four bays and an off-center doorway. The central chimney allowed for a fireplace—and therefore heat—in every room. This simple yet functional Quaker plan became the footprint of a new Nantucket home having a style and elegance previously unknown on the island.

The stately Federal-style doorway, flanked by pilasters and topped with a transom window, replaced the simple plank door-frame of earlier homes. Large six-over-six windows, which had recently become available, were used on the façade of the house, while the traditional (and less expensive) twelve-over-twelve or nine-over-nine windows were used on the remaining exposures.

The two-story ell at the rear housed the cooking wing, an innovation of the period, with the area previously used for cooking now used for formal dining. Other evidence of the island's newfound wealth and sophistication can be seen in the solid mahogany handrail on the staircase, complete with "mortgage button," and the fine woodworking of the mantels and moldings.

The roof walk is also typical of this period of construction, originally devised by the Quakers for easy access to the chimney for cleaning and putting out fires, and not, as is more commonly believed, for anxious wives to search for whaling ships returning from sea. The panoramic view of Nantucket harbor from the roof walk of this particular home helps explain, though, the enduring popularity of that romantic notion.

Today's Restoration

"I liked the history of the house, and of the neighborhood," says George Roach of his Nantucket home. He was also attracted to the interior elements of the house: the original wide plank floors, the windows, the horsehair plaster walls. Six of the seven original fireplaces, all with original mantels, remain. Many of

Left The kitchen was updated for today's lifestyles—complete with a stainless-steel appliances. McMillen Inc. replaced laminate countertops with polished black granite. Bead board and glass-front cabinets were added to offer the illusion of antiquity. The kitchen opens onto an informal dining area. The original fireplace in the room was restored, and three built-in cabinets were added for storage next to the fireplace. McMillen Inc. had the original wide plank pumpkin pine floors refinished. Simple Colonial-style light fixtures illuminate the space. *Right* Mrs. Roach likes to entertain, so there is ample storage for cookbooks and cake trays. The kitchen is furnished in rustic pine antiques.







The entry hall is typical of a Nantucket house built in the early nineteenth century. Interior shutters featuring box molding were added to the original six-over-six windows. Crown molding was added where it was missing.



the paneled interior doors—with the high two-pane windows used to spot fires—are still intact.

But in addition to these authentic original details, the house had layer upon layer of wallpaper and paint and had endured numerous renovations—not all of them improvements—that had altered its original form.

“When Mr. Roach bought the house, the interior did not relate to the simple vernacular architecture of the building,” says Mary Louise Guertler, who worked with Roach on the interior decoration of the house. “There were bright colors and borders. Someone had fancied it up to today’s tastes. We simplified the house and tried to get it back to its original look.”

The horsehair plaster walls and ceilings were restored. The decades of wallpaper layers were stripped and the walls painted a soft white, which seems to take on a different hue in each room of the house. Missing moldings and chair rails were identified through old photographs and were re-created and replaced. The entire house was rewired and brought up to code. Some areas of the house needed to be heated—the master bedroom, bathroom, and upstairs hallway were the only second-floor rooms with heat.

Modern Conveniences

With the historical and mechanical aspects of the renovation addressed, the owner and his team turned their attention to creating a functional and comfortable home for a modern family. The kitchen was brightened with bead board and fresh white paint on the wood cabinets. Laminate countertops were replaced with polished black granite. Crown moldings consistent with the rest of the house were installed.

“The room attached to the master bedroom—originally a birthing room—had been poorly converted into a bathroom,” explains Roach. With the help of McMillen Inc., the room was redesigned to allow for a small walk-in closet. A nonfunctioning fireplace was plastered over and a new vanity with sink put in its place. The mantel was saved and moved to the downstairs parlor, where the fireplace had only a brick face.

The original house had an odd trapezoid-shaped cleaning shed attached to the kitchen ell of the house, designed to fit



Left McMillen Inc. renovated a late nineteenth-century addition, turning the space into a cozy family room just off the kitchen. Newly designed built-in bookcases accommodate Mrs. Roach’s whimsical collection of children’s beach pails. A sleeping loft was added under the exposed beams. French doors lead out onto the garden. *Above right* The family room’s fireplace was also restored. *Below right* The well-manicured garden terrace blooms with hearty hydrangea during summer and is the perfect private spot for casual dining.



within an irregular lot line. This structure was later rebuilt into a large barnlike structure that may have been a carriage house. When the Roaches took possession of the house, this building was one large unfinished room with a bath in the corner, cathedral ceilings, and stained rough-hewn beams in the ceiling. McMillen Inc. reconfigured the space into two ample-sized rooms, with an adjoining bath, and a staircase between the two rooms leading to a sleeping loft.

The front room opens into the kitchen and the informal eating area and serves as a spacious family room. Glass-paned French doors, flanked by sidelights and transom windows, open onto a small well-tended patio. The walls, cathedral ceiling, and beams have been painted a crisp white. A fireplace flanks one wall and built-in cabinets line the other, with open shelves above to display Mrs. Roach's many collections. The adjoining room is a comfortable guest suite, with a sitting area and plenty of light.

A small angled room located on the second floor of the kitchen ell was destined to be the bedroom of the Roaches' son. The configuration allowed little room for sleep or play, so McMillan Inc. designed captain's-style benches along the walls, with storage below, and painted them a glossy white. This opened up the space and also allowed for two twin beds in the room.

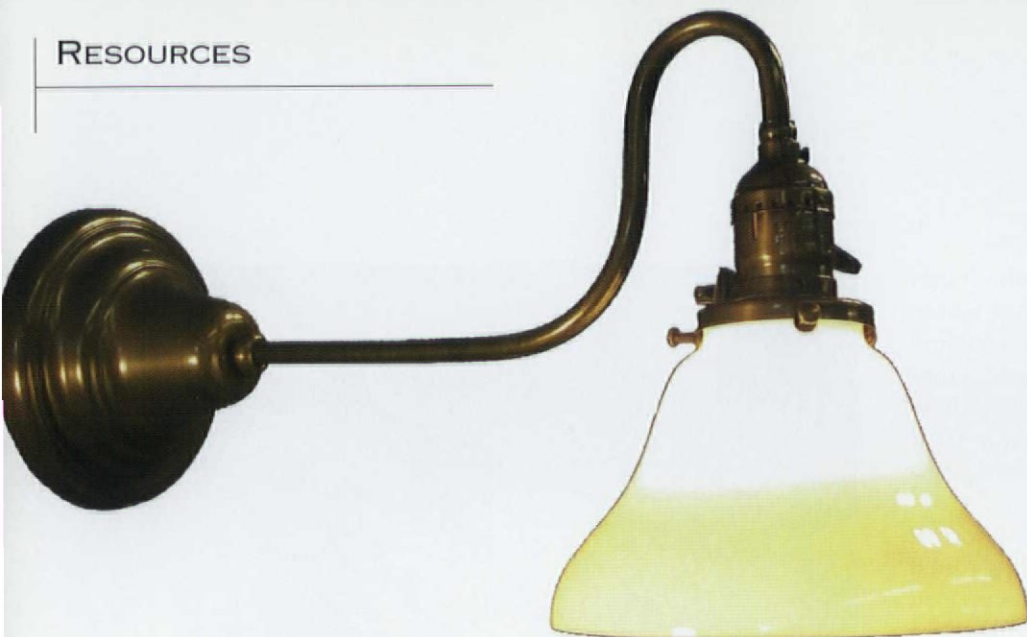
With this thoughtful renovation, the Roaches have become the owners of a new old house that remains today what it always has been: an integral piece of Nantucket's history, fitting seamlessly into the fabric of the island, providing a livable, practical home for a family of a new millennium. **NOH**

Jill Evarts is a freelance writer and interior designer. She lives on the island of Nantucket.

For Resources, see page 92.



Left The master bath has all the modern conveniences while keeping the historical integrity of the room—a vanity of wood cabinets topped in marble and a porcelain pedestal sink offer two wash basins. The original wide plank floors remain. *Top right* The top floor has become a guest room. The original brick hearth and ceiling timbers offer striking architectural details to the space. *Bottom right* To make more space in an irregularly shaped bedroom, McMillen Inc. designed built-in benches with deep storage drawers underneath.



Novel Idea

The Edith Wharton wall sconce by Conant Custom Brass is a replica of a sconce found at the Mount the 1912 Pulitzer Prize winner, for her novel *Age of Innocence*. The 6 inch x 5 inches by 14 1/2 inches deep brass sconce retails for \$219 without shade. Visit www.conantcustombrass.com. Circle 4 on the resource card.

Period
inspired
light fixtures
create new
old house
ambience.



Period Porcelain

This Art Deco period inspired porcelain fixture by Rejuvenation is perfect for brightening up a kitchen or bath. The 8-inch high sconce retails for \$73. For more information visit www.rejuvenation.com. Circle 5 on the resource card.



Dogwood Decor

The Portsmouth 18-inch lantern with bronze dogwood blossoms from Studio Steel adds a classic accent to vintage-inspired homes. For more information visit www.studiosteel.com. Circle 6 on the resource card.

Additional resources continued on next page.

100% Biodegradable • Non-Caustic & Non-Hazardous
Virtually No Odor • Made With 100% American Grown Soybeans

SOY•Gel™

Professional Paint & Urethane Remover

Lead-based Paint, Varnishes & Urethanes
Trim • Molding • Brick • Furniture • Metal • Wood Floors

Soy•Gel is a consumer friendly paint, varnish, and urethane remover. The low evaporation rate of Soy•Gel and its gel formulation make it possible to **remove several layers of paint in one application**. During the removal of lead based paint, lead becomes encapsulated in the gel, preventing air born lead particles, allowing for safe and easy disposal. Soy•Gel **contains no methylene chloride, is not an alkaline based stripper and cleans up easily with water**. Unlike traditional paint strippers Soy•Gel lets you **work without the odor**. Indoors or outdoors, you can be guaranteed a safe restoration process with Soy•Gel.

*Removes
Multiple
Layers!*



Brick Fireplace and Mantel



Works on Horizontal and Vertical Surfaces



FRANMAR

Chemical®

Call Today or Shop-Online!

1-800-538-5069 • www.franmar.com

**Available in Quart, Gallon, 2 1/2 Gallons, and 5 Gallons*



Circle no. 444

RESOURCES

On the Cover

Front Hall

Interior Designer: McMillen, Inc.
155 East 56th Street
5th Floor
New York, New York
(212) 753-5600

Contractor:

Dan Ropitzky Construction
77 Skyline Drive
Nantucket, Massachusetts
(508) 325-6301

Design Details, page 30

American Period Lighting
(717) 392-5649
Circle 7 on the resource card.

Appleton Lighting
(617) 566-5322
www.appletonlighting.com
Circle 8 on the resource card.

Arroyo Craftsman
(888) 227-7696
www.arroyo-craftsman.com
Circle 9 on the resource card.

Authentic Designs

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

Ball and Ball
(800) 257-3711
www.ballandball-us.com
Circle 11 on the resource card.

Bevolo Gas and Electric Lights
(504) 522-9485
www.bevolo.com
Circle 12 on the resource card.

C. Neri
(215) 923-6669
Circle 13 on the resource card.

Charleston Gas Light
(877) GAS-LITE
www.charlestonegaslight.com
Circle 67 on the resource card.

Charleston Lighting and
Manufacturing
(800) 661-9224
www.charlestonlighting.com
Circle 14 on the resource card.

Classic Accents
(800) 245-7742

www.classicaccents.net
Circle 15 on the resource card.

Conant Custom Brass
(800) 832-4482
www.conantcustombrass.com
Circle 16 on the resource card.

Daulhaus Lighting
(718) 218-6651
www.Daulhaus-Lighting.com
Circle 17 on the resource card.

Framburg
www.framburg.com/index2.html
Circle 18 on the resource card.

King's Chandelier Company
(336) 623-6188
www.chandelier.com
Circle 19 on the resource card.

Gates Moore
(203) 847-3231
www.gatesmoorelighting.com
Circle 20 on the resource card.

Lutron
www.lutron.com
Circle 21 on the resource card.

Meyda Tiffany
(800) 222-4009
www.meyda.com
Circle 22 on the resource card.

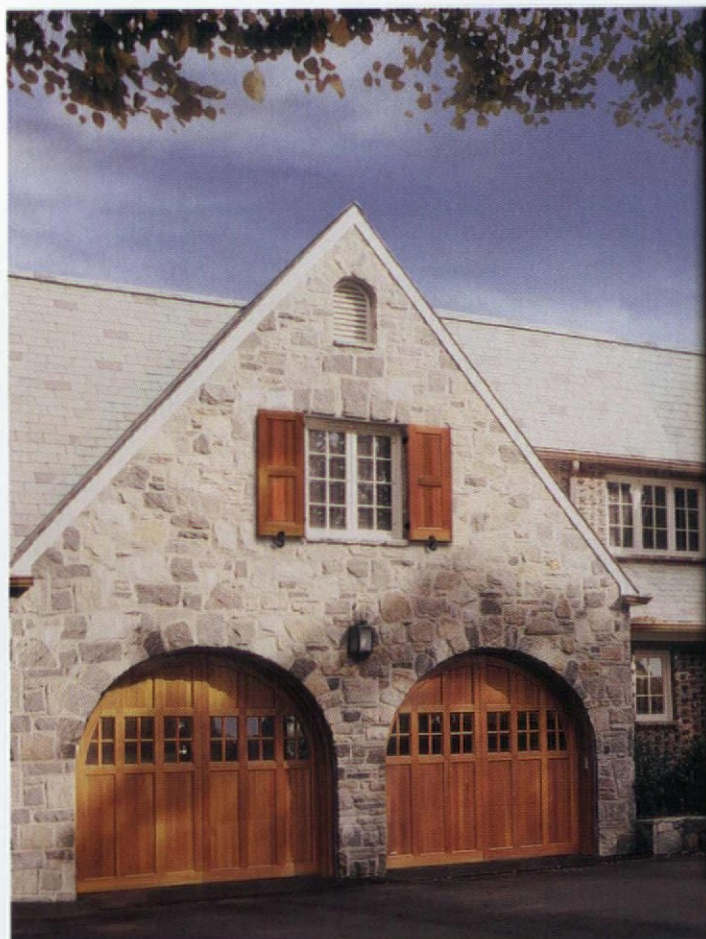
Nessen Lighting
(914) 698-7799
www.nessenlighting.com
Circle 28 on the resource card.

