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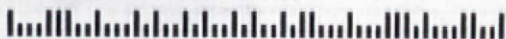
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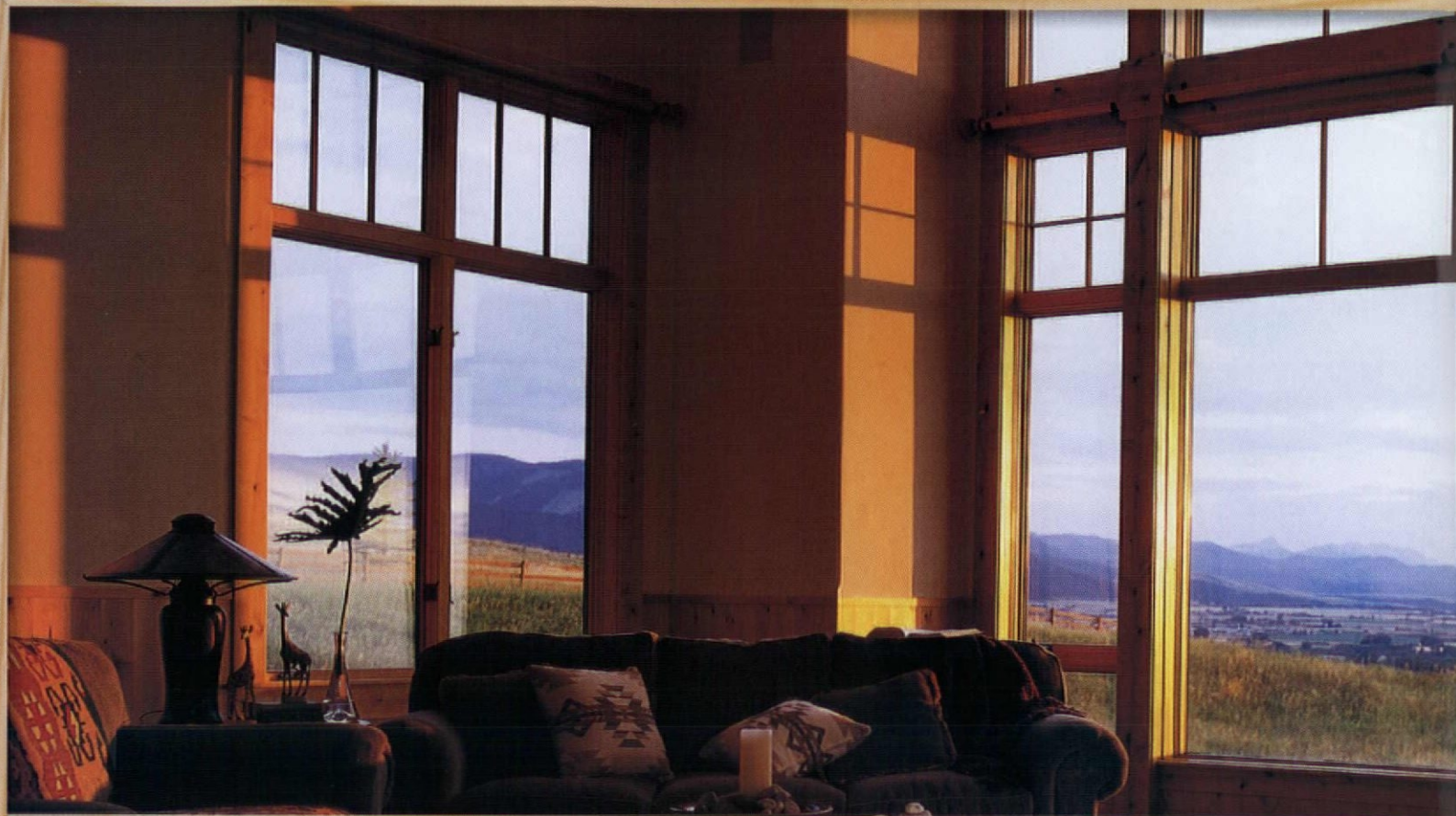
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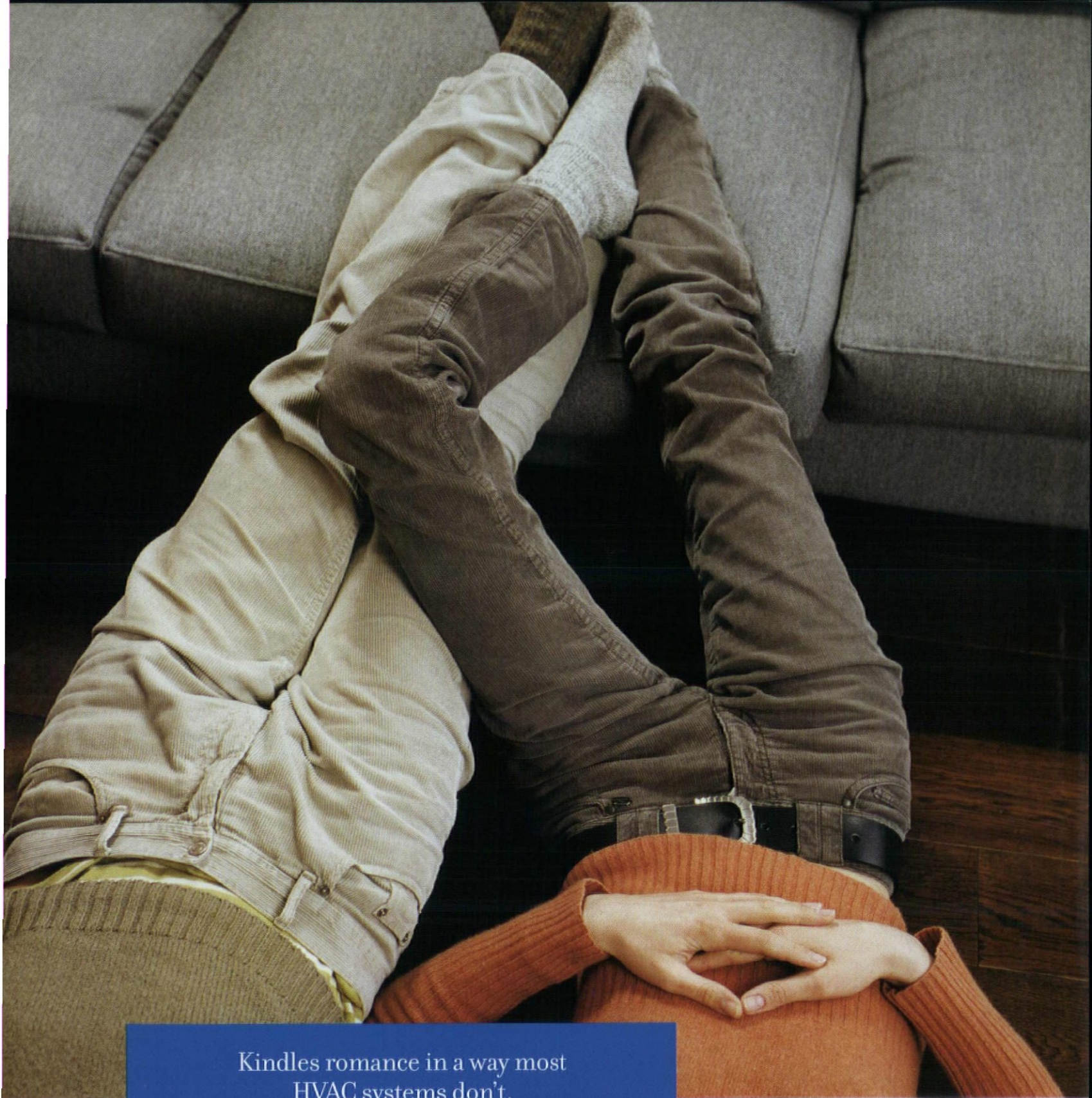


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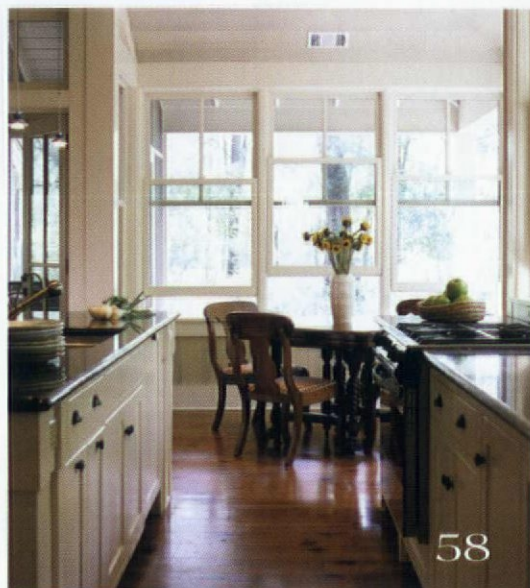
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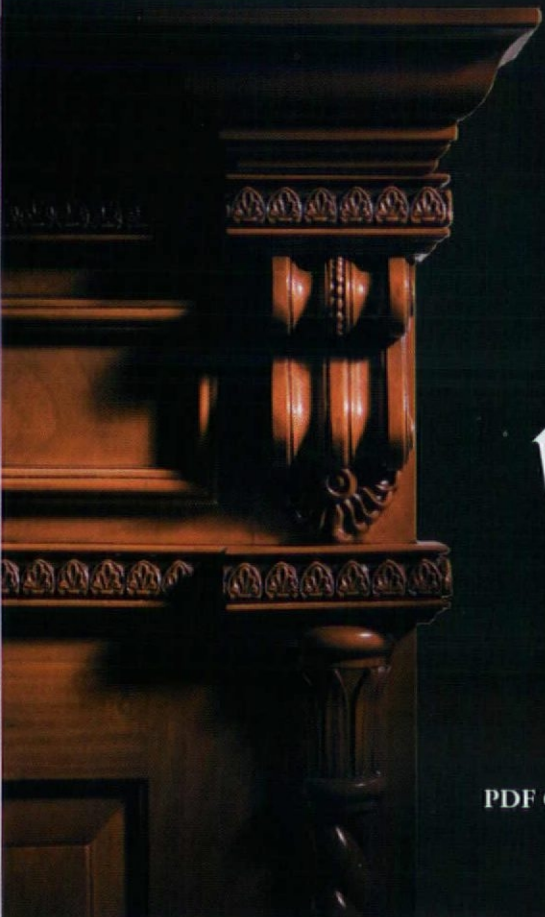
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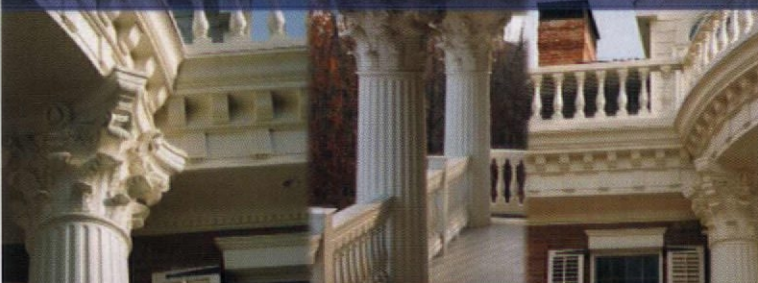
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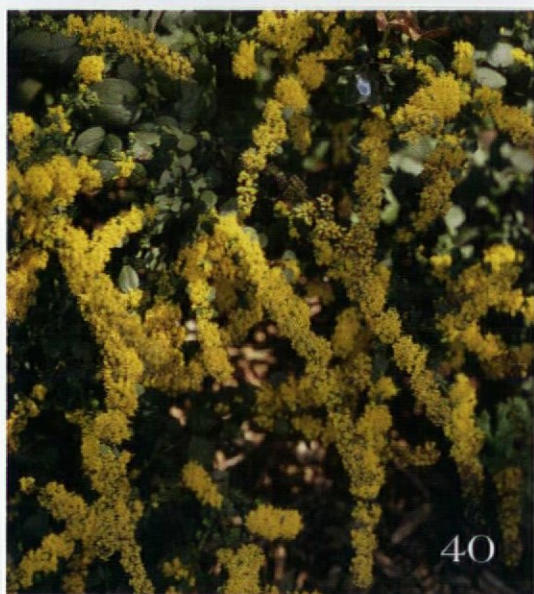
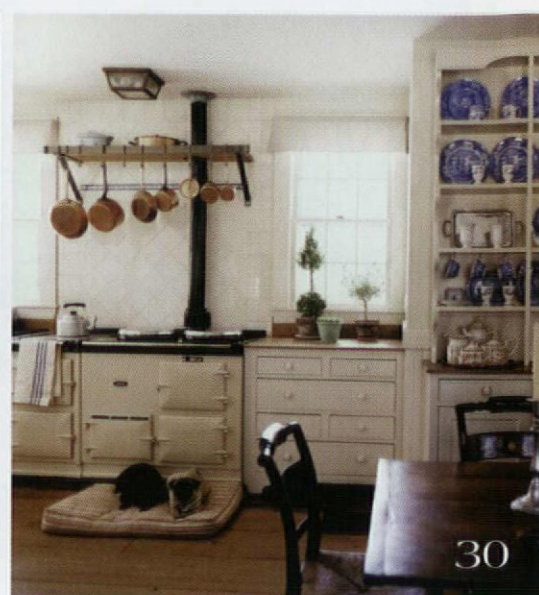
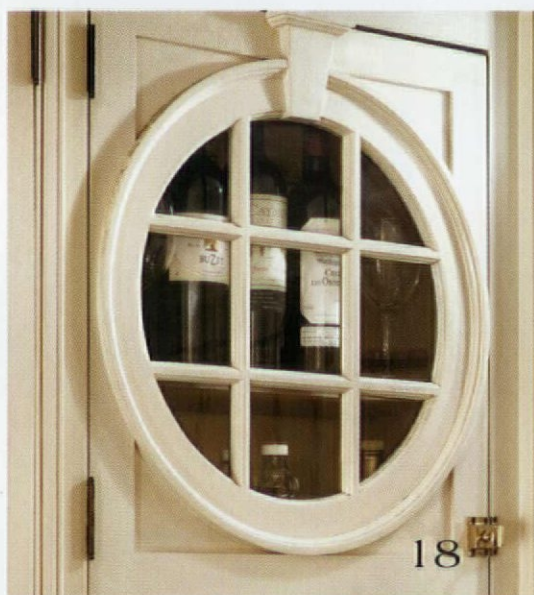
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Cover photo by Erik Johnson  
Designer Christine G. H. Franck employs classical elements to create a new old house in North Carolina.

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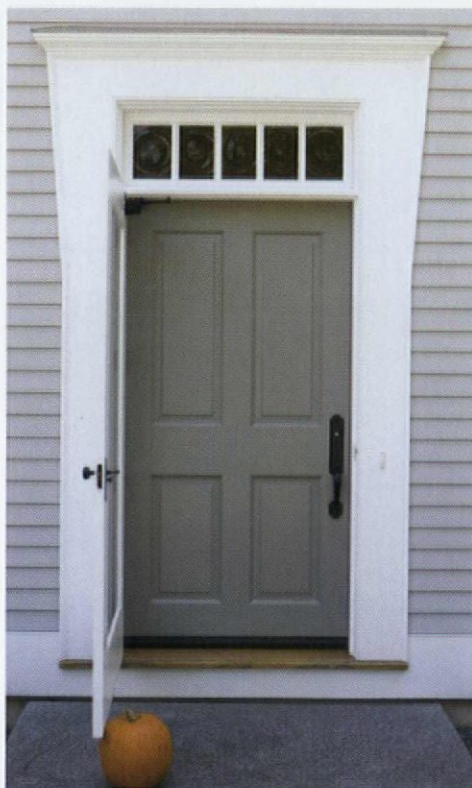


# Historical Style, Modern Living

One thing we all love about old houses is their exterior charm and beauty: a broad, deep porch to sit awhile or a dainty bracket detail under the eaves that adds dimension. But the one thing we need most in our houses is practicality. And more often than not, an old house doesn't work for today's lifestyles. Rooms can be dark and small, and the layouts don't often function for a modern family. There are rarely enough bathrooms, and the kitchens are often tucked out of the way from all family activity. With a new old house, all the charm of the past is present in the design while the layout and amenities perform for modern living.

Drawing on the classical vocabulary, designer Christine G. H. Franck creates a Palladian villa on the coast of North Carolina (page 76). Although the house is reminiscent of the historical Greek Revival houses dotting the Intracoastal Waterway, it is designed for a contemporary lifestyle. The formal rooms, which face the water, spill into one another in an open floor plan—only divided by column screens. Storage is abundant, with touch-latch cabinetry built into the pantry and bar areas. And what beach house would be complete without an outdoor shower? All the aspects of modern design rolled into a historical façade.

Architect Benjamin Nutter draws on vernacular-style houses of New England to design a Georgian farmhouse (shown above and page 70) in Massachusetts. Although the exterior reflects the building traditions of two centuries ago, its interiors are based on ultracontemporary floor plans. Rooms are custom tailored to fit the clients' needs—including a crafts room adjacent to the kitchen where grandchildren can color and paint when visiting and the client can sew and quilt.



Built-ins abound in this house in the way of cabinetry, computer work-stations, wardrobes, and window seats. Although the space functions for contemporary life, it has the sensibilities and detailing of the region's old houses.

Historical Concepts creates a wonderfully cheery kitchen in a Low Country-style house in South Carolina (page 58). Walls of sash windows fill the space with natural light while simple early 1900s-inspired cabinetry is used. It is this blending of the best of the past with the best of the present that makes new old houses truly special.

*Nancy E. Berry*  
Editor

## Old-House Journal's NEW OLD HOUSE

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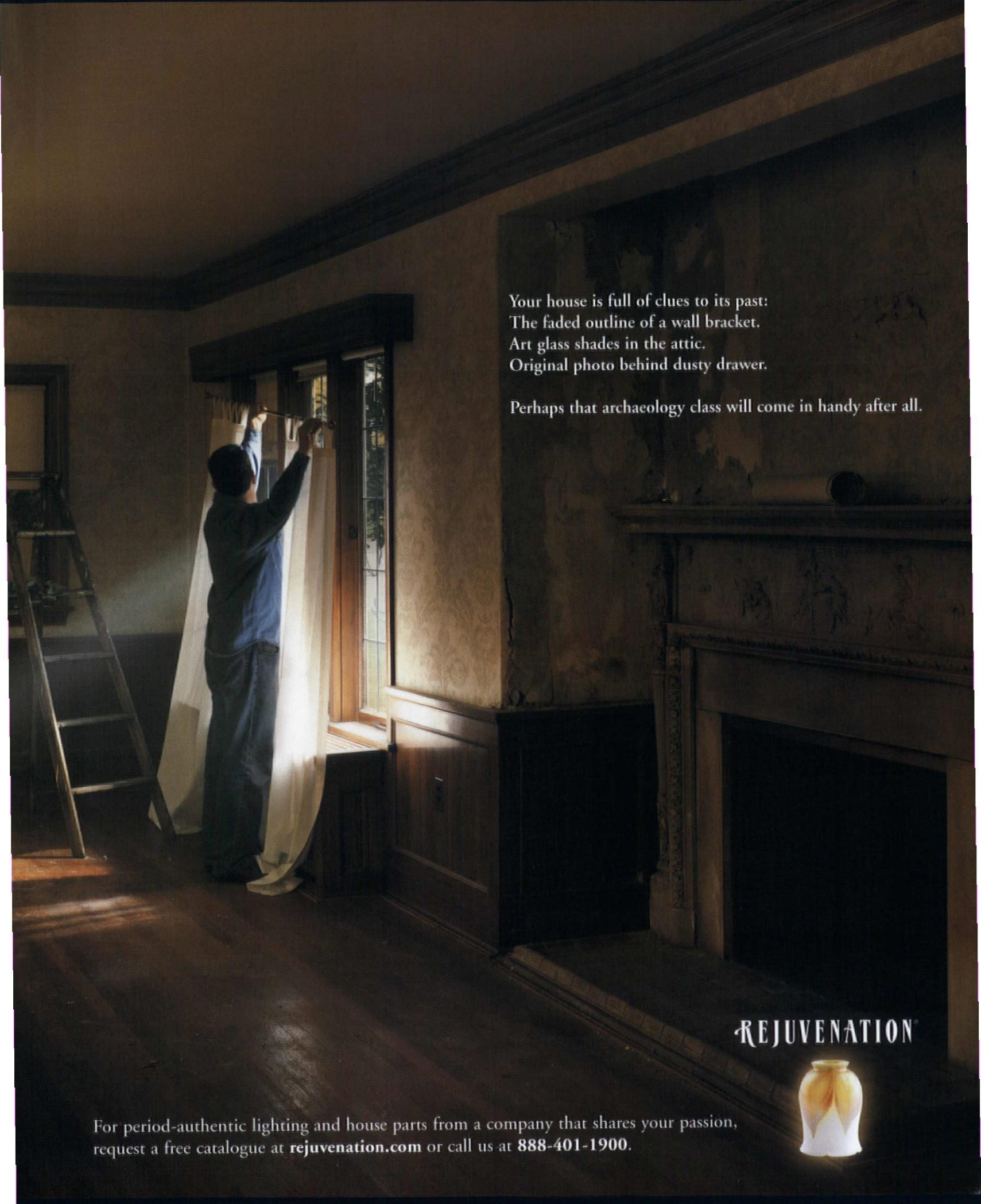
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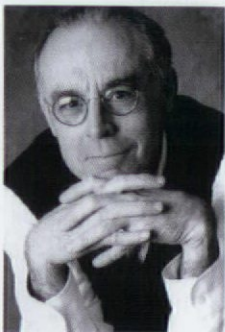
**April Paffrath**, a frequent contributor to *New Old House*, writes about artisan trades and the interesting people who keep rare crafts alive. She

is the author of *The Artful Bride*, a wedding craft book for savvy (and sassy) couples, as well as its follow-up book on invitations, and has written for *Martha Stewart Living*, *Natural Home*, and *Cedar Living*. She has been the managing editor and consultant for several magazine projects and relaunched. She lives with her husband in Cambridge, Massachusetts.



**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 &

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Editor-at-Large **Russell Versaci** is a residential architect who has spent two decades designing traditional houses. He attended the Harvard University 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. Also an author, Versaci's debut book is titled, *Creating a New Old House* (Taunton Press, 2003).



