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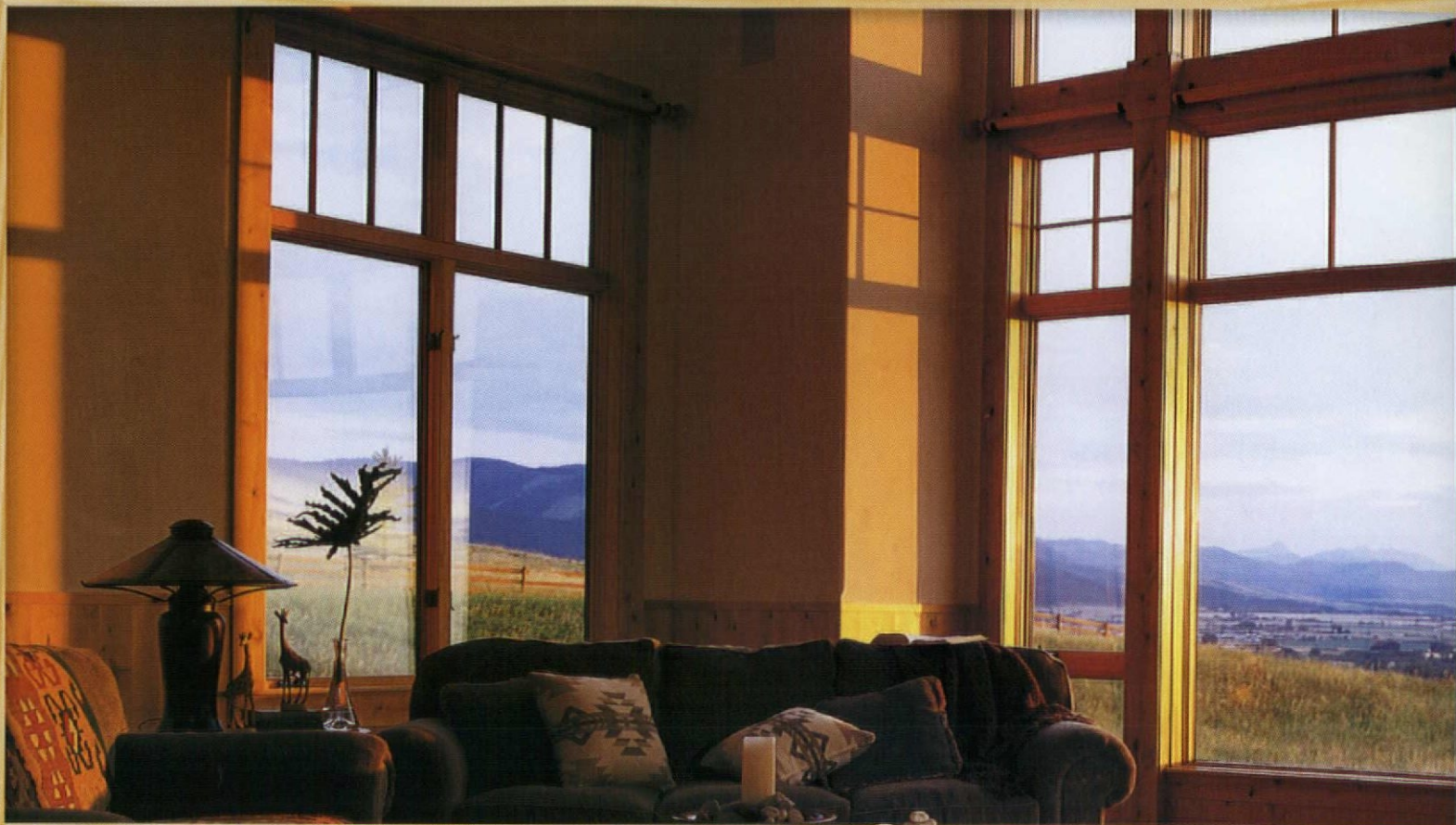
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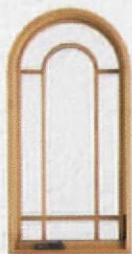
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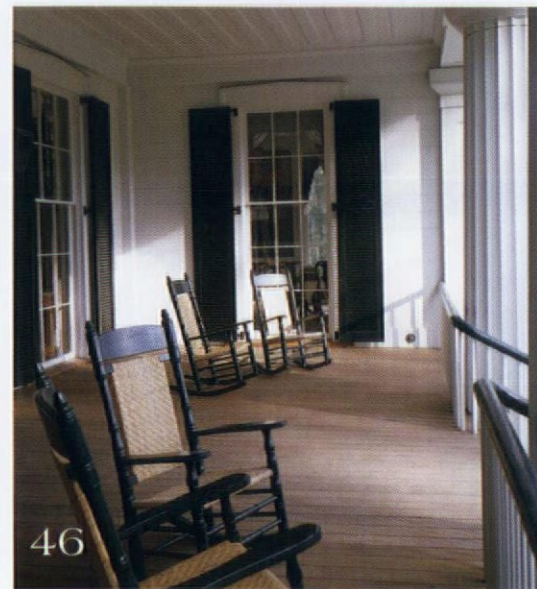
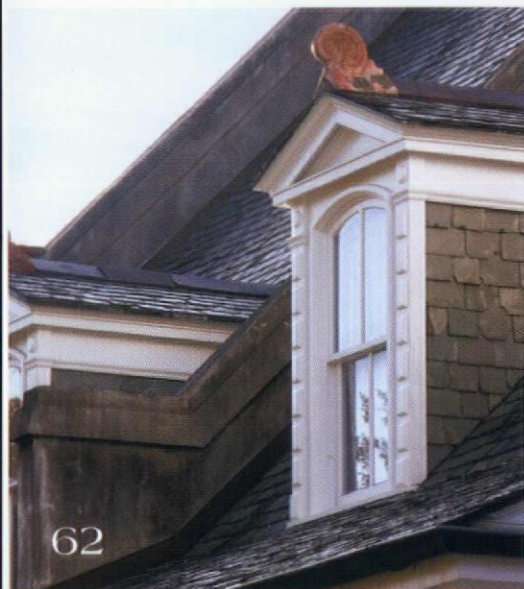
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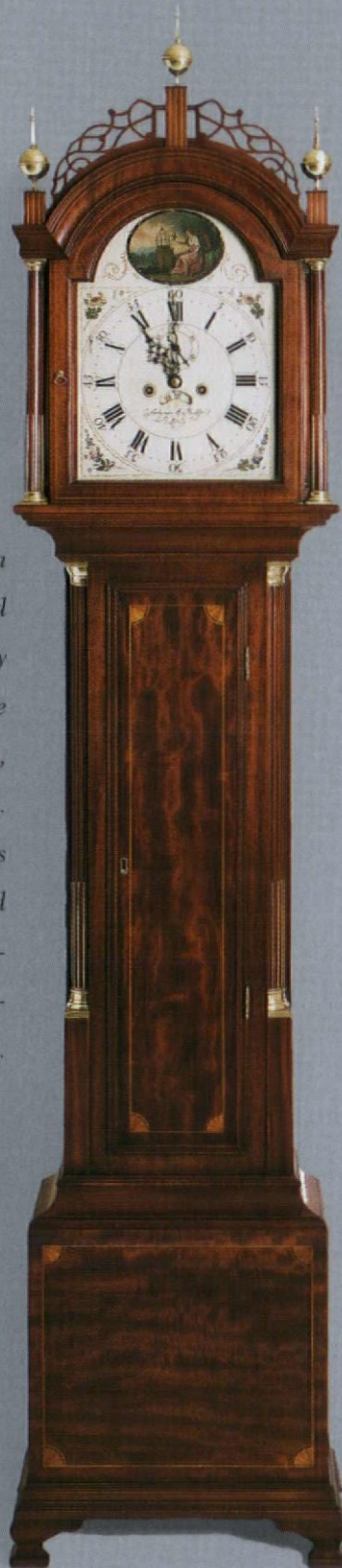
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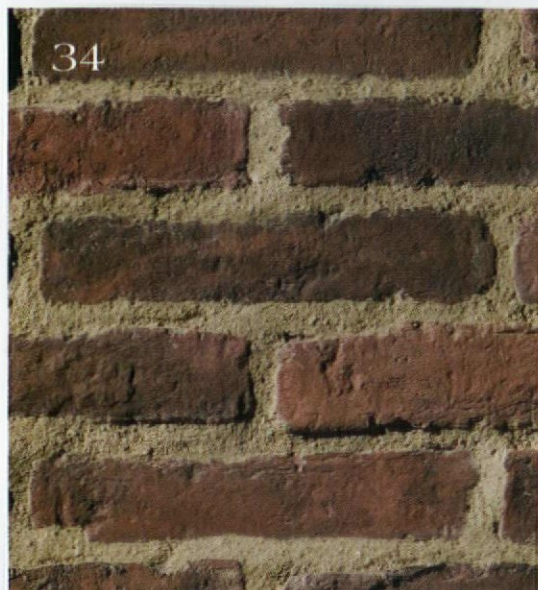
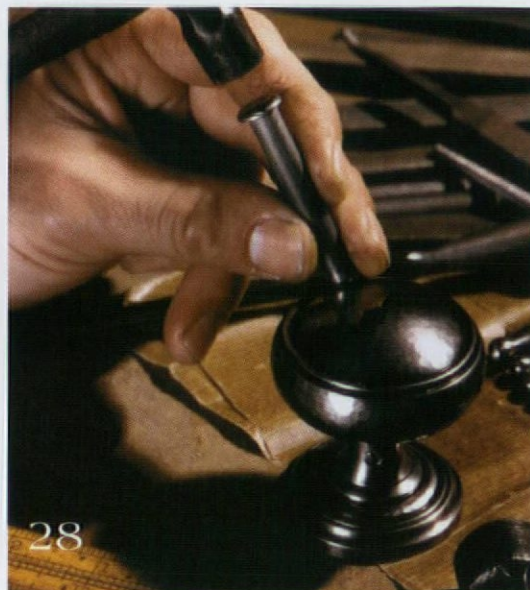
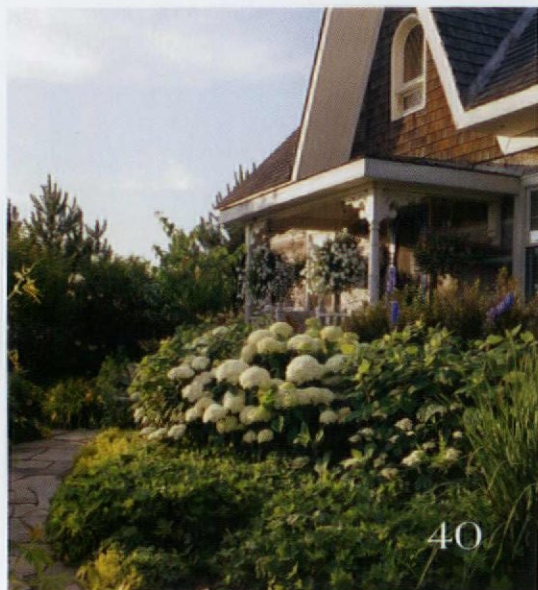
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Cover photo by Richard Leo Johnson.
Historical Concepts creates a beautiful Greek Revival house on Hampton Island off Georgia's coast.

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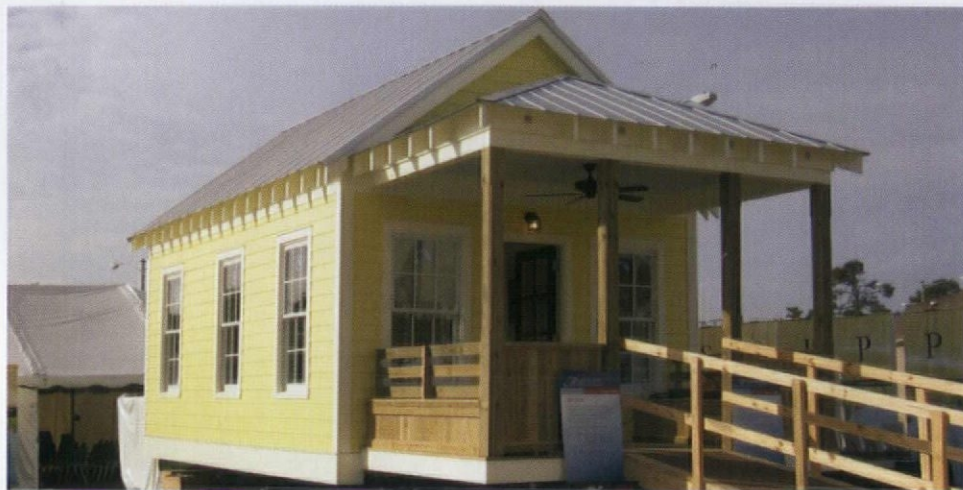
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American Vernacular



New old houses come in all shapes, sizes, and styles. Whether a small vernacular adobe structure in New Mexico or a grand Greek Revival farmhouse in upstate New York, each house type speaks to its place and its people. These houses offer a sense of tradition and permanence to the landscape.

At this year's International Builders' Show in Orlando, Florida, New York designer Marianne Cusato unveiled a humble vernacular cottage. Created as emergency housing in response to Hurricane Katrina's devastation last fall, the structure is reminiscent of the Southern shotgun house. A mere 308 square feet, the Katrina cottage is a compelling and potential alternative to the FEMA trailer. The design fits into the Gulf Coast's semitropical environment: large six-over-six windows allow for cross breezes while a welcoming front porch offers an outdoor living space.

Considered a "grow house," the tiny cottage is designed to be expanded upon over time, much like historical vernacular houses. Cusato shows, through this small house based on a traditional form, that even the most modest homes can be beautiful, well built, and permanent.