Norwell Lighting
(800) 822-2831
www.norwellinc.com
Circle 23 on the resource card.

Nostalgic Warehouse
(800) 522-7336
www.nostalgicwarehouse.com
Circle 24 on the resource card.

Old California Lantern Company
(800) 577-6679
www.oldcalifornia.com
Circle 25 on the resource card.

Rejuvenation
(800) 401-1900
www.rejuvenation.com
Circle 26 on the resource card.



NO ONE COMES
CLOSE, EXCEPT
ADMIRERS.

When you use the finest woods, glass and metals,
it's difficult for others to compare. Perhaps that's
why no one does. Whether building or re-visioning™
your home, work with the skilled artisans of
Designer Doors™ to harmonize its exterior with
picture-perfect, handcrafted architectural accents.



DESIGNER DOORS™
ARCHITECTURAL HARMONY

GARAGE DOORS ENTRY DOORS SHUTTERS GATES

ADD HARMONY TO YOUR HOME.
DESIGNERDOORS.COM 800-241-0525

Circle no. 150



Handcrafted. Period.

Hand selected woods. Hand fitted joinery. Hand painted finishes. Handcrafted custom cabinetry. The perfect fit for your period style home.

CROWNDPOINT
CABINetry

Period styling.
Handcrafted to the finest quality.

800-999-4994 • www.crown-point.com

Designed by the ages. Crafted by hand.



Fischer & Jirouch is well known for hand-crafting ornate plaster fixtures as taught by the original owners... old world master artisans nearly 100 years ago. We offer more than 1,500 architectural details in a variety of period styles. Our authentic plaster techniques have been improved to meet today's applications by architects, tradespeople, and do-it-yourselfers who rely upon our pieces to enhance their exterior and interior spaces. Easy to install. Affordable. Custom reproductions available.

Send for our 144-page catalog (\$10 US, \$15 Canadian)

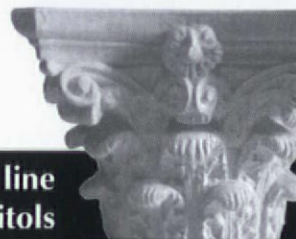


THE FISCHER & JIROUCH CO.

4821 Superior Ave.
Cleveland, Ohio 44103

(216) 361-3840

(216) 361-0650 fax



**Ask about our new line
of Polyurethane/Resin Capitols**

No credit cards.
We ship UPS only (no P.O. boxes)
Canadian orders in U.S. dollars

Circle no. 91

RESOURCES

Studio Steel
(860) 868-7305
www.studiosteel.com
Circle 27 on the resource card.

Waterworks
(800) 988-2284
www.waterworks.com
Circle 29 on the resource card.

Yankee Craftsman
(508) 653-0031
www.yankeecraftsman.com
Circle 30 on resource card.

Coastal Camp, page 42
Architect Elliott Elliott Norelius
Project architect David Leonard
86 Main Street
Blue Hill, Maine 04614
(207) 374-2566
www.elliottelliottnorelius.com

General contractor: RL White & Son
Hulls Cove, Maine
(207) 288-5566
Exterior Main House :
Windows: casement custom by

Little Harbor Window Company,
204 Pine Hill Road
Berwick, Maine 03901
(207) 698-1332

Double-hung custom
RL White and son.
Doors: Custom by RL White
(207) 288-5566

Hardware:
mortise latch,
Architectural Antiquities
www.archantiquities.com
Circle 31 on the resource card.

Main entry: Baldwin Hardware
www.baldwinhardware.com
Circle 32 on the resource card.

French doors:
Ball and Ball, porcelain latches
www.ballandball-us.com
Circle 11 on the resource card.

Electrical fixtures:
Arroyo Craftsman
www.arroyocraftsman.com
Circle 33 on the resource card.

Screen porch:
Screens: Phifer aluminum in
painted wood frames.
www.acehardware.com
Circle 34 on the resource card.

Hardware: Von Morris, screen door
latch set
www.vonmorris.com
Circle 35 on the resource card.

Garage
Hardware: Baldwin, mortise latch
set on side door
www.baldwinhardware.com
circle 32 on the resource card.

Garage Door Hardware:
Stanley hardware
www.stanleyworks.com
Circle 36 on the resource card.

Interiors
Walls: plaster finish with Benjamin
Moore latex-eggshell paint;
Lancaster whitewash first floor;

Second floor paint:
Benjamin Moore,
white dove
www.benjaminmoore.com
Circle 37 on the resource card.

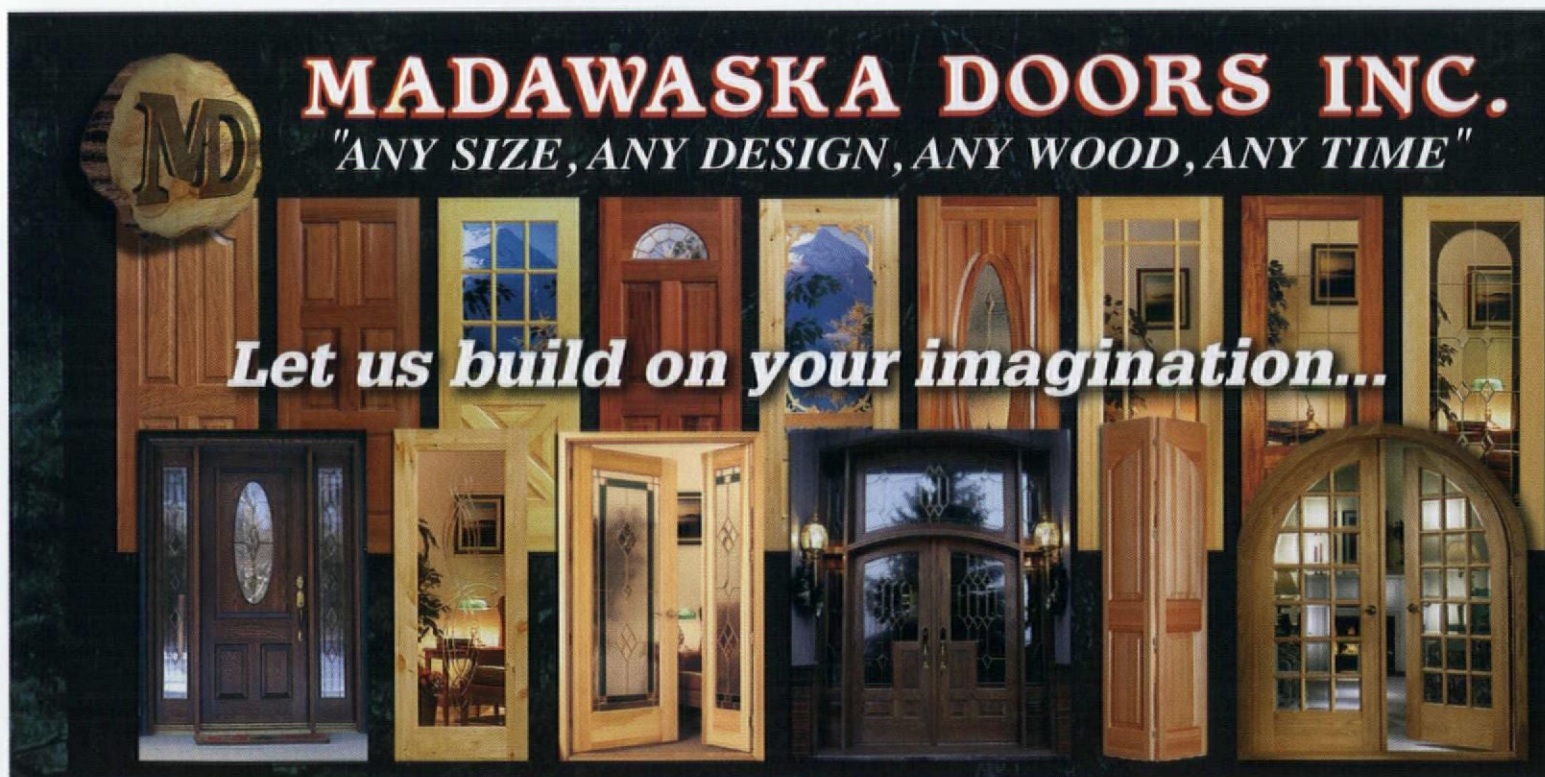
Hardware: Bennington knobs with
unlaquered brass shanks and roses

Ball and Ball, mortise and tenon
lockset
www.ballandball-us.com
Circle 11 on the resource card.

Electrical fixtures: Lutron duplex
www.lutron.com
Circle 38 on the resource card.

Washroom paper:
Osborne & Little
www.osbourneandlittle.com
Circle 39 on the resource card.

Sink: Marble
Architectural Antiquities
www.archantiquities.com
Circle 40 on the resource card.



MADAWASKA DOORS INC.
"ANY SIZE, ANY DESIGN, ANY WOOD, ANY TIME"

Let us build on your imagination...

P.O. Box 850, Bolton, Ontario, L7E 5T5, Canada

CANADA & U.S.A ORDER DESK

TEL: 1-800-263-2358

FAX: 1-800-263-1584

HEAD OFFICE & OVERSEAS ORDER DESK

TEL: 1-905-859-4622

FAX: 1-905-859-4654

Circle no. 310

www.madawaska-doors.com

mdi@madawaska-doors.com

Custom. Period.

Furniture that fits.
True custom cabinetry.
The perfect choice for your
period style home.

CROWNPOINT
CABINETS

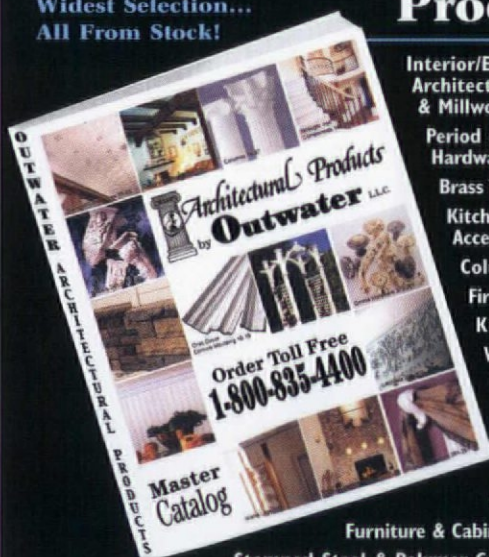
Period styling.
Handcrafted to the finest quality.

800-999-4994 • www.crown-point.com



40,000+ Decorative Building Products

Lowest Prices...
Widest Selection...
All From Stock!



Interior/Exterior
Architectural Mouldings
& Millwork

Period & Contemporary
Hardware

Brass Tubing & Fittings

Kitchen & Bathroom
Accessories

Columns & Capitals

Fireplace Surrounds

Knobs & Pulls

Wall Coverings

Wainscoting

Balustrading

Lighting

Wrought Iron
Components

Furniture & Cabinet Components

Stamped Steel & Polymer Ceiling Tiles....

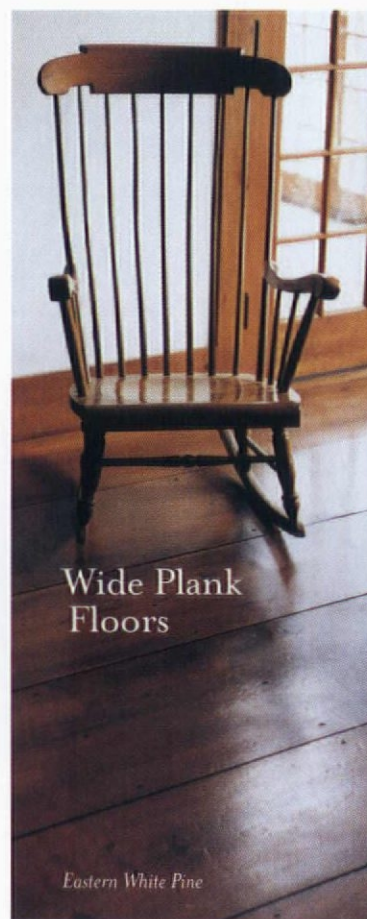
And So Much More

Please Call 1-888-772-1400 For Our FREE Master Catalog!

Architectural Products by Outwater L.L.C.

Tel: 1-800-835-4400 Fax: 1-800-835-4403
New Jersey • Arizona • Canada
www.outwater.com

Circle no. 285



Wide Plank
Floors

Eastern White Pine

For this generation
and those to come,
choose the highest
quality wide plank
floors, finely crafted
by the Carlisle family
for nearly 40 years.

Call for your
free portfolio
800-595-9663

www.wideplankflooring.com

Carlisle
Wide Plank Floors

Finely crafted. Trusted for generations.

Circle no. 127

www.archantiquities.com
Circle 40 on the resource card.

Lighting: Conant Custom Brass
www.conantcustombrass.com
Circle 41 on the resource card.

Gallery, hall, and kitchen
Lighting: Conant Custom Brass
www.conantcustombrass.com
Circle 41 on the resource card.

Appliances:
Dishwasher: Asko
www.askousa.com
Circle 42 on the resource card.

Oven: Frigidaire, FEB 386WEC-SS
www.frigidaire.com
Circle 43 on the resource card.

Refrigerator:
U'line, 75FF
www.u-line.com
Circle 44 on the resource card

Plumbing fixtures:
Sink: Kohler, K6585 white

www.kohler.com
Circle 45 on the resource card.

Faucet: A-ball/ Chicago
www.a-ball.com
Circle 46 on the resource card.

Bar sink: Kohler, K6584 white
www.kohler.com
Circle 45 on the resource card.