**J. Robert Ostergaard** is an editor and a freelance writer whose numerous articles on the environment, gardening, interior design, architecture, preservation, antiques, and conservation have appeared in *Traditional Building*, *Cape*

*Cod Home*, *Country Journal*, and *Martha Stewart Living*. He lives in a circa 1850 brownstone in Brooklyn Heights, New York.



KELLEN S. 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 *Victory Garden Gardening Guide*. A graduate of Harvard with honors in the classics and romance languages, Weishan lives west of Boston in an 1852 farmhouse surrounded by 3 acres of gardens.

Old-House Journal's

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# Simulacra

Faux building products have been used in house building for centuries; here's a look at how they fit into new old house design. **TEXT BY RUSSELL VERSACI**

The history of building is riddled with fakes. Those majestic marble Greek temples of antiquity thought to be so authentic and pure? They were actually fakes. The earliest temples built by the ancient Greeks were made of wood, with turned columns, carved capitals, and decorated roof beams, and they fell apart after a few decades out in the weather. Although meant to last forever, the ornamental fineries of the Classical Orders were no match for the elements. What to do?

The answer was to fake it, using a more durable substitute material—in this case, marble. So while the details that make up the Orders were fashioned first in wood—"triglyphs" were the decorated ends of heavy wooden beams—history records them as everlasting monuments to classicism rendered in white marble.

What happened next is just as intriguing. The ancient Romans, who had perfected the use of cast concrete in building construction, built their columns and domes of concrete and faced them with a thin veneer of marble. Then, when fifteenth-century Italy rediscovered the classical world during the Renaissance, architects strove to recreate the beauties of the ancients in new forms. When Andrea Palladio conceived his innovative designs for the Italian Veneto, he built his villas of brick instead of stone and clad them in stucco instead of marble, fabricating the column capitals out of fired clay called terra-cotta. During the English Renaissance, interior columns were plastered and painted to look like marble, using a gypsum and stone dust mixture called scagliola.

The aspiration to reinvent the classical traveled to America in the eighteenth century, where Thomas Jefferson tried



his hand at temple building at his country home, Monticello. Ironically, the Tuscan columns of his front portico are turned in wood and painted white to imitate marble, coming full circle after more than 2,000 years to the antique origins of the Classical Orders. And Benjamin Latrobe's handsome Corinthian columns marching around the outside of his dome for the U. S. Capitol are made of cast iron—a decidedly nonantique and inauthentic material.

Of course, the evolutionary tale does not end there. Today's classical columns are made of new innovative materials, fabricated with synthetic resins and reconstituted stone, while still maintaining historically accurate profiles. To the purists, these new renditions are clearly fakes, but given the history of column building, what constitutes a fake is a moving target.

DaVinci Roofscapes creates its synthetic slate roof shingles that replicates real slate's color, texture, and thickness.

Fakes are everywhere in history, so why should we snub our noses at their use today? We shouldn't, because it would be almost unthinkable to build anything without resorting to some substitute materials. Take plywood, a substitute for wood planks, or drywall, a substitute for plaster, or ceramic tile, a substitute for stone pavers. The use of substitute materials in quality building construction is a given.

When building a new old house, is it okay to use fakes? The answer is an unqualified yes, except for rare instances where the budget is limitless and the desire to be as authentic as possible is paramount. Then the decision to go for the "real thing" is the right choice. But simulated materials—or "simulacra"—

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make perfect sense when you consider the bottom line. When building a practical, durable, and affordable new old house on a budget, substitute materials have clear advantages. A new old house should still respect the character of place, be built to last, and be detailed for authenticity, but by choosing carefully, you can use substitute materials that will yield convincing results.

Unfortunately, the world of substitute materials has a bad rep, dogged by its history of doing things badly. Many substitutes are downright ugly and bear little or no resemblance to the real thing. Fortunately, the world of building is filled with eager entrepreneurs who are working overtime to conceive the next great fakes. Here are a few of my favorites. Let's begin on the front porch. Anyone who has ever owned an old house knows the drill of replacing those painted fir floorboards every 10 years. Tendura has come up with an authentic fake called Tendura Plank, which looks like the real thing but has none of the hassles. They make porch floorboards in a traditional tongue-and-groove pattern with a textured grain that, when painted, is convincingly authentic. The product is a composite of plastic resins and waste wood fibers that is nearly indestructible and environmentally friendly, using recyclables and leaching no toxins into the ground.

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I am a big fan of the classic textured slate roofs you see on many of the traditional revival houses of the 1920s. But slate, like stone, is heroically expensive and also very heavy, adding substantially to the cost of roof framing. Most synthetic slate shingles of the past have been dismal fakes, until DaVinci Roofscapes came along. DaVinci has developed a natural-looking simulation slate made of plastic polymers, which replicates the thickness, texture, and color range of quarried slate. The key is the authenticity of their molds. Sculpted with the cleft surface texture and rough, irregular edges of natural slates, the synthetic versions come in a wide range of widths and subtle color variations. They look like the real thing, but they are one-third the weight. This is the first synthetic slate that passes for authentic.

What marks a material as being authentic and worthy of consideration for a new old house? Any new material worth its salt must pass the authenticity test. Authenticity testing is really a subjective judgment of worthiness made by someone who has mastered traditional building based on years of experience. A master can compare the appearance, craftsmanship, and performance of a new

Faux stone materials, such as this "Field Ledge" by Eldorado Stone, less expensive alternative to real stone. material against the features of traditional building materials that have stood the test of time. For a product to be considered "authentic," it must be convincing in appearance, correct in profile and detail, workable in application, durable in construction, and it must weather well over time.

Right now there is no definitive standard for judging authenticity, so the call must be made by someone with a well-trained eye for traditional detail. For now, we have to depend on the experts we hire to make the right choices in simulacra. But as the quest for the new old house matures, a standard of authenticity will evolve by popular demand, driven by our increasing awareness of correct traditional design and the desire to improve the quality and character of homebuilding. When that day comes, all of us involved in new old house building—architects, builders, and homeowners—will be better for it. **NOH**

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

**For Resources, see page 87.**





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Married architects maximize their cozy kitchen with classic cabinetry.

TEXT BY CATHLEEN MCCARTHY  
PHOTOS BY JONATHAN WALLEN

"Ours is the smallest kitchen in the West Village—only 7 feet by 6 feet—but it's the perfect kitchen," says classical architect Richard Sammons with a smile. "Everything is at arm's length." After buying the house two years ago, he and Ann Fairfax, his wife and partner at New York-based Fairfax & Sammons, lost no time moving the kitchen from the front corner of the house to the back, where a cozy eating area by the fireplace now faces a wall of custom-made cabinetry that's both lovely and extremely efficient.

Sammons is an advocate of custom cabinetry. Theirs are made of poplar with latticed glass on the upper cabinets, inset panels on the lower, and architectural detail reflecting the house's Colonial Revival origins—most remnants of which were eradicated over the decades. The cabinetry was painted creamy white to contrast with the dark, oiled Honduras mahogany countertops. Fairfax and Sammons always design cabinets to contrast with counters. "If you're in Florida, you might go white on white but, not up here in the North," Sammons says.

Along with the cabinetry, they reconfigured the entire space and every surface in it. "The firebox was there,"

Architectural firm Fairfax & Sammons designs traditional kitchen cabinetry for their New York City town house.





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Richard Sammons designed traditionally inspired cabinet brackets for the upper cabinets. Note the bead molding detail around the cabinet edges.

Sammons says. "That's about it." Oil tycoon Armand Hammer, a former owner, had connected the two houses and helped modernize them, installing green malachite panels around the fireplace, which were backlit by fluorescent tubes. Fairfax and Sammons replaced them with hand-painted delft tiles and constructed mirrored stone overarches, divided by a column.

Their upper cabinets are a focal point of the room—ironic since upper cabinets are something many of their clients have declared off limits lately. "Nobody wants 'uppers' anymore," Sammons says. "Someone must have denounced them on 'Oprah' or something."

A circular latticed window on the small central cabinet above the stove resembles an antique porthole, extending the home's nautical theme of ships'

lanterns and framed maps of Hawaii, where Fairfax grew up. It's also a focal point of what Sammons calls "the round theme," announced by the half-round window above the door and extended in the diptych-type arches above the fireplace, which were designed with the identical size and curve—and directly opposite—the cabinet's circular window. Hallway ceilings were likewise arched and a matching round window installed in the wooden wall of the adjoining courtyard.

The blue and white of slip-covered armchairs and delft tiles complement the sunny yellow of the kitchen and its white cabinetry. "This is our little New Amsterdam homage," Sammons says, referring to the name of their West Village neighborhood.

"New Amsterdam" obviously refers to the compact houses on this part of West Fourth Street. Sammons and Fairfax's home actually consists of two

attached brick town houses, built two years apart, just after World War I. The side with the kitchen was built in 1917 for Annette Hoyt Flanders, a well-known landscape architect.

Like the larger, more formal side—which they call their "country house," since they spend weekends there—the kitchen side was built on a 20-foot lot. It is, however, pie-shaped: 12 feet wide inside narrowing to 9 feet. The back wall is shared with the stairway, leaving a mere 6 feet for the cabinets and range, and a parallel 6 feet for lower cabinets, sink, and dishwasher—12 linear feet in all.

To maximize their limited storage, they installed a narrow but extra-deep Aga range, a beautifully enameled, cast-iron British model measuring only 2 feet across. They used drawers instead of shelves wherever possible, including for pots and pans. "With drawers, there is no wasted space," Sammons says. "If you





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*Above left* The middle cabinet above the stove resembles a portal with lattice work. The cupboard catches and hinges are unlacquered brass.  
*Above right* The refrigerator is paneled with custom bead board.

pull out a drawer, you can see and reach everything easily."

They also gained a couple inches of depth by using the kitchen wall as a back-board, a custom-milled bead board with a 5.5-inch bead that covers the entire room. "The idea was to get the scale right for the other elements in the room," Sammons says. "Smaller bead board from the lumberyard would have looked too busy."

Handles are unlacquered brass, fitting the kitchen's country/nautical look. "Unlacquered brass ages naturally and your hands keep it from turning green," Sammons says. Exposed butt hinges were used instead of invisible European ones, and set firmly into mortises. "It's not the screws that hold the door straight, it's the mortise that the leaf of the hinge fits into," Sammons stresses. "That's important. Door screws just hold the blade against the wood, which is why nonmortised hinges don't last."

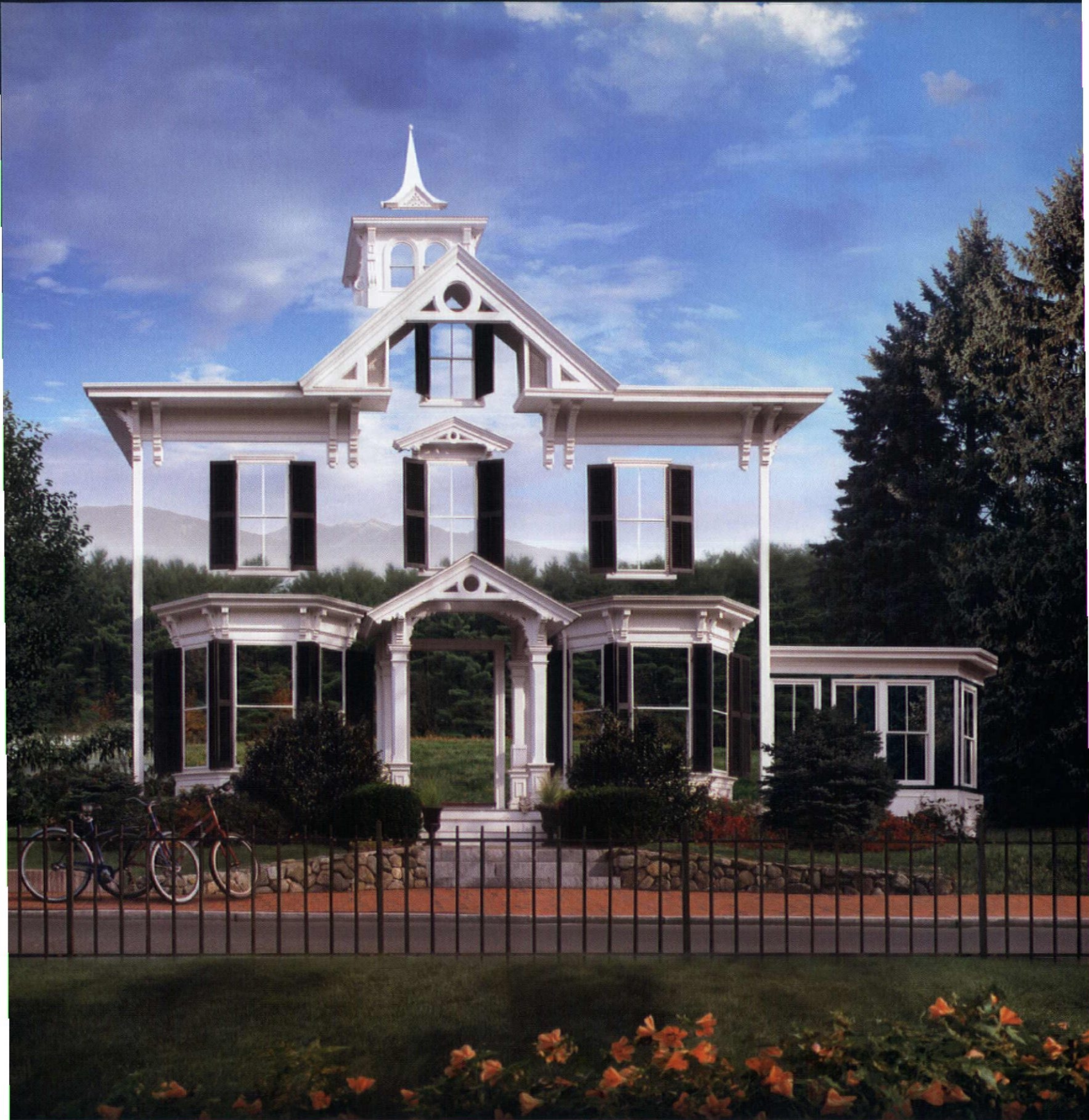
The end result is inviting, perfectly integrated, and very functional, especial-

ly for a couple who cook and entertain as often as they do. "Everything is within easy reach: the sink, the stove, the spices in the door," Sammons says. "And you can sit and eat by the fire in the little breakfast area, which we do all the time." Their cozy kitchen has become their favorite part of the house. **NOH**

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

*Fairfax & Sammons Architects, 67 Gansevoort St., New York, NY 10014; (212) 255-0704.*





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Circle no. 308



# Seeing the Light

TEXT BY STEPHEN T. SPEWOCK  
STUDIO PHOTOS BY JAMES YOCHUM

Stained-glass artisan Peter Morava proves his craft is no longer the handmaiden of architecture but an art form deserving a closer look.



Above Morava Studios in Oak Park, Illinois, specializes in restoring and re-creating historical stained glass.

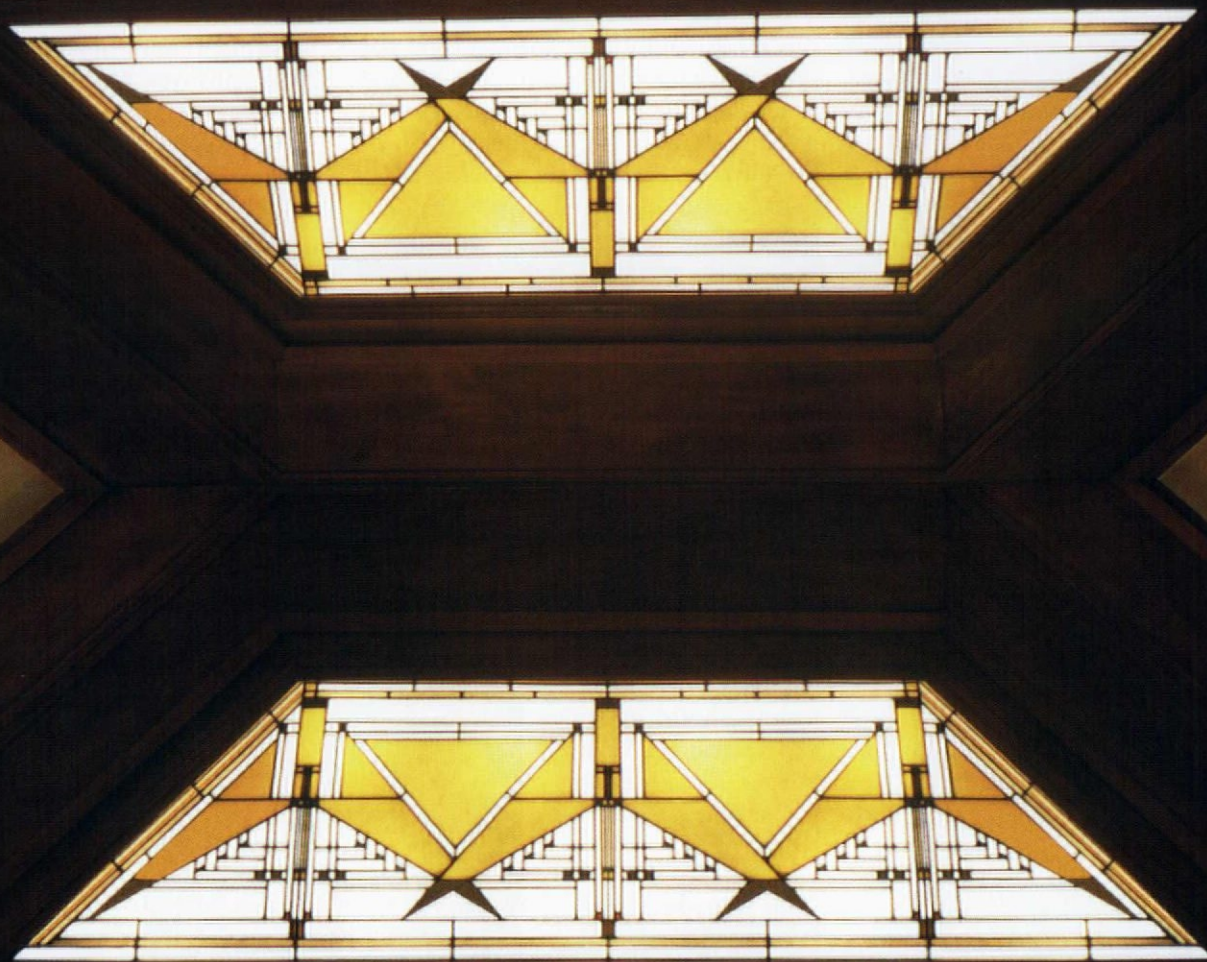
Right top Artisan Peter Morava solders the matrix of an Arts and Crafts piece.

Right middle Morava places the glass onto the "cartoon" and then places the lead came around the glass (bottom).

Opposite Frank Lloyd Wright's Heurtley House's stained-glass skylights.

It has long been held that the incorporation of stained glass into churches foretold the dawn of the Enlightenment from medieval times. Through greater visual stimulation for the faithful, artisans expanded their medium of expression, allowing stories of religion and valor to be told through vibrant pictures versus tedious words. Yet what began as a way to instruct the illiterate eventually became an integral part of architectural design. Today, perhaps we too have become illiterate to the rich history and significance of the stained glass we're so accustomed to seeing in our churches, museums, and houses—not realizing the importance of the craft and the story behind how this craft has become a part of our building history.





PAUL ROCHELLEAU

Although Peter Morava had no real childhood aspirations for stained glass—or even art for that matter—he did have a strong inclination to create things with his hands, which resulted in tree forts for he and his siblings to hang out in or skateboard ramps for friends to practice their skills. He simply attributes these early inclinations through observation of his father, a self-regulated weekend warrior. “My dad was always fixing something around the house. But it was his hobby of hand-carving wooden birds that he really took pride in,” says Morava.

Assuming he would get into woodworking for a custom cabinetry shop or furniture maker, Morava decided to leave his home in suburban Chicago, Illinois,

after high school to seek work outside San Diego, California. And that’s when fate struck. While lost on a job hunt for a local woodworking shop, he bumped into a stained-glass studio owner in need of an apprentice. He was hired on the spot. “I was shown the basics and quickly assembled my first panel. It came very naturally to me,” he says.

Quickly mastering the technical aspects of glass panel assembly, Morava began to crave outlets for creative expression but lacked inspiration. Because of that and the economic downturn and escalating inflation of the early ’80s, Morava decided to return home and enroll at Southern Illinois University in a Bachelor of Arts program, which offered a track on glassblowing.

After graduating, he realized the time required to perfect the craft of manipulating hot glass—eight hours a day for years to pick up that creative sense or “touch”—would far outpace the financial reward. So he decided to relocate to Philadelphia and try his hand at renovating historical row houses. Renovating these urban archaeological digs by combining the efforts of clients, architects, and skilled woodworkers became a journey of discovery. Yet what he really unearthed was a desire to reproduce classic design elements from bygone eras. “Every day presented unique challenges to restore or even fabricate much of the old architectural details from a century ago,” he says.

Morava returned to Chicago with his creative passion rekindled in what he



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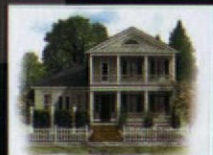
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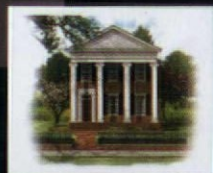
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Circle no. 181

## TRADITIONAL TRADES

was most comfortable with: cutting flat sheets of stained glass into patterns and panels. Plus, it allowed him to work with other tradesmen in the pursuit of an overall goal. "Doing flat-panel installations in an architectural environment has consistent challenges, but solving restoration problems with other skilled tradesmen is when it gets interesting," says Morava.

It was his background in carpentry that enabled Morava to incorporate structural rigidity into panels other stained-glass artisans didn't foresee or even know how to accomplish. He could also troubleshoot millwork solutions for the custom carpentry required to encase the panels—both interior and exterior. This was especially invaluable when doing historical reproduction work.

### Rich History

Because of his skills and his passion for historical restoration and reproduction, there followed a stream of projects. As it turns out, Chicago just happens to have one of the highest concentrations of stained glass in the country, thanks in large part to Mrs. Murphy's cow—the alleged cause of the Great Fire of 1871. For it was after the fire, which claimed a significant percentage of all structures, that the Windy City launched into one of the greatest concentrated premodern architectural surges in the history of America. And stained-glass artisanship joined in this frenzied epicenter of renewal.