The spring issue of *New Old House* celebrates American styles that are designed for their specific landscapes. Architectural firm Historical Concepts creates a Greek Revival on Georgia's coast based on Southern plantation homes. The house design accommodates its waterfront environment—the structure is lifted on a red brick pedestal to protect it from possible tidal surges.

Designer Mike Waller creates a Creole cottage in Baton Rouge, Louisiana. The street façade has an overhang, called an abat-vent, that shelters the doors and windows from Louisiana's heavy rain.

In Dutchess County, New York, Centerbrook Architects restores an eighteenth-century stone house. Respecting the house's original design, the architects left the structure intact. The thick stone walls and small window openings protect the interior from the cold winters while a steeply pitched roof helps shed snow. Just as these designs speak to their place, so does the Katrina cottage—now if only we will listen.

Nancy E. Berry
Editor

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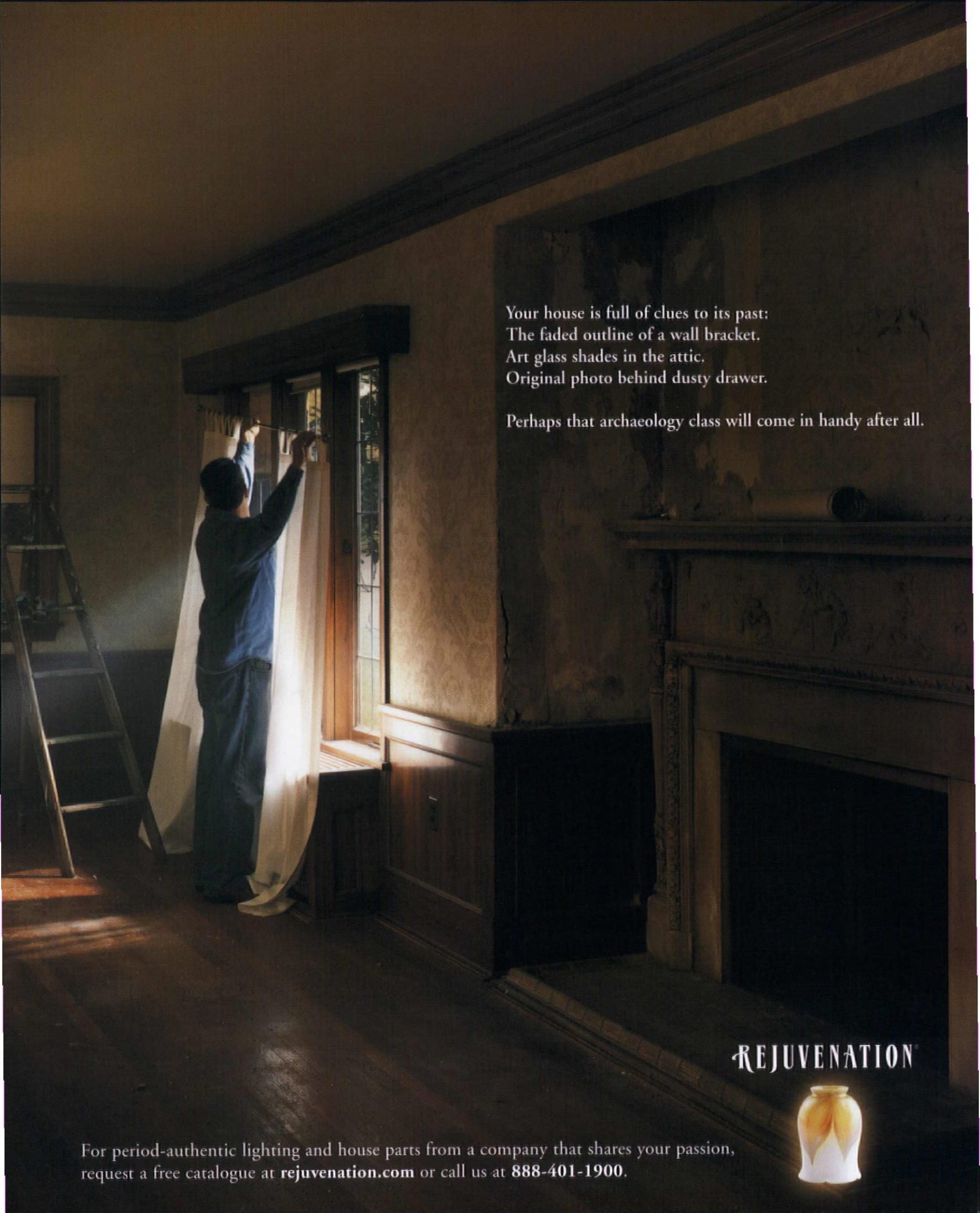
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April Paffrath, a frequent contributor to *New Old House*, writes about artisan trades and the interesting people who keep rare crafts alive. She

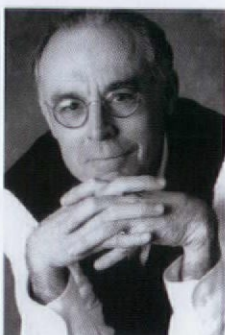
is the author of *The Artful Bride*, a wedding craft book for savvy (and sassy) couples, as well as its follow-up book on invitations, and has written for *Martha Stewart Living*, *Natural Home*, and *Cedar Living*. She has been the managing editor and consultant for several magazine projects and relaunches.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



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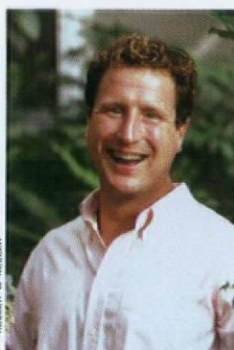
Editor-at-Large **Russell Versaci** is a residential architect who has spent two decades designing traditional houses. He attended the Harvard University Graduate School of Design in 1973 and received his graduate degree from the

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*

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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.

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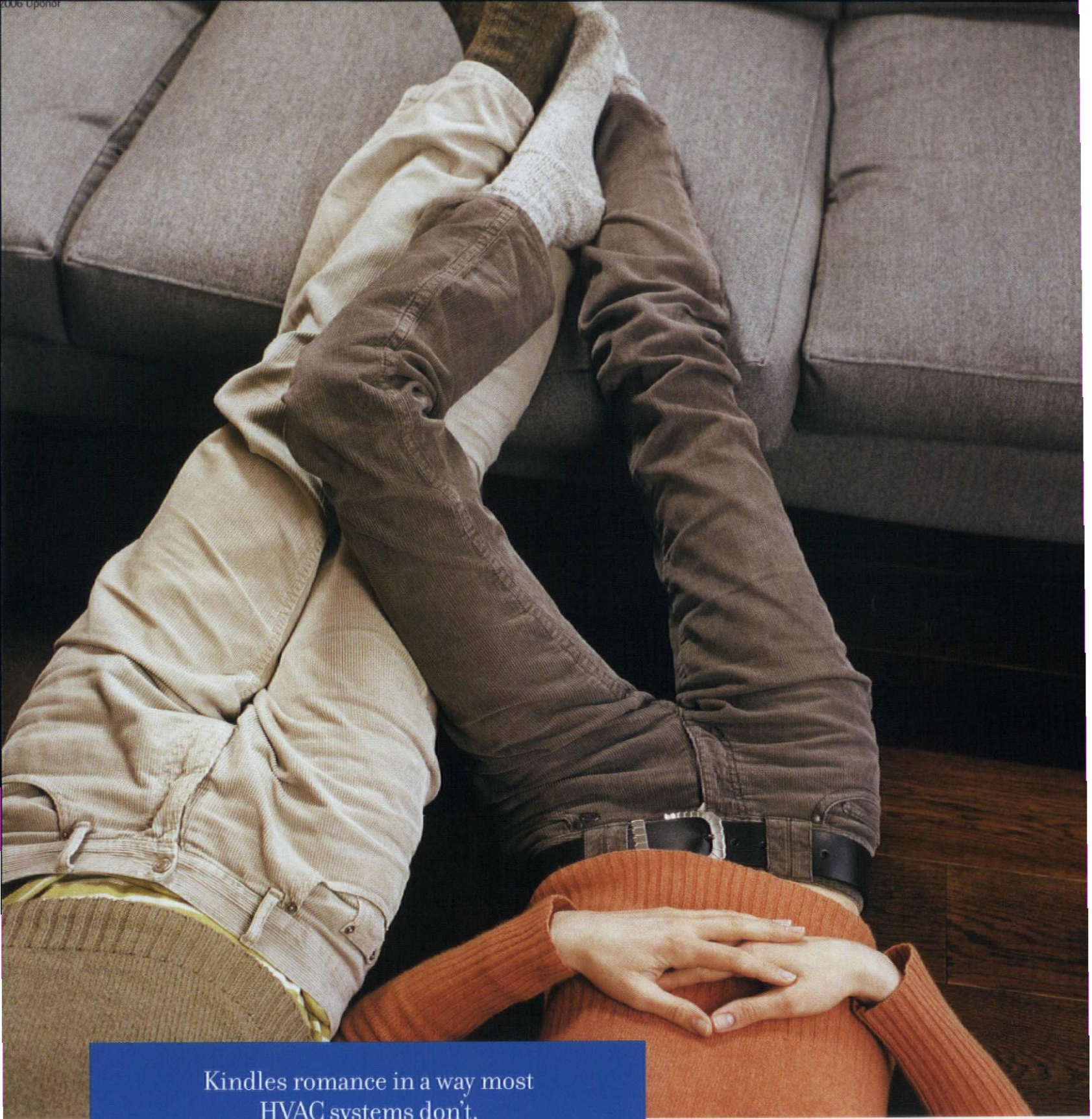
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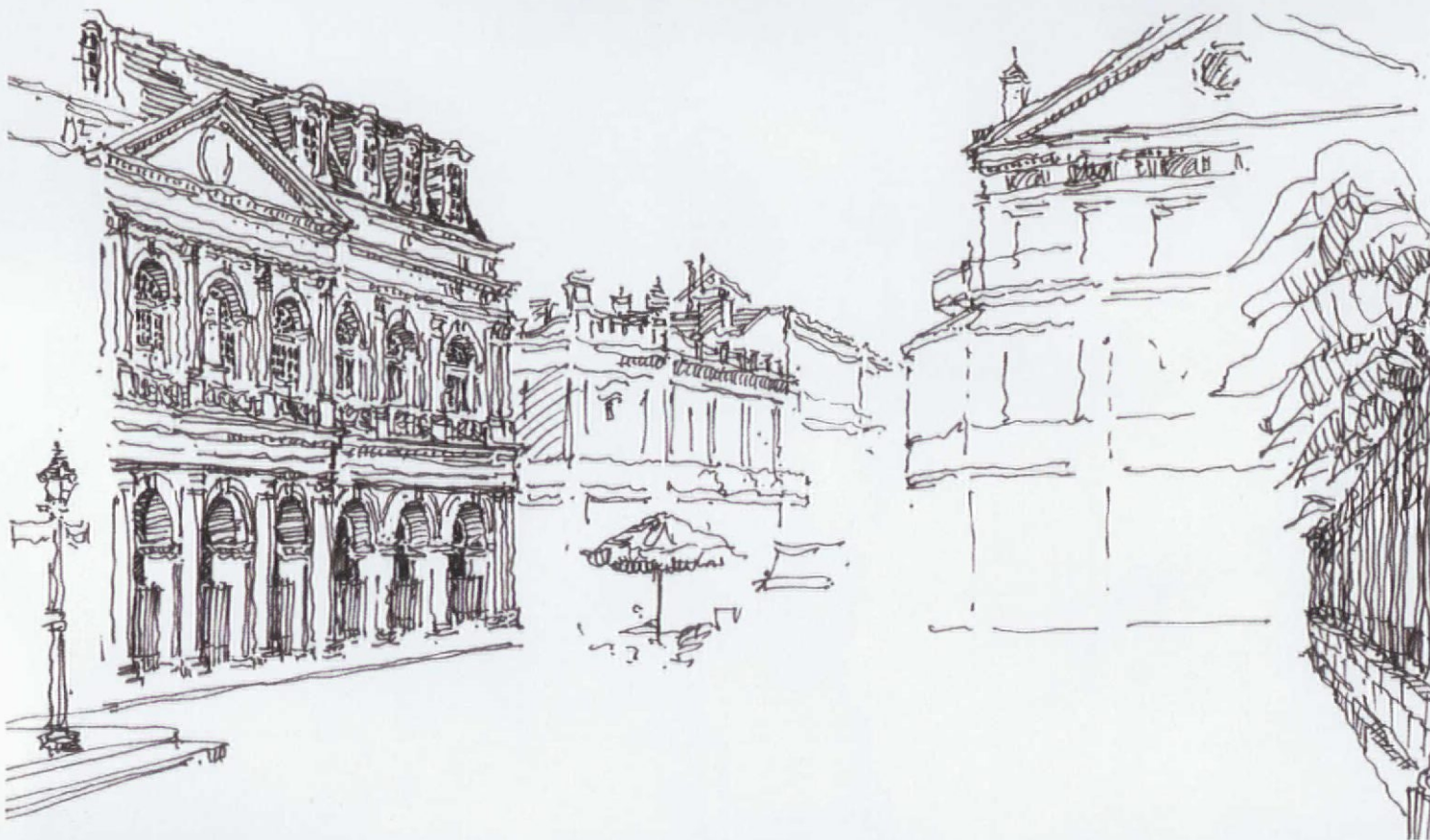
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A Place in Peril

The right choices for rebuilding New Orleans can be found by looking at the city's past. TEXT BY RUSSELL VERSACI SKETCHES BY ANDREW LEWIS



Bad things happen to good places. Sometimes, the wounds are self-inflicted acts of man, as when cherished landscapes are bulldozed to make way for sprawl. Other times, the forces of nature conspire to devastate great places, and in a heartbeat their treasured legacy of beauty and character can vanish.