Faucet A-Ball
www.a-ball.com
Circle 46 on the resource card.

Sun porch:
Ceiling fan: Hunter Douglas
www.hunterdouglas.com
Circle 47 on the resource card.

Wall sconce: Brass Light Gallery
www.brasslight.com
Circle 48 on the resource card.

Antique mantel and mirror: John
Rosselli International
523 East 73rd Street New York, NY
10021

Plumbing Fixtures: A-Ball
www.a-ball.com
Circle 46 on the resource card.
Tub: Sunrise Specialty
www.sunrisespecialty.com
Circle 49 on the resource card.

Terrace Firma, page 54

Landscape Architect:
Horiuchi and Solien
Landscape Architects
200 Main Street
Falmouth, MA 02540
(508) 540-5320

Architect: Scholz and Barclay
Architects
P.O. Box 1057
Camden, Maine 04843
(207) 236-0888

The Perfect Florida Fit page 60

Architect: Cooper Johnson Smith
Architects
102 South Street
Tampa, Florida 33602

(813) 273-0034
www.cjsarch.com

Exterior:
Windows and Doors: Marvin
www.marvin.com
Circle 50 on the resource card.

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

Kitchen:
Dishwasher: Bosch
www.boschappliances.com
Circle 51 on the resource card.

Refrigerator: Sub-Zero
www.subzero.com
Circle 52 on the resource card.

Sink and faucet: Kohler
www.kohler.com
Circle 45 on the resource card.

Hardware: Baldwin

Classic Accents

MANUFACTURERS OF THE PUSHBUTTON SWITCH • EST 1984

PUSHBUTTON LIGHT
SWITCHES AVAILABLE WITH
DIMMER, SINGLE OR 3-WAY
OVER 25 STYLES OF COVER
PLATES—DECORATIVE,
PLAIN AND SOLID
BRASS

P. O. BOX 1181, DEPT. OH104, SOUTHGATE, MI 48195
(P) 800.245.7742 • (F) 734.284.7305 • (E) classicaccents@bignet.net

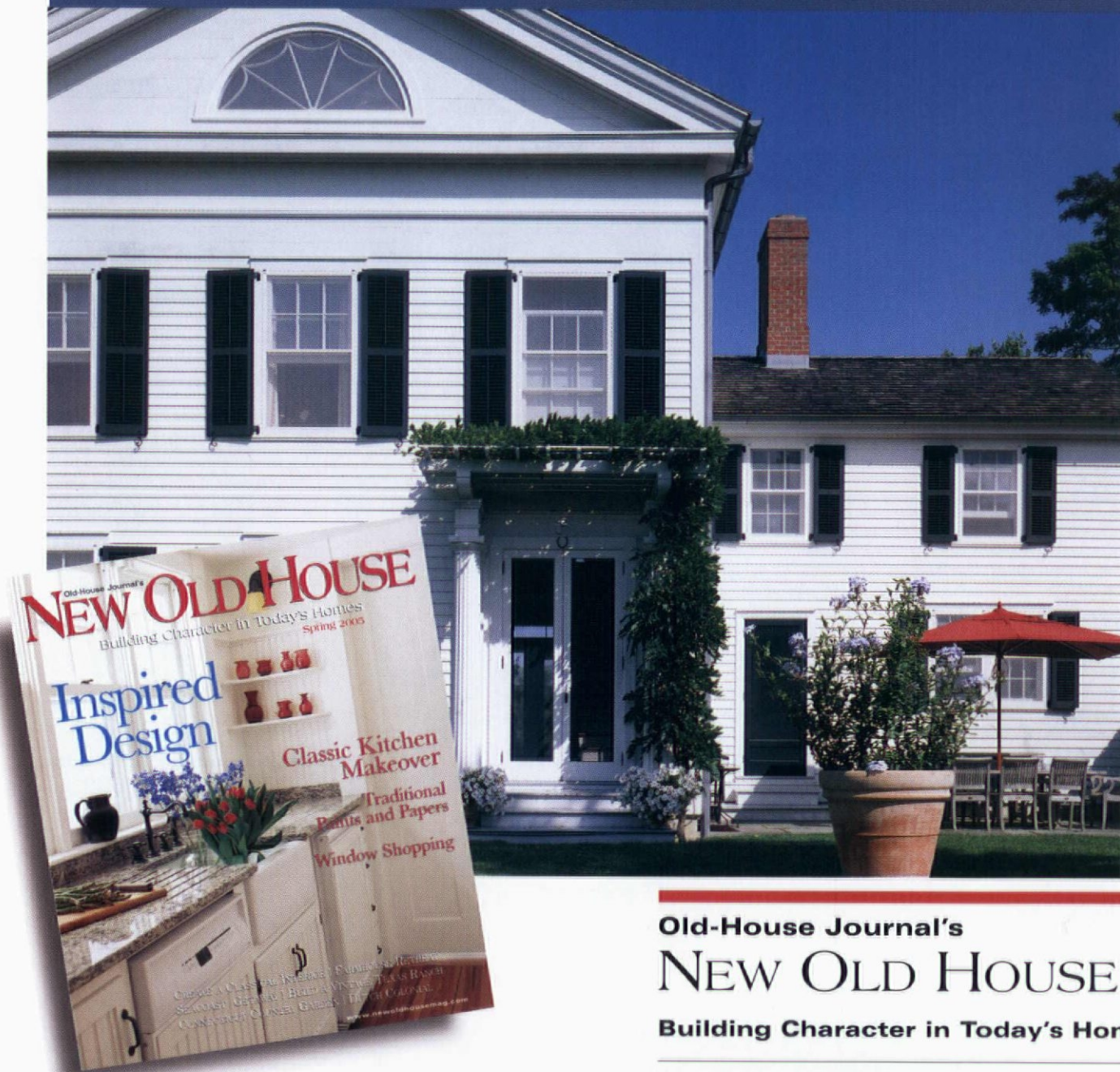
CALL FOR A FREE CATALOGUE • VISIT OUR WEBSITE AT

classicaccents.net



MOULDING HOOKS,
TASSEL KITS
AND MORE

CREATE A HOUSE WITH HISTORY



Old-House Journal's NEW OLD HOUSE Building Character in Today's Homes

Each season *Old-House Journal's New Old House* magazine brings you new homes that echo the past while keeping all the comforts of today's lifestyles.

New old houses satisfy our insatiable appetite for the charm of old houses while offering all the bells and whistles of today—gourmet kitchens, luxurious master baths, and rooms completely wired for twenty-first century technologies.

Through each issue of *Old-House Journal's New Old House*, we'll explore classic American house styles all across the country and hear from traditionally schooled architects who create dwellings with a sense of history and belonging. We'll discover the ideas behind designing a home with a "past:" how, for example, architects and designers introduce salvage materials into a space to give it that old-house feel; how the scale and proportions of building design found in old pattern books are finding new expressions; and how craftspeople perfect the details of centuries ago in the present.

New old houses offer a freshness to our country's landscape, bringing back a sense of place to the home.

**To Subscribe to
Old-House Journal's
NEW OLD HOUSE**

Call 866.298.5647
Six issues for \$17.97 plus
\$2.00 postage and handling.

Visit us online at www.newoldhousemag.com

RESOURCES

www.baldwinhardware.com
Circle 32 on the resource card.

Arts and Crafts Flavor, page 70

Yarrow Point Craftsman
Architect: Dan Birkemeier
Curtis Gelotte Architects, P.S.
150 Lake Street South, Suite 208
Kirkland, Washington 98033
(425) 828-3081

Interior designer:
Deborah Hart Interior Design
18438 SE May Valley Road
Issaquah, Washington 98027
(425) 503-4686

Cabinetry: Northwest Custom
Cabinets
www.nwcustomcabinets.com
Circle 53 on the resource card.

Countertop: Accent Import Stone
(360) 956-0390

Backsplash: Statements, Inc., Slate

(206) 762-8181
www.statementsstile.com

Appliances:
Refrigerator: Sub-Zero
www.subzero.com
Circle 52 on the resource card.

Oven: Dacor
www.dacor.com
Circle 54 on the resource card.

Range: Viking
www.vikingrange.com
Circle 55 on the resource card.

Dishwasher: Bosch
www.boschappliances.com
Circle 51 on the resource card.

Trash Compactor: Kitchen Aid
www.kitchenaid.com
Circle 56 on the resource card.

Sink and Faucet: Blanco
www.blancoamerica.com
Circle 57 on the resource card.

Hardware: Chown Hardware

(800) 547-1930
www.chown.com
Circle 58 on the resource card.
Hardware: Baldwin
www.baldwinhardware.com
Circle 32 on the resource card.

Light fixtures: Seattle Lighting
www.seattlelighting.com
Circle 59 on the resource card.

Paint: Sherwin Williams
www.sherwin-williams.com
Circle 60 on the resource card.

Carolina Cross Breeze,
page 76
Interior Designer: Jack Phillips
4501 Georgia Ave.
West Palm Beach, Florida 33405
(561) 659-4459

Architect: Michael Ross Kersting
Architecture
330 Military Cutoff Road, Suite A-1

Wilmington, North Carolina 28405
(910) 794-7930

Historical Haven, page 80

Interior Design:
McMillen, Inc.
155 East 56th Street, 5th Floor
New York, New York 10022
(212) 753-5600

Construction: Dan Ropitzky
Construction
77 Skyline Drive
Nantucket, Massachusetts
(508) 325-6301

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

Shutters: Mahogany, custom

Appliances: Sub Zero
www.subzero.com
Circle 52 on the resource card.

Sink: Elkay

Lots of Products Claim To Be The Best. We Prove It.

All American Wood Register Co. has made the highest quality, solid wood registers you can buy for more than 30 years. Premium floor installations, from hardwood and tile to carpet and linoleum, deserve the sophisticated finish of our premium registers and mouldings.

- Horizontal-slot models – Single-piece construction means easier finishing and longer service life.
- Vertical-slot models – The highest integrity multi-piece construction provides air direction options.
- Available with or without dampers, and your choice of elevated or recessed thumb control.
- Choose from more than 50 wood species in 20 standard sizes and limitless custom configurations... the perfect finish for your floors, walls and ceilings.



CALL TODAY
815-728-8888

To order or for more information

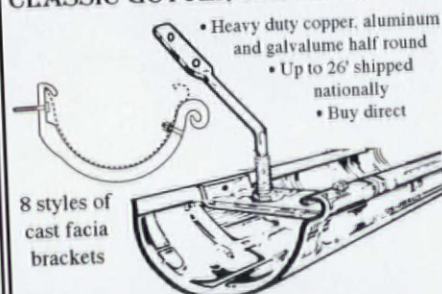
Wonder Lake, Illinois • Fax 815-728-9663 www.allamericanwood.com



**All American
Wood Register**
MANUFACTURING CO.

Circle no. 242

CLASSIC GUTTER SYSTEMS, L.L.C.



8 styles of
cast fascia
brackets

- Heavy duty copper, aluminum and galvalume half round
- Up to 26' shipped nationally
- Buy direct

Ph. (269) 665-2700 • Fax. (269) 665-1234

P.O. Box 2319 • Kalamazoo, MI 49003

For complete line visit www.classicgutters.com

Circle no. 135



Cinder Whit & Company

Wood Turnings for Porches & Stairways

- Stock or Custom Designs • Authentic Replications • Prompt Quality Service •
- Porch Posts • Balusters • Newels • Spindles • Finials • Handrail •

• Lengths To 12 Feet • Free Brochure •

1-800-527-9064 Fax 701-642-4204

E-Mail: info@cinderwhit.com

Website: www.cinderwhit.com

733 Eleventh Avenue South • Walpole, NH 08075

Screen Doors


www.vintagedoors.com



- ♦ Handcrafted
- ♦ Solid Wood
- ♦ Vintage Quality
- ♦ Victorian & Traditional
- ♦ Custom Design & Size
- ♦ Full Door Line
- ♦ Call for Catalog

YesterYear's Vintage Doors
1.800.787.2001

Circle no. 336



ADAMS
ARCHITECTURAL
WOOD PRODUCTS

Custom Made! Quick Turnaround!

Traditional Storms, Screens, Storm Doors, Combinations, Sash, Units, True Divided Lites, Mortise and Tenon.

1-888-285-8120
300 Trails Road • Eldridge, IA 52748
www.adamsarch.com

Old House Lighting by Meyda Tiffany



Item #68020
Arts & Crafts
Spear
Stained Glass
Window

Item #71419
Arts & Crafts
Dragonfly
Table Lamp

Choose from thousands of elegant stained glass chandeliers, lamps, sconces, outdoor lanterns and windows, or let us create a custom design just for you.

Meyda Tiffany
Call for the Dealer Nearest You.
1-800-222-4009
Website: www.meyda.com • Email: info@meyda.com



Circle no. 292

BORA-CARE

Protect Wood from Insects and Fungi




- Safe (low toxicity) for people, animals and the environment.
- Kills wood boring insects & decay fungi.
- Penetrates into logs & timbers for deep protection.
- Easy water soluble application
- Repels Termites

Preservation Resource Group, Inc.
www.PRGroup.com 800-774-7891

Circle no. 270

Use coupon code NOH at checkout & receive 10% off!

The Beautiful Life



1.888.393.1133
www.thebeautifulife.com

Circle no. 161

Summer 2005



M-BOSS
INC.