Throngs of artisans clamored to be part of the movement. Their work was showcased not just in the beautiful churches, museums, and office buildings but also in residential homes of the well-heeled. Heavyweights such as Louis Comfort Tiffany, John LaFarge, Chicago's own Thomas O'Shaughnessy, and eventually Frank Lloyd Wright

descended on the shores of Lake Michigan over the decades to usher in the beginning of the "opalescent era," when stained glass stood on its own merit as an art form, not a handmaiden to architecture.

As Morava's reputation began to spread, so did the complexity of the work, until one day he received a call from the homeowner of Frank Lloyd Wright's Heurtley House, located in Oak Park, who wanted him to restore



Stained-glass artisan Peter Morava perfects his craft in his Oak Park studio.

the house's skylights, lamps, light fixtures, and windows. It was while working on this house that Peter experienced an epiphany: "It kind of hit me while up on the Heurtley House roof that there are only four sets of hands that have worked on this stained glass," says Morava, "although the real charge came when I realized that what we were doing wasn't just re-creating historical perfection but actually re-creating artwork that will exist for generations to come."

### Manufacturing the Design

His confidence stems not so much from his ability but from the process itself: a relatively straightforward but labor-intensive process that uses time-honored techniques of "manufacturing." First, a sketch is made to scale of what will be produced. This initial stage is really where creative forces flow, flushing out not only the color, size, texture, and effect of the glass to be used but also the final design of the piece, which is determined before any work begins. After the full-sized "cartoon," or working pattern, is finalized, it is laid flat on a work table that will act as a platform for the assembly of the piece, hence the term "flat-work" where each individual piece of glass is cut by hand. Assembly of the cartoon begins to take shape with each piece of glass first tacked in place with horse-



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shoe nails, a nail with flat sides that better holds the glass.

When the cartoon is complete, the glass is compressed into the concave openings of the matrix, I-beam-shaped metal rods or comes that are custom cut to fit the length of each edge of glass. The matrix can come in a variety of materials, such as copper, zinc, or brass—and varying alloys of each—all depending on the desired aesthetic effect or structural requirements. Work begins on one side of the piece, and the glass is continually pressed into the countering jigs set firmly around the perimeter as back pressure, so there is a tight, natural seal formed throughout the assembly.

Once all the pieces are together, Morava solders each matrix joint in place, both front and back. After he solders, the painstaking process of cementing occurs, whereby a putty compound is hand-rubbed into every lineal inch where the glass meets the matrix. This glaze mixture includes various ingredients such as linseed oil or “whiting”—most often a secret recipe inherent to each studio, born out of years of trial and error but always including calcium carbonate: the element that most completely activates a watertight seal between the matrix and the glass.

## Stained-Glass Studio

While today's major studios employ 20 to 30 glassworkers, Morava's studio remains comparatively small, with only 2 or 3 artisans. “I have 2 full-timers and would like to add 1 or 2 more. I enjoy teaching the process. The craft is learned by watching and then by doing. And because it is so labor intensive, the work can't be mass-produced,” says Morava.

Morava knows that despite competitive overseas wages and big studio competition, the work still requires time and passion; it is still an art form that will always have room for the “Made in America” stamp. And despite the rich historical lineage, there is still a relatively small group of glassworkers.

Today he estimates that 75 percent of the work that comes through his small

studio is historical replication for renovations and restorations—the area of greatest challenge and most reward. Not too many small studios can attempt the effort required. Of course, like any other small business, there are also the ebbs and flows of managing suppliers, clients, organizations, contractors, committees, and the like. Yet the real excitement comes from working on a piece. And as the studio expands, it allows Morava the resources to create original artwork—something he knows will be restored by future generations of artisans.

Case in point: while at a recent Stained Glass Association of America (SGAA) Conference in Denver, Morava—recently elected to the SGAA board of directors—was invited to take a tour of some of the stained-glass work in the area. Also present was Crosby Willet, a well-respected leader in the industry who is now retired and is also the great-grandson of the founder of the Willet Glass Company. He paused to admire these beautiful old windows in this historic building. “I could see the tears welling up in Crosby's eyes, as these windows happened to be made by his great-grandfather. And I realized that the more I know about stained glass, the further I want to move the craft to a high art form,” says Morava.

To this end, his goals remain clear and simple: to stay in Chicago, expand the studio by one or two more artisans, and focus on the day-to-day restoration work to produce an even better product. “The glass itself is like individual notes used to compose music, but it is the unique talent and vision of each individual who puts them together differently, telling their story for generations to come,” says Morava. With Morava's devotion to his craft garnishing a growing demand, he couldn't see it any other way. And neither could we. **NOH**

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

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Circle no. 167





# Kitchen Accoutrements

TEXT BY ANN SAMPLE  
PHOTOS BY ERIC ROTH

Apropos appliances come in all styles and nationalities for the NOH kitchen.



Over the last year, our remodeling of a small 1880s Colonial farmhouse and its addition has turned into the creation of a new old house. It's a familiar story: Opening up a few walls revealed irreparable rot and dangerous shortcuts made during previous additions. Shock has turned into delight as we realized that we were able to design a home closer to our idealized version than our

original adaptive plan. One of the highlights of the project is the new kitchen.

Once done, our kitchen will resemble a scullery kitchen, not the primitive type of country kitchen that would have been installed in a nineteenth-century farmhouse. We aren't purists and prefer an updated traditional look. According to kitchen designers, the scullery kitchen, an English style, has been popu-

Homeowner Jean Clapp chose the British Aga range in cream for this casual country kitchen fashioned after an old scullery.

lar in recent years. "There is a timeless essence to the scullery kitchen," says Peter Harris, a senior designer with Christopher Peacock. "It's a clean, classic period look that is familiar in the mind's eye." Scullery kitchens, which were often in the basements of grand English



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homes, were out of sight and therefore utilitarian by design. They were often created with simple white recessed panel cabinets, white marble or wooden countertops, and white backsplash tiles. "Today, homeowners add their own flair with elements such as hardware and paint color," adds Harris.

"The scullery kitchen has been my favorite style for years, having experienced originals on historic house tours. After visiting ornate rooms in mansions from bygone eras, the orderly basement kitchens have always been a welcome relief to me. They are well planned and highly functional. They are simply designed yet demonstrate fine craftsmanship. Materials and colors are limited, which adds to their timeless appeal."

We are updating the classic scullery in a number of ways, including incorporating modern-looking appliances and transitional elements in order to follow the overall design of our new house. Our appliances are a combination of a Viking induction cooktop, stainless double oven and microwave, paneled GE Profile refrigerator, and paneled Miele dishwasher. The handcrafted cabinet hardware from DuVerre and the custom-made decorative light fixture by artisan Daniel Berglund are both transitional in style. We are also including classic items made new by their production in novel materials, such as the Kohler stainless steel front apron farmhouse sink and the bar's leather tiles by Ann Sacks.

### Design Visions

New York-based architect John Fifield of Fifield, Piaker and Elman Architects is also a fan of historic scullery kitchens. He recently designed a kitchen inspired by the style in a gutted 1920s beach bungalow home. "It's a classic style that works with many interior design styles popular today," he says. "Since we entertain in our kitchens today, its design should complement the rest of the home." The kitchen has simple cabinets, Carrara marble countertops, backsplash



subway tiles, antique utilitarian light fixtures, and Viking appliances. "Aside from appropriate scale, we don't worry about appliances when designing a kitchen that will work with the antique style of a home," he says. "It's the cabinets, countertops, and backsplash that give kitchens a sense of age."

Stainless steel makes a cool contrast against the wood cabinets, exposed roof rafters, and salvage flooring in this rustic kitchen design.

Fifield says the secret to creating new kitchens that look old has to do with scale and simplicity. "So many kitchens today are massive in scale in relation to the rest of the house," he says. "The



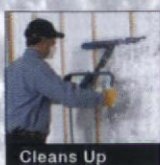
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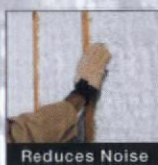
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Designer Mickey Green of Dalia Kitchens in Boston incorporated this handsome black La Cornue range into this traditional kitchen design.

kitchen's size should be proportionate to the other rooms in the house, not three times the size of the dining room." By simplicity, Fifield is referring to design style and materials. "People who make kitchens look like libraries are not creating an authentically old-looking kitchen," he says. "Old kitchens had simple cabinets and were often painted white." Fifield says that countertops

were made from white marble, soapstone, or wood. "They were more utilitarian and less flashy than granite countertops common today," he adds.

Kitchen designer Susan Klimala, CKD, of Glen Ellyn, Illinois, is of the same mind-set but often takes a more eclectic approach. She recently designed a kitchen in her gutted 1950s garrison Colonial that won a National Kitchen and Bath Association award. The design of the kitchen is a combination of her two favorite styles: English Arts and

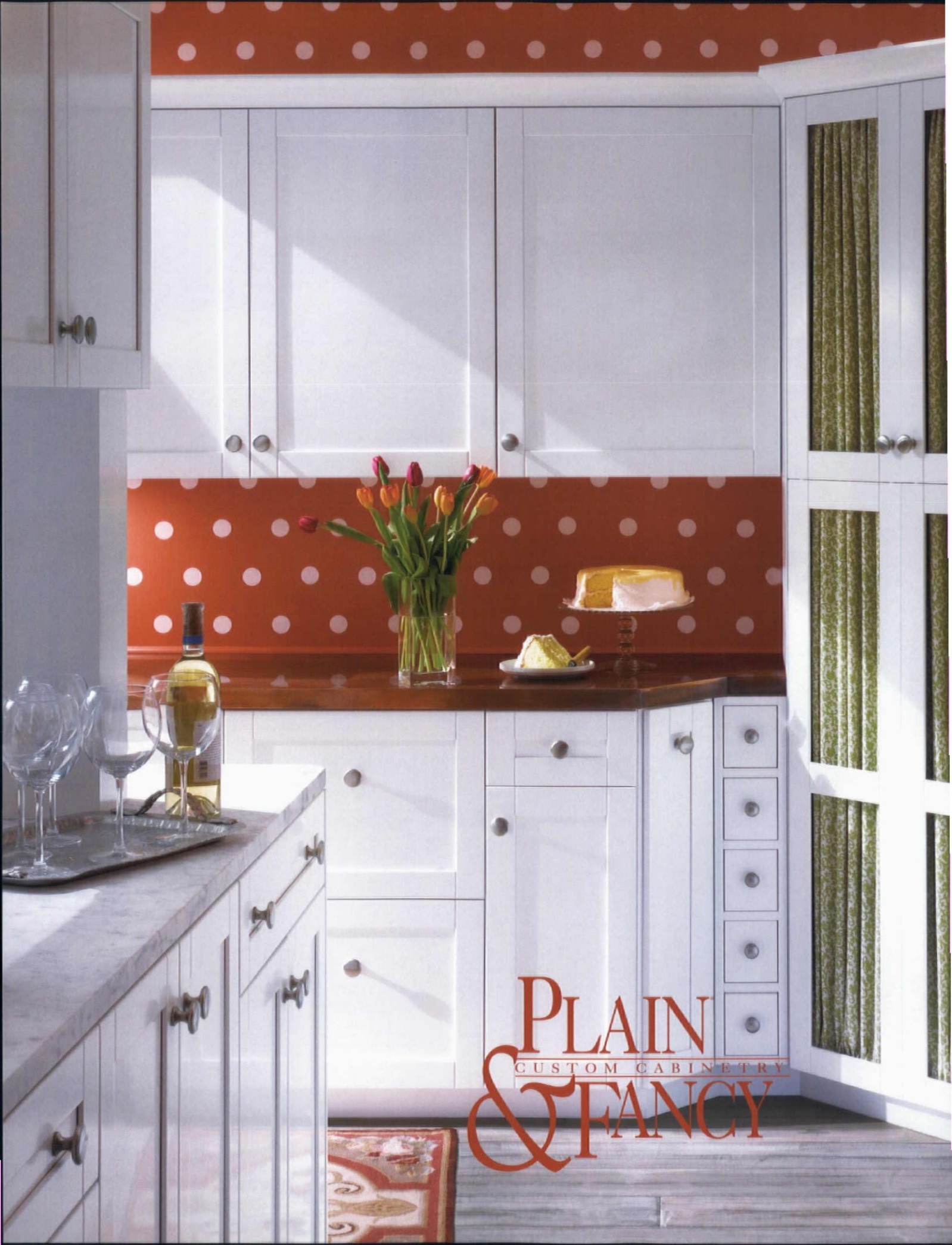
Crafts and French Country. The English style is represented by the white inset cabinet doors with exposed hinges, soapstone and butcher-block countertops, and vintage-style plumbing fixtures whereas, the French style is seen in the design of the range hood, fireplace, and some of the cabinetry with raised details. "My design mission was to add details that might be found in the Midwest Chicago area in the 1920s, primarily the Arts and Crafts style," she says. "But I also love French Country, which is seen in the design in the rest of the home." The appliances are all stainless steel. "I enjoy the contrast between older materials and the look of updated stainless steel," she says. "I chose Viking's Professional Series because although they are stainless steel, they aren't futurist or contemporary looking. I think they share a similar flavor with the rest of the kitchen."

Viking, known for its commercial-style appliances for residential uses, includes in its offerings two lines: the Professional Series and the Designer Series. Each one is offered in 14 colors and finishes and several trims, including brass. Warm-tone metals, such as brass, are currently popular in traditional kitchen design. Jenn-Air is capitalizing on that trend with the introduction of the appliance finish Oiled Bronze. "Oiled Bronze is new to the appliance market, and we are introducing it as an alternative to stainless steel," says Jessica Tolliver, a spokesperson for Jenn-Air. "It's a warm metal that is versatile. It works especially well with natural wood cabinets."

For those who want the appliances to seamlessly integrate with the cabinetry, Viking and other high-end brands, such as Sub-Zero and Thermador, offer the addition of custom panels. Sub-Zero's 700 Series is available in stainless steel and can be fitted with panels. "Some designers even install Sub-Zero refrigerators in antique armoires," says Jamie Blakeley, a spokesperson for Sub-Zero.

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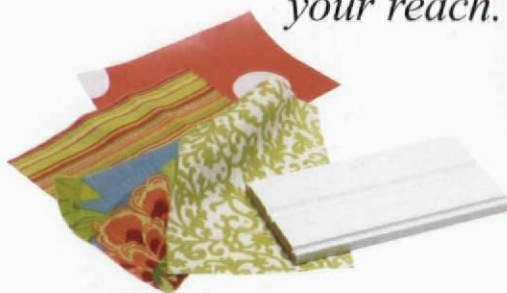




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*Family members wait for a "wash-and-set" in an apron sink on a wide, deep and sturdy base cabinet, flanked by multi-purpose drawers.*



warm, aged copper and walls doing the polka. All carry on the casual continuum of generations. It's a Toney style that's here to stay.

*Featured on front: The Fairhaven door style in White Enamel on Soft Maple. Casual and collected, as usual.*

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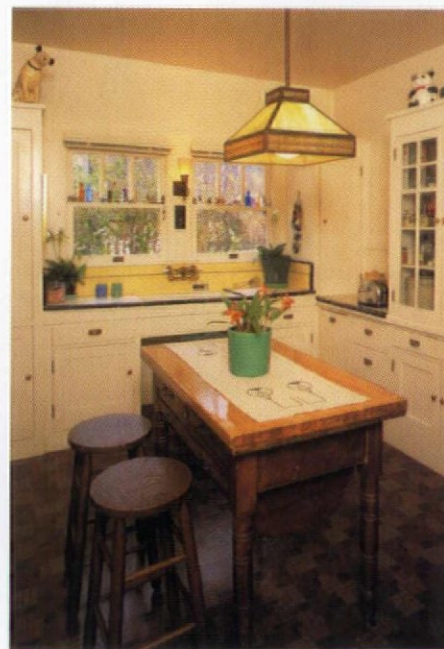
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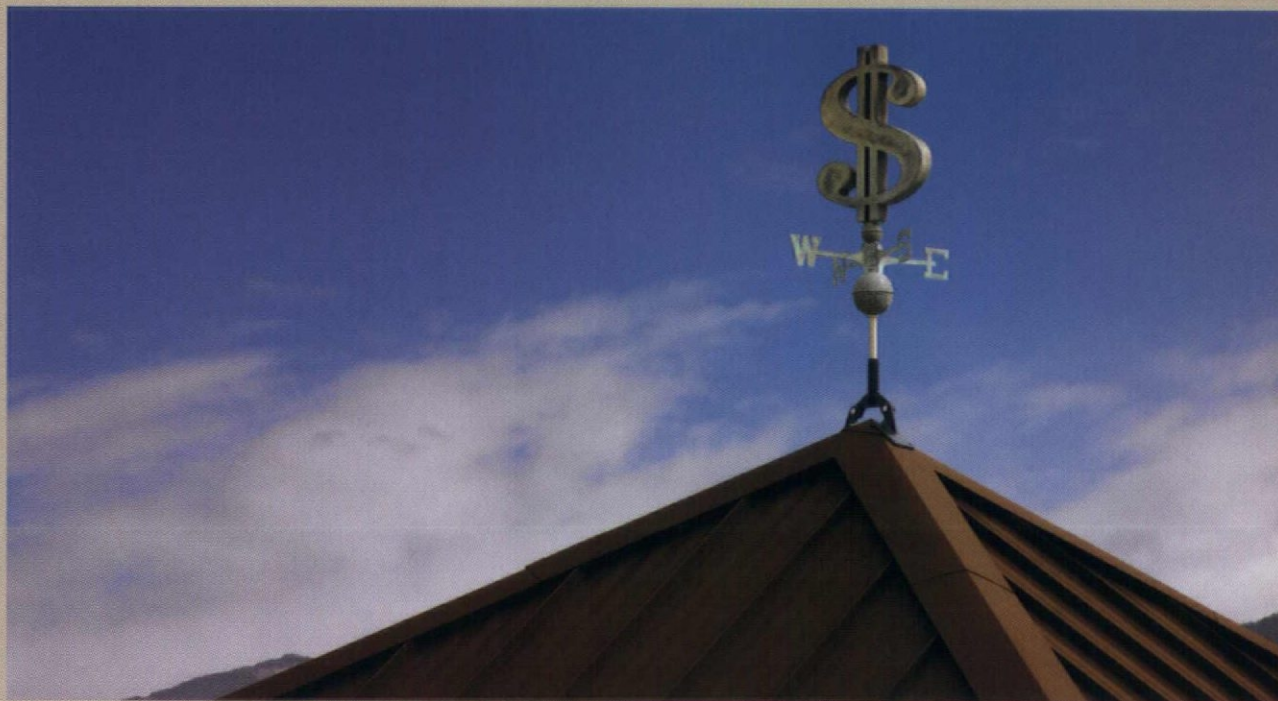
## DESIGN DETAILS

is known for his rich-looking, classically inspired kitchens that complement the overall design of the new old home. His appliances, often Sub-Zero, are paneled. Whipple mixes materials that were used to create period-style kitchens with cabinetry that is inspired by antique furniture. "We use natural materials throughout our kitchens and panel the appliances," says Whipple. "We design the cabinetry to look more like furniture, using some freestanding pieces with intricate moldings and carved feet. We glaze and distress the finishes to give cabinetry an Old World feeling." Whipple complements his cabinetry with soapstone countertops and stone or custom-painted tile backsplashes.

For vintage and antique-inspired appliances, the British Aga and the French La Cornue are two options. Aga offers a cast-iron product line, and its classic design dates back 80 years. Pawcatuck, Connecticut-based kitchen and bath designer Reba Hall frequently installs Aga's ranges as well as its newly introduced counter refrigeration. In a new Nantucket-style home built in Old Mystic, Connecticut, she installed an Aubergine six-burner and four-oven Aga range. "I wanted something to pop in my classically designed cottage kitchen," says Hall. "And the dark eggplant color works nicely with the dark soapstone countertops." Aga ranges are offered in 14 colors. Hall also likes the compactness of Aga's ranges. "It's great to have four individual ovens in one range," says Hall. "It frees up space for those who need more than two ovens." La Cornue is another brand with a long history, which is reflected in the classic design of its ranges. Founded in France in 1908, La Cornue is the originator of the gas residential oven. Its ranges are available in four cool and warm-tone metals and porcelain enamel.

Canada's Heartland and Elmira Stove Works are for those interested in antique country or 1950s retro-style appliances. Heartland's signature product is based on the design of stoves that date



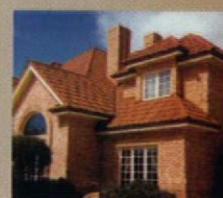
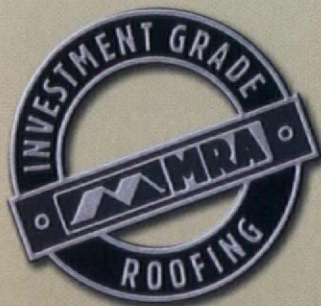


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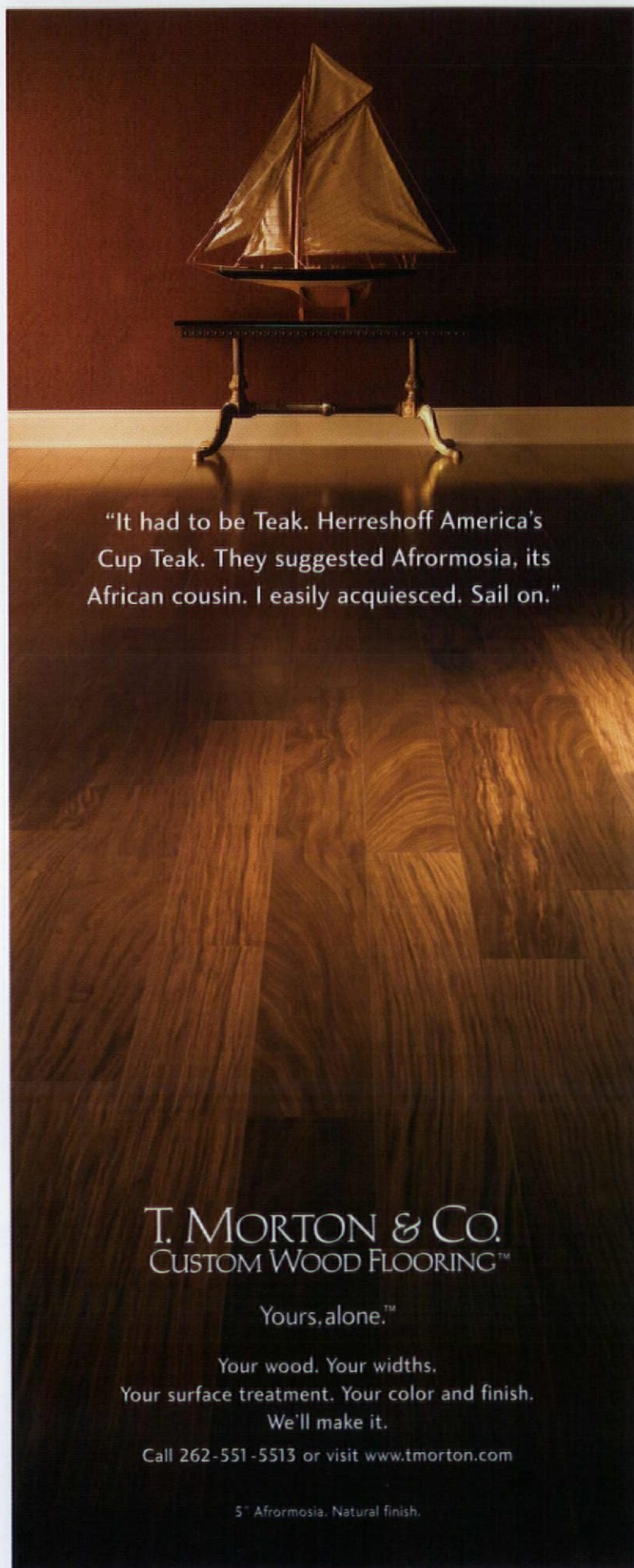
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## DESIGN DETAILS

to the early 1900s. The stove is available in eight colors. Like Elmira Stove Works, it combines antique styling with the latest technology. Heartland's classic electric or dual fuel range offers multiple functions, including a commercial-quality cooktop (gas or electric), convection oven, vent hood, warming drawer with humidity control, and utensil drawer.