Think of General Sherman's torching of Atlanta, San Francisco's earthquake, Chicago's fire. Catastrophic destruction can visit on an unimaginable scale. And now New Orleans has been struck down by Hurricane Katrina. After such a disaster, it is mind-boggling to think about how to revive the spirit and cityscape that are gone and how to restore the city to greatness.

New Orleans has been devastated

and reborn several times before. In 1788 and 1794 two catastrophic fires gutted the French Quarter. In the mid-nineteenth century, the great scourge of yellow fever decimated the population, killing nearly 40,000, and in 1965 Hurricane Betsy laid waste great swaths of the city with 125-mile-an-hour winds and extensive flooding. Throughout history, fueled by a determination to preserve its spirit, this resilient place has endured tribulation and flourished again.

The destruction wrought by Mother Nature's latest harpy, Katrina, is New Orleans's twenty-first-century foe, perhaps more diabolical than any before. This moment in time is a test of both this city's and our nation's resolve to rebuild a great place.

Making the right choices will be critical to the rebirth of the Crescent City. The simplistic solution is to bulldoze the damaged neighborhoods and refill them with houses of formulaic monoculture, preserving only a nostalgic entertainment district of old buildings. The enlightened solution is to repair, restore, and rebuild the historic survivors and to infill those that are lost with new construction designed in the community traditions that created this great place to begin with.

New Orleans is unique among America's urban places, its history a crucible of cultural assimilation. For three centuries the streets have hosted Spanish and French Creoles, Acadians from French Canada, Haitian slaves and freed



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blacks, Irish laborers, American frontiersmen, and a host of merchant traders from across the globe. From this urbane melting pot have emerged neighborhoods of singular architectural richness, shaped by French townhouses, Creole cottages, African-American shotguns, and nineteenth-century American revivals. Without this complex tapestry of building history, New Orleans would be bland and spiritless.

Every city has a distinctive aura, a personality. There is a sound to the street life, an aroma in the air, a texture to the canvas of buildings and landscapes. Whether we live there or just visit, we instinctively take the pulse of the place and collect our thoughts, feelings, and experiences into a portrait of

urbanity. With a single adjective, we can describe the spirit of a city: New York is intense. Savannah is sultry. Boston is proper. Chicago is industrious. Los Angeles is hip. New Orleans is sensual.

This genius locus, or sense of place, is a blend of culture and physical setting. A city's people create a distinctive atmosphere, fashioning a brew of customs, dialects, food and drink, celebrations and ethnicity that compound into a rich social experience. Its streetscape becomes the stage set on which the culture bubbles and boils—the buildings, the streets, the plazas, the corners, and the back alleys are the framework within which each citizen acts out his or her day.

This stage set gets pieced together over a very long time. It may begin with

an imposed grand plan, such as Philadelphia's rigid grid of streets, or a simple organic response to topography, such as Boston's web of harborside byways. In time, the city fills out in unexpected ways, the setting takes on a layered structure, and the buildings carve personalities into the edges of streets.

A city becomes a character over centuries by building upon its past. The past is a book of traditional wisdom recorded in lessons learned through experience. In the culture of building, traditions take root when good solutions to construction problems are adopted as common sense. Soon these practices become the accepted way of doing things; repeated often enough, these customs become traditions, which create the persona of a place. While disasters can temporarily overwhelm that persona, they cannot obliterate it.

What does the book of wisdom say about the architectural persona of New Orleans? The balconies of American ironwork grafted onto the façades of French and Spanish townhouses are the hallmark of New Orleans's layered culture. The scrolled woodwork of its candy-colored shotgun houses is a sign of its sensual spirit. The exuberant flourishes of the manses of the Garden District are reminders of its storied prosperity.

Hurricane Katrina slashed through this rare collection and left many traditional neighborhoods in shambles. Political sharpshooters and their developer cronies argue that the devastation may be a blessing in disguise and that these old houses, antiquated to begin with, are now beyond saving. They see a silver lining in tragedy, an opportunity to replace "run-down" housing with brand-new products better suited to modern life. We've heard this one before. Remember the utopian urban renewal schemes of the 1960s for "blighted neighborhoods?" Had those blighted neighborhoods survived, they would be thriving historic districts today.

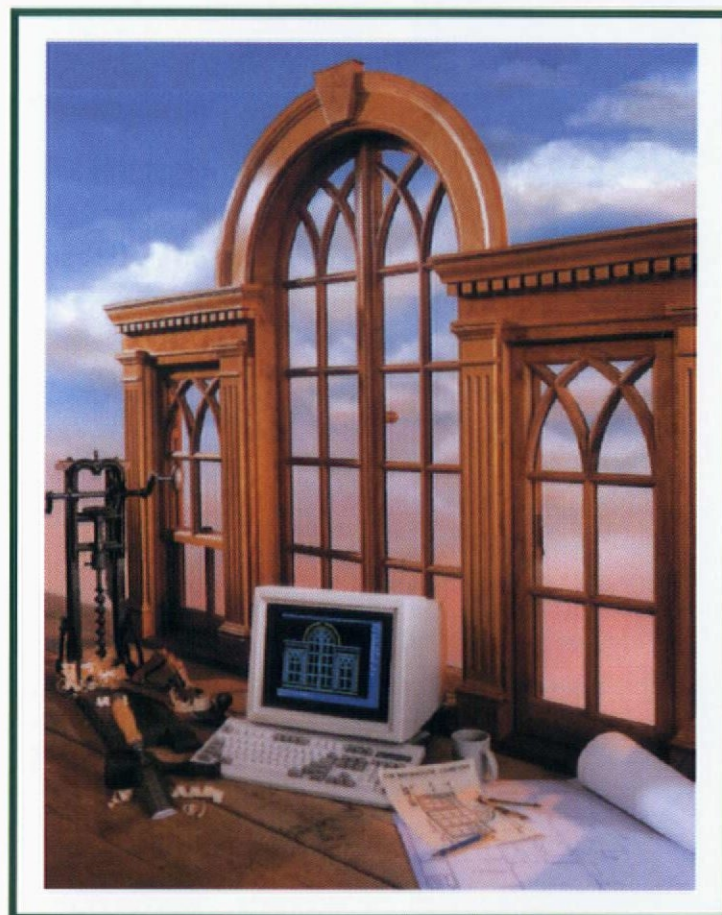
The eighteenth- and nineteenth-century craftsmen who built New Orleans's traditional houses understood how to build in this challenging place.





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ARCHITECTS' PRINCIPLES

The shotgun houses work in a city of deep, narrow lots with sultry air, damp soils, and semitropical temperatures; their sturdy wooden frames made of cypress and cedar timbers resist water and rot. Thick brick walls covered in stucco insulate Creole townhouses from the sweltering heat. Acadian cottages are raised up on brick foundations to lift them off the damp ground and encourage air circulation. Even in the smallest homes, 12-foot ceilings and oversized windows channel cooling breezes through the interiors, and board-and-batten wooden shutters provide the first line of defense against storms.

Much of this rich building history stood up well against the onslaught of the hurricane. The old houses of wood and brick are far tougher than their ages may suggest. Houses built with time-tested materials and building techniques, such as cypress frames and brick foundations, generally survived the storm while houses made of light studwork and roof trusses covered in asphalt shingles were wiped out. This survival record reaffirms the durability of traditional building practices, a persuasive argument that should not be ignored in the rebuilding.

In the wake of a disaster, expediency can be a sinister force. The urge toward rapid reconstruction is a compelling deception, a push for refilling the city with "housing" without respect for traditions that made the city a richly livable place. The result will be an urban trailer park maxed out with homogenized builder boxes of could-be-anywhere houses. They may be quickly assembled, but they will never rebuild the soul of the Big Easy.

The slow but sure approach is to restore the architectural traditions that made New Orleans an American jewel. Tradition provides the textbook for reconstruction. Should wise minds prevail, this city in peril will study it well and be reborn as a beacon of enlightenment in our quest to preserve what makes a good place great. NOH

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

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

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

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Victorian's Secret

A wraparound porch drapes a new house with period details.

TEXT BY LISA PALMER PHOTOS BY KINDRA CLINEFF



A few years ago, Mark Horan's design inspiration began as aimless wandering. It took place in his Ford Explorer on weekends as he drove through the historic neighborhoods of Newport and Providence, Rhode Island. Horan was on the lookout for Victorian-era porch details that would be well matched to his new home in Newport. During his roving, he would stop in front of old houses with likable styling, take out a notebook, and sketch porch elements he liked.

Sometimes, with the owner's approval, he walked onto a porch with his tape measure in hand and jotted down dimensions. He'd note the roof and handrail heights, floor depth, molding shapes, brackets, trimmings, railings, and other details that he'd like on his own home's exterior.

Horan, a Newport-based residential builder, doesn't usually produce homes for clients this way. But midway through framing up his own house on Old Beach

Builder Mark Horan constructed this new old Victorian in Newport, Rhode Island.

Road, Horan was issued a stop-work order by the local zoning board because the planned steeply crested roofline would measure too high for his historic district neighborhood. Working with designer Ron Alose, Horan solved the problem by altering the roof to a concave Mansard style, which shortened the home's overall



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height. Although Horan was granted approval to continue building the home, that roof change had a domino effect and compelled him to modify exterior styling to the Victorian period.

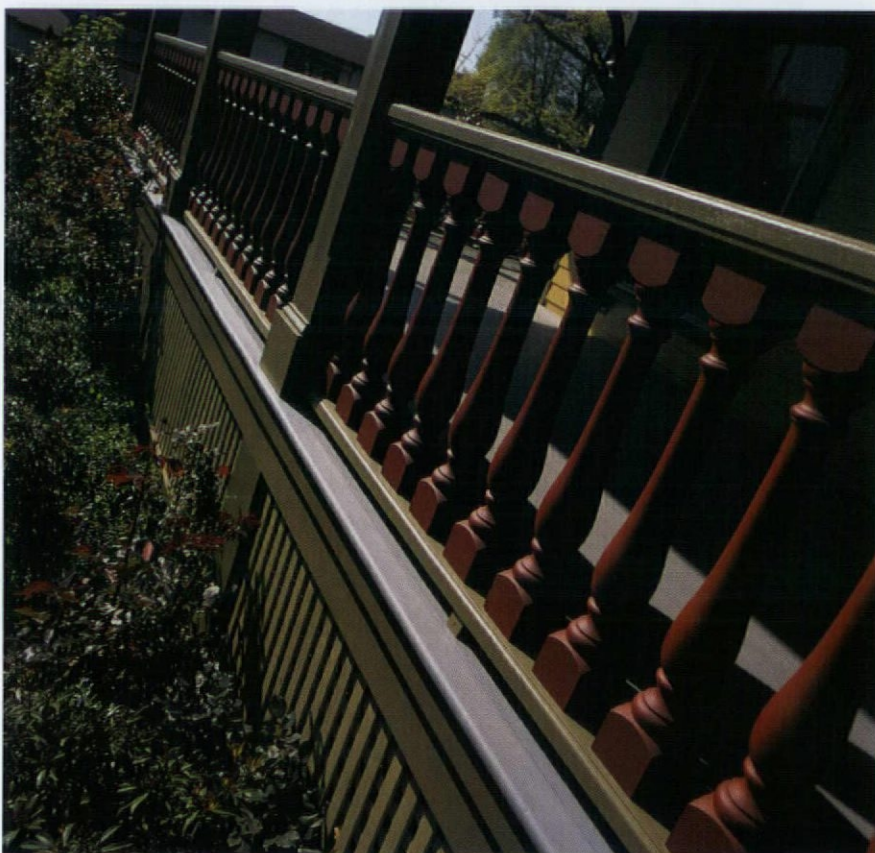
Horan says the neighborhood tours helped him develop a Victorian vocabulary, since the style was a departure from the modern or Colonial homes he typically constructed. Before long, he realized that getting the exterior elements historically accurate, especially the scale and proportion of the porch, would ultimately determine whether he'd meet his goal: building a Victorian-style house that looked as though it had been around for a hundred years.

"We did mock-ups of everything from the trim and moldings to the curvature of the Mansard roof to the shape and scale of the porch brackets. We wanted to get it right," says Horan. "Almost every detail is custom, and for any of the materials we did not make, I was able to locate local craftsmen to do the work."

Together, Horan and Alose also consulted design books such as *American Architecture*, an illustrated encyclopedia by Cyril Harris; *The Victorian House Book*, by Robin Guild; and other plan books published by the Preservation Society of Newport County. "We decided early on that it was historically appropriate to have a porch," says Alose. A porch would also soften the edges of the home, offering an asymmetry to the building and a freedom of expression. Like the exteriors of original Victorian-era homes, Horan's home's exterior had a quirky diversity that blended elements of Second Empire, Stick style, and Italianate Victorians that he liked best. "The porch just had to be a kind of feature that would wrap all these Victorian pieces together," says Alose.

The one-story porch accentuates paired entry doors in the front of the yellow clapboard house. Approaching the house from the front yard, one first

Right and above Horan researched old pattern books and Victorian houses to understand proportions of the Victorian-era porch.