TIN CEILINGS
Take your ceilings from boring to BRILLIANT

www.mbossinc.com Toll Free: 866-66M-BOSS Reference promo code NOH-SP05

backsplashes • door insets • moldings • wainscoting • medallions • fireplace accents

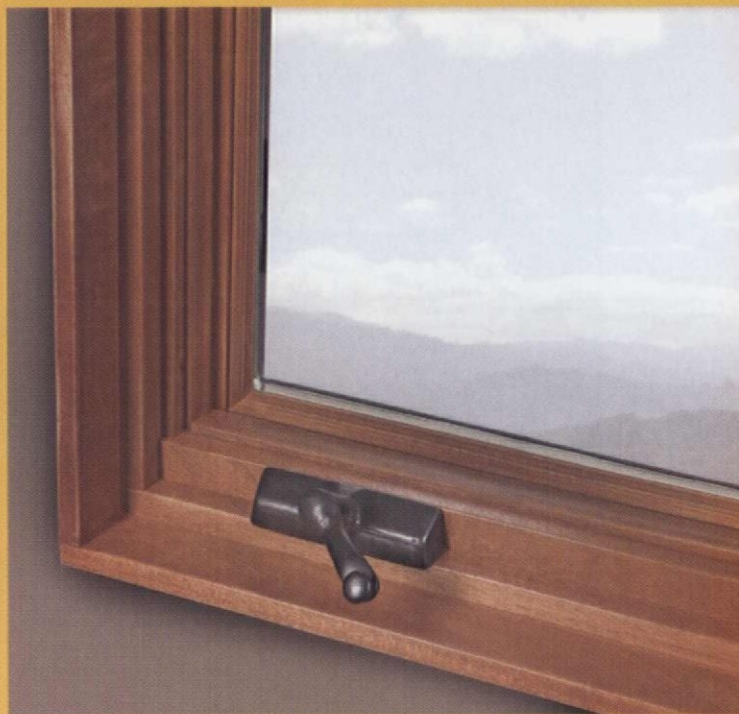
Circle no. 416

Old-House Journal's New Old House 101

Resource Spotlight

Happy Birthday Loewen

This year marks this longstanding window company's centennial. To celebrate, Loewen has introduced a new species of wood to its product line—mahogany. The wood's rich grain and resistance to decay and insect infestation, makes it a superior choice in new old houses. For more information on Loewen products, visit www.loewen.com. Circle 64 on the resource card.



RESOURCES

www.elkay.com
Circle 61 on the resource card.

Faucet: Delta
www.delta.com
Circle 62 on the resource card.

Hardware: Richard Spreda
Blacksmith Stowe, Vermont
www.stowesmith.com
(802) 253-7251

Bathroom:
Sink:
Kohler, pedestal,
Kohler Caxton undermount
www.kohler.com
Circle 45 on the resource card.

Lighting fixtures:
Authentic Designs
www.authentic-designs.com
Circle 63 on the resource card.

All trim work, bookshelves and benches custom crafted.

the
TIN MAN

ORIGINAL DESIGNS • PRESSED-TIN CEILINGS

SHOP & COMPARE! AS A MANUFACTURER WE OFFER SOME OF THE LOWEST PRICES

713/721-9200 **CHELSEA DECORATIVE METAL CO.**
8212 BRAEWICK DRIVE • HOUSTON, TEXAS 77074

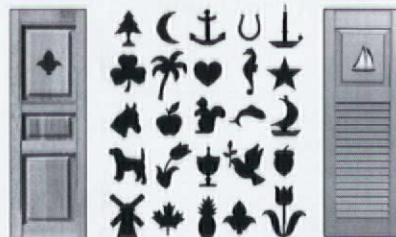
6", 12" & 24" PATTERNS ~ COMMERCIAL • RESIDENTIAL

TheTinman.com

PayPal

EYE CATCHING QUALITY RED CEDAR SHUTTERS

Delivered Right To Your Door!



Call for free brochure and assistance with your project.
Many shutter types available. Endless cut out possibilities!

Shuttercraft, Inc.
Guilford, CT

Call (203) 245-2608
www.shuttercraft.com

www.customforgedhardware.com

**Kayne and Son
Custom Hardware, Inc.**
Dept OHR

100 Daniel Ridge Road
Candler, N.C. 28715
(828) 667-8868 or 665-1988
Fax: (828) 665-8303

- Reproductions & Restorations
- Builders/Architectural Hardware
- Custom Forging
- Cast Brass & Bronze
- Custom Hinges & Thumblatches
- Fireplace Tools & Accessories

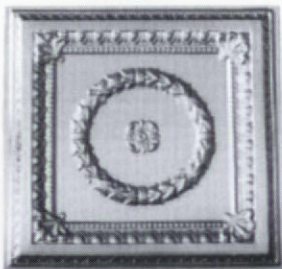


Catalogs \$5.00

Circle no. 131



*The Elegance and Beauty
of Yesterday for Today!*



Exact replicas of the beautiful old tin ceilings are now available in durable, lightweight high impact polymer plastic. They are easy to install, paintable and washable. Available in fire-rated materials and colors. Several patterns from which to choose. Please write or call:

**Snelling's
Thermo-Vac**
—INC.—

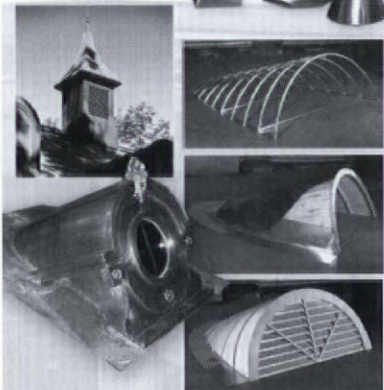
P.O. Box 210, Blanchard, LA 71009
Office (318) 929-7398
FAX (318) 929-3923
www.ceilingmagnifique.com

Circle no. 196

COPPERCRAFT®
A DIVISION OF BERGER BROS. CO.

*Old World craftsmanship
using New World technology*

- Dormers
- Conductor Heads
- Finials & Spires
- Cupolas
- Chimney Caps
- Louvers
- Steeples
- ... and more



www.coppercraft.com
1-800-486-2723

Circle no. 387

Summer 2005

For custom doors that match the unique character of your home

HAHN'S WOODWORKING COMPANY, INC.

MANUFACTURER OF
TRADITIONAL WOODEN GARAGE DOORS
CARRIAGE HOUSE BARN DOORS • CUSTOM ENTRY DOORS

*Simply the Best Since 1984
Quality, Innovation & Experience*

181 Meister Avenue, Branchburg, NJ 08876
Phone 908-793-1415 • Fax 908-793-1420
info@hahnwoodworking.com
Showroom Hours: 7-12 and 1-4, M-F
www.hahnwoodworking.com



Model D-401-1 C.C.

© 2005 Hahn's Woodworking Company, Inc.

Circle no. 572

Life is too short
for beige.



Go from flat to fabulous.

Make your everyday interiors dazzle with Aqua Finishing Solutions®. Designed especially for faux finishing, these water-based solutions feature a patented chemistry that gives you the lustrous texture and slow drying time of oil paint, without the fumes or messy clean-up. To make your faux project fabulous with the industry's premier decorative finishing products, visit www.fauxstore.com or your local dealer.

AQUA
FINISHING SOLUTIONS®



® A registered trademark of Faux Effects International, Inc.

Circle no. 330

Old-House Journal's New Old House 103

See the Light!
Our classic creations
add distinctive style
to your home.

Conant Custom Brass

Burlington, Vermont • 800 832 4482 • www.conantcustombrass.com



The Huntington Triple Pendant
in dark antique brass

New Lighting • Antique Lighting
Lighting Restoration • Custom Metalworking
• Layout & Design Services

Circle no. 158

NOT ALL CHIMNEY LINERS ARE CREATED EQUAL.

Home restoration experts know the difficulties involved in making old chimneys into safe and structurally sound chimneys, while maintaining their historic integrity. That's why more and more people are calling on GOLDEN FLUE. We're the cost-in-place masonry liner experts with America's most fire retardant chimney lining mixture. Poured and hardened right in the chimney, GOLDEN FLUE even increases the strength of the original structure.

Before you settle for a stainless steel liner, tile liner, or GOLDEN FLUE "look-a-like" call the experts who started it all for a free brochure and the name of an authorized GOLDEN FLUE dealer in your area.



www.goldenflue.com

Call For A FREE Brochure Today. 800-446-5354

Circle no. 159

Everything You Expect From OLD-HOUSE JOURNAL... And More

OLD-HOUSE JOURNAL Online

Dedicated to restoring America's treasured old houses, OLD-HOUSE JOURNAL Online is your best source for restoration and renovation products, how-to information, house plans, industry news, and community chat.



www.oldhousejournal.com

We make installing a spiral straightforward.

<p>Metal Spirals from \$425</p> <ul style="list-style-type: none"> • Diameters 3'6" to 7'0" • Kits or Welded Units 	<p>Oak Spirals from \$1575</p> <ul style="list-style-type: none"> • Diameters 4'0" to 6'0" • All Oak Construction 	<p>Victorian One from \$3300</p> <ul style="list-style-type: none"> • Diameters 4'0" to 6'0" • Cast Aluminum Construction
--	---	---

The best selection, quality, and prices!

Since 1931, The Iron Shop has enjoyed a reputation for outstanding design and fabrication of spiral stairs. Today, we utilize computer-aided technology throughout our production process successfully mixing state-of-the-art manufacturing with Old World quality. Offering the largest selection, highest quality, and lowest prices in spiral stairs—we make sure that you get the right spiral to meet your needs, available in any height and BOCA/UBC code models. And our spirals are still made with pride in the U.S.A.

Call for the FREE color Catalog & Price List:
1-800-523-7427 Ask for Ext. OHJ
or visit our Web Site at www.TheIronShop.com/OHJ

Installation Video featuring
"The Furniture Guys"

Main Plant & Showroom: Dept. OHJ, P.O. Box 547, 400 Reed Rd, Broomall, PA 19008
Showrooms / Warehouses: Ontario, CA • Sarasota, FL • Houston, TX • Chicago, IL • Stamford, CT

THE IRON SHOP®

The Leading Manufacturer of Spiral Stair Kits®



"The Furniture Guys" is a registered trademark belonging to Ed Freeman and Joe L. Esposito

©2004 The Iron Shop

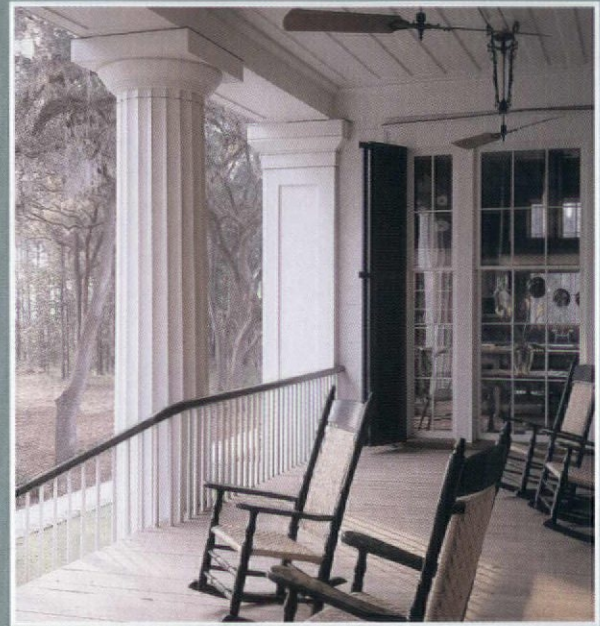
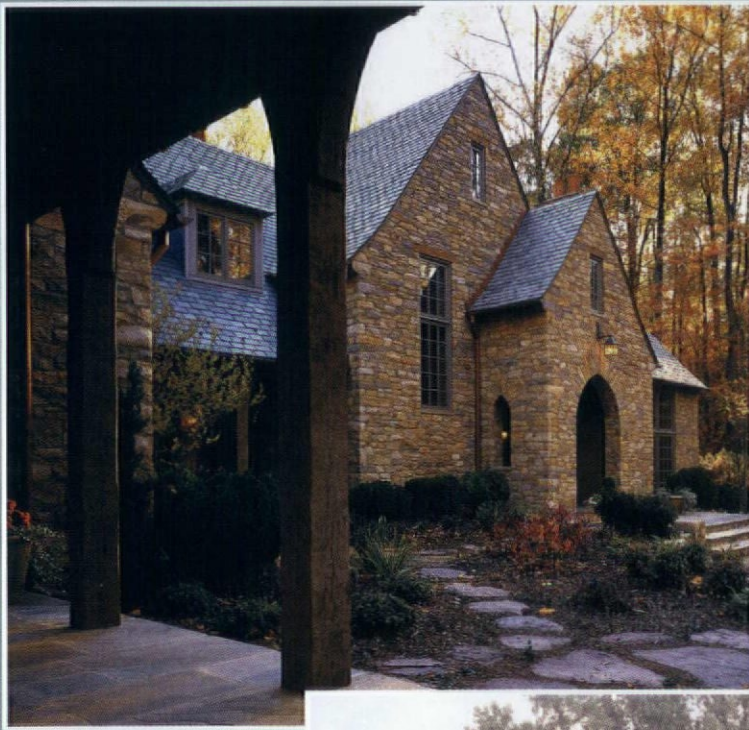
Old House
JOURNAL



RESTORE
MEDIA, LLC

Summer 2005

NEW OLD HOUSE ARCHITECTS



• *A collection of New Old House Architects* •

Elliott Elliott Norelius Architecture

86 Main Street, PO Box 318 • Blue Hill, ME 04614
(207) 374-2566 • (207) 374-2567 (fax)
www.eena.com • mail@eena.com

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

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.



Historical Concepts

430 Prime Point, Suite 103 • Peachtree City, GA 30269 • (770) 487-8041
(770) 487-5418 (fax) • www.historicalconcepts.com

Our services include custom residential architecture, commercial architecture and land planning.

Our design philosophy embraces classical scale and proportion, vernacular ideology and historical precedent.

Our goal is to create places of exceptional quality that are treasured and cherished for generations.

Our mission is to enrich the built environment through the time honored principles of traditional architecture and planning.



Curtis Gelotte Architects

150 Lake Street South, #208 Kirkland, Washington 98033 • (425) 828-3081
(425) 822-2152 (fax) • info@gelotte.com • www.gelotte.com

For over 20 years, we have been the firm of choice for clients who want something special done right. A medium-size firm by choice, we give the personal attention of a small firm, with the resources to tackle large and complex projects. Our staff boasts a wide spectrum of capabilities and enjoys the entire spectrum of residential architecture.