Elmira Stove Works produces a line of reproduction kitchen appliances and panel kits in styles that date from the 1850s to the 1900s and another line with retro appeal. The appliances come in six colors and three metal accent trims as well as other customizable options. Kitchen designer Kim Koehler Reagan of Murphysboro, Illinois, just designed a rustic-looking kitchen in a new log cabin using Elmira appliances throughout. The cabinets are made from hickory; the backsplash is a tongue-and-groove pine. The Formica countertops have a chiseled edge, an alcove is dressed in stone, and the hardware is made of rocks. The Elmira appliances, in green with brass accents, look right at home.

Elmira also produces a line of retro-inspired appliances called Northstar. Carlos and Tracy Silva of Oxon Hill, Maryland, have restored a 1956 turquoise kitchen down to the last detail. They recently purchased a new refrigerator from Elmira. "I sent them the color and they custom-colored the refrigerator," says Carlos. "It's a perfect match to our authentic vintage appliances."

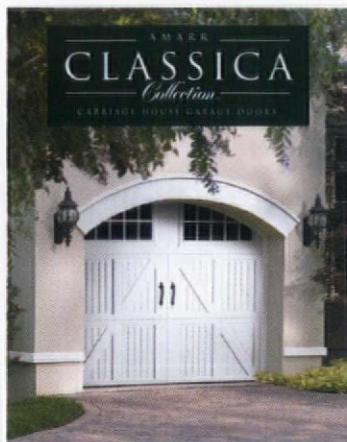
Traditional kitchen design comes in many forms. The most successful versions are the ones that work seamlessly with the design of the rest of the home. If you allow that to be your guide when planning your kitchen, you can't go wrong. **NOH**

*Ann Sample is a freelance writer living in Connecticut. She is the author of New Houses Old World Charm.*

**For Resources, see page 87.**



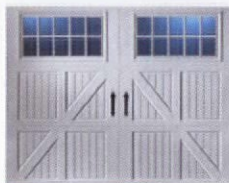
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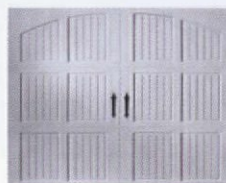
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# Autumn Colors

TEXT BY MICHAEL WEISHAN

PHOTOS BY KEN DRUSE

Changing leaves aren't the only way to achieve brilliant hues in the fall garden.

This past summer I spent almost a month touring gardens in Ireland and England, and without a doubt, these were some of the most spectacular landscapes I have ever seen. Garden after garden passed before my eyes, each filled with rich tapestries of perennials, perfectly chosen and expertly intermingled, flowing seamlessly around the ancient structures nestled in their midst. Honestly, though, I must admit that as the tour wore on, I became more than a little depressed, for despite tremendous interest from American gardeners (myself included) in this traditional cottage type of landscape, these wonderful English gardens are almost impossible to re-create in this country outside limited areas near the two coasts. We simply don't have the cool, damp climate that

makes the traditional English herbaceous garden a reality. Our springs are far too unpredictable and our summers far too hot. Delightful, but deadly.

Then one day toward the end of my trip, as I was rather mournfully inspecting an absolutely stellar "hardy" fuchsia in a Dorset garden that I knew wouldn't last a day in mine, I struck up a conversation with a man tending one of the beds, who turned out to be the garden's owner and a well-known gardening author. He received my admiration of his perfectly manicured grounds with grace, and as conversations among gardeners are wont to do, the topic quickly turned to various plants and problems. "Oh," he said dismissing the fuchsia I had been admiring with a quick wave of his hand, "I would trade that thing in a minute for

a bank of those wonderful fall asters you Yanks can grow so well."

And therein lies the crux of this tale, gentle reader, for while it's true that English gardens are famous for their spring and early summer bloom, by the autumn, in that northerly part of the hemisphere, days become short and the weather cold and wet, which means, for all practical purposes, English gardens are over and out by September. Contrarily, here in the United States, our autumn days are much longer, the temperatures far more mild; in fact, over much of the country the fall provides some of the best gardening weather of

A few of Michael Weishan's fall favorites:  
*Aster x frikartii* 'Wonder of Staffa' (left)  
*Helianthus* 'Lemon Queen' (right).



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Above *Solidago sphacelata* 'Golden fleece'.  
Right *Aster novae-angliae* 'Purple dome'.

the entire year—add to this the fact that the North American continent possesses a whole host of wonderful native perennials that bloom from late summer well into the autumn, already perfectly adapted to our shores. The moral here is that rather than weeping about all the European spring and early summer plants we can't grow well on this side of the pond, why not concentrate on the American plants that we can grow well and use them instead in traditionally inspired designs? The value of these fall bloomers has certainly not been lost on the Europeans. In fact, many of the best new cultivars are now of European origin: The British, German, and Dutch have eagerly imported many of our American natives, sent them to "finishing school," and returned them to us transformed, complete with hybrid

European pedigrees (and European price tags to boot!).

So this fall, if you're sadly looking out your windows at a flowerless landscape, yearning for a traditional cottage-style garden, now's the time to act. There's a whole host of homegrown perennials just waiting to turn your landscape from American dull to European dynamite. Here are a few of my favorites to get you started.

#### *Boltonia asteroides* 'Snowbank'

If I were forced to choose only one plant for the fall border, this would be it. Appropriately named, this American native—much neglected until fairly recently—covers itself in a mass of snow-white daisylike flowers for almost a month in September. Extremely easy to grow, boltonias hold true to their prairie origin: They are indifferent to soil quality and will tolerate fairly dry conditions. They do, however, require full sun and

several years to reach their final height of 4 feet. Boltonias are perfect for massing at the back of the border, especially when paired with asters and chrysanthemums. There's also a pink variety, 'Pink Beauty,' that makes a particularly lovely companion to 'Snowbank' (zones 3/4–8).

#### *Aster novae-angliae* 'Purple Dome'

When most people think of New England asters, they think of huge, towering giants that have a tendency to flop given the slightest bit of wind or wet weather. But here's a cultivar that will never need staking: 'Purple Dome' grows 18 to 24 inches tall and 3 feet wide on low bushy plants, flowering with masses of royal purple blossoms from August through October. Being indifferent to soil type, lacking any serious pests, and requiring only average moisture, 'Purple Dome' is a great choice for low-maintenance landscapes (Zones 5–8).



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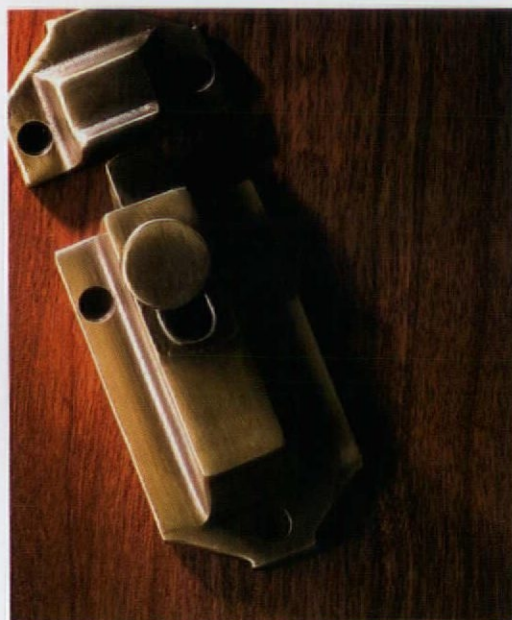
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## HEIRLOOM GARDENS



PHOTO THIS PAGE KEN DRUSE

Above Although not on Michael's list *boltonia asteroides* 'Nally's Lime Dots' is another colorful addition to the fall garden.

### *Helianthus* 'Lemon Queen'

This sunflower relative is one of my favorite perennials for the back of the garden. More like a shrub than a perennial (mature clumps can easily top 6 feet), 'Lemon Queen', as its name implies, covers itself from top to bottom with large, pale yellow daisy-like flowers from late summer until frost. (And unlike many of the more stridently shaded members of the sunflower clan, this soft-hued plant is a pleasing match for most other flower colors.) Undemanding in terms of culture, this lovely cultivar is also an excellent source of cut flowers and a huge favorite of butterflies. It requires full sun, well-drained soil (Zones 4-9).

### *Aster x frikartii* 'Wonder of Staffa'

Beginning in July and lasting well into October, the yellow-centered purple flowers of 'Wonder of Staffa' are a true delight. Growing

2-3 feet tall and about as wide, this plant is fairly indifferent to soil and prefers full sun. A good candidate for drier sites, this German introduction is another plant beloved by bees and butterflies and makes an excellent cut flower (Zones 5-8).

### *Solidago sphacelata* 'Golden Fleece'

This spreading dwarf goldenrod is one of my favorite plants for the front of the fall border. Think common roadside goldenrod, except far more compact (only 18 inches tall) and far more floriferous. Easy to grow in average soil, it only needs full sun. By the way, don't avoid this selection for fear of hay fever—goldenrods have picked up a bad rap for causing allergies, but it's really ragweed that's the villain, not goldenrods. This is an excellent cut flower (Zones 4-8). NOH

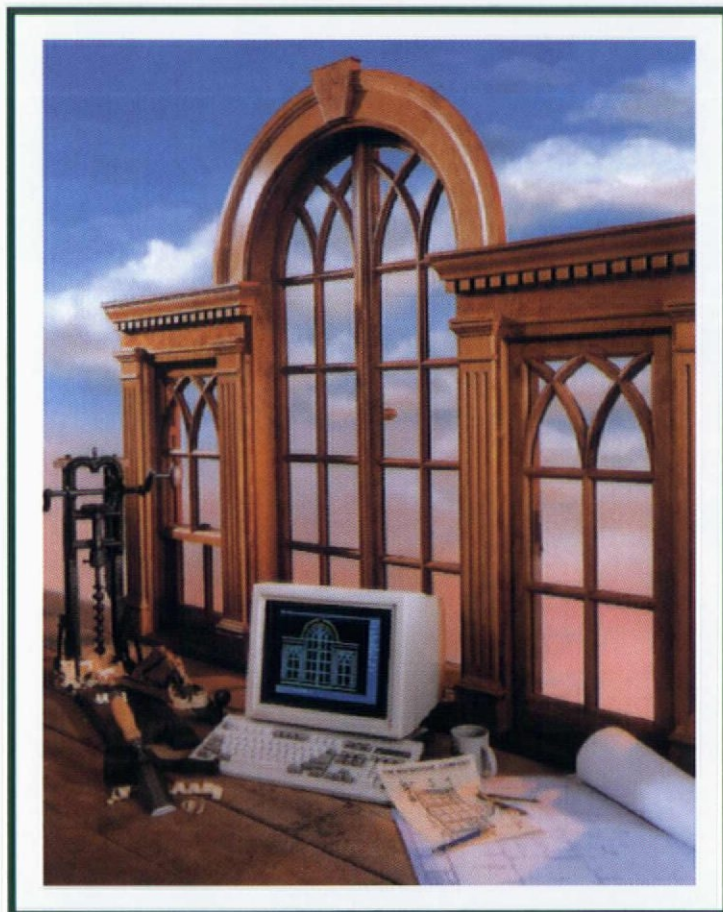
Garden editor Michael Weisban is the host of PBS's "Victory Garden" and author of *The Victory Garden Companion* (HarperCollins, 2006). For more gardening advice, visit [www.michaelweisban.com](http://www.michaelweisban.com).





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*This page* This hallway just off the front entrance hall in the new addition is flanked by a row of windows looking into the kitchen. The three-piece beaded door casing with backband is historically appropriate, as are the window casings. *Opposite* Responding to local historical precedents, Peter Zimmerman created a series of additions that blend with the original eighteenth-century stone structure.





# *Inventing a Past*

For architect Peter Zimmerman, the story line is as important as the blueprints when designing a new old house.

TEXT BY LOGAN WARD PHOTOS BY ERIK KVALSVIK





Old houses tell stories. We discover their origins in stone foundations and door hardware, gather hints of hardships from the scars they proudly bear. We piece together chronologies from major alterations—a new entry added to reflect changing fashions, a wing attached to accommodate the next generation of children. New houses, on the other hand, can be as mute as sleeping babes.

Not so with a new addition designed by the Pennsylvania-based firm of Peter Zimmerman Architects. The addition—a whole new house, really—envelopes the earliest section of an eighteenth-century Pennsylvania farmhouse, creating an entirely new façade and rear wing. To fulfill the homeowners' desire to live in a faithful "interpretation of a historical house," says Zimmerman, he took great pains to *invent* a history for the new home while also making the new construction compatible with its centuries-old counterpart.

"These Pennsylvania farmhouses grew over time," says Zimmerman, who works on projects up and down the East Coast but most often here in the sylvan countryside near Philadelphia. "They tell a clear story about how the volumes went together and were added on to at different periods." So for this new house, he and his team of architects followed a similar story line, only they drew from fiction rather than fact. The result? A new house with the whimsy and charm of a home that grew organically over many generations.

Like all good design, this project relies on proper proportions. Before he delved into the details that make this a winning new old house, Zimmerman considered the home's relationship

to its surroundings, including a mill pond and mill ruins, pristine woods and pastureland, and other early American farms. Even though the original farmhouse had colonial origins, a towering Georgian mansion would have seemed out of place. "To create a house of this size without overpowering the site, you need to break the mass down into multiple volumes," Zimmerman says. His farmhouse-scaled two-story home stretches out in the shape of a T, with the entry wing and kitchen forming the stubby leg and the rest of the home forming the T's long cap.

Sticking to the time period of the original farmhouse, the architects designed an asymmetrical Georgian-derived field-stone house with very little ornamentation. The main three-bay mass, the most formal part of the entire house, features a noble entry—the crisp white paint in striking contrast to the gray and tan stone—boasting a traditional Georgian entrance with fanlight. Like the rest of the home, the entry carries a story line: "As the English and Welsh settled this area, they built simple homes to shelter themselves," Zimmerman explains. "A farmer might have traveled to Philadelphia, seen a more formal Georgian doorway, and returned to put a similar doorway on his home."

Connected to this three-bay mass is a two-bay section—the home's first "addition." The materials are consistent with the main section, suggesting it followed by a decade or two. The wall is set back a few feet, and the roofline is lower for proper scaling. From here, the home turns the corner in both directions (the T), and as it does so, it enters a new century.







*This page* Zimmerman specified antique flooring throughout the new spaces, including the entryway. Historical trimwork is arched entryways lead to the living room. *Opposite left* The pantry is fashioned after traditional Philadelphia pantries: white glass-front cabinetry with small rat tail hinges and wooden knobs. *Opposite right* The Dining room is located in an original space, although the paneled walls and fireplace mantel are all new millwork.









*Left* The master bedroom was designed with historical nineteenth-century formal millwork, including an overmantel and built-in cabinets and drawers for clothes storage. The King of Prussia marble around the firebox is marble that would have been locally quarried during that period. *Below* The guest bedroom received a simple overmantel. Dutch doors lead to a screened porch. *Opposite* A view into the living room through an arched doorway.











*Left* The kitchen has a soapstone sink and marble countertops and has the best view in the house—down the stream to the waterfall. Zimmerman wanted the room to be full of natural light, so he incorporated paned windows into the design, which look out onto a hallway and beyond a garden. *Below* The living room is in the same wing as the master bedroom and has the same formal millwork and King of Prussia marble as the master bedroom.





At this transition, the architects faced a challenge. In order to create the illusion that the two perpendicular wings were not designed at the same time ("the hard thing is designing a house that doesn't look *designed*"), Zimmerman "had to find some subtle way of turning the corner that fit with our story line." The solution? Where the two wings meet, the roofline slants down to a single story, forming what looks like a small tacked-on shed—a shed that perhaps survived a renovation. It worked brilliantly, lowering the scale in the corner and making the entire transition look like a pragmatic choice made by that same farmer.

Throughout the house, the architects devised similar tricks for progressing with their narrative. For instance, they altered the grade of fieldstone and mortar joints from section to section. In the three-bay main entry, you find flat dressed stones, with big, beautiful rectangular stones climbing the corners in a sort of country quoining. Complementing this buttoned-up look are German V mortar joints, lightly brushed to make them look weathered. But in the more primitive wings are rubble stone jointed more haphazardly (on purpose, of course) with either a wide, flat brush pointing or a technique called barn dashing, which leaves stones spattered with traces of mortar. "In the past, farmers didn't care so much about looks; they just wanted to make these things tight," says Zimmerman. By contrast, "we treated the main mass as if the farmer had hired a mason to do the entire thing."

The team applied the same level of creativity to the inter-

ior detailing as well. They used a combination of antique and reproduction materials, such as early brass locksets and mirrored sconces in the main mass. But as you move into the "nineteenth-century additions," you see more primitive wrought-iron hardware, not because these rooms—kitchen and informal dining room, mud room, bedrooms—are older but because they are more private. A similar progression from fancy to plain occurs in the wood floors, which begin as chestnut and oak in the living and dining rooms and transition to wide-plank pine in the lesser areas. In one transition between rooms, a stone sill stands between two different wood floors, like a ghost marking a forgotten exterior passageway.

Is this degree of detail really necessary? "The suspension of disbelief is only maintained if you really take it down to that level of detail and thought," Zimmerman says. "We want the client to continue to discover things in the house—to have a greater understanding of what we've done—5 years, 10 years, 15 years down the road."

In other words, even a new house can tell stories. Not with words, but with stone and wood and metal, with rooflines and wings. Never all at once, but spooled out slowly, over the years. And then someday the new house is an old house, with even more stories to tell. **NOH**

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

**For Resources, see page 87.**





Opposite left Zimmerman designed a freestanding bench in the family entrance. Opposite right The billiard's room is located opposite the library in the new wing. This page The library is in the original structure, Zimmerman opened the space to two stories and incorporated a staircase and balcony.





## CREATING A STORY LINE

A master of designing new old houses, Peter Zimmerman knows that it takes more than a Palladian window and reproduction hardware to make a traditional house. It also takes a deep knowledge of history, an attention to detail, and a contractor who "takes intellectual and personal interest in what you're doing." Here are some of the building techniques he and his clients' contractor, Robert Griffiths of the Pennsylvania-based Griffith's Construction, used to help create a fictional narrative for these history-loving homeowners.

**Ghosting.** The team inserted a belt course of stone above the first floor on the façade of the main entry mass to mimic the ghosting from an old front porch. "The line of stone is a little flashing detail that the porch roof would have gone under," says Zimmerman.

**Cutting corners.** In more than one place, Zimmerman ran one "addition" into another with a setback rather than connect two same-size rooms with a hyphen. "Building stone corners is hard," he explains, "and builders back then were very practical. Why build extra corners if you don't have to?"

**Whimsical touches.** Knowing when and how to break the rules so that you're not designing a plan book home, is essential for making a design look "undesigned." On this house, Zimmerman intentionally left one shutter off a first-floor window to make it look like a small wall and fence were "added" at a later date.