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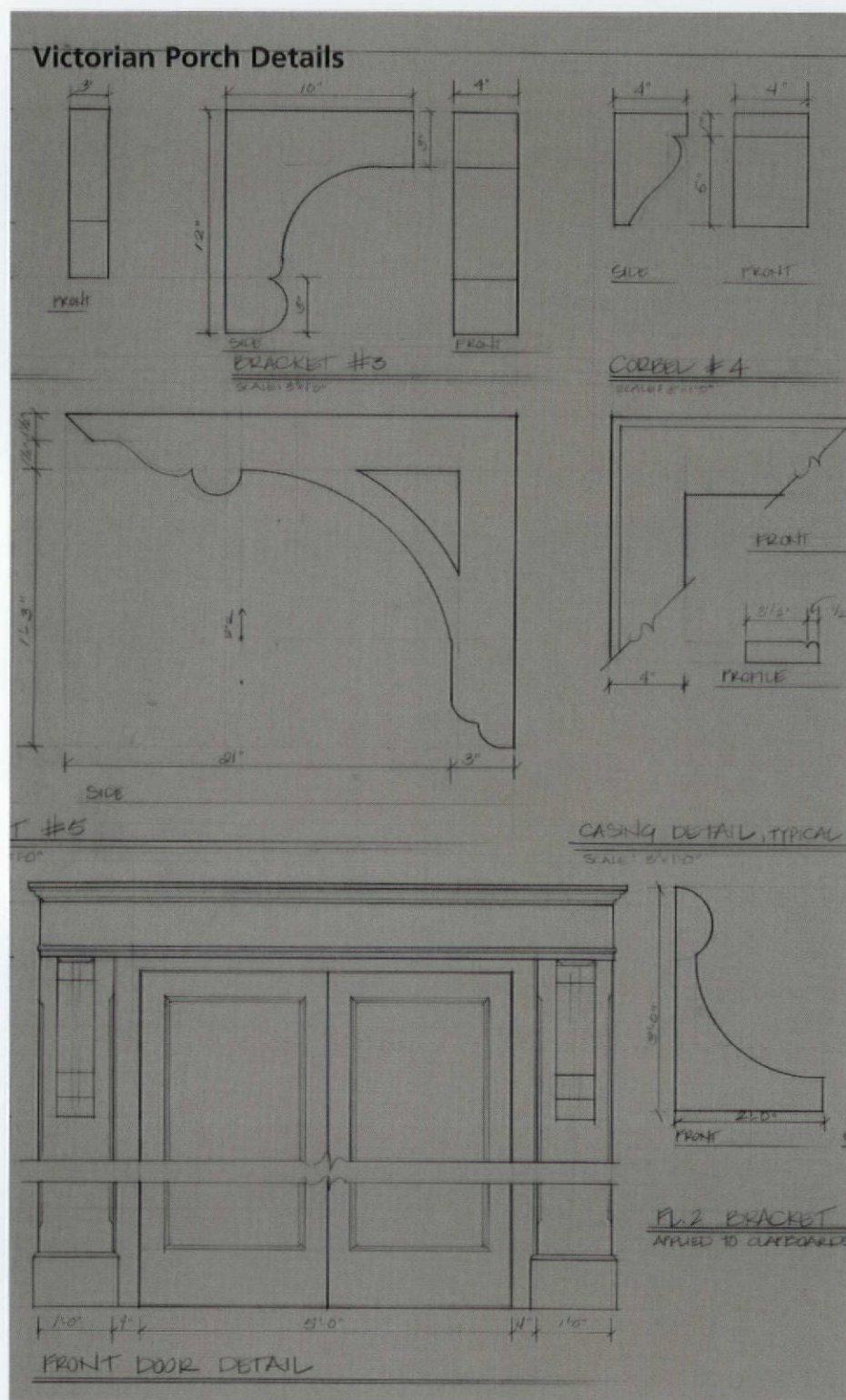
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Above Designer Ron Alose drafted the Victorian porch details for Horan's project. Horan then applied the Victorian vocabulary to the house's design details.



climbs a double-wide set of five avocado green stairs. The L-shaped porch extends along one side, where there is a second entry. The porch supports are Stick-style square columns with simple chamfered edges; the rounded handrail is also avocado green. The balustrades, which are square at the top and bottom and have classic urn turnings, are painted Horan's favorite color, red, and appear to anchor the house. The roof overhang ornamentation includes corbels of the same shape, color, and proportion as those found just below the roof. A three-tier cornice board is a lighter green and piped with red, the same color as the balustrades. The support columns are flanked by arched brackets with thick whorls.

The key to highlighting the details of the Old Beach Road home is its coloring. Says Alose, "We used a riot of colors. Historically, these houses were dripping in strong colors." Another vital element is the porch's proportions, especially the handrail height: 32 inches. While codes require porches to have a 36-inch rail height, Alose was able to get a variance because the porch was close enough to the ground. Historically, Victorian-era porch handrail heights were often as low as 30 inches.



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"Handrail height is one of the details that give a Victorian-era home its soaring vertical style and illusion of height," says Brent Hull of Hull Historical in Fort Worth, Texas, and author of *Historic Millwork*. When Hull looks at a new Victorian and proportions aren't true to historic scale, it's often because the porches are too small or short.

"When you're doing a new old house, there are design rules and a history that you're restricted to or led by. If a new old house is done right, you know it; if it's wrong, you know it, too," he says.

Hull explains that everything you put on a house tells a story. If you tell a story, you tell it consistently, says Hull. To avoid building a new house "that looks like Victoria details are stuck on," Hull urges home builders to refer to historic millwork. "You want to make sure all the details come together," he says.

"One of the hallmarks of Victorian-era buildings is the amount and variety of millwork used. If you are going to buy off-the-shelf millwork, you're not likely to get it right," he says. When the original Victorian houses were built, there was no standardizing of form. Alose says, "Builders and craftsmen had a very high level of expertise, and they often said, 'Hey, that looks good.'" To evoke an old aesthetic in a new house, the same philosophy applies today. So grab a sketchbook and take a drive. **NOH**

Lisa Palmer, a freelance writer, lives in Rhode Island.

Mark Horan, Horan Building Company, Inc., 174 Bellevue Ave., Suite 204, Newport, RI; (401) 848-9284; www.horanbuilding.com.

Ron Alose, ASID, Ron Alose Design Group, Ltd., 936 Aquidneck Ave., Middletown, RI; (401) 847-7087; www.ronalosedesign.com.

Brent Hull, Hull Historical, 201 Lipscomb St., Fort Worth, TX; (817) 332-1495; www.hullhistorical.com.

Porch Parts

Although buildings from the Victorian era vary greatly, designers agree that a few rules such as the following apply:

Porch supports have simple chamfered edges, carvings, or appliques to draw attention to their vertical orientation.

Brackets are important and help create an arched effect, softening the right-angle corners of porch edges. Scroll and fan are among the hundreds of bracket styles available through historic millwork companies. (Cut out cardboard triangles of the proposed dimension, tape them onto porch supports, and take a look from the street to see if the proportions will suit your home.)

Balusters are often crafted with whimsical turnings, carvings, or patterns. Spindles, for instance, are meant to be thin and plentiful. Other baluster styles include sawed fretwork or chateau styles, which provide an illusion of positive and negative shapes. Emphasize baluster shapes by painting them pronounced colors.

Aim for harmony. Compose congruent porch elements that refer to a home's assorted exterior details, such as colors, moldings, cornice boards, and brackets.

Let your creativity soar. Victorian-era styles stressed that porches are used as a decorative element as well as an outdoor room. Victorian craftsmen used their imaginations when selecting spindle work, brackets, and porch supports. They chose porch proportions that emphasized height.



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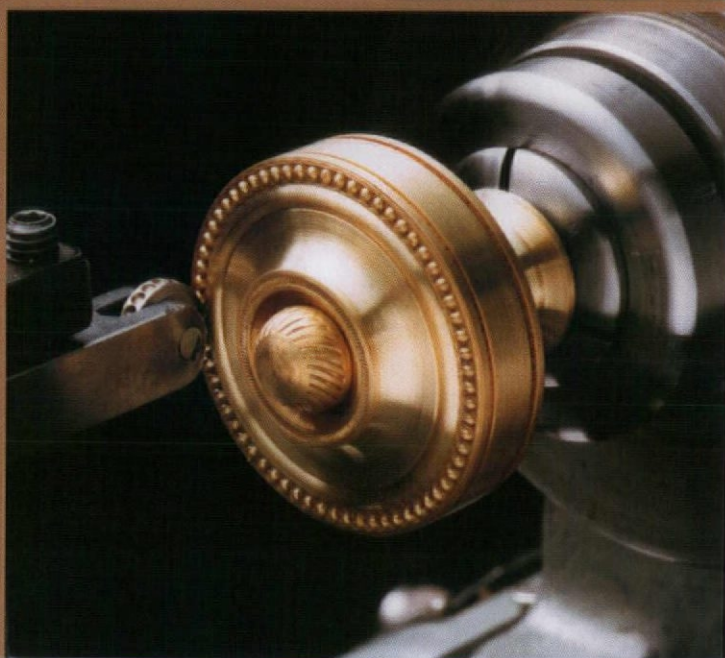
*Patent Pending



Recasting the Past

TEXT BY APRIL PAFFRATH

Art isn't always touchable. Thanks to architectural hardware by E. R. Butler, this art is.



This page, clockwise from above: An oxidized bronze knob gets a hand-hammered finish. Molten brass is poured into sand molds. Beading is put on the face of a knob.

The hand-carving of a wooden prototype lever.

Opposite Architect Gil Schafer specified E. R. Butler's reproduction mercury glass knobs for his new old house in Dutchess County, New York.

Obsessions are underrated, especially when they relate to the art that surrounds us. A healthy fixation can open up a world of information and delight, revealing histories and textures that might have remained undiscovered had some curious person not delved into the past with unwavering attention.

When your fixation is architectural hardware, the world is more fun to touch and enjoy. Rhett Butler of E. R. Butler & Co. has such a passion. Actually, his interest goes well beyond hardware to include the finest quality of crystal, art, architecture, and more. That's what makes his shops so much fun. Sitting right next to brushed metal knobs that will help recapture the interior detailing





JON WALLEN

of an Adams-era house are bits of jewelry, crystal, and porcelain that reflect the same quality as Butler's hardware. His shops are part high-end home décor shop, part sculpture gallery.

Even when a house has been the owners' central focus, hardware is unfortunately often a throwaway thought, taken care of at the last moment just to finish off the project. Like hollow paneled doors or vinyl windows on an otherwise detail-driven home, out-of-the-bin knobs, back plates, and hinges break up the texture and feel of the house into which owners have painstakingly invested time and funds. E.R. Butler provides homeowners with another option—the best materials and designs using the lat-

est technology. His customers are looking for quality and longevity rather than something that will merely make a door function. "These pieces will outlast the house," says Butler.

Part of knowing how to create the perfect hinge or knob means completely understanding the industry history and what that means for today's creations. Butler has done extensive research in the field and, in the process, extracted the essence of American hardware. Like many crafts and fine arts in the United States, hardware and its styles were influenced by the diverse makeup of the country. Modern hardware is the product of French, German, and English designs, styles, and techniques. The

English tradition has the strongest influence on E.R. Butler's hardware.

The machinery needed to create hardware in quantity was not in place until the 1830s. "It's the same machinery that made bullets," says Butler. The Industrial Revolution brought about a wider use of metals and materials and at the same time increased production output through new technologies and new workforces that were gaining ground in that period. Weaponry, like mass-produced bullets, led to the technology needed to produce hardware in number.

In late 2000, Butler acquired W. C. Vaughan, a hardware manufacturing company dating from the early 1900s. It appealed to Butler because it was less

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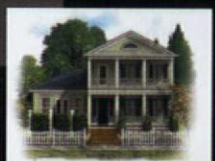
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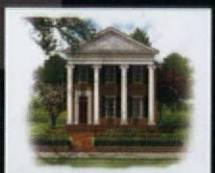
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about marketing and more about craftsmanship. He began by reconstructing the company, continuing his research into old catalogs and forms, and adapting it to modern possibilities. "I have the luxury of technical innovation," says Butler. The bulk of his research focuses on discovering the original intent in the designs he uncovers. It isn't enough to replicate an old piece of hardware—it may not function as needed in the modern world. The size may be wrong for modern doors and plates, or functionality may be just short of what it needs to be. Some may not meet modern safety codes. Butler looks at the history of hardware and architectural design to consider what the original makers were trying to achieve, and that essential element goes into his plans.