By paying close, thoughtful attention to every detail—large and small—the end result is a delightful home, uniquely tailored for your life.

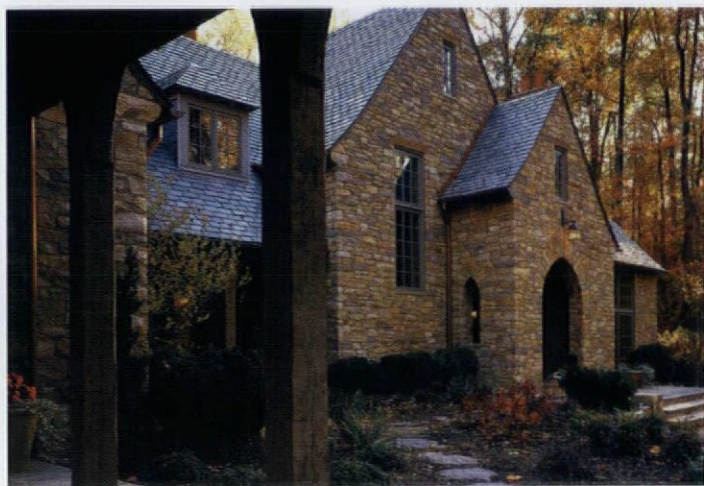
John Milner Architects, Inc.

104 Lakeview Drive • Chadds Ford, Pennsylvania
19317 • (610) 388-0111 • (610) 388-0119 (fax)
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.





Versaci Neumann & Partners

From elegant estates to rustic retreats, Versaci Neumann & Partners is known for creating new houses that look and feel like old ones. For 20 years we have studied the qualities we love in old homes and have learned to re-create them in new homes for modern living. We consider it the highest compliment when a client asks, "When did you restore that great old house?"

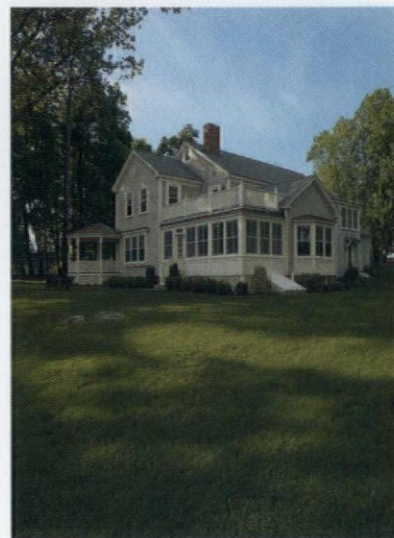
We welcome your inquiry and look forward to exploring with you your dreams of a new house that feels as if it's always been home.

Sandra Vitzthum Architect, LLC

46 East State Street • Montpelier, Vermont 05602 • (802) 223-1806
(802) 223-4709 (fax) • 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.



David H. Ellison, Architect

6403 Detroit Ave. • Cleveland, Ohio 44102 • (216) 631-0557
(216) 631-0997 (fax) • www.dhellison.com

Project Location: Cleveland, Ohio
Project Coordinator: Mark Murphy
Project Details: Work in progress; Private residence



The site of the new home pictured here is an old stable and garage complex originally built in the 1920s for Cleveland's notorious Van Sweringen brothers. Working closely with Ferguson & Shamamian as design architects, we were able to fit the new construction carefully within the historic stone and brick buildings. In addition to extensive repairs and restoration to the old structures, new materials and details were incorporated into the design.

**House of
Antique Hardware**
Original & Reproduction Antique Hardware

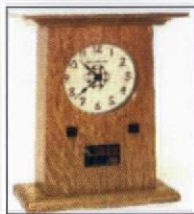
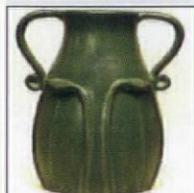
Friendly Customer Service
Quality Reproductions
Prompt Shipping
Huge Selection

Shop Online:
www.RestorationHardwareStore.com

Circle no. 495

WWW.
traditional-building.com
Internet
Gateway to
Historical
Products

FAIR OAK WORKSHOPS



Since 1995, your resource for the finest in Arts & Crafts designs representing the best of contemporary artisans

Cranberry Press
Dard Hunter Studios
Door Pottery
Helen Foster Stencils
Historical Arts & Casting
Mica Lamp Company
Mikara Fine Jewelry
Mole Hollow Candles
Motawi Tiles
Oberon Design
Porteous Tiles
Reed & Barton
Schlabaugh & Sons
Signs of Life
Tudor Rose China
VanOstrand Metal Studio
Whitehall

and our own William Morris design rugs
Art Glass of the Prairie School
and block prints by Laura Wilder

www.fairoak.com
800.341.0597



Circle no. 156



TRADITIONAL BUILDING

EXHIBITION AND CONFERENCE

Mark Your Calendar!

October 20-22, 2005

Ernest N. Morial
Convention Center
New Orleans, LA

**NEW
ORLEANS
2005**



www.traditionalbuildingshow.com

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 known 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.



© William E. Poole Designs, Inc.

BACK BAY COTTAGE

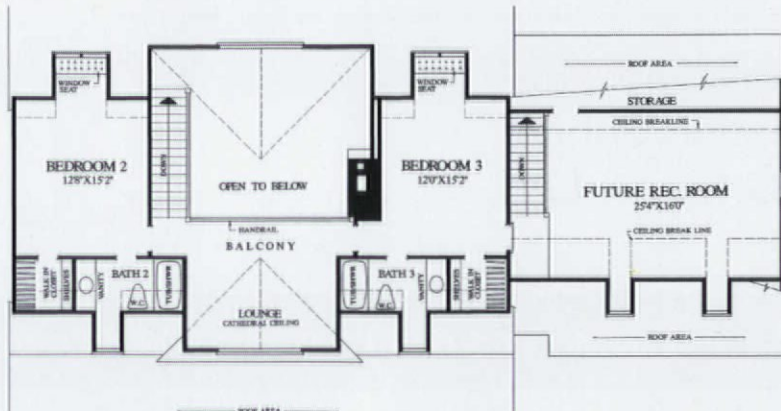
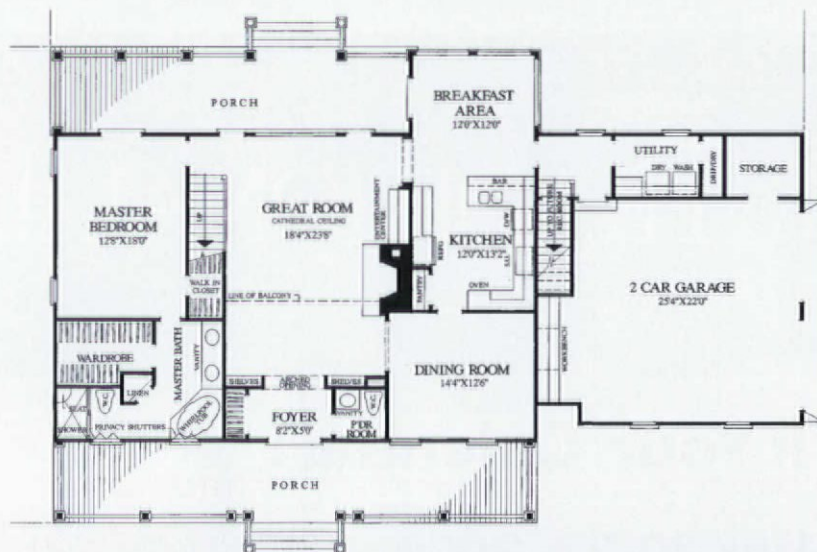
Square Footage 2,557
First Floor 1,687
Second Floor 870

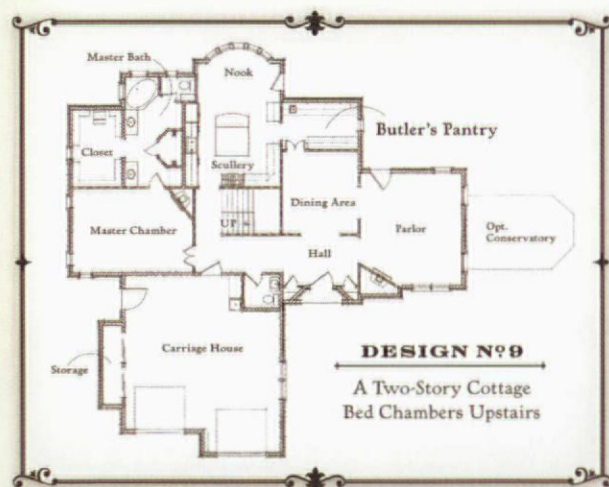
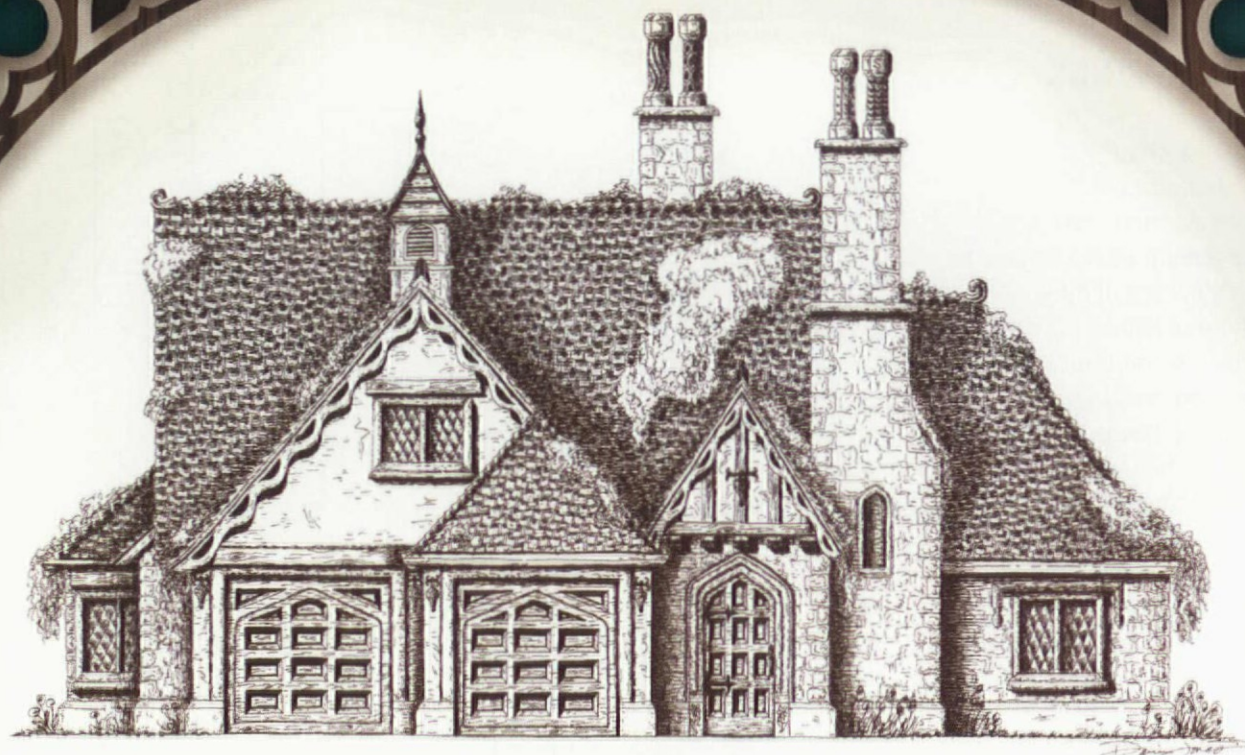
Ceiling Height 10'
Second Floor 9'

Overall Dimensions
Width 73.8'
Depth 46.8'

Copyright 2004. All rights reserved.

**To order plan
WH209
call
888/295-6810**





Looking for a New Old house?

Discover **Storybook Homes**, the extraordinary architectural collection of old-world cottages. These quaint designs blend modern functionality with European charm. From enchanting chimney pots to nostalgic butlers' pantries, each cottage design is filled with the whimsical antiquity left only to our imaginations.



DESIGN NO. 21



DESIGN NO. 22



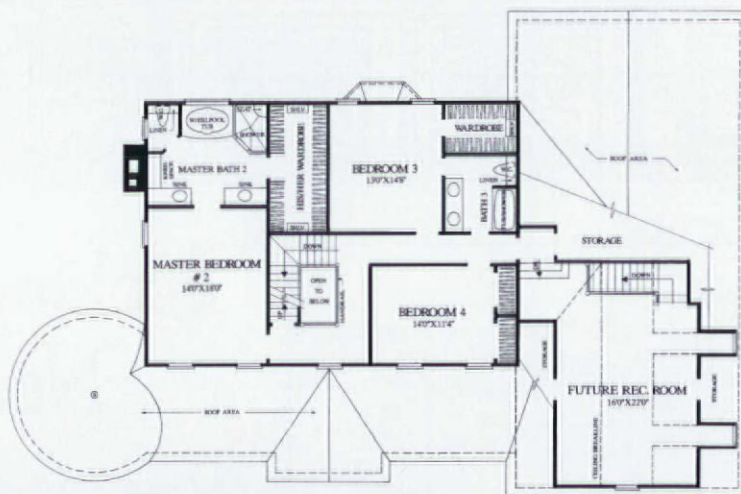
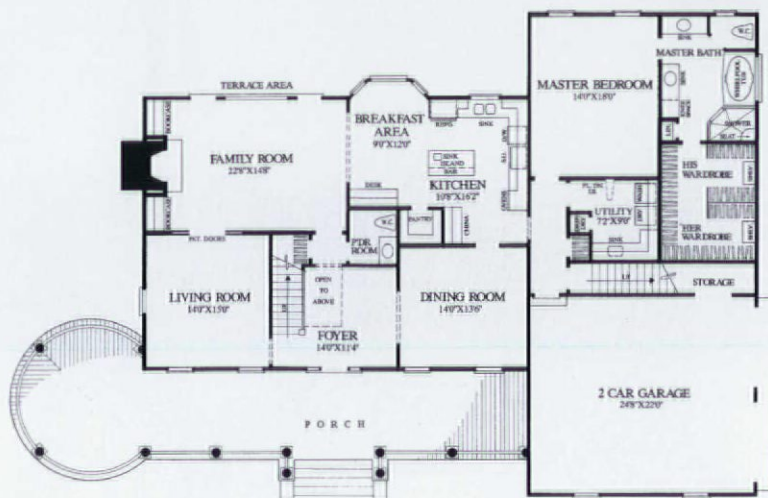
DESIGN NO. 23

Please visit us at www.storybookhomes.biz
to order your book of cottage house plans.
(888) Once-Upon-a-Time (1-888-662-3876)

Storybook
Homes

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'

Copyright 2004. All rights reserved.