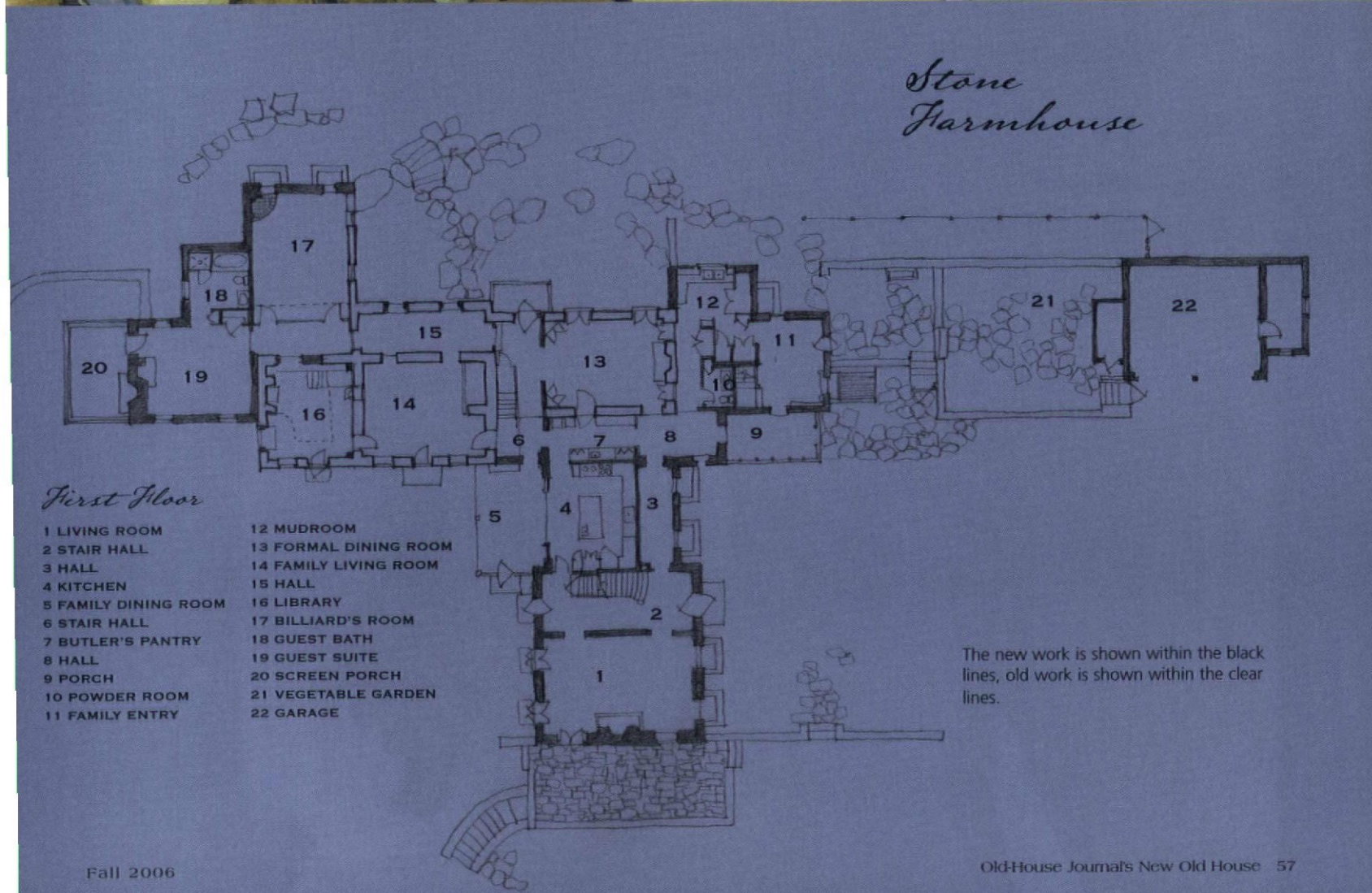
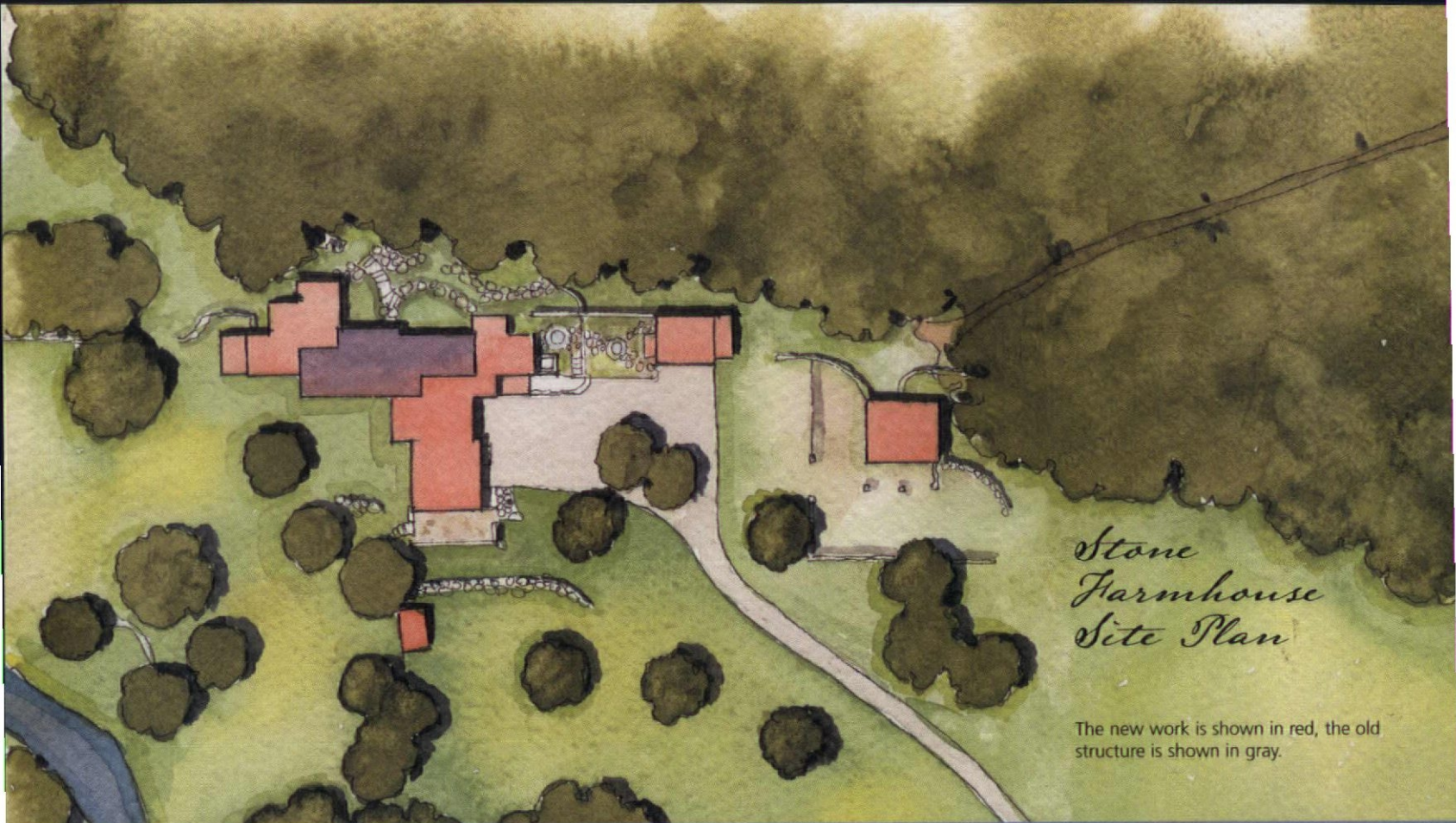
**Shutters.** Different types of shutters send a visual clue that wings were built at different times. On this house, the main entry mass has more formal wood shutters, while the nineteenth-century wing has more primitive shutters.

**Timeworn millwork.** After interior trim was milled, the carpenters softened the edges with sandpaper so they didn't have a crisp new look.

**Layers of paint.** A sure (and sometimes frustrating) sign of age is all those accumulated layers of paint built up on windows, doors, and trim. To cultivate a painted-30-times-in-two-centuries look, the painters applied multiple layers of paint on interior woodwork.





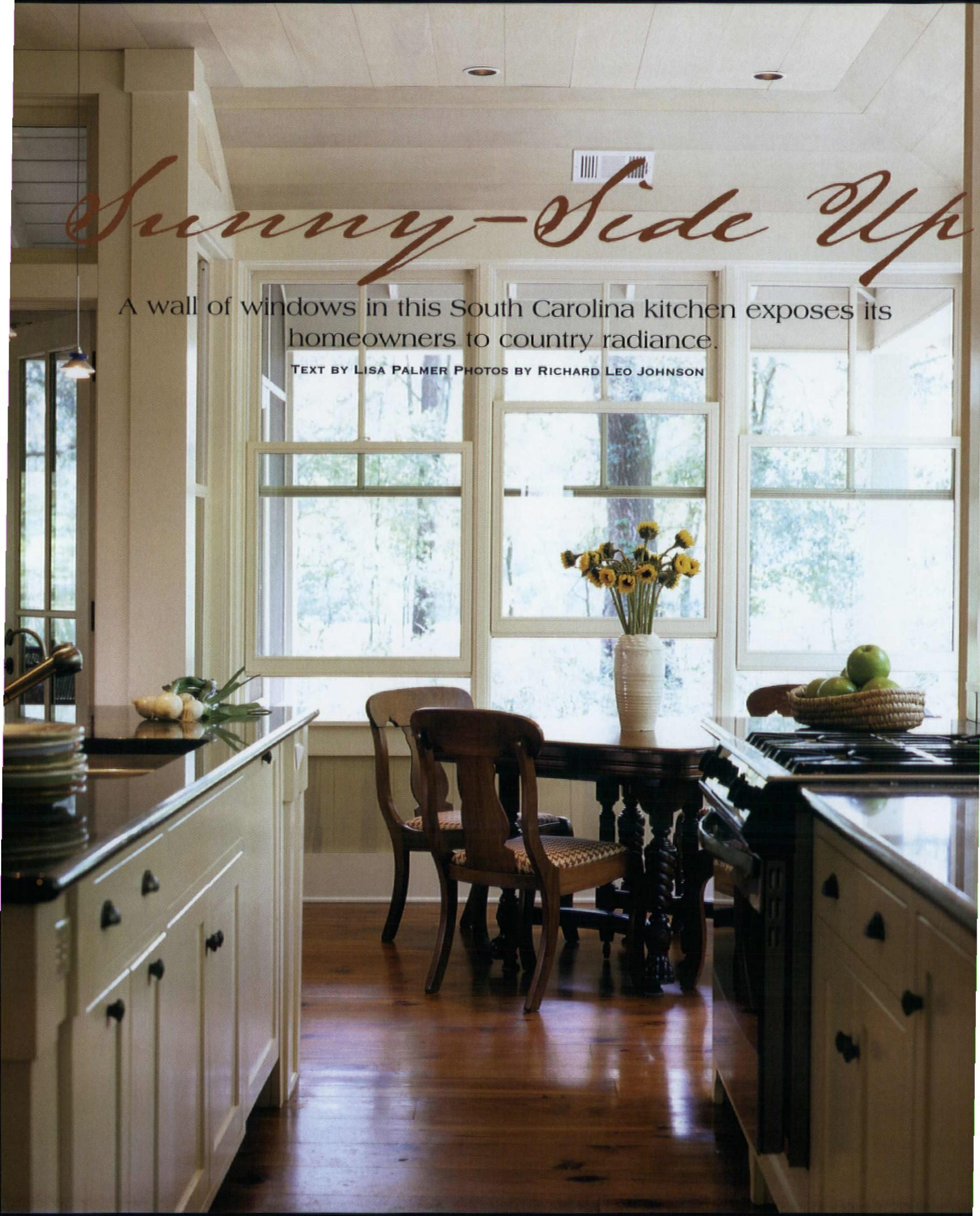




# *Sunny-Side Up*

A wall of windows in this South Carolina kitchen exposes its homeowners to country radiance.

TEXT BY LISA PALMER PHOTOS BY RICHARD LEO JOHNSON





*E*velyn Williamson had three requirements for her new kitchen: sunlight, sunlight, and sunlight.

Punctuating its importance during the design process, she asked Terry Pylant, of Historical Concepts in Peachtree City, Georgia, the lead architect on the project, to create a kitchen that allows the sun to shine in and offers an unbroken view of the natural, wooded surroundings.

The result is three walls of windows, no overhead cabinets, and "a kitchen that's truly filled with sunlight," says Pylant. The Williamsons' new old house is a Low Country vernacular-style home located in a Spring Island, South Carolina, planned community. The tranquil coastal

site is heavily forested with live oak trees, which can also make it a bit shady. The roofline has a long overhang, and the house has a large porch. "A porch plays a huge role in creating an outdoor living space year round, but it also darkens the interior," Pylant says.

Pylant could understand Evelyn's demand for sunshine. "The kitchen is the heart of a house. It's one room of the house you'll spend time in every single day," he says. So he oriented the kitchen to the south so that it would catch the most daylight.

Then he kept the kitchen bright and airy by using light materials. "We utilized antique heart pine floors, which give a warm base and work well with the Williamsons' wonderful antiques," Pylant says. The ceiling is covered in cypress wood and finished with a creamy wash that brightens the wood but also allows the natural grain to stand out.

The expanse of windows, with two lights over one, is grouped in threes. The windows offer vertical details in the kitchen without competing with the woodland views. Because the area is secluded, no window treatments are required. To add to the room's cheery glow are plentiful recessed and contemporary pendant lights.

"The typical challenge is getting enough light and cabinetry into a kitchen. With so many windows, we had to make the most of the available space for storage," Pylant says. The under-counter cabinets are all fitted with roll-out storage shelves specially designed to hold dishes and glassware. A large pantry is located off the mudroom to easily drop and disperse groceries.

The cabinetry is painted a cream color. It has relatively simple trim and no heavy detailing and is reminiscent of early 1900s kitchens or old butleries, which were a connecting point between the kitchen and the dining area. "Even if you have a sleek stainless-steel refrigerator



*Opposite* This new old house kitchen in south Carolina is flooded with light and offers wonderful views of the woodland setting beyond the windows. A series of interior shutters open up or close off the kitchen off to the rest of the house.





*This page* The ceiling is cypress wood finished in a cream-colored wash. The windows are grouped in threes and are left without window treatments to allow the natural light to filter through the space. *Opposite* The kitchen opens onto the combination living/dining room so Evelyn can enjoy the company of her guests while cooking.



or a top-of-the-line commercial range, historically inspired cabinetry gives a kitchen a sense of age. Although the Williamsons kitchen cabinets are painted, Pylant says other homeowners also incorporate warm heart pine into the cabinets and countertops to give them a "tablelike look."

Pylant says that the dark granite countertop adds some depth to an otherwise washed-out kitchen. He notes that his firm often suggests honed granite or honed marble countertops for a truly historic look. "They have a matte finish. Think old soda fountains. Someone was always wiping them down. The surface was never high gloss. It keeps with the context of an older home," Pylant says.

Since the Williamsons entertain frequently and often have their grown children and grandchildren visit, Pylant fulfilled another of Evelyn's requests: to make the kitchen function well for entertaining. Despite all of today's newest kitchen amenities, a functional work triangle remains the architect's most frequently requested design component.

People have given up on the notion that the guests shouldn't gather in the kitchen. So Pylant says he often designs a kitchen that can be used by more than one cook and still have room for others to congregate in. "People now want to do the task of cooking and invite everyone in," he says.

Evelyn is a perfect example. She specifically requested that the stove cooktop be placed next to the window rather than on the center island. "Evelyn likes to be a part of the action. She realized that 75 percent or more of the time is spent at the sink. Very little time is spent at the stove, so she wanted to make sure she was facing the activity," says Pylant, adding that the range has a downdraft exhaust feature rather than a hood.

An 8-foot-long central island holds a double sink and has storage cabinets on both sides. At each of the four corners, wood column trimmings give the piece the look of furniture. The installed appliances are concealed with cabinetry also painted a cream color.

A series of hinged shutters separates the kitchen from the adjacent living room and dining room area. "From an internal standpoint, the kitchen has an axial relationship to the rest of the house and faces the living room, dining room fireplace, and entertainment areas," says Pylant. An open counter serves as a pass-through area from the kitchen to these areas. However, when hosting parties or catered events, shutters can be closed easily to make the dining and living room areas entirely private from the kitchen.

Even though the Williamsons' kitchen is often filled with food, friends, and family, it's also beaming with sunlight for a clean, uncluttered look in the heart of the home. **NOH**



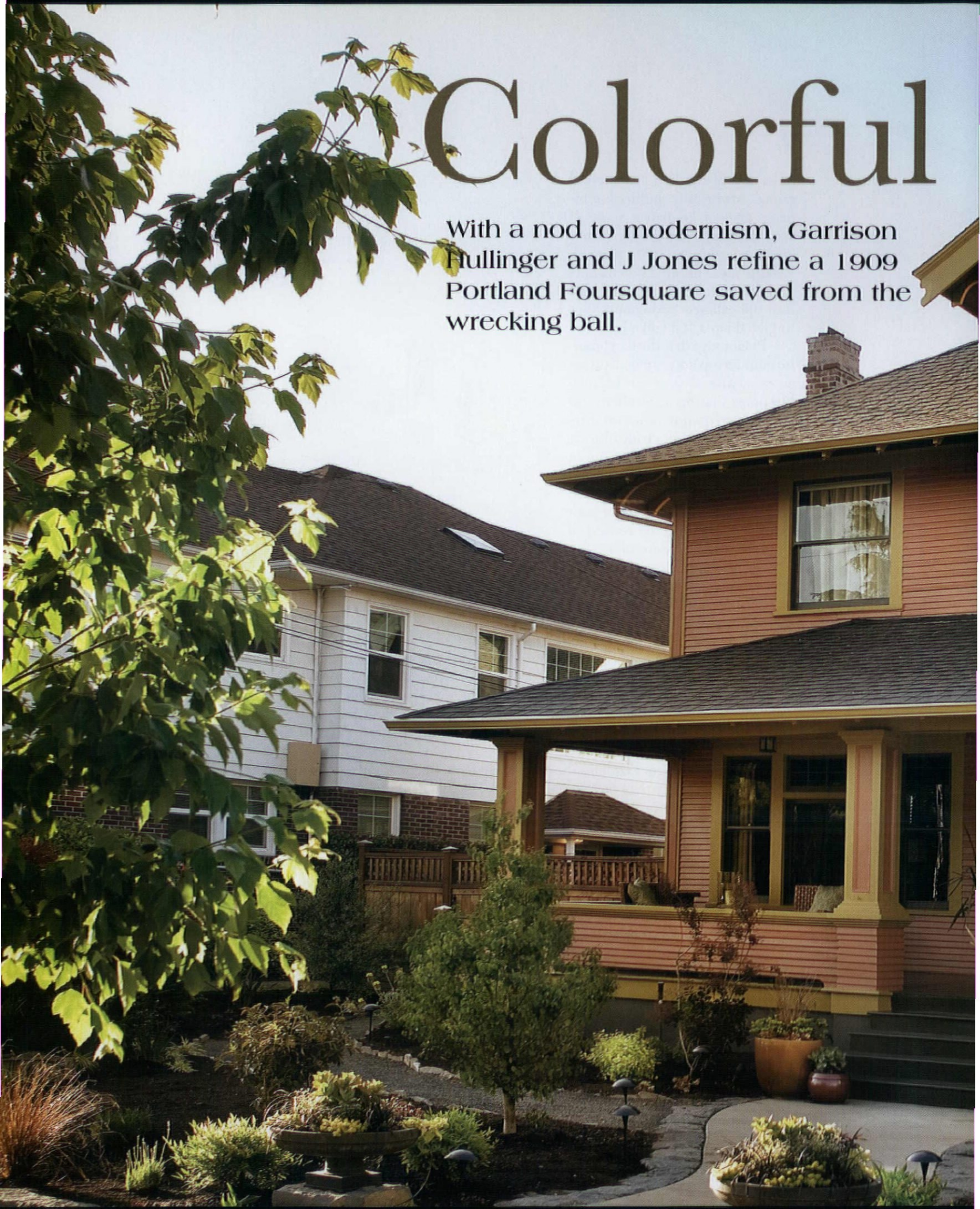
*Lisa Palmer is a freelance writer living in Rhode Island.*

**For Resources, see page 87.**



# Colorful

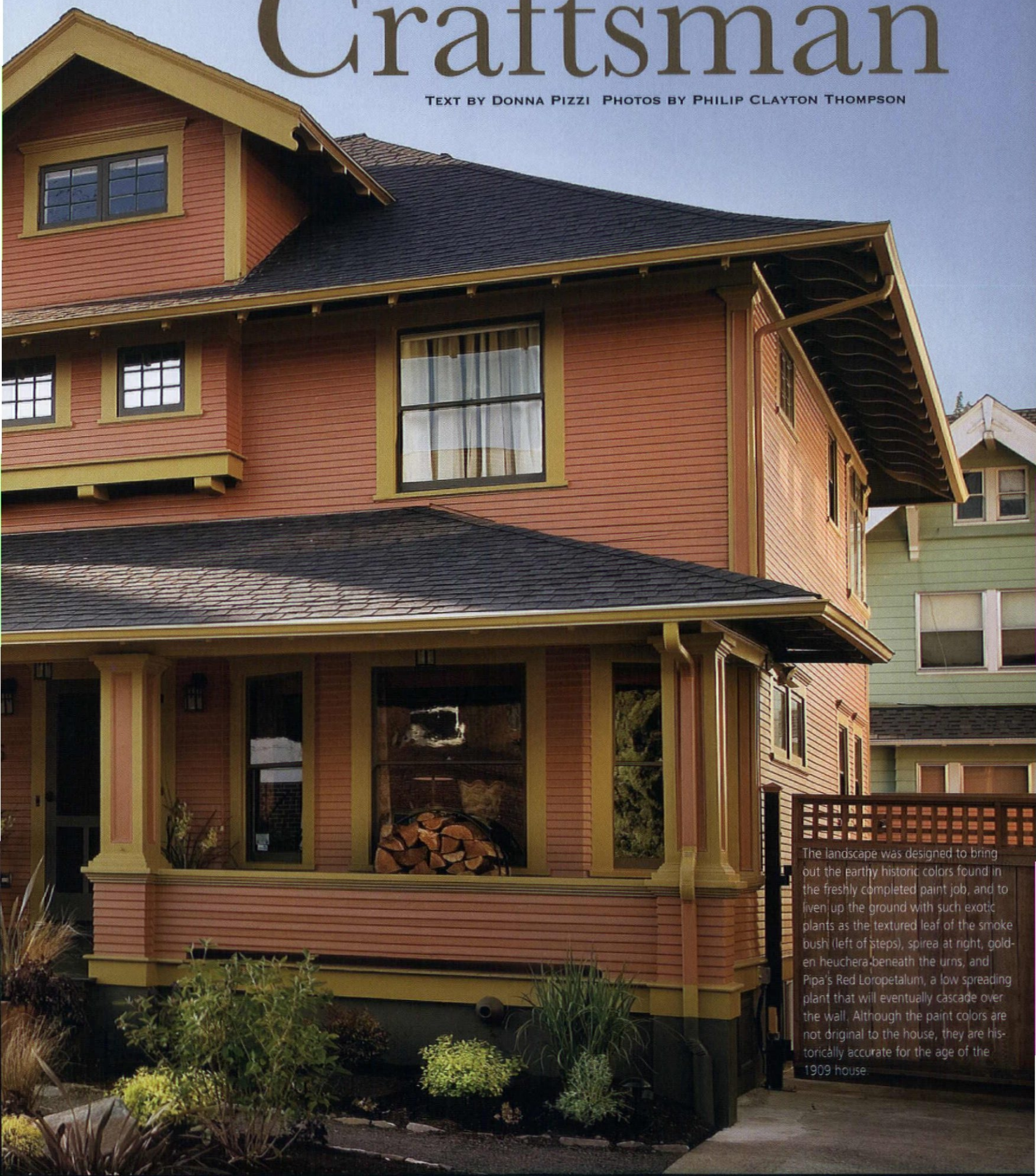
With a nod to modernism, Garrison Hullinger and J Jones refine a 1909 Portland Foursquare saved from the wrecking ball.