Butler trained as an architect at Rice University and was fascinated by the theoretical and philosophical aspects of the study of architecture. When he was younger, he worked with his carpenter-father on antiques and restorations. Now he works with many architects, outfitting the interiors of their finest projects, and his architectural knowledge allows him to communicate with them on all levels. "Architecture is a painful and giving process," says Butler. "We have a lot of mutual respect." For his part, Butler works to make the best product he possibly can with his philosophy of permanence, and customers relish Butler's commitment to artistry and history. They know that the doorknobs, hinges, and plates that accent their homes do more than capture a superficial look, whether they are opting for a historic re-creation or one of Butler's more modern designs. The hardware from E.R. Butler creates artwork that weaves

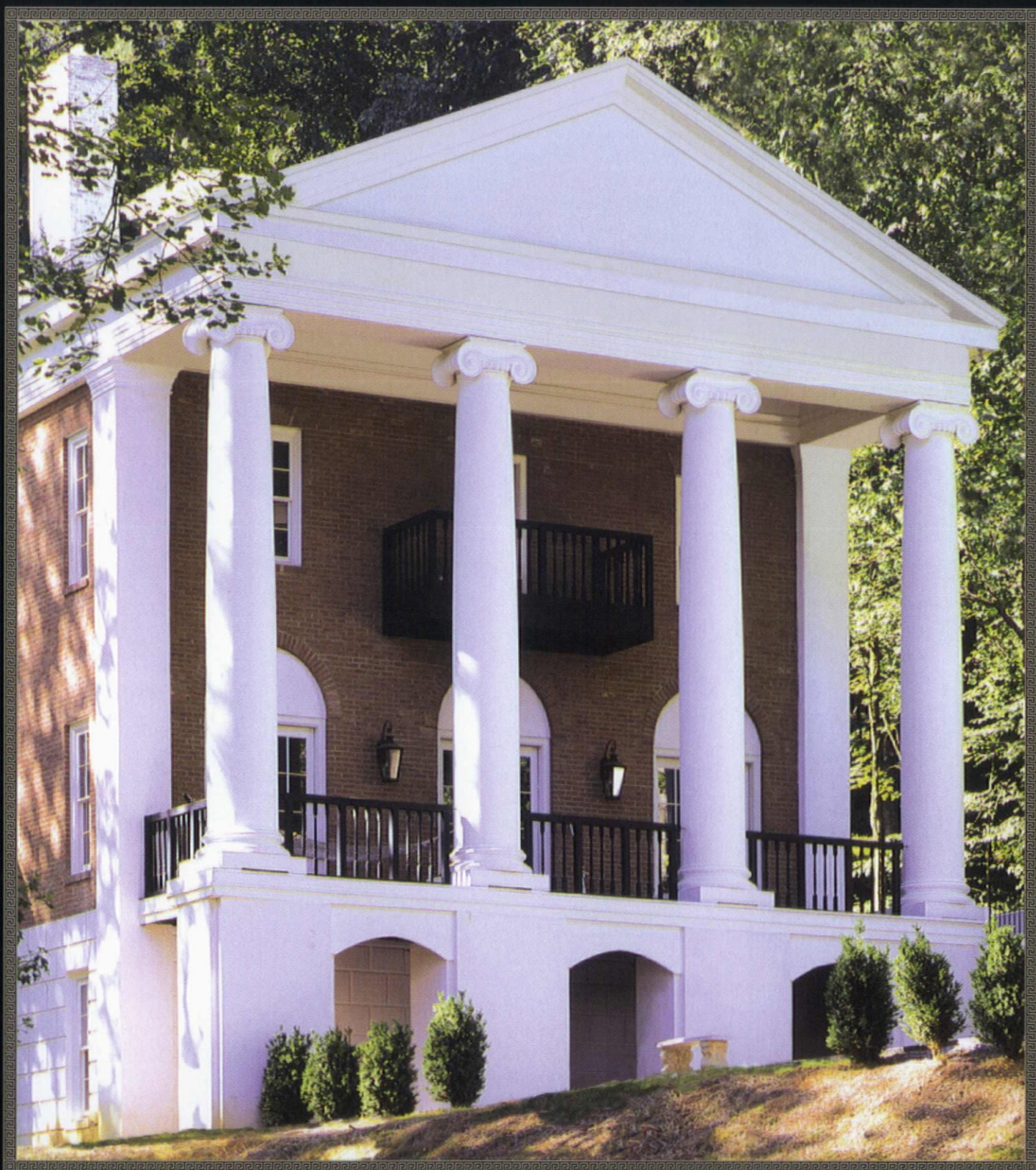
through an entire space—almost hidden—yet transforming that space into a truly finished environment. Butler's relentless search for history and quality is echoed by his clients' desires. "Hardware has to be functional," says Butler. When he brings old designs up to modern standards, he maintains the designs' dignity. "You have to be allowed to play with modern elements and give yourself license to not repeat history."



A craftsman files the parting line of a lever.

It is the balance between function and form that frees him from merely re-creating the past—he rethinks it instead. "I like things to be correct," says Butler, "historically and/or proportionally." He takes advantage of modern technology to create what could not have been made in earlier years. "I try to get at the designer's original intent and adapt that to modern possibilities," he adds. Just as craftsmen used the latest in manufacturing to create the new wave of decorative hardware in the 1800s, Butler takes advantage of the technology available now. "We look for technology that can really help us do it best," says Butler. Using state-of-the-art software, Butler and his team can look at the designs in a virtual three dimensional environment. The images for some E. R. Butler products are sent to a YAG laser, which machines them exactly to specifications. That doesn't mean it's all done by machine. There are plenty of hours spent handcrafting designs and hand-tooling details onto the hardware. Two knobs for one door might take six hours of highly skilled handwork to finish.

Even though the designs may recall an earlier day, some methods are radically changed. "Materials science is light-



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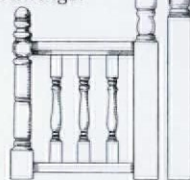
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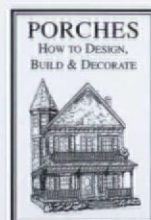
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years ahead of what it was," says Butler. "We're not cranking out production; we're creating fine art. We're reproducing handcrafted work."

The people who outfit their home with E. R. Butler hardware are thinking beyond the norm. "They're adding something that's a little more personal," says Butler. It's as if his clients share a bit of his obsession with hardware, and with good reason, according to Butler.

"Hardware is one of the only tactile interfaces in one's home. It does something; it separates the different areas of our lives." Touching well-made objects connects people to art every day. Ted Meuhling, an artist whose work Butler sells, has designed a series of butterfly-shaped drawer pulls for Butler. "You can put them on doors and drawers, but not necessarily evenly spaced," says Butler. The result is an entire wall of cabinetry that looks like a bunch of butterflies in flight. The function is impeccable, and the artistry pushes the envelope of expectations. The artistry and the function have merged together.

Customers and architects can order from items that are already designed or in stock. E. R. Butler stores carry polished brass and nickel with no lacquer. For other finishes or lacquers, customers can special order for their needs. For projects that truly reflect personal style and detail, customers look to Butler and his team for custom design work. "The most innovative work is done on a custom basis," says Butler. Customers pay the costs of time and materials—the extra cost they pay is in patience while designs are finessed and production completed. His attention to detail is the

talent that sets his firm apart. "I want them to look at what they have from me and know that it is the best it can be," says Butler. "I don't compromise."

"If it pushes the envelope, it's worth it. You rediscover something and make it more interesting," says Butler. At its base, making the world a more beautiful and functional space is part of Butler's philosophical direction. "I like to take time to appreciate the intangible

elements—why we exist—and extrapolate those into a door-knob," says Butler with a little smile that shows he knows the unanswerable questions of life might not connect with hardware in everyone's brain, a smile that belies his knowledge that life is for appreciating. "There's a lot to be gained by looking at different things," says Butler. It increases appreciation for the passion involved in work and for the skills that people such as Butler are able to share with the world through their



Hardware lowered into ultrasonic cleaner to remove any residual compounds left from the buffing and polishing process.

work. "If it was just about making donuts," he adds, "I don't think I could do it." **NOH**

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

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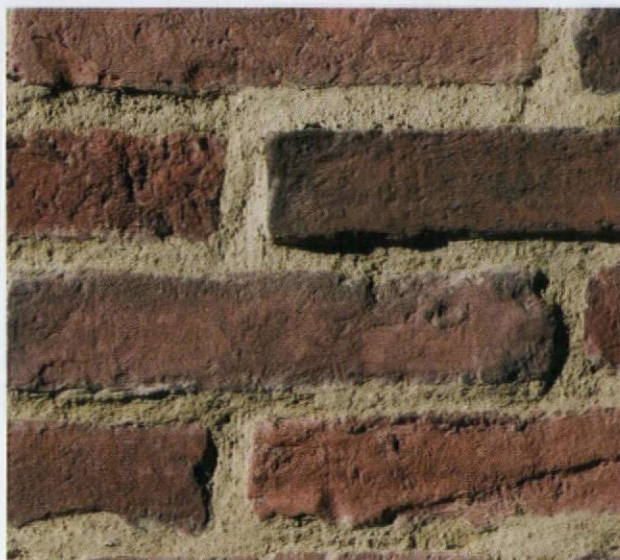
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Modern Materials

TEXT BY WILLIAM GORDON

Today's materials that mimic the look of stone, brick, and wood can offer alternative building solutions for new old houses.



One of the greatest advantages to building your "old" home today is that you are not bound to the materials and methods employed by the builders of the historic homes that inspire you. A variety of modern materials have been developed to emulate masonry and wood that are attractive, easy on your budget, and simple to maintain.

Cast Stone

Stone is beautiful, but its harvest, preparation, transportation, and installation can be costly. With advancements in recent years, quality home builders are turning to cast stone, faux stone, and glass fiber reinforced concrete (GFRC) in their projects.

Cast stone is a highly refined archi-

Clockwise from top left Haddonstone produces porticos and balustrades that replicate the look of cut limestone. Eldorado Stone has introduced a brick look-a-like inspired by ancient European buildings.

Tendura's composite plank porch flooring replicates historical widths. Azek Trimboard produces trim made of cellular PVC with historically accurate proportions.

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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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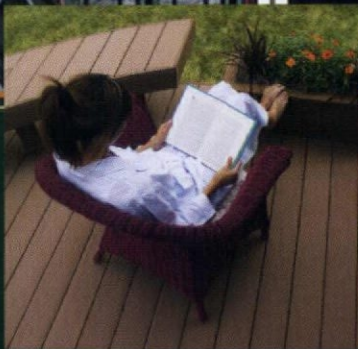


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sand, and crushed stones such as marble, quartz, limestone, and granite. Cast stone can be made with a wide range of colors, aggregates, and patterns, all of which can be consistently reproduced with a uniform finish. While it is more labor-intensive to produce than other concrete products, it is still less expensive than cut stone. Talk to your architect and manufacturer about the appearance you want for your project.

Cast stone is primarily used in exterior applications such as building façades and site features. Exterior ornamentation, such as friezes, medallions, sills, and trim, is readily available and provides opportunities to customize your home with traditional architectural details. The structure of your home can be expressed with columns of any of the five orders of Classical architecture. Cast stone pavers can be used for an elegant walkway with the look and feel of natural stone. To make cast stone appear more realistic, contemporary casting can utilize multiple molds of actual stone to produce subtle variations, which prevent the unnatural repetition of a single pattern.

Cast stone is most economical when ordered from standard molds. For each type of element, there are hundreds of available designs, many in historically accurate styles. Custom elements can be designed to integrate other materials, but the labor alone may exceed the cost of casting and delivering a standard product to your site; however, with limited time and expense, manufacturers are able to make minor modifications to existing profiles and dimensions to fit any design preference. These semicustom elements are a more economical solution than fully customized designs. The success of a cast stone installation is dependent on the quality of the product, finish, and installation—be sure to pick your contractor wisely!

Rough Stone

Whereas cast stone is primarily used to produce elements that appear carved from stone, faux stone is used to emulate

Live or Memorex?

Classic Columns

Columns are often a structural focus in residential architecture and are available in a variety of materials, such as cast stone, fiberglass, wood, and aluminum. While wood may split and rot over time, these other options will not. Cast stone columns can be found at a high level of quality in all five orders of Classical architecture. Structural fiberglass columns emulate a marble appearance and are strong, hard, and lightweight. Aluminum columns easily carry twice the weight of fiberglass columns and cost less, but they may not have the tactile qualities you desire in your home. All are available in round, fluted, and square shapes.

Stone Look Alike

Glass fiber reinforced concrete (GFRC) products begin as a pattern from wood, clay, or metal. The mold (or plug) is an inverse copy of the pattern in which the GFRC product is made. A face coat of concrete is applied, in which aggregates can be placed for varied surface appearance. This face coat receives a backing of glass fiber elements and a frame attachment. The mold itself is smooth, but the surface can be finished with sandblasting or acid-washing to provide an authentic surface texture; then sealers and coatings may be applied for a polished appearance.

Wood Alternatives

Some wood species don't mix well with insects, humidity, or changes in temperature. Warps, splits, and rot plague wood in older homes, especially when it is exposed to the elements. Today's homeowner has options—from polyurethane millwork to composite flooring—for accurate, economical, and enduring wood alternatives.

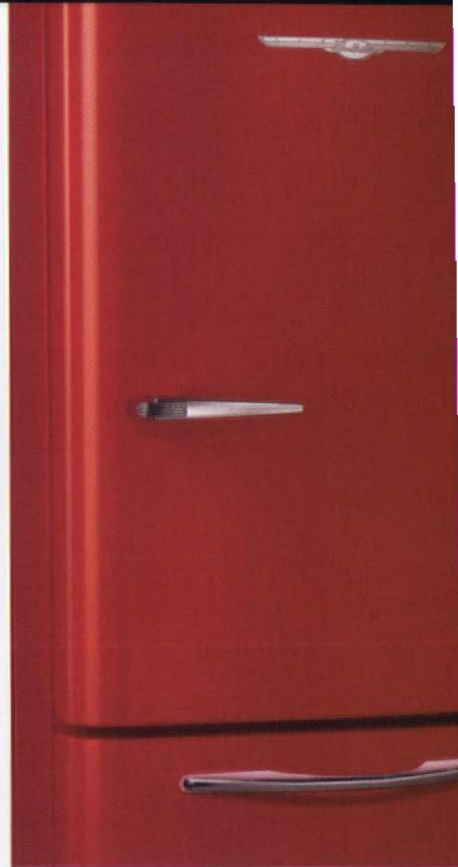
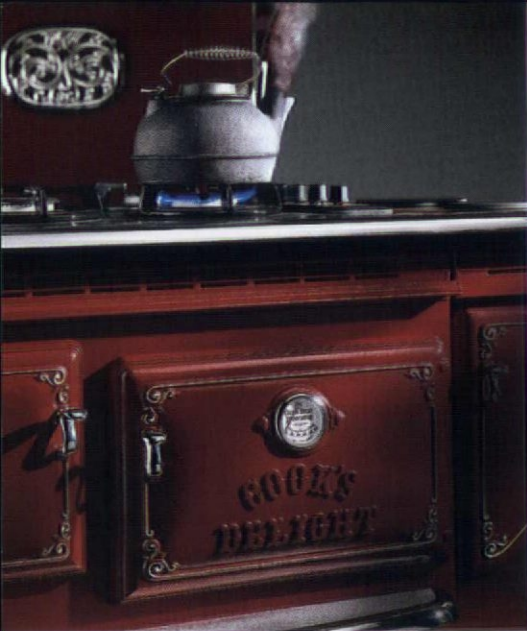
the shape and appearance of individual pieces of unfinished stone, slate, or brick. Some manufacturers offer customizable glass-reinforced gypsum veneer panels to reproduce the appearance of a single piece of cut stone. They are a suitable finish for interior walls, columns, coffers, groined vaults, and domes. Both faux stone and glass-reinforced gypsum panels are easily installed by a carpenter and require neither paint nor stain. Simple designs with clean connections trick the eye with their realism.