To order plan
HM968
call
888/295-6810



We Know Saunas!

Since 1964, Finlandia Sauna has been nationally recognized as a manufacturer of Saunas without equal. We design and build custom, precut, and prefabricated rooms of any size and shape. Our pre-planning assistance and customer service is unmatched in the Sauna business. Call for a free brochure or browse our web site for complete information.

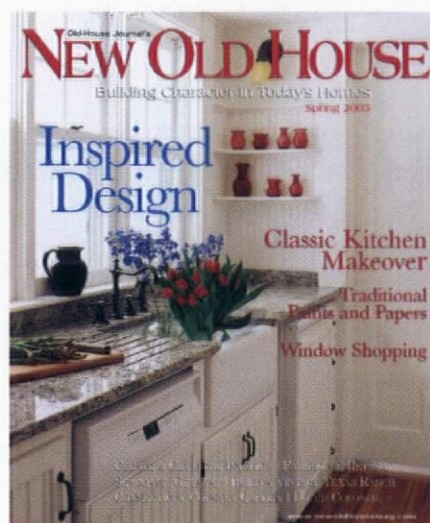
*Finlandia Sauna —
For Your Health!*



503-684-8289 Toll-free: 1-800-354-3342 www.finlandiasauna.com

Circle no. 563

CREATE A HOUSE WITH HISTORY



Each season *Old-House Journal's New Old House* magazine brings you new homes that echo the past while keeping all the comforts of today's lifestyles.

Through each issue of *Old-House Journal's New Old House*, we'll explore classic American house styles all across the country and hear from traditionally schooled architects who create dwellings with a sense of history and belonging. We'll discover the ideas behind designing a home with a "past:" how, for example, architects and designers introduce salvage materials into a space to give it that old-house feel; how the scale and proportions of building design found in old pattern books are finding new expressions; and how craftspeople perfect the details of centuries ago in the present.

New old houses offer a freshness to our country's landscape, bringing back a sense of place to the home.

Old-House Journal's

NEW OLD HOUSE

Building Character in Today's Homes

**To Subscribe to
Old-House Journal's
NEW OLD HOUSE
Call 866.298.5647**

**Six issues for \$17.97 plus \$2.00 postage
and handling.**

**NOW
AVAILABLE!**

Decorative Metal Ceilings

Original turn-of-the-century patterns

Using 100 year old dies, the W. F. Norman Corporation is once again producing metal plates for the design of ceilings and wall coverings. Their growing popularity stems not only from nostalgia but from their beauty, permanence, fireproofing and economy.

The fullness of the Hi-Art™ line — including center plates, corner plates, border plates, cornice and filler plates — permits classic designs to be produced that are architecturally proportioned for an exact fit.

Write for reproduction copy of 72 page illustrated catalog. Price \$3.

W.F. Norman Corporation

P.O. Box 323 • Nevada, Missouri 64772 • 1-800-641-4038

Fax: 417-667-2708 • www.wfnorman.com

Circle no. 211

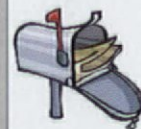
FAST ON-LINE SERVICE!

For Direct Access to each advertisers website & to order brochure online, log on to: <http://www.oldhousejournal.com/lit>



ORDER BY MAIL

Please circle the corresponding numbers on the card and mail it today. If payment is required, please put the completed card in an envelope with your payment and mail it to the address on the card.



FAX

ORDER BY FAX

Fax your completed card to 888-847-6035

<http://www.oldhousejournal.com/lit/>

	Circle no.		Circle no.		Circle no.
Adams Architectural Wood Products		Ben Moore National	429	Coppa Woodworking	137
See our ad on page 101		See our ad on page 15		See our ad on page 119	
Custom-made wood window units, replacement sash, true divider lites, bent glass, restoration glass, storms, screens, and combination. Literature \$5 (refundable with order). 888-285-8120		Bendheim Co. pg.	123	Wood screen doors. 160 styles in pine, douglas fir, oak, mahogany, redwood, cedar. Free catalog. 310-548-4142	
		See our ad on page 119		Copper Craft	387
		Exclusive North American importer of original restoration glass—handmade for use in authentic restorations. Free literature. 800-221-7379		See our ad on page 103	
All American Wood Register Co	242	Broad Axe Beam Co.	143	Manufactures a complete line of architectural sheet-metal products including dormers, cupolas, spires, conductor heads, and custom designed products. Free literature. 800-486-2723	
See our ad on page 100		See our ad on page 26		Crown Point Cabinetry	
Solid wood registers, metal registers, stair treads & risers, custom millwork. Free literature. 815-728-8888		Eastern white pine wide board flooring in widths of 8", 10", and 12" with a shiplap edge. Literature \$3. 802-257-0064		See our ads on pages 13, 95 and 97	
Amarr Garage Doors	542	Carlisle Wide Plank Floors	127	Furniture quality, period style, custom cabinetry for kitchens, baths, and beyond. We build by hand. We sell direct. 800-999-4994; www.crown-point.com	
See our ad on page 11		See our ad on page 97		Decra Roofing Systems	83
Manufacturer of sectional Garage Doors: Residential & Commercial. Latest Editions are the Classica Collection Steel Carriage House Doors and Custom Wood Biltmore Estate For Your Home doors. Free Literature. 800-503-Door		Traditional Wide Plank Flooring. Free literature. 800-595-9663		See our ad on page 19	
Architectural Products by Outwater	285	Chadsworth Columns	87	Stone coated steel tile shake, shingle, and shingle plus has been proven around the world for over 40 years. Free literature. 877-GO-DECRA	
See our ad on page 97		See our ad on page 31		Designer Doors, Inc.	150
Outwater offers 40,000+ decorative building products at the lowest prices. Free literature. 888-772-1400		Wood, PolyStone™ and fiberglass columns. Free flier. Idea book \$15 includes product portfolio.		See our ad on page 94	
Atlantic Shutter System	128	Chelsea Decorative Metal	131	Devenco Louver Products	85
See our ad on page 27		See our ad on page 102		See our ad on page 34	
Authentic Designs	132	Pressed tin for walls and ceilings. Victorian to Art Deco styles. 6", 12", or 24" repeat patterns. Ship anywhere. Literature \$1. 713-721-9200		Elmira Stoveworks	
See our ad on page 28		Cinder Whit & Co.		See our ad on page 33	
America's oldest makers of colonial and early American lighting fixtures. Handcrafted chandeliers, sconces, table lamps, and lanterns.		See our ad on page 100		Builders of Antique and retro 1950's Styled Appliances. Literature \$5. 800-295-8498	
AZEK Trimboard	308	Produces porch posts, newel posts, balusters, spindles, finials, and handrails in stock or replica designs. Free literature. 800-527-9064		Fair Oak Workshops	156
See our ad on page 4		Classic Accents	134	See our ad on page 109	
Trim products are cellular PVC that offers the unequalled combination of uniformity, durability, workability, and beauty. Free literature. 877-ASK-AZEK		See our ad on page 98		Purveyor of furniture & decorative accessories in the Arts & Crafts Style: Lighting, Ceramic Tile, Metalwork, Textiles, Flatware, China, Candlesticks & Candles. Free Literature. 800-341-0597	
Ball & Ball	243	Makers of push-button light switches, wall plates, fancy tassels, cord, moulding, Hook & Edison light bulbs, etc. \$2 catalog.		Faux Effects International, Inc.	330
See our ad on page 34		Classic Gutter Systems	135	See our ad on page 103	
Victorian hardware. \$7 catalog. 610-363-7330		See our ad on page 100		Known for the creation of environmentally friendly water base products and for creating beauty through professional applications of their products worldwide. 800-270-8871	
Bartile Roofs, Inc.	167	Gutter Projects. Free literature. 616-382-2700			
See our ad on page 29		Clawfoot Supply	596		
The Beautiful Life	161	See our ad on page 118			
See our ad on page 101		Supplier of clawfoot tubs & unique fixtures for the period bath. Buy direct and save. Literature free. 877-682-4192			
		Conant Custom Brass	164		
		See our ad on page 104			

Product Literature

from Old-House Journal's New Old House Advertisers

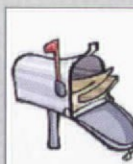
FAST ON-LINE SERVICE!

For Direct Access to each advertisers website & to order brochure online, log on to: <http://www.oldhousejournal.com/lit>



ORDER BY MAIL

Please circle the corresponding numbers on the card and mail it today. If payment is required, please put the completed card in an envelope with your payment and mail it to the address on the card.



FAX

ORDER BY FAX

Fax your completed card to 888-847-6035

<http://www.oldhousejournal.com/lit/>

Finlandia Sauna

See our ad on page 113
Manufacturing quality saunas for 40 years. Offers custom, pre-cut, and prefab saunas as well as heaters & accessories. Free literature. 800-354-3342

Circle no.
563

Good Time Stove

See our ad on page 121
Fully restored authentic antique kitchen ranges and heating stoves. Wood, wood/gas and electric and gas conversions circa 1840-1930. Free literature. 413-268-3677

Circle no.
160

Inclinor Co. of America

See our ad on page 28

Circle no.
234

The Iron Shop

See our ad on page 104
Spiral stairs FREE catalog. 800-523-7427, ext. OHJ
www.TheIronShop.com/OHJ

Fischer & Jirouch

See our ad on page 95
Plaster Ornament. Restoration and reproduction with fiber-reinforced plaster. Catalog of 1,500 items, \$10.

91

Hahn's Woodworking

See our ad on page 103
908-793-1425

572

Historical Arts & Casting

See our ad on page 118
Designer and custom fabricator of ornamental metalwork: doors, windows, skylight, railings, grilles, fencing, lighting. Free literature. 800-225-1414

607

Franmar Chemical

See our ad on page 93

444

Georgia Pacific Corp.

See our ad on page 37

94

Golden Flue

See our ad on page 104
Chimney liners. Free information. 800-446-5354

159

House of Antique Hardware

See our ad on page 109
Antique and vintage reproduction house hardware. Online catalog. 888-223-2545

495

Kayne & Son Custom Hardware

See our ad on page 102
Custom forged strap hinges, bolts, fireplace tools & accessories, and latch sets. Literature \$5. 828-667-8868

King's Chandelier Co.

See our ad on page 118
Chandeliers & sconces. Original designs and period reproductions including traditional, all crystal fixtures and gas-light Victorian styles. On-line or \$6 print catalog. 336-623-6188

172

RETURN THIS COUPON TODAY FOR INFORMATION FROM THE COMPANIES IN THIS ISSUE OF NEW OLD HOUSE.

To request information from companies in this issue, please circle the appropriate number below, put this card in an envelope with your check or money order made out to New Old House, and mail it to the address below. Or charge the amount to your Visa, MasterCard, or American Express card. The information comes directly from the companies, and New Old House is not responsible for any discrepancies in catalog prices. To order product literature online, go to www.oldhousejournal.com/lit.

1 Free	16 Free	31 Free	46 Free	61 Free	85 Free	150 Free	234 Free	387 Free
2 Free	17 Free	32 Free	47 Free	62 Free	87 Free	156 Free	242 Free	416 Free
3 Free	18 Free	33 Free	48 Free	63 Free	91 \$10.00	157 Free	243 \$7.00	429 Free
4 Free	19 Free	34 Free	49 Free	64 Free	94 Free	158 Free	245 Free	444 Free
5 Free	20 Free	35 Free	50 Free	65 Free	101 Free	159 Free	258 Free	495 Free
6 Free	21 Free	36 Free	51 Free	66 Free	123 Free	160 Free	270 Free	538 Free
7 Free	22 Free	37 Free	52 Free	67 Free	127 Free	161 Free	285 Free	541 Free
8 Free	23 Free	38 Free	53 Free	68 Free	128 Free	172 \$6.00	292 Free	542 Free
9 Free	24 Free	39 Free	54 Free	69 Free	128 Free	189 Free	308 Free	557 Free
10 Free	25 Free	40 Free	55 Free	70 Free	131 \$1.00	196 Free	310 Free	563 Free
11 Free	26 Free	41 Free	56 Free	71 Free	132 Free	205 Free	330 Free	566 Free
12 Free	27 Free	42 Free	57 Free	72 Free	134 \$2.00	209 Free	334 Free	572 Free
13 Free	28 Free	43 Free	58 Free	73 Free	135 Free	211 Free	336 Free	596 Free
14 Free	29 Free	44 Free	59 Free	74 Free	137 Free	221 Free	342 Free	607 Free
15 Free	30 Free	45 Free	60 Free	83 Free	143 \$3	222 Free	350 Free	

NAME TOTAL ENCLOSED

ADDRESS

CITY STATE ZIP EMAIL

CREDIT CARD # EXP. DATE

SIGNATURE DAY TEL #

Please mail payment and card to New Old House, PO Box 413050 Naples FL 34101-6776. This coupon expires March 2006. NOHSu05C

FAST ON-LINE SERVICE!

For Direct Access to each advertisers website & to order brochure online, log on to: <http://www.oldhousejournal.com/lit>



ORDER BY MAIL

Please circle the corresponding numbers on the card and mail it today. If payment is required, please put the completed card in an envelope with your payment and mail it to the address on the card.