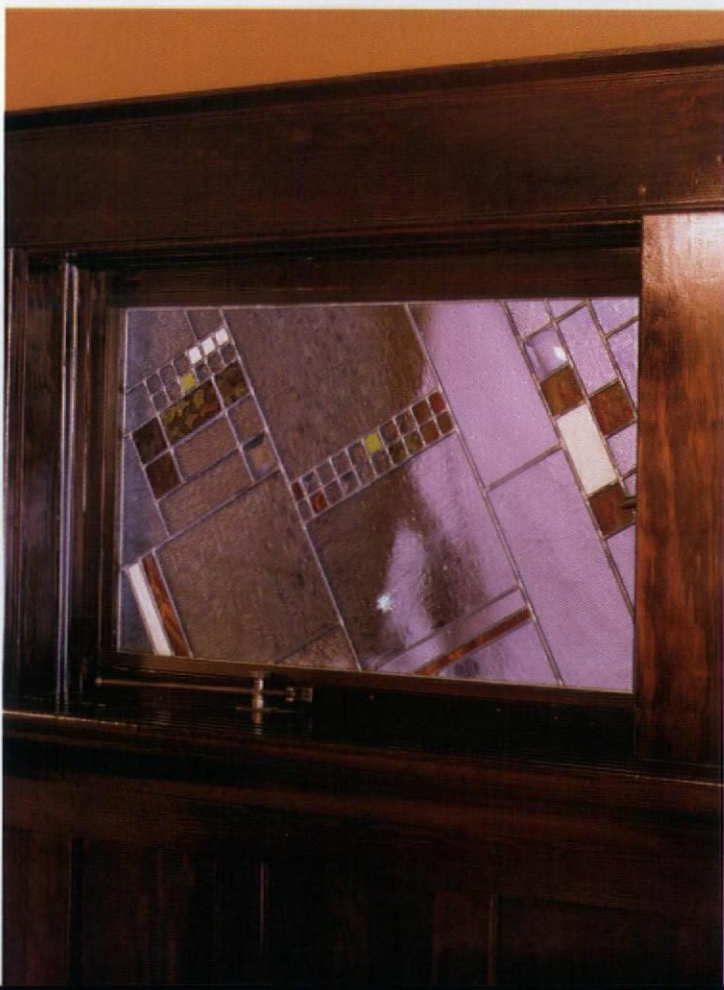
# Craftsman

TEXT BY DONNA PIZZI PHOTOS BY PHILIP CLAYTON THOMPSON



The landscape was designed to bring out the earthy historic colors found in the freshly completed paint job, and to liven up the ground with such exotic plants as the textured leaf of the smoke bush (left of steps), spirea at right, golden heuchera beneath the urns, and Pipa's Red Loropetalum, a low spreading plant that will eventually cascade over the wall. Although the paint colors are not original to the house, they are historically accurate for the age of the 1909 house.







With the glut of cookie-cutter tract homes and the slow disappearance of fine architecture in today's housing market, one can only cheer when a pair of preservationists appears on the horizon determined to carry forward architectural references from the past, whether strictly for historic purposes or simply as a tutorial for today's home builders.

Garrison Hullinger and J Jones became preservationists rather reluctantly. Drawn by a dilapidated Foursquare, which was nearly razed to build condominiums a few years ago, the pair had no intention of coaxing this house back to its former glory—not after having painstakingly restored a 1912 Edwardian flat in San Francisco prior to moving to Portland, Oregon.

"We only wanted to consider houses built after 1975," says Hullinger. But after viewing 11 homes in this category, the men were swayed by an impromptu visit to the charming tree-lined Irvington neighborhood and the recently rescued 3,500-square-foot 1909 Foursquare.

At first glance, all the necessary renovation work seemed to have been done, including the basement, which consisted of an expansive office, family room, laundry, and newly installed downstairs bath. Jones, owner of a small, IT consulting firm, was particularly attracted to the office space.

The kitchen, on the other hand, presented a number of drawbacks, especially for Jones, who loves to cook. The cabinets were too small to house dinnerware, the 12-inch by 12-

inch Chinese green tile countertops clashed with the cheap backsplash, storage space for food and pots and pans was insufficient, and the tiny blue country-style island was out of keeping with both the architecture and the room's proportions.

Hullinger, a retail consultant with a flair for interior design, went into overdrive, searching for ways to resolve the kitchen's visual and spatial deficiencies. In the end, it was his finding a suitable pot rack and an idea to redesign the island with an oversized terrazzo concrete countertop that prompted the purchase of the house in December 2004. "That is when I knew the house would be ours," says Hullinger.

Information about the history of the house began to trickle in from myriad sources—delivery men, a neighboring historian, and a host of elderly women no longer afraid to stroll down the north side of the street in fear of chained rottweilers that once guarded the then-dilapidated home.

The house was originally built by the architectural firm of Roberts & Roberts, for W. H. Dimmick, at a sale price alter-

*Below* The men chose smaller furnishings with simple lines to keep the living room intimate. Garrison stacks wood in the fireplace to add warmth and color. He layers textures with a hand-carved wooden lamp and interchangeable framed original artwork on the mantel. *Opposite top* An alcove is separated by a colonnade from the rest of the room. *Opposite left* Garrison's original stained-glass windows. *Opposite right* Original artwork by San Francisco artist Ellen Markhoff hangs above the built-in seat.









nately recorded as \$3,000 in one set of records and \$2,500 in another. According to neighbor James S. Heuer, the Roberts firm operated a design/build company in Portland from 1909 to 1910 building a variety of houses whose architectural styles ranged from Foursquare to Colonial.

Over recent years the house had been neglected. One passerby had been moved to snap an impromptu photo of "the scariest house he'd ever seen." The ghostlike image recorded porch pillars pitched sideways, siding full of gaping holes, and a porch roof teetering on collapse, with only a curtain of black plastic to act as its safety net. The then-homeowners had fallen on hard times, and a development company subsequently took over the house, with plans to raze it. Heuer and another neighbor Robert Mercer prompted the Irvington Neighborhood Association to write a letter urging the developers to save the old house. The company eventually complied and spent one and a half years on the restoration, during which time they rebuilt the front porch, added two baths, as well as powder room beneath the formal staircase, updated the kitchen, refinished the original first-floor woodwork, and created a new fireplace surround.

The driveway is the only space that separates the Foursquare from a neighboring condo. To maintain privacy while entertaining in the dining room, Hullinger designed a pair of stained-glass windows to crown the original woodwork—the stained glass was a gift from a friend in Elgin,

Illinois. Hullinger hand-cut the artisan glass dating from the early 1900s that had once belonged to his friend's grandfather.

"I wanted to stay with the Craftsman elements of the Foursquare," says Hullinger, "but since I don't like things to be symmetrical, I began playing with the idea of slanting the glass, a design inspired by Mark Levy, a Southern California glass artist."

### Colorful Interiors

To make the house more intimate, the owners chose warm tones to paint over the renter's white. These hues were inspired by the 1895 Roycroft community, part of the original American Arts and Crafts Movement. "Normally I use a flatter paint," says Jones, who painted the living room with darker ceilings and lighter walls, "but I chose a satin finish for the living room ceilings to give some sheen at night when they're illuminated by lights."

The colors for the living room décor all sprang from an impromptu purchase of a striped ottoman. "We loved the

*Below Hullinger and Jones create a wonderful terrace setting complete with cobblestone patio, stone walls, and rustic pergola. Opposite top For the new kitchen, they turned to David Hudson of 30Grit, who created the new extended terrazzo countertop over the island. The rare black terrazzo is finished with a black wax. Opposite below The dining room wainscoting and window casings are finished in a dark varnish typical of varnishes used 100 years ago.*









orange and apple green," says Garrison, "but we were afraid to move on until we found the carpet." They stumbled on a bonanza at the Mill End Store in Milwaukie, Oregon, where Garrison designed the living room and entry carpets from remnants, which the company bound for them.

The owners found themselves rapidly transitioning from one redesign project to the next. They launched into a months-long landscape project shortly after tearing out the kitchen—the remains of which shocked the neighborhood as they lay exposed on the freshly laid sod, now uprooted to accommodate a Japanese maple. Pete Wilson of Stone Works installed a stone wall for which Jones drew an undulating concrete path freehand in the dirt from the sidewalk to the front steps. The path spills into serpentine garden paths for which Hullinger hauled all the gravel and laid the flagstone borders. Jones worked with landscape designer Susan Lynch of Container Gardens to design the plantings, whose brilliant greens, soft reds, and deep ambers reiterate the historical colors of the newly completed "Copper kettle" house color, "Brazen" window trim, and "Aegean Olive" a deep earthy color that grounds the rebuilt concrete, the porch, and the handcrafted screen door.

"We tried to balance evergreen and deciduous plants," says Jones, who was raised on a farm in Texas, "so we would not just have sticks in wintertime." Having once planted a garden for his mother so that she would always have something

beautiful blooming year-round, Jones was already well acquainted with the general care of plants. The move to the Pacific Northwest, and this Foursquare in particular, however, has opened up a broad new spectrum of plants he's never encountered before. "One of my favorites," says Jones, "is the smoke bush. I fell in love with the rich color and the texture of its leaves."

Indeed, the transformation of the *fallen* Foursquare has not only impacted Hullinger and Jones's lives, and those of their rescued greyhounds, Darby and Presley, but also the entire neighborhood. One need only stand on the sidewalk to hear a passersby offer kudos to know just how deeply a comprehensive restoration can affect the soul of an entire neighborhood. *NOH*

*Donna Pizzi is a freelance writer and stylist living in Portland, Oregon.*

**For Resources, see page 87.**

*Opposite top* A wall of windows brings the outside into Jones's office in the basement, where both ceilings and walls are painted to match the sky. *Opposite left* Hullinger and Jones restored Hullinger's grandfather's hutch to use in the office. They painted it dark chocolate brown to coordinate with their kitchen cabinetry. The flour bin was missing when they received the piece, so they took off the door, added shelves, and installed baskets. *Opposite right* The master bath is outfitted with a double-sink vanity and Olean floor tiles.

### Portland Foursquare

The old Portland Foursquare style is a simple, two-story box-shaped house reminiscent of rural farmhouses from the Midwest. Frequently, these houses featured four corner rooms on each floor and a large hip roof front dormer above an unfinished attic. By 1900, the style had moved westward to Portland, where thousands of Foursquares were built from 1900 to the 1930s. The style invariably includes an expansive front porch that spans the front of the house beneath a low-hipped roof. Any details present usually reflected either the Craftsman or Colonial Revival styles.

A pair of cymbidium orchids frames the entry door and the newly rebuilt porch, which is grounded by the dark "Aegean Olive" by Benjamin Moore.





# Simple Storage

Architect Benjamin Nutter designs a series of built-ins for the interior spaces in a new old house.

TEXT BY NANCY E. BERRY PHOTOS BY ERIC ROTH



*This page* Although the exteriors of Ben Nutter's design reflect a Georgian Colonial-inspired farmhouse, its interiors reflect all the conveniences of modern living. This includes personalized storage spaces, such as built-ins in a crafts room (right) for his client who quilts and sews, and built-in hutches for displaying country collections (opposite).









One of the advantages to building a new old house is that you can have all the sensibilities of the past with all the practicality of modern living—especially when it comes to storage. Old houses often lack ample storage space for clothing, let alone dishes, books, bedding, computers, CDs, DVDs, and all the other gadgets modern life affords.

For architect Benjamin Nutter, creating a new old house for his clients with just the right nooks and crannies was a pleasing challenge. “My clients were very organized and had definite ideas about what they wanted in their custom home so that they could function, and I flushed out the details on paper,” Nutter says. For the exterior design, the clients wanted the house to be of an eighteenth-century New England vernacular style. Nutter, a native of Topsfield, Massachusetts (a town 25 miles north of Boston), is extremely familiar with the building tradition in the area. He was also fortunate enough to study architecture at the University of Oregon under Thomas Hubka, the author of *Big House, Little House, Back House, Barn*, a book dedicated to vernacular building practices in northern New England. “I chose to design a Georgian Colonial Revival farmhouse—I wanted the house to have simple country flavor,” Nutter explains.

Although the couple wanted a traditional vernacular style for their house, they wanted the interiors to have contemporary open spaces with great flow. They also wanted loads of custom storage space throughout the house. “I got such a great education in designing New England interiors at the Royal Barry Wills architectural firm in Boston (which today is run by Wills’s son Richard),” says Nutter. In the 1930s Wills was the progenitor of the New England new old house with his masterful re-creations of the region’s Capes and saltbox houses with updated interiors, including creative built-ins.

This page Nutter incorporated the laundry and ironing station into the crafts room for his client. A large farmhouse table is the perfect spot for the grandchildren to color. Opposite Nutter utilized every space within the house for storage, including a blank space between two rows of window for a 14-foot display shelf for pottery. Crown Point custom-designed undercounter cabinetry for the kitchen.

“The core of the house—the kitchen, family room, and crafts room—runs in one long row,” says Nutter. Although the interiors have traditional detailing, the spaces flow into one another in contemporary fashion. The clients were very specific about how these spaces would function and what type of storage needs they would have. For instance, the clients have an extensive collection of antique ceramic jugs and bowls that they wanted to display prominently in the kitchen. Nutter chose to create one 14-foot open shelf between the bank of south-facing sash windows and clerestories. “The storage shelf for the decorative ceramic pieces is set high enough so as not to be knocked over in the busy kitchen,” explains Nutter. The clients worked with Crown Point Cabinetry to come up with an effective storage scheme for the kitchen. Crown Point created ample undercounter drawers with flat panel doors. “This is a real trend in storage today,” says Nutter. Undercounter drawers are easier on the back.” Crown Point also designed a traditionally styled freestanding hutch to house dishes and collectibles. “We also designed pantries just off the kitchen for canned and paper goods—those types of bulk items,” states Nutter.

Adjacent to the kitchen is the crafts room for one of the clients. An avid quilter and seamstress, she wanted storage for all her sewing supplies. Nutter designed cabinetry with dainty brackets reminiscent of 1940s style. Again the client was









*Above* The sitting room received simple open shelving and shaker-inspired cabinetry for the homeowners' extensive collection of books, CDs, and DVDs. Nutter saw every space as an opportunity for storage, including under this sash window, which sports two drawers and a tabletop. *Left* A built-in bench seat is inspired by Colonial Revival built-ins of the early 1900s. Three drawers underneath offer "stowaway" storage.

sions of the baskets she wanted to use in the area. We also needed to accommodate fabric bolts," says Nutter. He designed the small upper cabinets to open upward, instead of outward, so the long bolts could be tucked away out of sight. The washer and dryer and ironing station are also situated in this sewing space.

Other living spaces offer opportunities for convenient storage. For instance, in the sitting room Nutter incorporated built-in bookshelves with cabinetry below. Under a window, he designed drawers for storage, while across the room under a three-bay window, Nutter placed a bench seat, again with drawer space below.

The master bedroom with its vaulted ceiling has two Shaker-inspired built-in wardrobes, which flank another window seat with drawers. "Drawers are easier to access than lifting the bench top like a chest," says Nutter. The style is kept clean and sparse in a Shaker tradition. "Although a lot of our work is renovations, it's always nice to design on a clean slate," says Nutter. And having clients who are willing to take the time to create a home that is built to last makes it all the more worthwhile. **NOH**

**For Resources, see page 87.**





*Below* Nutter designed the bedroom with belt crown molding that runs between the wall and vaulted ceiling. The molding tops the wardrobes, which flank a bay of three windows as well as a window seat (shown at right).

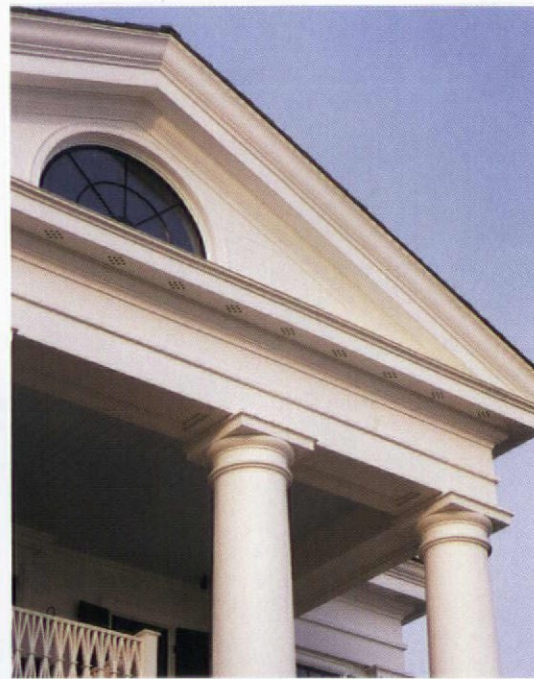
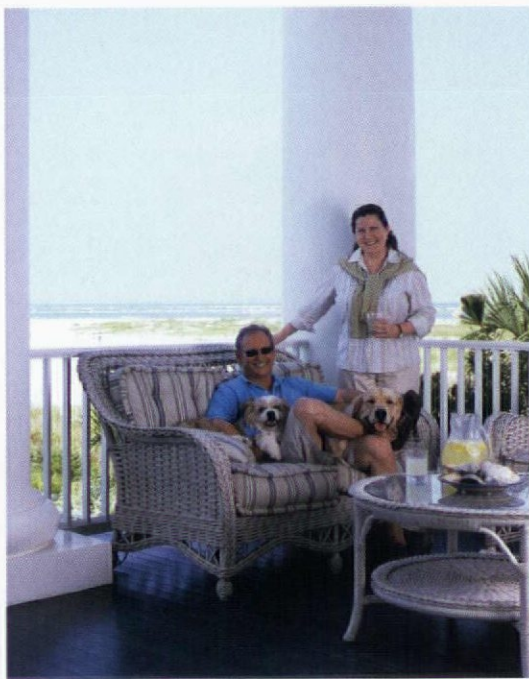








# Chadsworth Cottage



Classical elements create the perfect new old house in  
Wilmington, North Carolina.

TEXT BY J. ROBERT OSTERGAARD PHOTOS BY ERIK JOHNSON

*Opposite* The 20-foot columns and classical façade of Chadsworth Cottage make it a Figure Eight Island landmark. Designer Christine G. H. Franck combined Greek Revival, Federal, and Palladian elements to create this waterfront villa for client Jeffrey L. Davis. The master suite's anteroom opens onto a balcony suspended above the porch, allowing Davis even broader ocean views.

*Left* The distinctive "bundled wheat" railing is modeled after a historic home in nearby New Bern, North Carolina. *Middle* Jeffrey L. Davis and Christine G. H. Franck enjoy a cool drink on the open porch. *Right* A close-up view of the house's entablature and pediment.









Some houses speak to us. Their voices are honest, eloquent, and deeply resonant. They communicate in a language that is grounded in our architectural history and an authentic local dialect.

Approaching Figure Eight Island, off the coast of Wilmington, North Carolina, is such a house: Chadsworth Cottage. It's the waterfront home of Jeffrey L. Davis, the founder of Chadsworth's 1.800.Columns. Its designer, Christine G.H. Franck, is fluent in the classical language that informed its creation. "My primary goal with anything I design is to ensure that it just feels right," says Franck (a frequent contributor to *New Old House*). "The language that you use to express the design ideas is an important part of what makes a building feel right, as if it's supposed to be there."

Looking at the completed house—and how right it feels—it's hard to believe that Davis initially considered building a poured-concrete structure, thinking it more likely to survive a hurricane. But because Davis is also a board member of the Institute of Classical Architecture & Classical America, it's not surprising that he chose a classical model for his new house instead. With the help of a local engineer, he drew up a rough design of a 40-foot by 40-foot cubic house with four columns on the waterside and a big double-story portico. "When deciding what side of the house to put emphasis on, I chose the waterside; I could envision boats coming down the Intracoastal and seeing this villa rising from the sand," Davis says. "I also

*Opposite* As one ascends the 10-foot-wide, three-story staircase from the entry below, the view through the central corridor leads the eye out to the water and the broad horizon. The transverse arch has a historic precedent in this region of North Carolina. The Ionic columns subtly divide the living room, to the left, from the dining room, to the right. *Left* Franck carries the classical language into the design of the staircase's Serliana window. *Middle* The living room's club chairs and caned chaise are new pieces chosen for their beauty as well as their durability. *Right* The neutral colors of the living room walls are enlivened by delft blue tiles surrounding the fireplace.

knew this house was going to be all about the details. So very early on I realized I was going to need Christine."

For inspiration, Davis began sharing photos of favorite Federal and Greek Revival houses with Franck. But because building codes specify that waterfront homes have an elevated first floor and breakaway construction on the lowest level, a Greek Revival, which sits on a low base, would not be possible. "Jeff was also pulling photos of Palladian villas," Franck says. "In the end, the direction that made sense was a Palladian villa, with its elevated high base and Roman temple front. We weren't interested in the house being a strict interpretation of a particular period. We were more interested in letting the classical language and the traditions of the place inform the design project."

Because Davis wanted Chadsworth to look like a surviving remnant of the island's past, Franck tied the house closely to local tradition, looking specifically to houses in nearby towns









like New Bern, North Carolina. "There was not any attempt to be wholly evocative of any time or place in North Carolina," she says, "but there are specific quotations in the house." For example, the railing around the southern balcony is based on a bundled wheat design from the historic John Wright Stanly House in New Bern. Full pilasters at the corners were used rather than thin corner boards as "a nod to the late Federal-early Greek Revival tradition in New Bern," Franck says. "Because much of the Federal-style architecture in New Bern was built rather late, elements of Greek Revival began to sneak in." Inside, the staircase details were inspired by another historic New Bern house, and the elliptical transverse archway on the first floor has a local precedent. "That's part of the poetry," Franck says. "Connecting with the place and connecting with a time, so 100 years from now, someone might recognize that some elements came from somewhere else, just as someone would notice today when looking at an old home."