If you are interested in reproducing individual elements of stone or terracotta as an accent for your project, GFRC, a thin wall solution that has been

used for years to replace damaged sections of stone, is a system to consider. Its authentic appearance, short lead time, lightness, simple installation, and freedom from maintenance translate well into new construction. While cost-effective compared to stone, GFRC is more costly than standard noncustomized products.

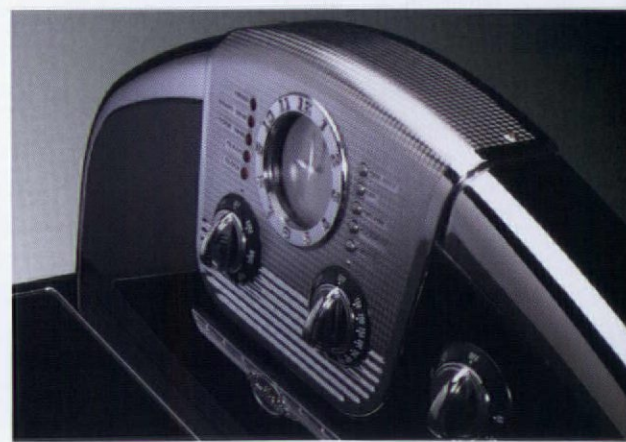
Faux Wood

High-density polyurethane is becoming a common replacement for wood trim in residential construction. It is an economical, water-resistant, dimensionally stable, low-maintenance wood alternative available in a wide variety of designs at a



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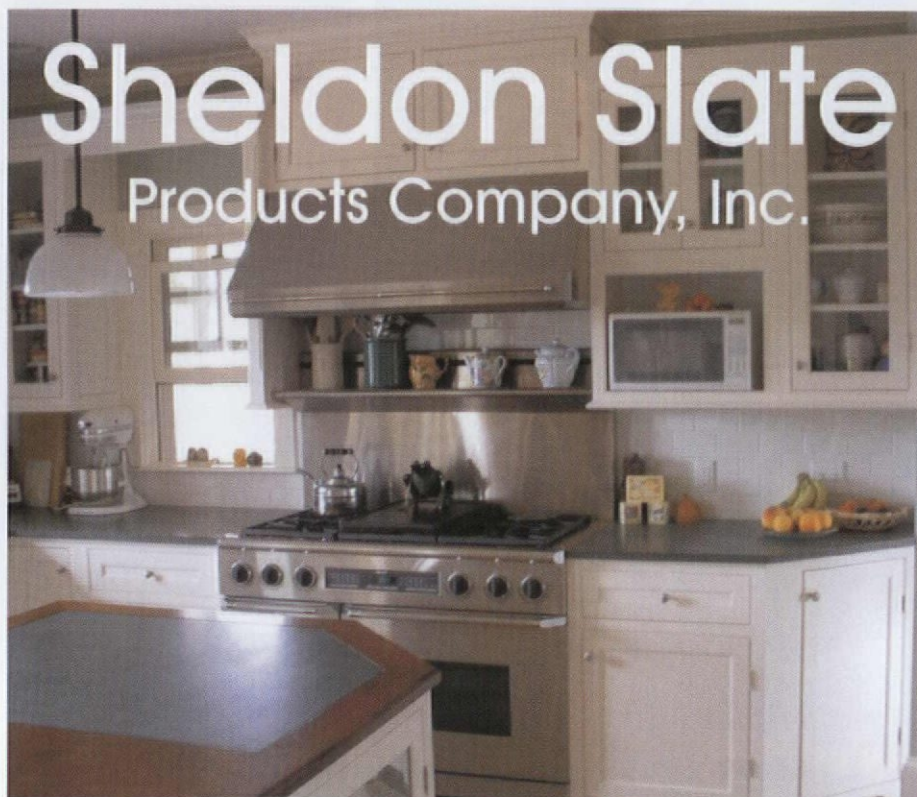
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DESIGN DETAILS

consistent quality. On the exterior, it is used for decorative millwork, shutters, louvers, columns, crossheads, and key-stones. Polyurethane has a strong reputation with coastal homes, which due to harsh weather and corrosive spray would otherwise require frequent scraping and painting of wood. Unlike wood, polyurethane doesn't need priming or sealing, which minimizes construction time. High-density polyurethane can be installed with pneumatic power nailers commonly used by contractors on wood products. Interior applications include moldings, pilasters, columns, fireplace surrounds, domes, and ceiling medallions.

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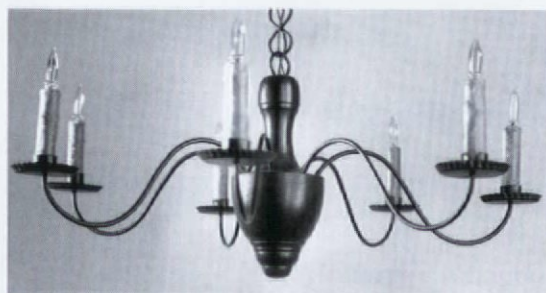
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William Gordon is an architect and freelance writer living in Washington, D.C.

For Resources, see page 87.

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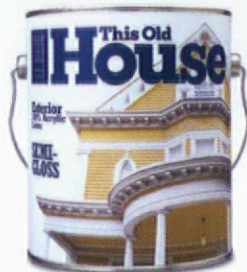
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Best Face Forward

Landscape architect and host of PBS's "The Victory Garden" Michael Weishan offers ideas for creating classic curb appeal.

A well-designed front yard is one of the best ways to enhance your new old house; here flowering shrubs, mixed perennials, and carefully chosen evergreens create a lush garden setting that practically shouts "Welcome!"

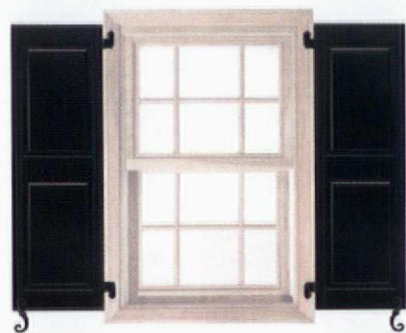
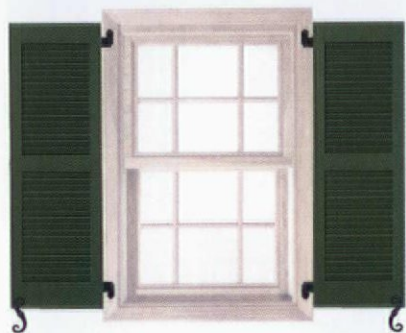


Curb appeal—it's the magical grease of real estate transactions. Those homes that possess this elusive quality have the ability to attract buyers the moment they alight from the car, hasten otherwise normally extended sales negotiations, and deliver a fat profit to your pocket

once the deal is closed. Those unfortunate properties that don't have curb appeal will relegate you to the land of wait and haggle, while potential buyers examine every one of your home's flaws—both real and imagined—all the while bargaining for a better price.

Obviously, if you're building a new house, it pays to do everything you can to gain admission to this exclusive curb appeal club well before you even contemplate a for sale sign. But how do you join this select group? Actually, it's far easier than you might think.

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There are four main elements common to almost every front yard: the front drive, the walkways, the foundation plantings, and the lawn. Fortunately, there are some very simple guidelines for each of these areas of the front landscape, which, if followed, will assure that your home presents its best foot forward.

Front Drive

In this day of the automobile, it's rare to find a front yard that's not dominated by the driveway, which, unfortunately, all too often means a large swath of ugly concrete or asphalt resembling a supermarket parking lot taking up much of the front property. Driveways, however, don't have to be ugly to be effective. In fact, if you take some time to match the material of your drive to the style of your home, the driveway can become an adjunct to your landscape rather than an eyesore. For instance, if you live in the Southwest in an adobe-style home, consider natural stone or tinted, patterned concrete instead of black asphalt. Conversely, with a townhouse in an urban area, brick or cobble may be the way to go. Whatever material you use, making sure your drive matches the look and feel of your home goes a long way toward creating a welcoming front yard.

The second major consideration for your driveway is to make sure it is sufficiently ample. You don't want to be continually juggling cars because there's insufficient space to park or turn around. If you're building a new home or renovating an existing one, this is fairly easy to do during the design stage: Simply draw out your potential driveway on paper; then translate your ideas to the actual site using spray paint or a hose to mark out your intended parking area. After you have done this, try a few parking maneuvers with your car to see how

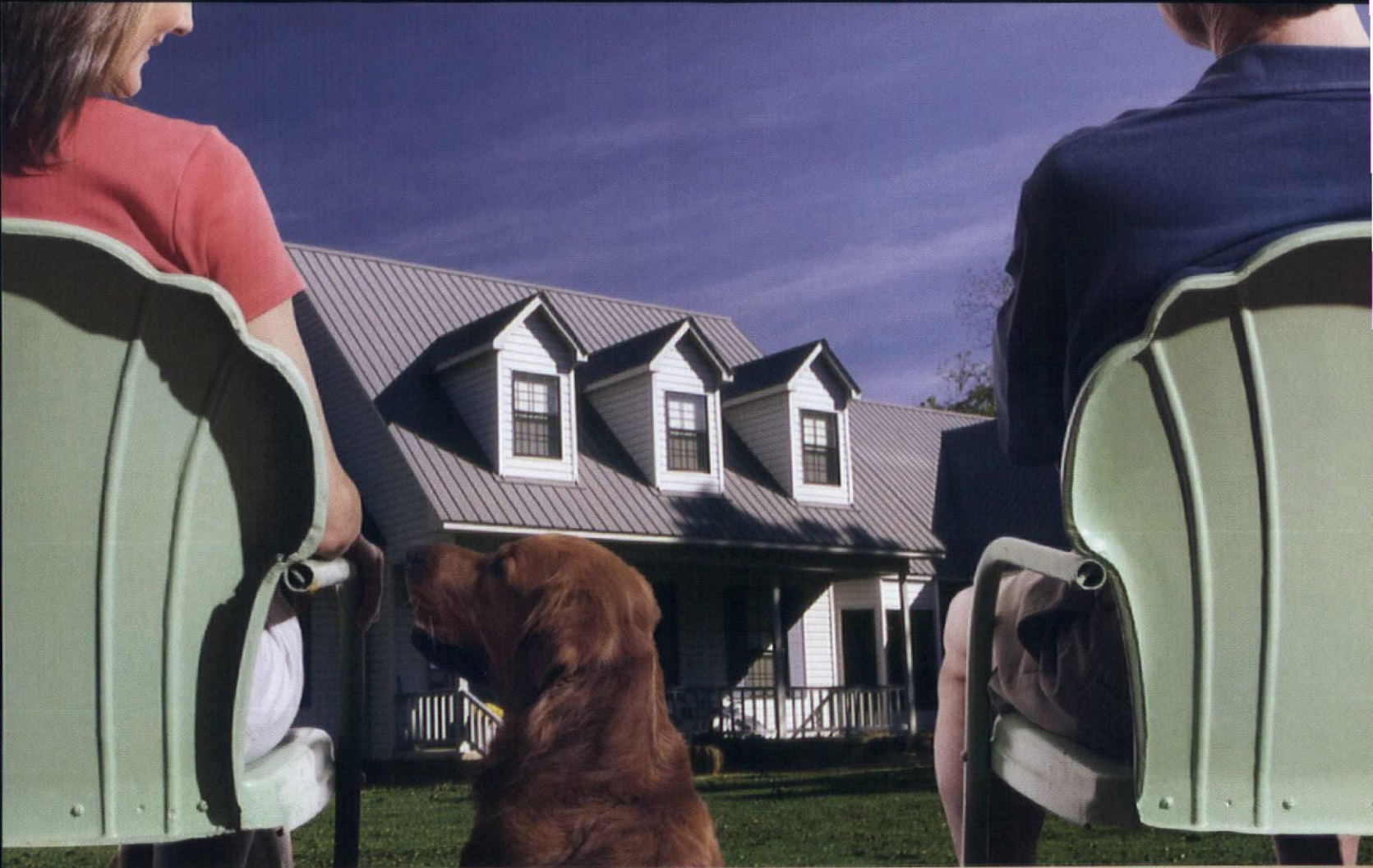
A single file of boring evergreens strung along the foundation is one of the fastest ways to sink a home's curb appeal; instead, front plantings should be floriferous and varied, as in the example above. Scale is important, too; massive plantings would simply bury the small cottage below.



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your design works in reality. Chances are, if you're like most people, you've drastically underestimated the space you'll need to easily enter and exit your property. If completely redesigning the drive layout isn't feasible, consider adding a parking strip or adjacent parking area that can double as a decorative landscape feature. Asphalt or gravel drives, for instance, can often be augmented with a band of stones or cobbles that effectively widens the drive, thereby eliminating those ugly ruts made by continually driving on the grass while at the same time giving the drive a much more attractive appearance.

Walkways

The same concerns that affect drives apply to walkways as well. Principal pathways should be sufficiently ample for two people to walk abreast and should be constructed of aesthetically pleasing materials that echo those used in your home. There's a third major consideration for walks, however, one that when ignored makes even well-constructed walkways fail the curb appeal litmus test: correct routing.

While driveways almost inevitably are designed to take the most direct route from the garage to the street, builders of walkways often seem to feel the need to explore the most circuitous path possible, wandering in strange curves from the drive to the street to the door. The fact is that no one, especially in inclement weather, wants to wander 70 feet out of his or her way to get to your front door, and almost everyone will take the most direct route to the entrance, even if that means cutting across the grass or through the garage. This is especially problematic for homes where the majority of traffic enters from a driveway on one side of the house or the other, with a long, narrow path leading to a distant front door somewhere in the middle. Almost inevitably, this type of design leads to an effectual abandonment of the front door, as arrivals seek a more convenient means of entering the home. The solution to this problem is to rethink the entire drive/walkway layout



DOUG KEISTER

(especially if you have the luxury of doing so before construction), making sure that both vehicular and foot traffic can gain easy access to the principal entrance of your home without the necessity of an extended hike.