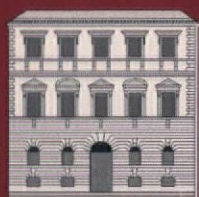
FAX

ORDER BY FAX

Fax your completed card to 888-847-6035

<http://www.oldhousejournal.com/lit/>

Loewen Windows	Circle no. 334	The Reggio Register	Circle no. 189	Superior Clay Corp.	Circle no. 538
See our ad on the outside back cover Use only Douglas Fir to ensure a certain imperviousness is built into its windows from the very start. Free literature. 800-563-9367		See our ad on page 120 Cast-brass, cast-iron, cast-aluminum, and wooden heating grilles. Quality and beauty to last a lifetime. Free Literature. 978-772-3493		See our ad on page 40 Clay chimney tops and Rumford Fireplace components. 800-848-6166	
Madawaska Doors	310	Rejuvenation		Tendura	258
See our ad on page 96 Custom solid wood doors, "Any Size, Any Design, Any Wood, Any Time." Free literature.		See our ad on page 21 Over 500 period-authentic light fixtures and house parts from early to mid-century. 12 finishes. Shipped within two weeks. Free catalog. 888-401-1900		See our ad on page 23 Composite wood tongue-and-groove plank for porches. Free literature. 800-TENDURA	
M-Boss, Inc	342, 416	Rothstein & Company	157	Timberlane Woodcrafters Inc.	205
See our ad on the inside back cover and page 101 Our period inspired pressed metal panels, cornice and moldings are versatile, timeless and manufactured for easy installation. Free literature. 888-MBOSSINC		See our ad on the inside front cover		See our ad on page 121 Shutters. Free color catalog.	
McFeely's Square Drive Screws		Sheldon Slate Products Co. Inc.	222	Uponor Wirsbo Inc.	421
See our ad on page 118 Tired of broken or mangled screws? McFeely's Square Drive Screws are easy to drive and strong too! Free full color catalog. 800-443-7937		See our ad on page 120		See our ad on page 35 Turns beautiful floors into warm and cozy radiators. Free literature. 800-321-4739	
Meyda Tiffany	292	Shuttercraft		Vintage Woodworks	209
See our ad on page 101 Lighting Styles: Tiffany Reproductions, Arts & Crafts, Mission, Lodge, Victorian. Chandeliers, lamps, sconces, outdoor lighting, home accessories and more. Free Literature. 800-222-4009		See our ad on page 102 Interior & exterior wood shutters. Free literature. 203-245-2608		See our ad on page 121 Brackets, corbels, gable decorations, mouldings, porch parts, screen doors. Free literature. 903-356-2158	
New Beginnings Reclaimed Products	158	Snelling's Thermo-Vac, Inc.	196	W.F. Norman Corp.	211
See our ad on page 17		See our ad on page 103 Decorative, polymer ceilings, and moldings for interior and exterior use. Residential and commercial applications. Free literature. 318-929-7398		See our ad on page 113 105 year old company still making original line of tin ceilings, mouldings, and ornaments of all kind. Free catalog. 800-641-4038	
Nostalgic Warehouse	101	Southern Wood Floors	541	White River Hardwood	245
See our ad on page 119 The original door hardware company; offers door hardware, cabinet hardware and accessories in six distinctive finishes. Free literature. 800-322-7002		See our ad on page 9 Harvests buildings, not wood, to make Antique Heart Pine. Free literature. 888-488-PINE		See our ad on page 40 800-558-0119	
Palu Ltd.	557	Steven Handelman Studios		Windsor One	
See our ad on page 41 Designs and manufactures furnishings that resonate with uncompromised quality and beauty. Literature \$10. 206-352-2252		See our ad on page 26 Original designs of hand-forged iron lighting, fireplace screens, & accessories. Free literature. 805-962-5119		See our ad on page 3	
Preservation Resource Group Inc	270	Storybook Homes	566	Woodstone Company	221
See our ad on page 101 Books, borate wood preservatives, epoxies, moisture instruments, masonry analysis tools. Free literature. 800-774-7891		See our ad on page 111 New home plans inspired from old world cottages. Simply the most charming cottage designs you will find. Live happy ever after. Free literature. 888-662-3876		See our ad on page 39 Manufacturer of high performance wooden architectural windows and doors. Free literature. 802-722-9217	
		Strictly Wood Furniture	350	YesterYear's Vintage Doors & Millwork	336
		See our ad on pages 6 and 7 800-278-2019		See our ad on page 101 Solid wood doors—Victorian, screen/storm, interior, and exterior doors. Free literature. 800-787-2001	



TRADITIONAL BUILDING

EXHIBITION AND CONFERENCE

NEW ORLEANS 2005


Mark Your Calendar!

October 20-22, 2005

Ernest N. Morial
Convention Center
New Orleans, LA



www.traditionalbuildingshow.com




Free Catalog! Acrylic & Cast Iron Clawfoot Tubs
Shower Rings & Rods . Pedestal Sinks
Antique Style Faucets & Fixtures

CLAWFOOT SUPPLY
FOR KITCHEN & BATH
www.clawfootsupply.com/noh
toll free: 877.682.4192 fax: 800.682.6826

Circle no. 596


Landscape Screws from the Source



- Drive Easier and Hold Better Than Spikes or Rebar!
- #3 Square Drive for Easy Installation
- Long Life Corrosion Resistant Epoxy Finish
- Lengths from 6" to 12"


Write for **FREE Catalog!**

McFEELY'S
SQUARE DRIVE SCREWS
PO Box 11169 • Dept NOHFF • Lynchburg • VA • 24506
Toll Free 1-800-443-7937 or at www.mcfeelys.com



BRONZE LIGHT POSTS BY HISTORICAL ARTS & CASTING


Dedicated to the quality design, manufacture and installation of architectural cast metal ornament.



1(800)225-1414
www.historicalarts.com

HISTORICAL ARTS & CASTING INC.

Circle no. 607



Quality crafted in the USA
of fine, European crystal
... Since 1935

King's Chandelier Co.
www.chandelier.com

Traditional Crystal & Victorian Reproductions
Chandeliers and Sconces

Color catalog \$6. 336.623.6188. crystal@chandelier.com
Dept. OJ, PO Box 667, Eden NC 27289-0667
On-line catalog at www.chandelier.com

Circle no. 172

Wood Screen Doors



Coppa Woodworking, Inc.

310-548-4142 • www.coppawoodworking.com

Circle no. 137

*B*ubbles, Reams,
Seeds & Waves.
It's Perfect!

Restoration Glass® from Bendheim.

The world's finest mouth-blown window glass found in our country's most prestigious restorations, including the White House, Mount Vernon and Monticello.

Subtle imperfections allow historically accurate detailing of homes, buildings and furniture.

Made exclusively for Bendheim by Germany's Glashütte Lamberts – Europe's premier manufacturer of mouth-blown glass. Each sheet is hand selected to ensure only the finest quality.

No other glass compares to Restoration Glass® - available in two levels of obscurity.

Look for the label – your guarantee of authenticity.



www.restorationglass.com

BENDHEIM

since 1927

Bendheim East
800-221-7379

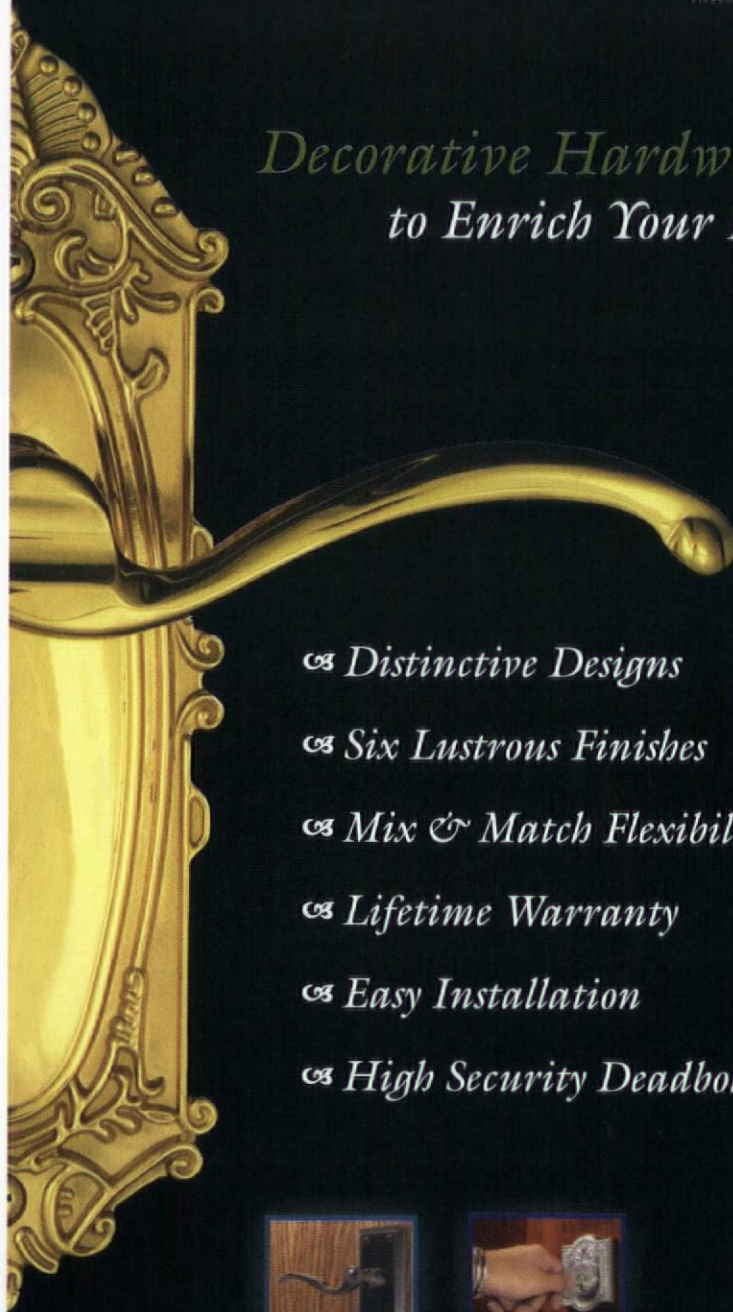
Bendheim West
888-900-3064

Circle no. 123

Summer 2005

Grandeur
By NOSTALGIC
WAREHOUSE

*Decorative Hardware
to Enrich Your Life*



- ❧ *Distinctive Designs*
- ❧ *Six Lustrous Finishes*
- ❧ *Mix & Match Flexibility*
- ❧ *Lifetime Warranty*
- ❧ *Easy Installation*
- ❧ *High Security Deadbolt*



Locate your dealer at www.grandeur-nw.com or call 800-522-7336

Circle no. 101

GRILLES & REGISTERS

Made to Last a Lifetime • Cast Iron • Cast Brass • Cast Aluminum • Wood

Free Catalog

Call (978) 772-3493

www.reggioregister.com



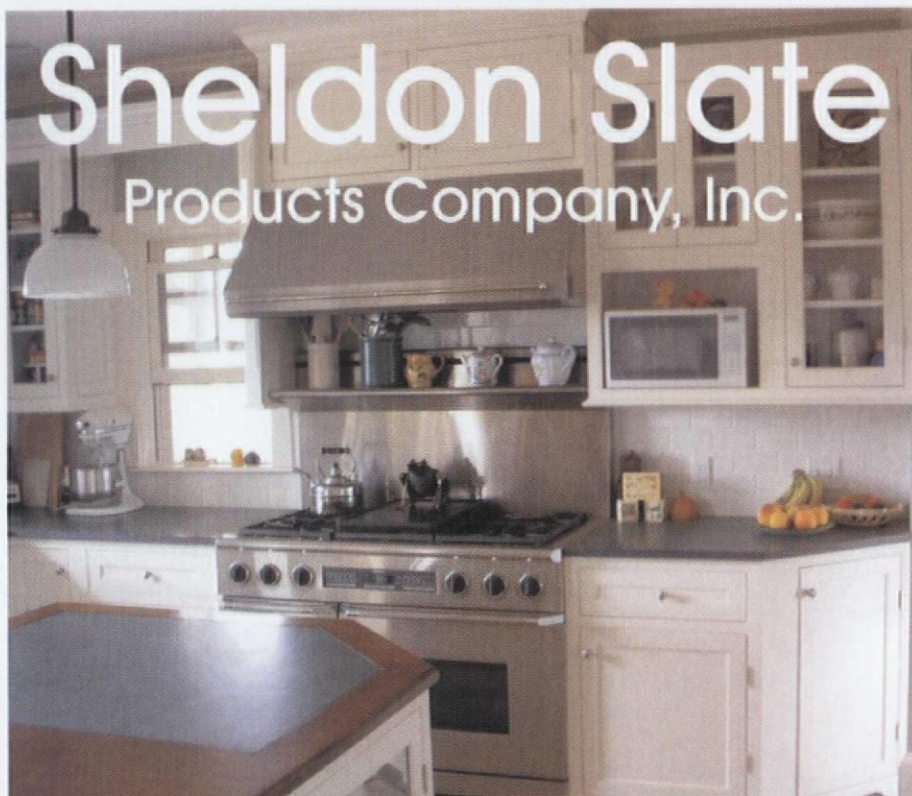
The Reggio Register Co.

Dept. D5508, P.O. Box 511
Ayer, MA 01432-0511

SAVE 10% OFF YOUR FIRST ORDER!

Circle no. 189

Sheldon Slate Products Company, Inc.



SHELDON SLATE is a family owned business with four generations of experience. We mine and manufacture our own slate products from our own quarries. The range of our colors will compliment any kitchen or bath. Our slate is non combustible, non-porous and non fading. It has a polished/honed finish and is very low maintenance. Use your imagination, and let us help you design and build a custom sink, counter top or vanity.

www.sheldonslate.com

N.Y. Phone: 518-642-1280/Fax: 518-642-9085
Maine Phone: 207-997-3615/Fax: 207-997-2966

Slate Floor Tile, Flagging, Structural Slate, Roofing, Counter Tops, Slate Sinks, Monuments and Signs



Circle no. 222

An Inviting Past,
An Enduring Future.