Of course, the very forces that would make it unlikely an old home might have endured on Figure Eight Island through the ages—hurricanes, high winds, and flooding—were the very forces Franck's design would have to address if Chadsworth Cottage is to survive into the future. The house is grounded to the site using an interlocking grid of wood pilings that were driven 16 feet into the sandy soil and nearly 50 concrete grade beams. "The engineering is a marvel in itself," Davis says. "I rode out Hurricane Ophelia in this house for 16 hours, and it was solid." As protection against both hurricane-force winds and everyday sun, Franck specified Bermuda shutters for the

*Opposite* Franck created a tranquil master bedroom with views of the water and a classically styled fireplace. Franck reupholstered Davis's Biedermeier sofa in a durable Schumacher fabric as a counterbalance to its formality. She explains, "Davis's dogs, Chadd and Ricky, use it as a launch pad for jumping into the bed." *Left* The columns separating the master bedroom from the antechamber (middle) are modeled after those adorning the Tower of the Winds (also Davis's company logo), in Athens. *Right* The bedroom fireplace mantel picks up the Corinthian detailing along with the Greek key pattern.

southern windows and found a company that produced PVC shutters that looked as good as traditional wooden shutters but would be more durable in this harsh environment. Franck also turned in part to local builder Jim Murray of Murray Construction for guidance. "All they do is build along the coast, so they have a tremendous body of knowledge," she says. "When I insisted on wood windows, for example, they explained that during a hurricane, the blowing sand literally sandblasts off the paint, so based on their experience a clad window was best."

Creating the open floor plan that Davis envisioned posed additional challenges. Considering the dimensions of the house, Franck knew that a truly open floor plan would make it appear that the interior ceilings were lower than they are. Her solution was to run three rooms across the waterfront side of the house—a dining room, a large hall, and a living room—painted in the same color and separated only by column screens. "So you have a living room and dining room in the traditional sense, but they are open to each other and you really









occupy those three rooms as one room," she says. "This way it feels vast because the proportions are better and it picks up on the horizon line outside."

Another of Davis's expectations was that the house be built economically using—as much as possible—stock materials. He wanted to demonstrate that building a classical home needn't break the bank, that it was something anyone can not only aspire to but also achieve. The exterior columns—from Chadsworth's 1.800.Columns, of course—are in the colossal Tuscan order and made of fiberglass. "It's a great material to use," Franck says, "especially when you are talking about 20-foot-high columns and a beachfront environment. And the Tuscan exterior says 'This isn't going anywhere.'" Franck then designated a hierarchy with regard to the orders of columns: Tuscan for the exterior, Ionic for the column screens on the first floor, and Corinthian in the private quarters upstairs. "These are based on specific Grecian models, and the entablatures are a rendition of those Grecian entablatures, but it's not a temple on the Acropolis. It's a house, so the details are scaled down appropriately."

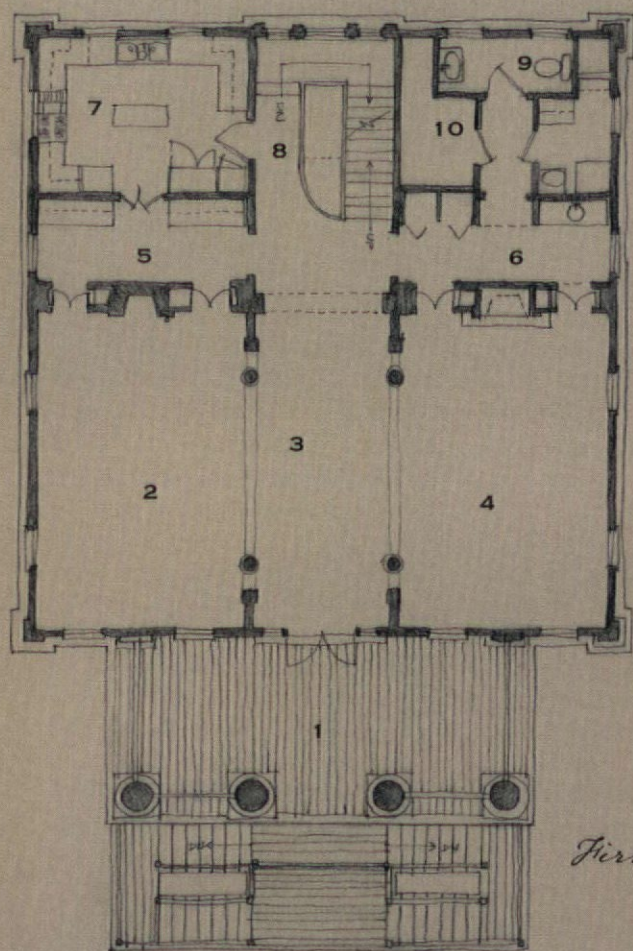
Matters of scale became a primary concern when it came to the interior millwork. "Stock millwork profiles don't give you the projection or depth that you would like to have in a room that has 10-foot ceilings and 8-foot doors. You really want something heavier and beefier," Franck explains. She employed a variety of innovative solutions, including using millwork

*Opposite* Designer Franck allotted the space at the front of the house for service elements, such as the kitchen and laundry room. A large modern kitchen needn't be at odds with historical sensibilities; as Franck explains, "For some people, there is a sense that you can't integrate technology into a historical language. But historical styles always incorporated the most current and modern conveniences of that time. The classical language simply helps you to know how to do that beautifully." *Left* Davis entertains frequently and hosts many charity functions, so a pantry area was sited here directly in between the kitchen and dining room. *Middle* A hall equipped with a bar is located just off the living room. *Right* The entry to the house is on the lowest level and is intended to be cool and restful, with handmade-brick floors and soft-blue walls.

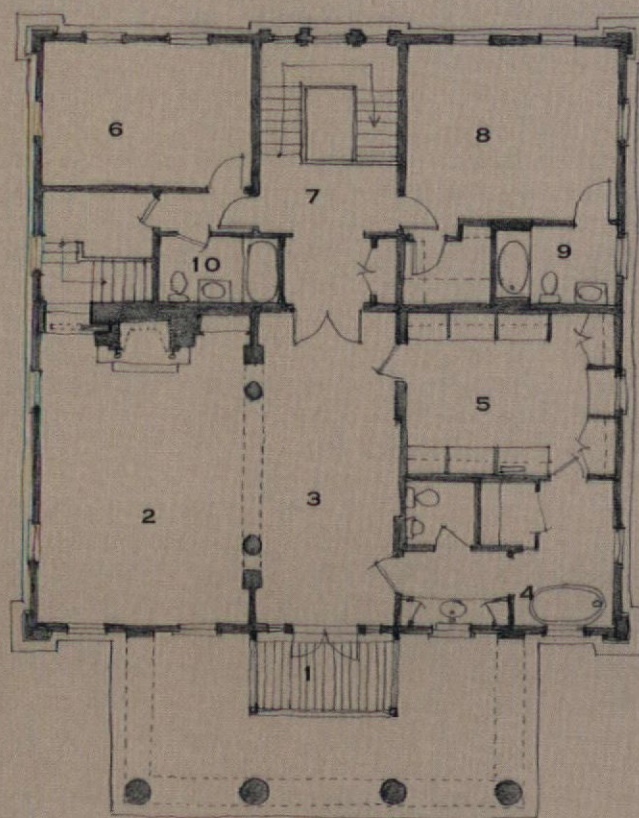
upside down and combining stock pieces. In the end, the millwork was a combination of half stock and half custom milled. "The primary generator of the house is just simply the classical language working through specific problems that need to be addressed," she says.

Franck's confidence in the power of the classical language was put to the test when a question arose regarding the siting of the septic system. Because of the lot's small size and proximity to water, there was no room for a traditional leach field, so Chadsworth Cottage required an aboveground biofiltration system installed directly in front of the house. Franck was undeterred. "The interesting thing about these sorts of problems," she says, "is that they are opportunities for design solutions." Her remedy was to construct a pergola covered in wisteria and jasmine that both disguises the septic system and





*First Floor*



*Second Floor*





## Chadsworth Cottage

### First Floor

- 1 FRONT PORCH
- 2 DINING ROOM
- 3 LOWER PASSAGE
- 4 LIVING ROOM
- 5 BUTLER'S PANTRY
- 6 BAR
- 7 KITCHEN
- 8 STAIR HALL
- 9 BATH
- 10 STORAGE

### Second Floor

- 1 PORCH BALCONY
- 2 MASTER BEDROOM
- 3 ANTEROOM
- 4 MASTER BATH
- 5 DRESSING ROOM
- 6 GUEST BEDROOM
- 7 STAIR HALL
- 8 GUEST BEDROOM
- 9 BATH
- 10 BATH

Above left Chadsworth Cottage's colossal Tuscan columns are a stately sight viewed from the water. Above right The entry is hidden behind a jasmine- and wisteria-covered pergola, which disguises the above-ground septic system. Its placement at the front of the house—a necessity demanded by the size of the site and coastal regulations—became an integral and positive design feature. The formality of a Serliana window and classical pilasters juxtaposed against a rusticated base—made in this case of alternating 2 x 10s and 2 x 12s—are all evocative of the Palladian tradition.

Left Franck envisioned the porch as an outdoor room, a place where much of the living and entertaining take place in summer. The porch is an ideal spot to watch the sunrise as well as a departure point for beach-bound guests and a place to deposit beachcombing treasures or welcome visitors arriving by boat. Middle The outdoor shower is a must have in this beach environment. Right The front entrance is on the ground level, a stone path leads to the entrance.

enhances the classical aesthetic. Moreover, the pergola enriches the way in which visitors first encounter the house. "What it does from a design standpoint," Franck explains, "is that when you arrive from the land side of the house, you have a very constricted approach that heightens the excitement as you pass through the lower entry, rise through the stair hall to the first floor, and turn to see the whole view open up to the landscape and the ocean." In the end, Chadsworth Cottage is a model of how a talented designer uses the classical language to solve site-specific problems, accomplish her client's desires, and remain true to a sense of place and a sense of history, with the result of a new house that faithfully embodies a traditional style. "Moreover," Franck says "Chadsworth Cottage is a testament to the power of Davis's vision of a house with that ineffable Southern quality of comfort, good taste, and most importantly, hospitality." NOH

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

**For Resources, see page 87.**



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Christine G.H. Franck  
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New York, NY 10021  
212.421.3465

### Design Details, page 30

Jenn-Air  
www.jennair.com  
Circle 3 on the resource card.

Viking  
www.vikingrange.com  
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Sub-Zero  
www.subzero.com  
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AGA  
www.aga-ranges.com  
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La Cornue  
www.purcellmurray.com  
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Elmira  
www.elmirastoveworks.com  
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Heartland  
www.heartlandapp.com  
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Theramador  
www.thermador.com  
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www.annsacks.com  
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DuVerre  
www.duverre.com  
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Kohler  
www.kohler.com  
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Daniel Berglund  
www.danielberglundlighting.com  
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KITCHEN DESIGNERS:  
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Greenwich, CT 06830  
(203) 862-9333  
www.peacockcabinetry.com  
Circle 15 on the resource card.

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630.942.1864

Reed Whipple  
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Ridgefield, CT 06877  
203.431.0016

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www.rebasdesign.com

Kim Koehler-Reagan  
Wright  
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Murphysboro, IL 62966  
618.687.1070

### Inventing the Past, page 46

Architect: Peter Zimmerman  
Peter Zimmerman Architects  
828 Old Lancaster Road  
Berwyn, PA  
610.647.6970

Hardware: Michael Coldren Co.  
www.coldrencompany.com  
Circle 16 on the resource card.

Millwork: Ralston Shop;  
Classic Millwork  
David Dougan Cabinetmaker

Salvage Floors: Tindall's Virgin  
Timbers  
717.548.2435

Kitchen: Arthur Works  
www.arthurworks.com  
Circle 17 on the resource card.

Stairs: Saienni Stairs & Cabinet  
302.292.2699

Floors: Pinnacle Floors at Barefoot  
Floors, 215.969.0460

Plastering: Martin Plastering  
Contractors  
www.martinplastering.com

Painting: Ronald W. Peacock  
302.571.9313

Appliances: L.H. Brubaker  
www.brubakerappliances.com



### Sunny-Side Up, page 58

Historical Concepts  
Architectural firm  
Historical Concepts  
430 Prime Point, Suite 103  
Peachtree City, GA 30269  
770.487.8041  
www.historicalconcepts.com

### Colorful Craftsman, page 62

Interior and rug designs: Garrison  
Hullinger, www.jagwired.net

Terrazzo Countertops  
www.30grit.com  
circle 18 on the resource card.

Miller Paint  
www.millerpaint.com  
circle 19 on the resource card.

Devine Paint  
www.devinecolor.com  
circle 20 on the resource card.

Dovetail Woodworking  
http://portland.citysearch.com/pro-  
file/8468124

Stonewall: Peter Wilson  
Stoneworks  
www.petewilsonstoneworks.com  
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Planters/Urns: Bedford Brown  
www.bedfordbrown.com  
Circle 22 on the resource card.

Landscape: Susan Lynch of  
Container Gardens  
containergardens@hotmail.com  
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Plants/Artwork:  
by Michael Aiello Artemisia  
Garden Nursery & Gallery:  
www.artemisiao28th.com  
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Furnishings:  
Dania: www.daniafurniture.com  
Circle 25 on the resource card.

Crate & Barrel:  
www.crateandbarrel.com  
Circle 26 on the resource card.

Lampshades  
www.rainbowlampshadeshop.com  
Circle 27 on the resource card.

Draperies: Living Art Design  
Rosemary Hawkes  
www.livingartdesigns.net  
Circle 60 on the resource card.

Exterior Paint Colors: Roy Klein,  
owner of Tommy's Paint Pot:  
www.tommypaint.com  
Circle 28 on the resource card.

Bar Stools: Design Within Reach  
www.dwr.com  
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Bedding and bathroom towels:  
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[www.frenchquarterlinens.com](http://www.frenchquarterlinens.com)  
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Ellen Markhoff (artist):  
[www.mesart.com/artworks.jsp.que.artist.eq.447.shtml](http://www.mesart.com/artworks.jsp.que.artist.eq.447.shtml)

Ceramic (egg) artist:  
Eddie Dominguez:  
[www.rair.org/MarshallGallery-Eddie.htm](http://www.rair.org/MarshallGallery-Eddie.htm)

Marshall Crossman & Artwork;  
Dolby Chadwick:  
[www.dolbychadwickgallery.com](http://www.dolbychadwickgallery.com)

Carpet: Mill End Store  
[www.millendstore.com](http://www.millendstore.com)  
Circle 31 on the resource card.

Exterior Paint:  
CJ Hurley of Hurley Century Arts,  
<http://www.cjhurley.com>  
Circle 32 on the resource card.

### Simple Storage, page 70

Architect: Benjamin Nutter  
Benjamin Nutter Associates  
363 Boston Street  
Topsfield, MA 01983  
978.887.9836

Crown-Point Cabinetry  
[www.crown-point.com](http://www.crown-point.com)  
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### Chadsworth Cottage, page 76

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Christine G. H. Franck  
Christine G.H. Franck, Inc.  
154 East 61st Street  
New York, NY 10021  
212.421.3465

Builder: Murray Construction Co. of  
Wilmington, NC  
910.762.1966

Landscaper: Landscapes Unique,  
Wilmington, NC  
[www.landscapesunique.com](http://www.landscapesunique.com)

Tile: American Olean, Dallas, TX  
[www.americanolean.com](http://www.americanolean.com)  
Circle 34 on the resource card.

Construction Products:  
Antique Building Products,  
Amherst, VA  
[www.antiquebuildingproducts.com](http://www.antiquebuildingproducts.com)  
Circle 35 on the resource card.

Baldwin Hardware, Reading, PA  
[www.baldwinhardware.com](http://www.baldwinhardware.com)  
Circle 36 on the resource card.

Paint: Benjamin Moore Paint,  
[www.benjaminmoore.com](http://www.benjaminmoore.com)  
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Construction Products:  
Bord Na Mona Environmental  
[www.bnm.ie/environmental](http://www.bnm.ie/environmental)  
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Products, Inc., Greensboro, NC  
Building materials:  
Carolina Builders/Stock Building  
Supply, Wilmington, NC

Bath and Kitchen:  
Carolina Cabinet & Tile,  
Wilmington, NC  
[www.carolinacabinets.com](http://www.carolinacabinets.com)  
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Columns and trim:  
Chadsworth's 1.800.Columns,  
Wilmington, NC  
[www.columns.com](http://www.columns.com)  
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Lighting: Circa LIGHTING,  
Savannah GA  
[www.circalighting.com](http://www.circalighting.com)  
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Storage: Closets & Things,  
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Cabinetry:  
Decora Cabinets  
[www.decoracabinets.com](http://www.decoracabinets.com)  
Circle 43 on the resource card.

Tiles: Delft Wares, Inc.,  
Marietta, GA  
[www.delftblue.com](http://www.delftblue.com)  
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Drapery:  
Garst Drapery, Wilmington, NC  
(910) 251-8002

Fabrics: F. Schumacher & Company,  
[www.fschumacher.com](http://www.fschumacher.com)  
Circle 45 on the resource card.

Hardware: Jacobi Hardware  
Company Inc., Wilmington, NC  
Circle 46 on the resource card.

Shutters: J. & L. Shutter Company,  
[www.jlshutters.com](http://www.jlshutters.com)  
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Outdoor Furniture:  
Kingsley-Bate, Ltd.,  
[www.kingsleybate.com](http://www.kingsleybate.com)  
Circle 48 on the resource card.  
Kitchen appliances: Kitchen  
Aid/Whirlpool,  
[www.kitchenaid.com](http://www.kitchenaid.com)  
Circle 49 on the resource card.

Windows:  
Kolbe & Kolbe Millwork Company,  
[www.kolbe-kolbe.com](http://www.kolbe-kolbe.com)  
Circle 50 on the resource card.

Furnishings: Lane Venture  
[www.laneventure.com](http://www.laneventure.com)  
Circle 51 on the resource card.

Real Gustavian, Stockbridge, MA  
800.390.5539  
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Bricks: Old Carolina Brick Company  
[www.handmadebrick.com](http://www.handmadebrick.com)  
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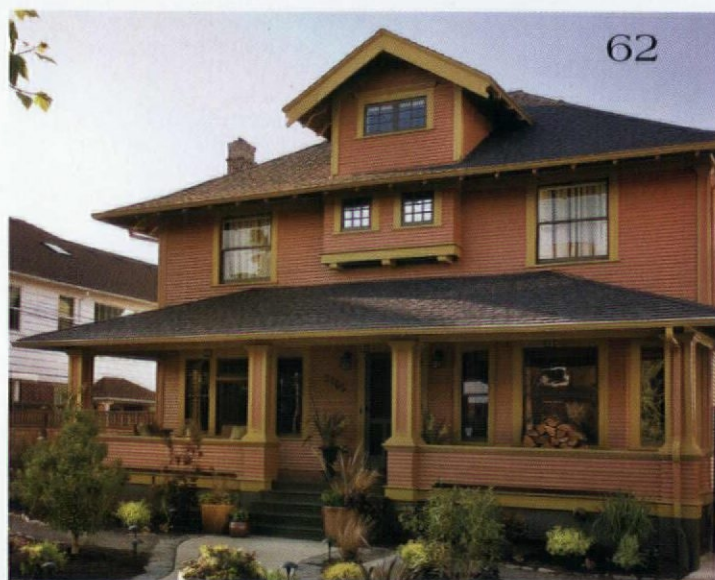
Special Wood Inc.,  
Wrightsville Beach, NC  
910.675-1000  
Circle 55 on the resource card.