Foundation Plantings

In terms of plant material, the easiest way to destroy a home's potential curb appeal is to follow the curious American custom of lining up a single row of shrubs—generally boring evergreens—against the foundation and calling it a day. This type of layout does nothing except emphasize the flat nature of many front façades, which can be deadly for structures with long, low rooflines, such as bungalows or ranch-style houses, making them seem much smaller than they really are. Instead, use a three-tiered approach to your plantings, creating wide planting beds that contain both evergreen and deciduous plants; keep taller material at the rear, intermediate height material at the center, and low plants at the front. And by all means, choose plants that are not going to outgrow their site (generally anything that will rise to cover the windows is taboo) and make extensive use of flowering shrubs, perennials, and annuals. It's the

A broad, direct front walk; lively plantings; minimal lawn; and a decorated porch all combine to turn this front yard into an inviting outdoor living room.

sense that you're entering a garden—as opposed to a boring front yard—that evinces that sought-after curb appeal.

Lawn

Finally, if you have large amounts of lawn in your front yard and very little else, consider replacing the turf with beds of mixed plantings, especially near the lot lines, walkways, and foundation. Nothing is more ho-hum (and in some places, such as the desert areas of the Southwest, more unecological) than a large expanse of resource-hungry grass, and you'll be soon turned off by the required expense and upkeep. However, make sure that whatever turf you do have is in tip-top shape. A swath of thick verdant grass is one of the easiest ways I know of making sure your home possesses that curb appeal magic. **NOH**

New Old House gardening editor Michael Weisban is host of "The Victory Garden" on PBS and author of the new landscaping guide *The Victory Garden Companion* (HarperCollins, 2006). For more gardening advice, visit www.michaelweisban.com.



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Greek Revival *Georgia Style*



Architectural firm Historical Concepts
re-creates the past in the Deep South.

TEXT BY J. ROBERT OSTERGAARD PHOTOS BY RICHARD LEO JOHNSON



Opposite page The Doric columns around the front door are a smaller take on the 24-foot columns on the front and rear façades, thus bringing the scale of the house down as you enter. The veranda's coffered ceiling is a regional flourish, and the rocking chairs are a pleasurable necessity. The floors are constructed of 1 1/4-inch kiln-dried pine that matches the pine handrail. The front and rear doors are 3-inch heart pine.

Above Locals once relied on ferries to travel throughout the region and to transport rice and cotton to inland markets. The ferries were so important that islanders often built their homes facing the water. The front and rear façades of the "Big House" are virtually identical; only the slightly smaller scale of the windows distinguishes the land side from the river side. Louvers on the first floor imitate shuttered doors and windows and can blow out in a storm surge. The stairs are supported by a primitive-looking trestle, and the newel posts are a simple oval shape, a detail characteristic of regional homes.



Above and left Floor-to-ceiling windows were a common element in Greek Revivals, and in the living room they reach almost to the height of the 15-foot ceilings. "A 6-foot 2-inch man can stand in the open window," architect Jim Strickland says. The sashes are counterweighted, just as they would be in an old home, and disappear into a pocket in the ceiling when the windows are opened. The lighting fixtures are a mix of vintage and new pieces. Sidelights and transom lights set into ornate pediments around the door bring in light and allow views of the river and the wild southern landscape.



Off the coast of Georgia, just southeast of Savannah, there is a string of barrier islands dotted with saltwater marshes and maritime forests, bounded by sinuous rivers and the broad plane of the Atlantic. From Tybee Island in the north to Cumberland Island in the south, the islands are a stopping point for migrating shorebirds and a passageway for northern right whales heading to their winter calving grounds.

These islands have been the home of diverse communities: Native Americans, Spanish missionaries (who called them the "Golden Isles"), English colonists, and American millionaire industrialists. The region has played a significant role in American history, from providing rice to Boston's Colonial soldiers during the Revolution to serving as a Civil War battleground. This is where Sherman's "March to the Sea" concluded.

Between Ossabaw Island and St. Catherine's Island, a secluded, environmentally conscious development has recently

arisen. It is called Hampton Island, and its first home is a new Greek Revival known affectionately as the "Big House."

The house was initially intended as a compact one-bedroom hunting lodge for the property's then-owner. Before building, the owner traced the lineage of the land and chose a location on the North Newport River at the terminus of the ancient Ferry Road, one of the oldest roads in the area. The owner then approached Jim Strickland, design principal and founder of Historical Concepts, a Peachtree City, Georgia, architecture firm.

Strickland and his design team knew they would need to modify the initial plans for the structure to better address the challenges posed by the site. "It was clear that with the possibility of tidal surge the house would have to be built up high," Strickland says, "but doing so would change the dimensions of the house dramatically." The result is a house fronted by Doric columns and raised on a redbrick pedestal that appears as if it



Above Downstairs at the Big House, board-and-batten construction, rough plasterwork, and brick floors harken back to Georgia's antebellum era and call to mind a summer kitchen or root cellar. This cool and comfortable space—with two bedrooms, two baths, a central gathering room, and a two-car garage—is a departure from the sophisticated formality of the Big House's second story. *Right* A large rectangular room, the kitchen is a casual gathering place for the homeowners. Craftsmanship is evident here in the dramatic stove hood of riveted steel and iron and especially in the hand-planed cabinetry. "When the light strikes the cabinets, you see all the facets of the wood and you're reminded of the people who crafted them by hand," Strickland says.



were a plantation home from the region's prosperous ante bellum era.

The second floor has the more formal rooms, and the first floor is rustic and built with the threat of flooding in mind. There is clear precedent for such a design, as old homes in coastal Georgia were regularly built on raised-basement foundations. At the nearby Woodmanston Plantation—a rice plantation dating back to 1772—the now-lost main house was believed to have been built this way. The curators of Woodmanston Plantation acknowledge not only that such an arrangement affords flood protection but also that a raised foundation was believed to protect the home's inhabitants from “harmful vapors.”

TRADITION AND INNOVATION

The entry to the Big House is through a second-floor veranda, up a grand set of stairs of which Scarlet O'Hara would approve. But inside, tradition meets with innovation. Rather than the

entry hall and staircase one would expect upon entering a Greek Revival, visitors encounter a large centrally located living room. Symmetry and formality are the overall aesthetics at play here, with doors and windows directly opposite each other and twin fireplaces flanking the room. The living room floors are salvaged 12-inch heart pine. “They are not straightedged or tongue and groove,” Strickland points out. “They are hand-planed, fitted together by hand, and then rubbed with good old-fashioned wax, making them look like they have been here 150 years or more.” Stylistically appropriate sidelights and transom lights are set into grand pediments around the front and rear doors, bringing in light and permitting views toward the river. Transom windows over interior doors allow for ventilation; southern breezes blow through just as they have in Georgia homes for generations.

Four rooms radiate off the living room at the outer corners: the dining room, master bedroom, kitchen, and study. Traditionally, the kitchen would have been located on the first



Above The master bath's long, narrow dimensions call to mind a hallway, but even in this tight space, Historical Concepts allowed for modern necessities without compromising the illusion of an old home. Directly across from the centrally located claw-foot tub is a standing shower flanked by his-and-hers walk-in closets. "It was a challenge to integrate all of the room's necessities and still get the rhythm of the wall across from the bathtub right," Strickland says. Right "What you notice right away is the light in the room," Strickland says of the master bedroom. In fact, with three large windows overlooking the river, three windows looking onto the porch, and two more on either side of the bed, it seems as though the room is all windows.



floor or in an out-of-the-way addition, but kitchens today are far too important not to be close at hand. This posed a challenge for Strickland, as the kitchen would be the most utilitarian room accessed directly off the living room. "The relationship between the formal public rooms and the rustic private rooms was especially hard to achieve," Strickland says. To ease the progression between the living room and kitchen, Strickland specified a faux finish on the back of the kitchen door to give its entry a more formal look.

The only set of interior stairs is in the kitchen, providing an appropriate transition to the unpretentious first floor. Unlike the sophisticated second floor, here rough plasterwork and a brick floor make the rooms feel ancient, as though they were part of an old summer kitchen and cellar. This comfortable, unassuming space houses a two-car garage, two storage rooms, and a large gathering room with a fireplace. The board-and-batten construction harkens back to the historical ferry piers that once stood just a few yards away.

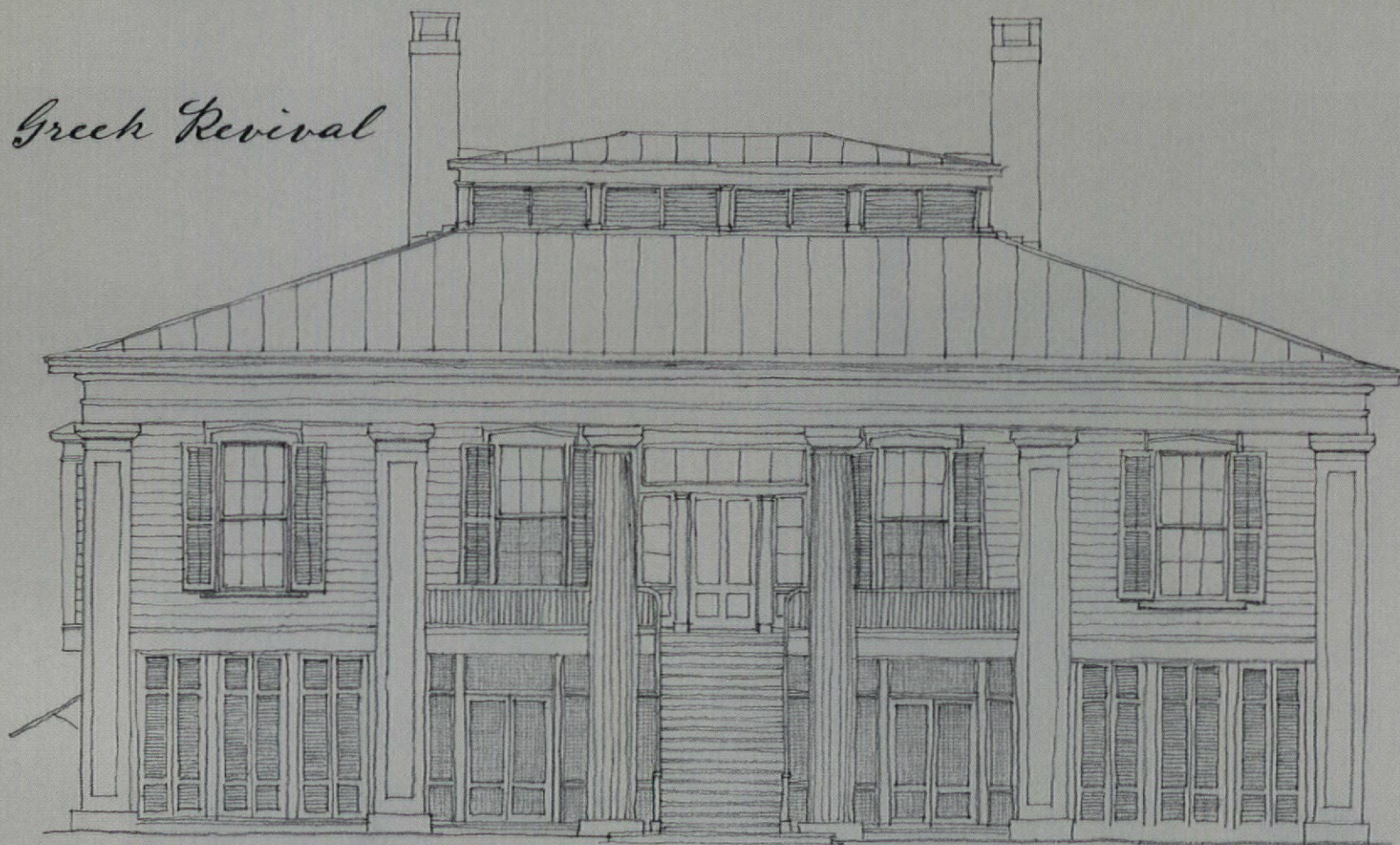
GOOD NEIGHBORS

The Big House is the crown jewel for Hampton Island, a development that has been called the first conservation-centered community in the state. It was created by Atlanta developer E. Wade Shealy, Jr. Soon after he and his business partners purchased the island's 4,000 acres in 2003, Hampton Island Preservation, LLC, donated 826 acres to the Coastal Georgia Land Trust; 80 percent of the land has been placed into conservation easements so that it will remain undeveloped. All homeowners on Hampton Island must go through an interview process and demonstrate a dedication to preservation before joining the community. In this way, the land's natural beauty and character will be preserved and future generations will continue to enjoy one of Georgia's little-known Golden Isles. *NOH*

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

For Resources, see page 87.