When you subscribe to *OLD-HOUSE JOURNAL*, you'll discover how to blend the elegance of yesteryear with today's modern amenities. Step-by-step instructions, expert "how-to's," and unique insight will help you to discern the tools, funds, processes, and materials you'll need to recapture your home's personality and promise. An authority on homes of every style and every era, *OLD-HOUSE JOURNAL* provides cost-saving tips, beautiful interior schemes, and resources for authentic and reproduction architecture in every issue.

Best of all, *OLD-HOUSE JOURNAL* chronicles the real-life successes of fellow restorers. Their advice for living in an ever-changing renovation environment, and a subscription to *OLD-HOUSE JOURNAL* means you're never alone. Together, we'll work to give your older home a brand-new beginning.

**Subscribe to
OLD-HOUSE JOURNAL.
Your home
deserves no less.
Call us at 800.234.3797
or visit us online at
www.oldhousejournal.com.**

**Old House
JOURNAL**

Victorian —AND COUNTRY— Gingerbread

PLUS MANY OTHER
Architectural Accents
Designer Details
—for—
INTERIOR & EXTERIOR

FREE 192 pg. MASTER CATALOG

Over 130 usage photos in color plus lots of valuable how-to info. The largest direct supplier, due to our old-fashioned values, small-town friendliness, and exceptional quality!

Our huge variety of Porch, Gable, and Eave decorations will transform your home's exterior!

Likewise, our vast choice of Brackets, Cornices, Spandrels, Mouldings, Corner Beads and Fretwork (plus much more) will create magic inside your home!

Factory-direct pricing, expert shipping, & your satisfaction guaranteed! Order our printed Catalog (or go online) and we will prove it to you!

*Elegant & functional
SCREEN / STORM DOORS
for lasting first impressions.*



170 BRACKETS
are just the beginning!



Custom-length
SPANDRELS add
a new dimension.



BRACKETS,
HEADERS,
CASINGS, and
CORNER BLOCKS
will transform your
plain openings.



© VWV
2005



PO Box 39 MSC 4290
Quinlan, TX 75474-0039
903-356-2158

~ Established 1978 ~

www.vintagewoodworks.com

Circle no. 209

Museum & Showroom



Expert & Quality
Restoration for
Beauty & Safety

GOOD TIME STOVE CO.

A Family Business since 1973

Genuine Antique Stoves

Restored With Love...
for the Warmth of your Home
& the Heart of your Kitchen

Conversions to Gas & Electric
Available to all Models

www.goodtimestove.com
Ask for Sara, the Stove Princess
Toll Free 1-888 282-7506
World's Largest Inventory

Open by
Appointment



Prop. Stove Black Richardson and his beautiful daughter, Sara, the Stove Princess

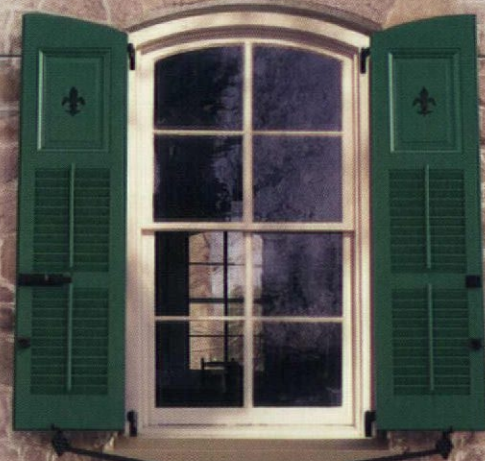
Circle no. 160

EXTERIOR ♦ INTERIOR ♦ HARDWARE


Buy the finest wooden shutters made.

Even if it does mean

A YEAR OF DOMESTIC CAVIAR.



When you consider what solid cedar, historically authentic shutters with hand-forged period hardware from Timberlane® will bring to your home, surely it's worth this kind of sacrifice. Call for a catalog today.



800.250.2221 ♦ TIMBERLANE.COM

Circle no. 205

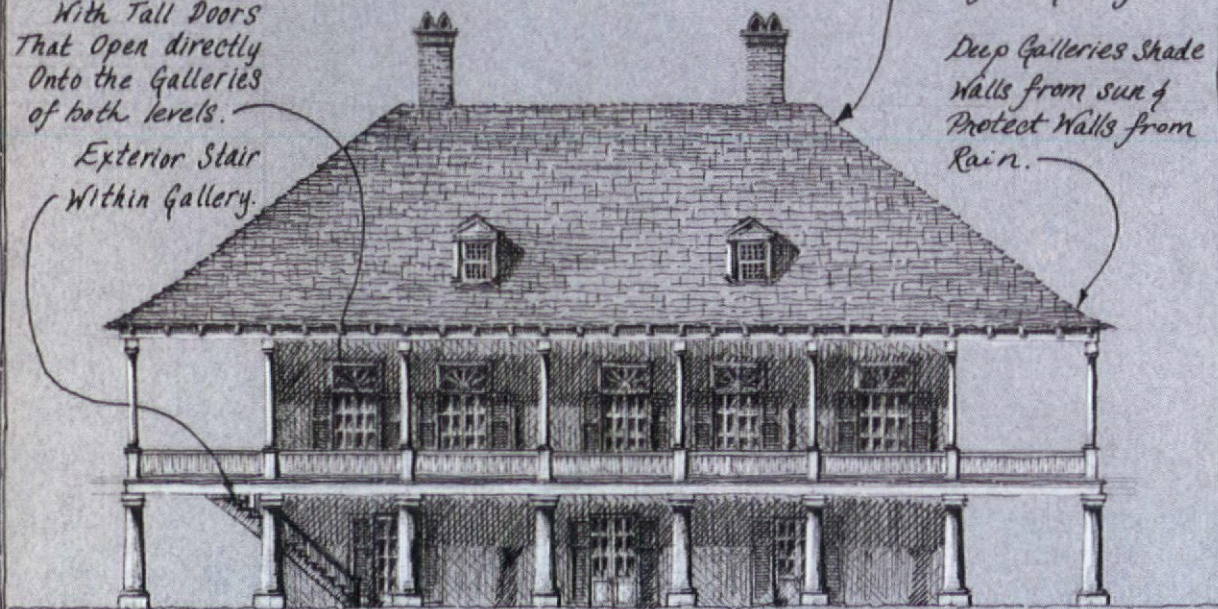
French Colonial

Main Level of House Elevated With Tall Doors That Open directly Onto the Galleries of both levels.

Exterior Stair Within Gallery.

Steep Hipped or Double Hipped Roof Extends up to 12 feet to form Gallery.

Deep Galleries Shade Walls from Sun & Protect Walls from Rain.



TEXT AND SKETCH BY CHRISTINE G. H. FRANCK

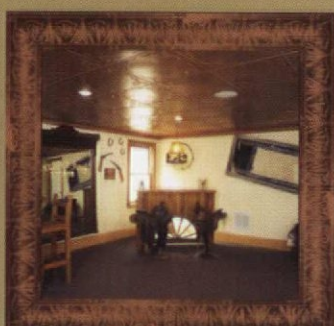
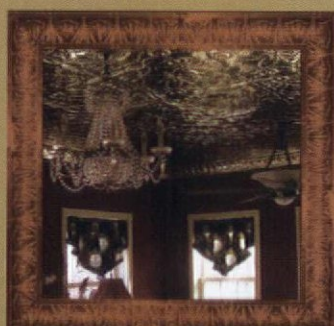
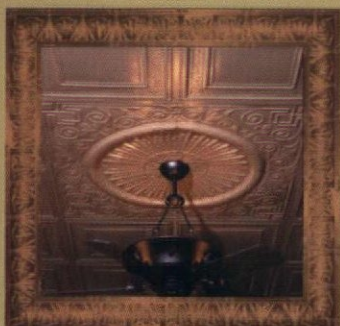
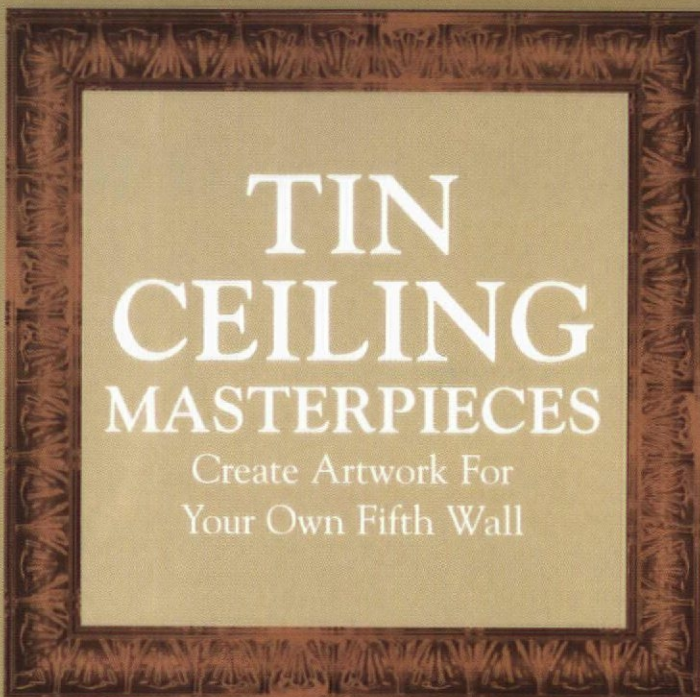
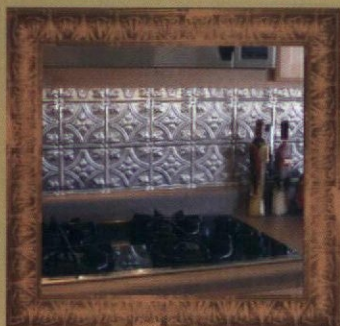
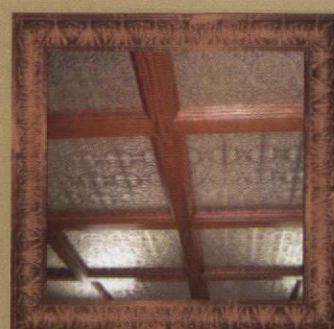
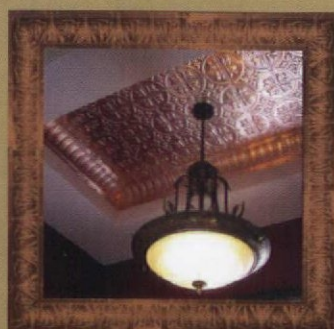
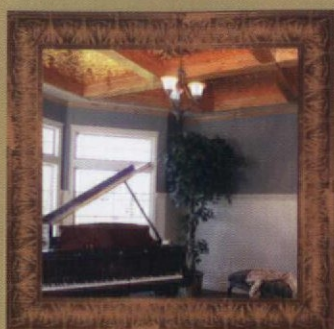
Of all American Colonial building traditions, the French is one of the richest. Although their houses owe a debt to their native traditions, they combined that tradition with the materials and climactic conditions found in America. From St. Genevieve, Missouri (1735), to Natchitoches, Louisiana (1714), French colonists created a diverse housing stock, including the Creole and Acadian cottage and the classic French Colonial house of the raised cottage type. The Mississippi River Valley was populated from the north by the French who settled Canada and from the south by those who settled the Gulf Coast via the West Indies. Those from the north brought their low houses with steep hipped roofs and memories of French Renaissance architecture, while those settling via the Caribbean responded to the islands hot, humid climate, building one-room-deep houses with high ceilings, aligned openings, and deep galleries shading the walls from sunlight and protecting them from rain.

Most uniquely, they brought their technique of vertical post construction. Wooden posts were placed vertically in the earth (*poteaux en terre*), with the 6- to 8-inch gaps filled with a mixture of mud or clay and Spanish moss or hay (*bousillage*) or with small rocks "mortared" with *bousillage* (*pierrottage*). Walls were bound by a top plate and protected by plaster, deep galleries, or siding. As the *poteaux en terre* rotted, the practice of raising a bottom sill up 2 to 8 feet on piers (*poteaux sur sole*) was developed. Piers were made from cypress, which could be replaced when it rotted, brick, or tapered columns coated with plaster. Raising the main floor provided an air-space, protecting the house from dampness and insects—and in

flood-prone areas, having the main floor raised minimized damage.

French Colonial houses are characterized by simple forms: a rectangular house, one to two rooms deep, two to four rooms wide, one to two stories high with a steeply pitched hipped or double-hipped roof extending 8 to 12 feet beyond the walls to form deep galleries on one, two, three, or even all four sides of the house. Kitchens, *pigeonniers* (dovecotes), and *garçonnieres* (small buildings for young men to cavort in) were located near the main house. One moved around the house by accessing the galleries—this included the stairways. The lack of internal hallways, along with aligned openings, allowed maximum air circulation. High ceilings from 10 to 22 feet on the main floor allowed for tall windows and doors to increase airflow. Doors opened directly onto the galleries and were often designed with the lowest sash being two-hinged wooden panels and the middle sash sliding up over the upper sash. Casement windows, French doors, and transoms were also used. The French Colonial house also owes its appearance to available materials. Trees were abundant, and brick could be made out of soil. Bald cypress provided an excellent building material of great strength, easy workability, and high rot resistance.

As with all architecture of the classical tradition, both beauty and utility were met in equal measure by the French Colonial house. Over time, it was rendered in Georgian, Federal, Greek Revival, and Victorian-era styles. Well suited as this tradition was to the locale, it inspires to this day, most notably in the work of A. Hayes Town. An excellent book is *Mississippi Valley Architecture* by Stanley Schuler. NOH



Circle no. 342

Reference promo code OHJ-0505 when calling or ordering.

www.mbossinc.com

Toll Free: **888-MBOSSINC**

backsplashes • door insets • moldings • wainscoting • medallions • fireplace accents



Design. Create. Inspire.

Discover the world's most inspiring windows and doors at www.loewen.com | 1.800.563.9367