Standard Glass Co.,  
Wilmington, NC  
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Stephenson Millwork Company,  
Inc., Wilson, NC  
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Registers: The Reggio Register Co.,  
Ayer, MA  
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Doors: Tru Stile Doors, LLC,  
Denver, CO  
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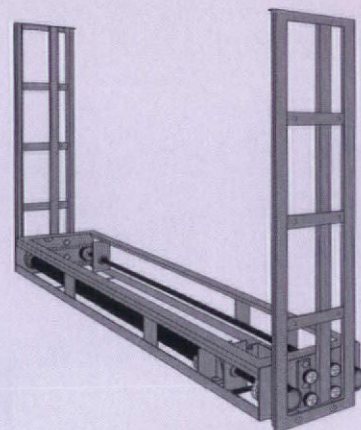
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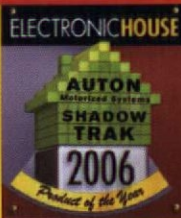
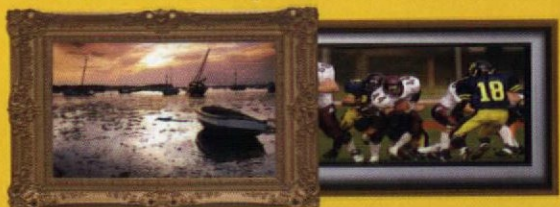


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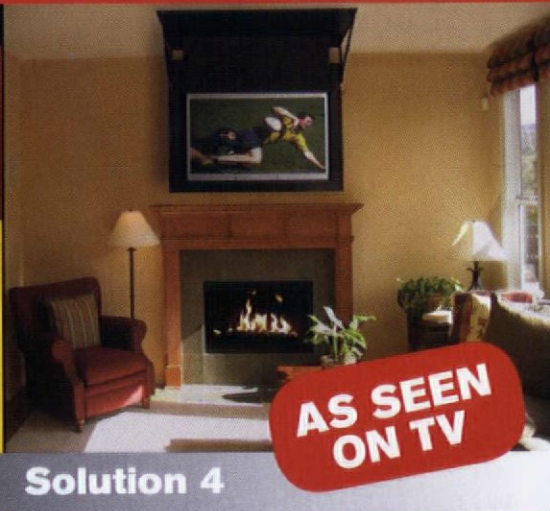
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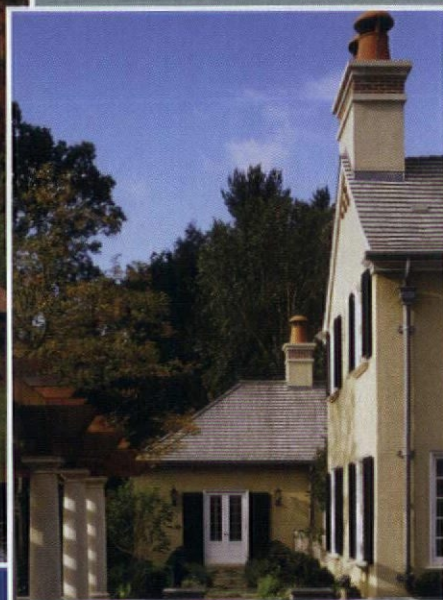
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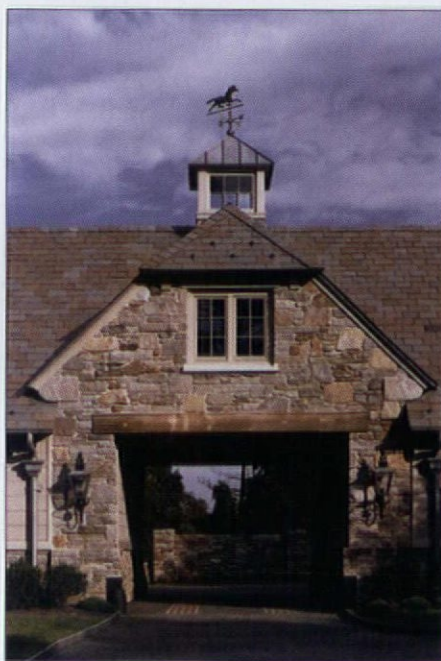


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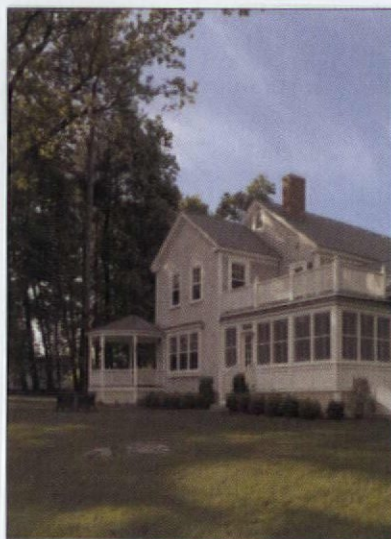
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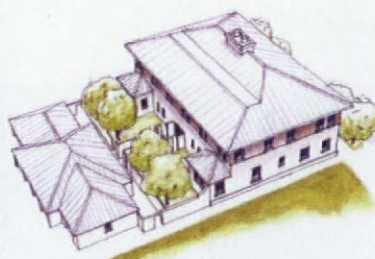
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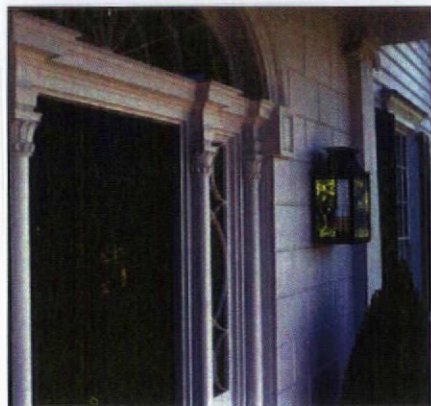
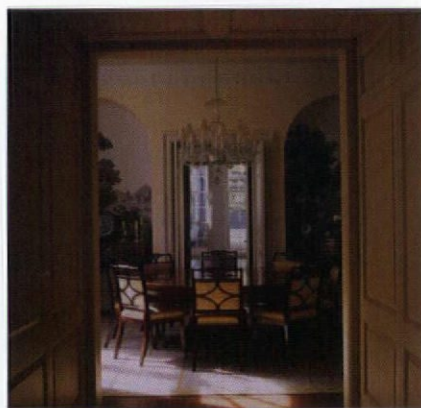
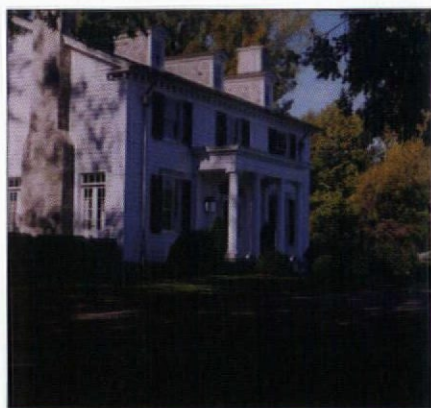
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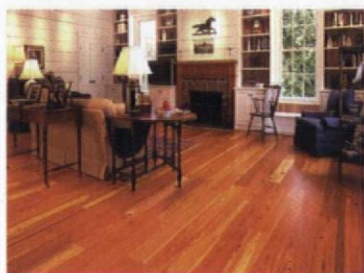
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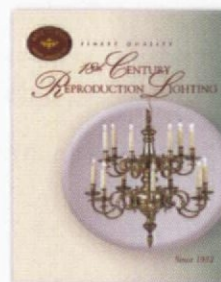
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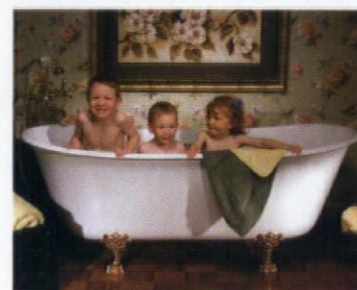
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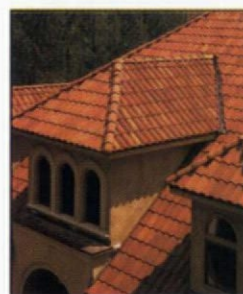
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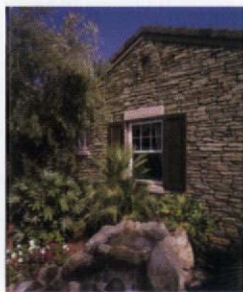
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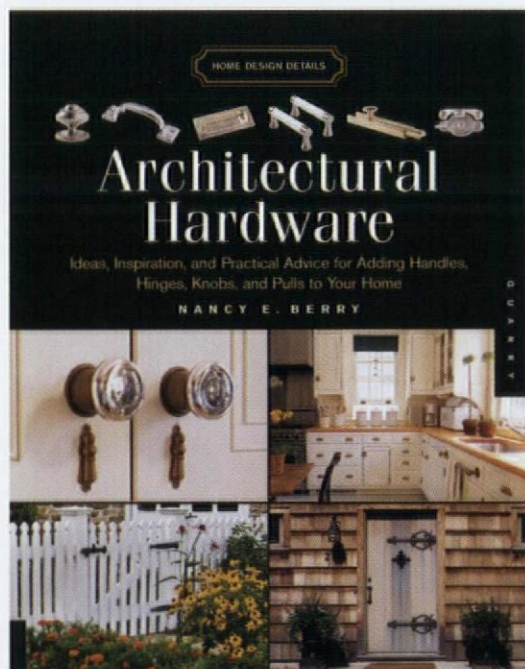
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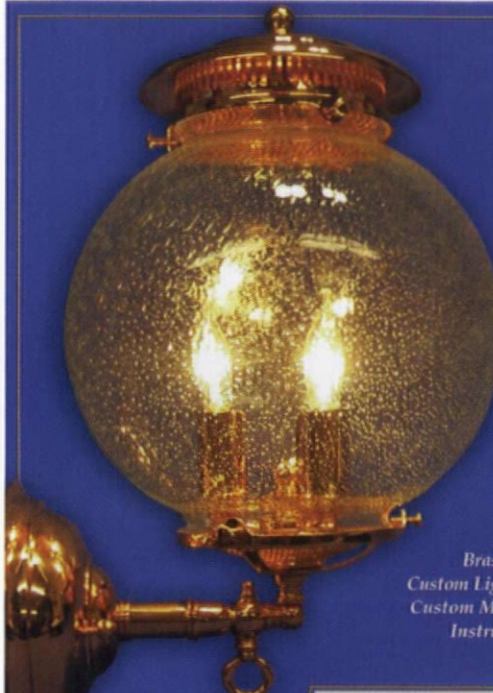
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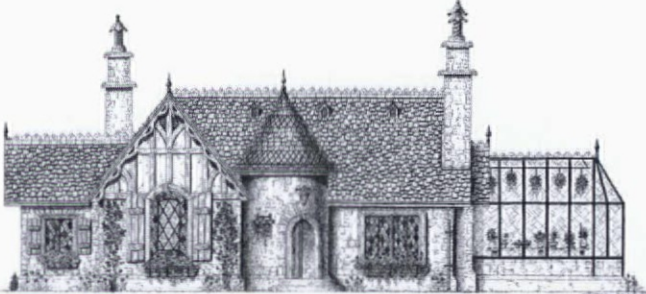
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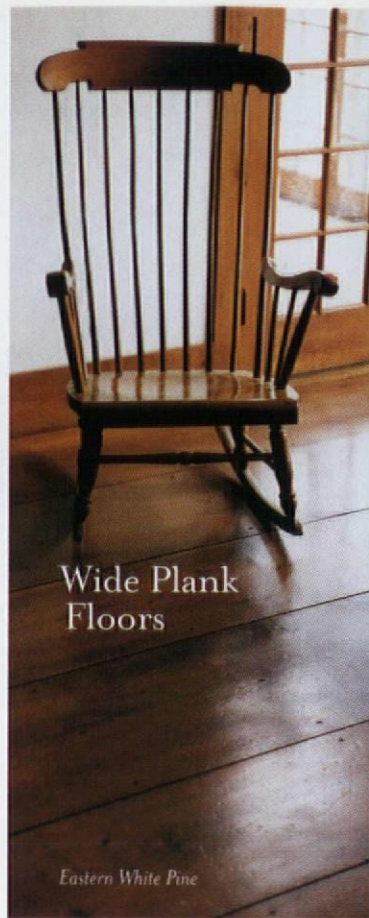
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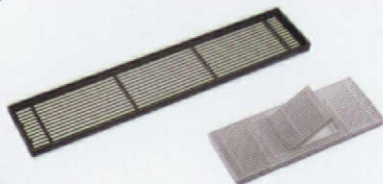
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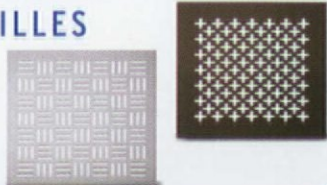
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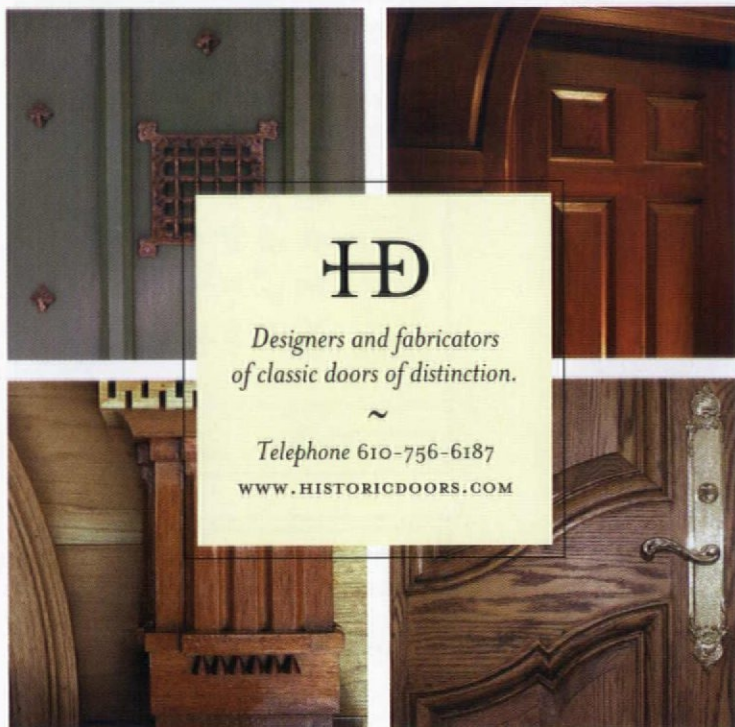
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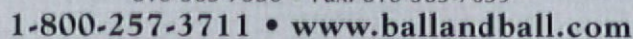


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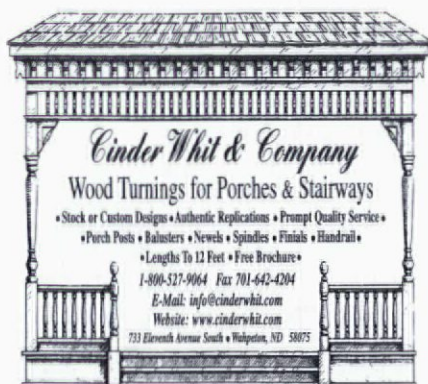
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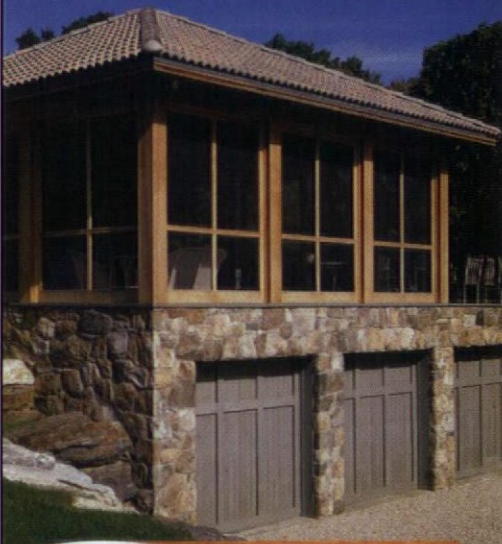
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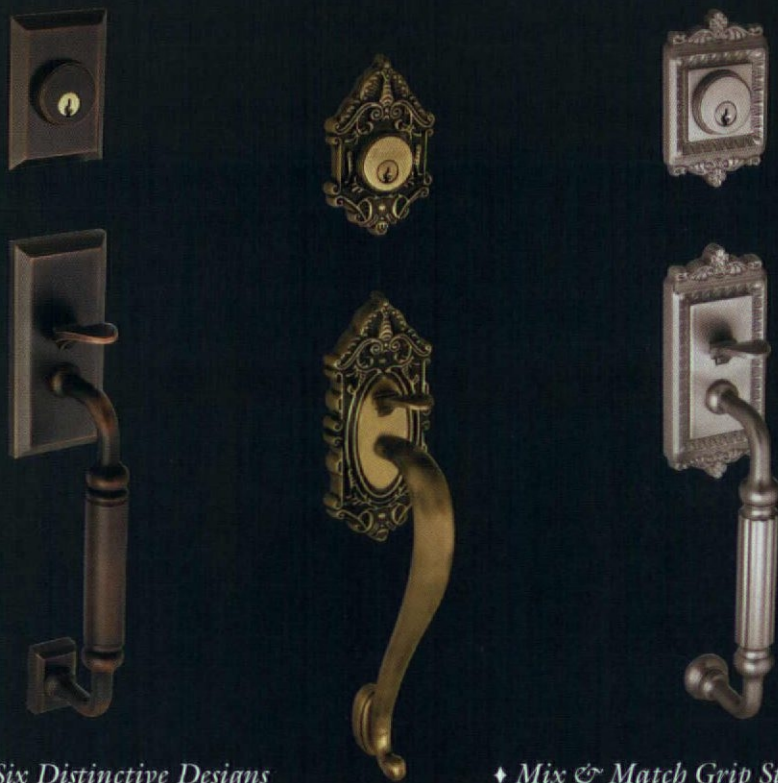
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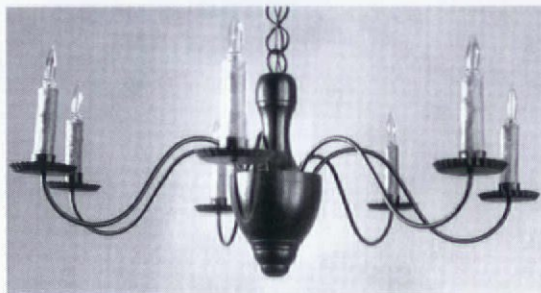
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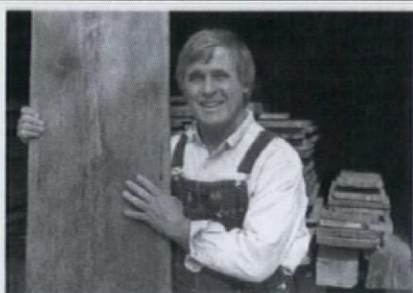
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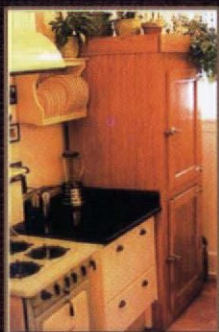
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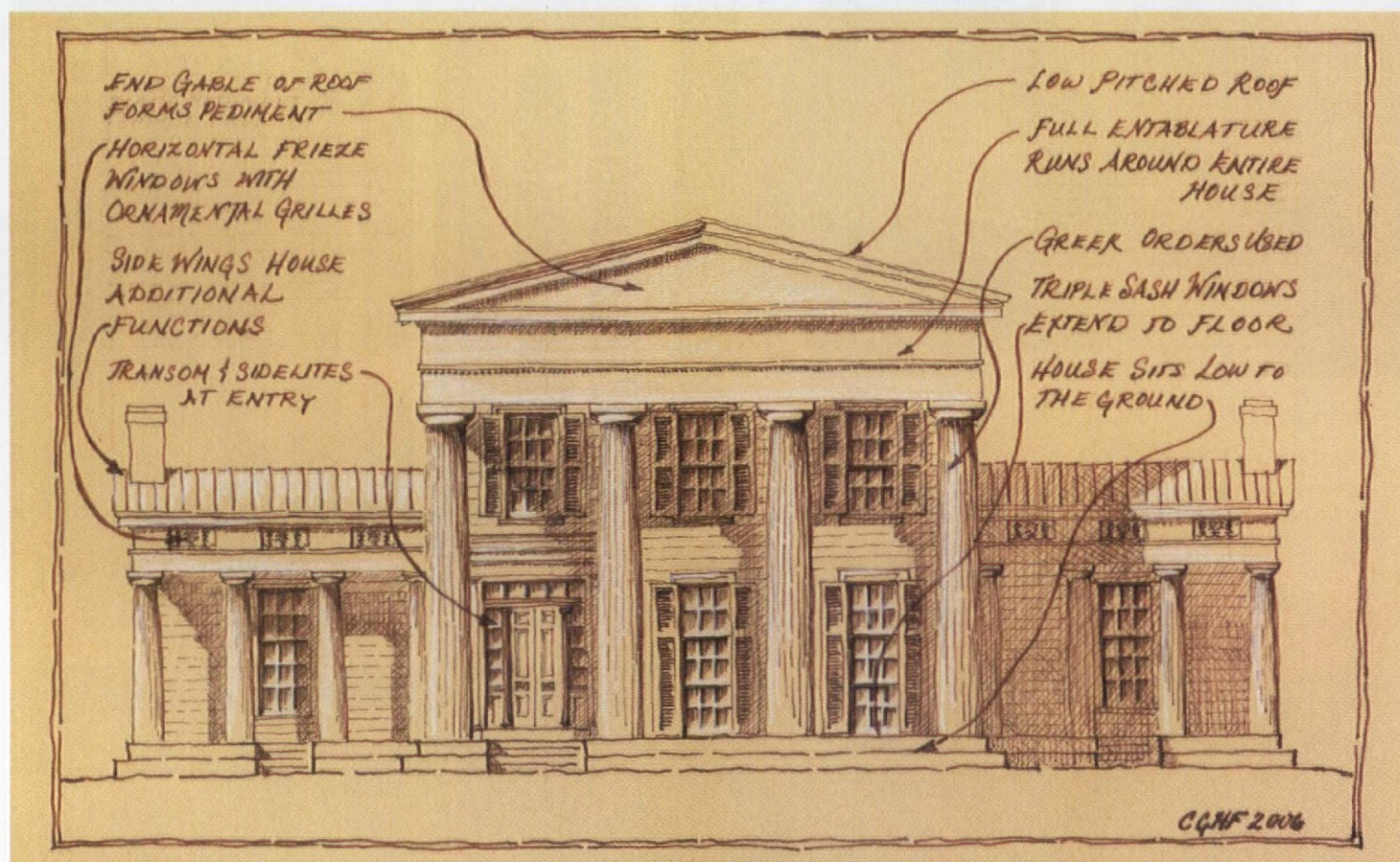
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## Greek Revival Style

BY CHRISTINE G. H. FRANCK

At its height from 1820 to 1840, the Greek Revival style parallels a period of geographic expansion and growing national identity in America. Part fashion, part conscious aesthetic, the Greek Revival is defined by its inventive use of ancient Greek forms. Publications, such as Stuart and Revett's *Antiquities of Athens*, drove a fashion for the Grecian style, first in Europe and then in America. But in America, it was more than fashion; it was political. As a young country emerging from the shadow of our British colonial past, we sought new paradigms. Viewing ourselves as inheritors of the Greek democratic tradition, we saw ourselves as the new Athens.

From the East to the Midwest, we find towns named after Greek cities such as Corinth, Athens, and Ithaca. In these towns we built city halls, banks, churches, houses—even outhouses—with orders borrowed from the Parthenon or the Tower of the Winds. And these buildings were ornamented with palmettes, fretwork, and friezes. This Grecian influence even extended to the decorative arts and dress. In many ways it represents our first, and perhaps only, national style.

Its rapid and consistent spread as a style was due to the publication of numerous builder's books such as the sixth edition of *The American Builder's Companion* (1827) or *The Practical House Carpenter* (1830), both by Asher Benjamin. From these and others, builders learned the Greek orders and used them to create

buildings that—while Greek in inspiration—were wholly American in spirit.

A typical Greek Revival house might be one to two-and-a-half stories with a low-pitched roof oriented with its ridge perpendicular to the street so that its end gable formed the pediment of a classical temple. To further the temple front motif, a full entablature (cornice, frieze, and architrave) wrapped the entire house or returned deeply under the gable end. Sometimes this gable end extended over a porch with columns; sometimes only wide pilasters were used to achieve the temple front motif. Sidehall plans were typical as the house was turned so that its plan was narrow and deep, but it was challenging to fit the normal house functions within the pure temple form, so one-story wings were commonly added to one or both sides.

The Greek Revival period nurtured both the birth of a national style of architecture and the architectural profession in America. During this time, architects, such as Latrobe, Mills, and Strickland, approached their training and work professionally, though most houses were still built by craftsmen. What better captures the spirit of America than every man having a little bit of Athens? An illuminating book about this period is *Greek Revival Architecture in America* by Talbot Hamlin. **NOH**

*Christine G. H. Franck is a designer living in New York.*





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