Greek Revival

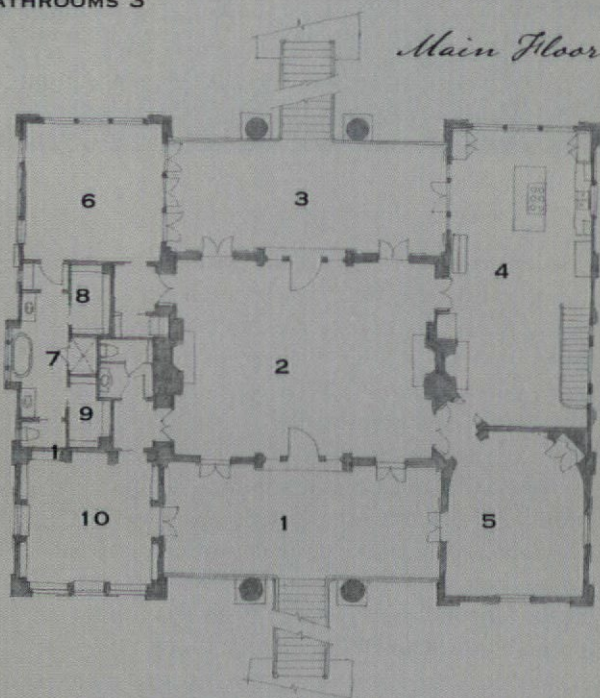


ARCHITECTURAL FIRM HISTORICAL CONCEPTS

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BATHROOMS 3

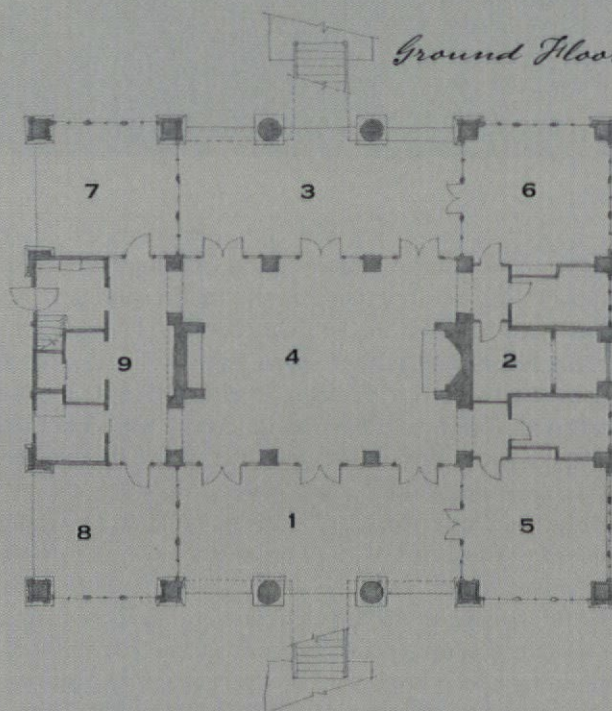
Main Floor



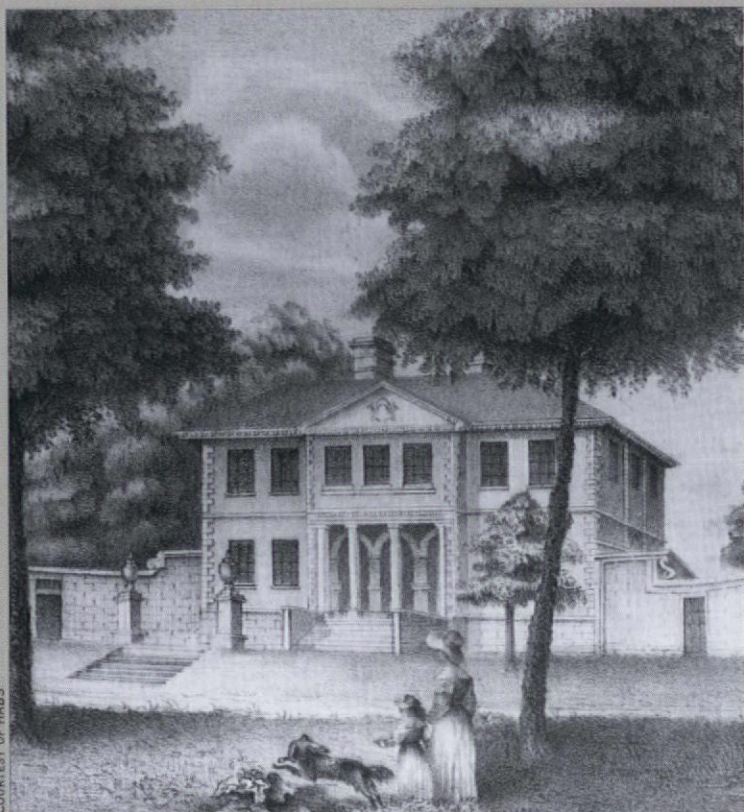
- 1 PORCH
- 2 GATHERING ROOM
- 3 PORCH
- 4 KITCHEN
- 5 DINING ROOM

- 6 MASTER BEDROOM
- 7 MASTER BATH
- 8 CLOSET
- 9 CLOSET
- 10 STUDY

Ground Floor



- 1 TERRACE
- 2 OPEN PORCH
- 3 TERRACE
- 4 GALLERY
- 5/6 PARKING
- 7 STORAGE
- 8 STORAGE
- 9 MECHANICAL



The Greek Revival Style

The Greek Revival style arose in the United States in the 1820s, while the War of 1812 was still a fresh memory and Americans were actively rejecting British influence in matters of taste. At that time in our history, Americans were feeling a special empathy for the Greeks, who were in the midst of a war of independence against the Ottoman Empire. This feeling of kinship was heightened by the perception that Greece was the cradle of democracy and America was the present-day embodiment of that democratic spirit.

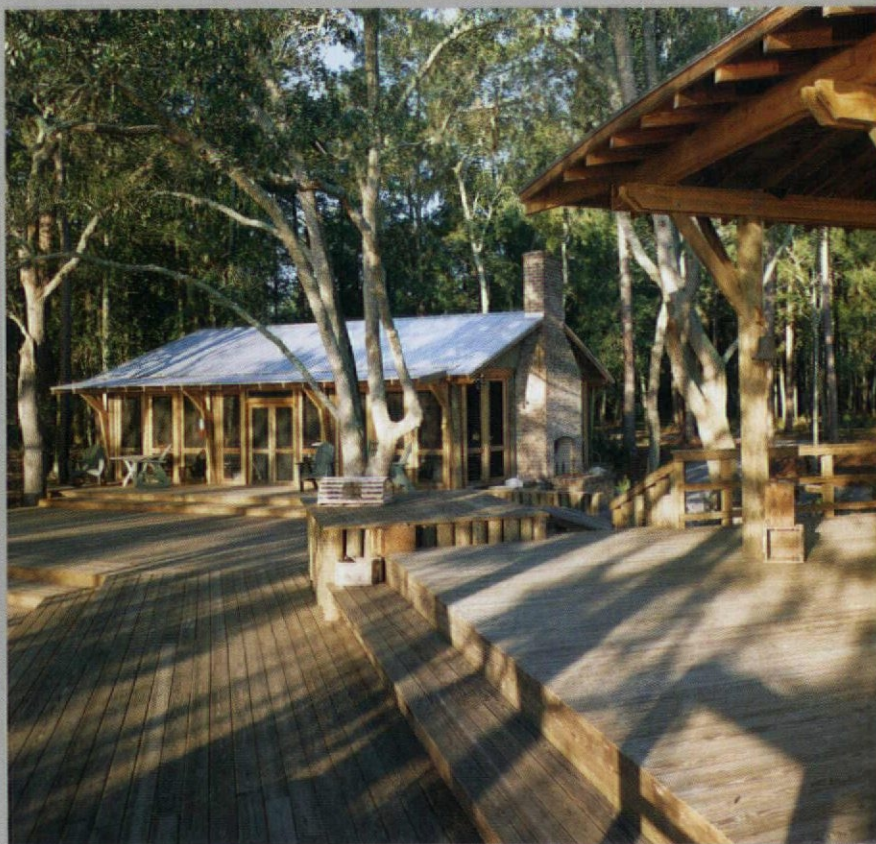
The iconic Greek Revival house looks like nothing so much as an ancient Greek temple, with sturdy columns supporting a heavy pediment shading a wide entry portico at the gabled (front) end. But the style also included tidy clapboard farmhouses with front-facing gable and corner pilasters as well as city row houses built of brick that sported small columned porches directly over their front doors.

The style spread across the United States with the migration of Americans westward, and the expansion of the railroads, and thanks to the wide distribution of carpenters pattern books, the style became accessible to local builders and craftsmen. Even though a Greek Revival building speaks of permanence and of the continuation of the democratic spirit, the style itself did not endure. By the time of the Civil War, it was already on the decline. After the war, Italianate and ornate Victorian aesthetics put an end to Greek Revival as a domestic architectural style.

The Oyster House

South of the Big House, also on the North Newport River, is a post-and-beam house that is as countrified as its neighbor is classic. It was also designed by Historical Concepts, whose design team envisioned it as an old oyster factory converted into a camp-style house.

As in the Big House, the living room is the central feature, but here it is even more integral thanks to the open floor plan. On the first floor, the living room is open to the kitchen; upstairs, a wraparound balcony offers access to the bedrooms through simple sliding “barn” doors. With six bedrooms of bunk beds and three master bedrooms, the Oyster House can sleep as many as 20 people—more if you include hammocks on the verandas on the first and second floors. Historical Concepts furnished the Oyster House with resilient materials such as exposed cast-iron plumbing, brass lighting fixtures, and bunk beds salvaged from merchant ships. Windows and glass doors encircle the entire perimeter, giving the sensation that the building is composed of glass and ensuring that the river and forest are always in view.



This page Designer Liza Kerrigan selected a soft palette with gray undertones and lined the walls with 1930s-inspired Malibu tiles. The ceiling fan is a vintage school-house light fixture, fitted with a Hunter fan. A Sub-Zero refrigerator and Thermador range provide state-of-the-art equipment for a passionate cook. *Opposite* Because the yard is so steeply terraced, David Lans designed this patio to take advantage of the wonderful views and to create a link between the indoors and outdoors, a place for the family to enjoy the mild Southern California climate and entertain informally. The outdoor grill by Thermador makes outdoor cooking as easy and convenient as it is in the kitchen.



California Cookin'



Designer Liza Kerrigan turns back the clock at this Spanish Colonial house in Los Angeles.

TEXT BY LYNN MORGAN PHOTOS BY CHARLES WHITE

It was a happy accident. David Lans and his wife, Lynne Doll, were “neighborhood shopping” when they stumbled across their dream house. The 1928 Mediterranean-style house sat on a steep hillside in Glendale (a suburb northeast of downtown Los Angeles). The house was empty, run-down, and in dire need of work, but David and Lynne recognized its potential immediately. It was a pristine example of 1920s Spanish Colonial architecture, untouched and untampered with since it was built. Through the years of neglect, they could see its classic bones and elegant simplicity.

The house, typical of the period, is eclectic Spanish Colonial with Moorish touches. At 3,300 square feet, the house was spacious without being overwhelming. “The scale of the house is wonderful. The rooms have volume without being outsized,” says Lans.

Constructed on three levels on a terraced lot, the house offers breathtaking views of Glendale, downtown Los Angeles, and the Santa Monica mountains. “We had never considered buying a ‘view house’ before,” Lans recalls, “until we saw this one. Now it’s one of our favorite things about the house.”

It was ripe for restoration. “All of the original fixtures were intact,” says Lans, a commercial photographer. “The steel casement windows and brass fixtures were all there. It still had the fireplace tools, mahogany paneling, curtain rods—those things are priceless in a restoration.”

The downside of the house’s untouched character was dilapidation. “The floor plan had never been altered, but it needed new plumbing—everything leaked. It had been standing empty for over a year, but the previous owners had obviously been smokers, and they hadn’t opened a window in 15 years. They were all painted shut!” Lans says.

Lans and Doll embarked on a very systematic renovation, being careful to preserve the architecture and maintain its authenticity. They met with designer Liza Kerrigan and discussed their goals and needs, making a long-term commitment to the project. “My advice to anybody who is about to embark on a restoration project is that they spend some time living in

the house first, getting to know it and understand it,” Lans says. “Otherwise, you go ahead and make a lot of blind changes that might not work, and you end up spending a lot of money and you’re still not happy with the house.”

“Liza was great,” he continues. “She understands being respectful of a room and the house. We spent two or three years working with her to create the master plan.”

Many of their discussions centered on the kitchen. Typically, kitchens are one of the most difficult rooms to restore

in an old house, since they were frequently small and cramped by contemporary standards, lacking sufficient workspace and wiring for a modern cook’s exacting requirements. The challenge facing Kerrigan and her clients was to turn the small, dark, outdated Depression-era kitchen into a gourmet cook’s paradise, with abundant prep space and state-of-the-art appliances.

Doll, the owner of a public relations firm, is a passionate cook and loves to entertain. It is not unusual for her to host a sit-down dinner for 20 guests and do all the cooking herself. “Lynne absolutely loves to cook,” Lans explains. “It’s her favorite pastime.”

Doll’s first requirement was storage space for her utensils and equipment, but she wanted to maintain the scale and integrity of the room. The kitchen had been remodeled in the 1970s. “It had cheap dark cabinetry,” Kerrigan recalls.

Lans found a cache of Douglas fir at an old lumberyard in Pasadena, and he and Doll fell in love with the mellow color of the wood and its rich vertical grain. He used it to build the new kitchen cabinets himself. “I became the subcontractor,” he says proudly.

The light wood cabinetry is complemented by a pale cream



Above Lans found these red vintage Bakelite cabinet pulls at Liz’s Antique Hardware in Los Angeles. *Opposite clockwise from top left* Laurie Crogan created the linoleum inlay floors from Kerrigan’s design. The backsplash is accented with Malibu tiles. Kerrigan custom-designed this breakfront to add more storage space to the previously cramped kitchen. Glass knobs complete the breakfront.





This page Lans built the cabinetry for the butler's pantry. Douglas fir cabinets conceal a Bosch dishwasher. The vintage-inspired faucets and water filters are by Chicago Faucets, and the countertop tiles come from Iron Gate. Opposite Lans and Doll enjoy entertaining friends in the California sun on their festive patio.

paint that closely matches the outside of the house. A center island was created for added workspace; it conceals a foldout table that offers even more room when needed. This type of artful concealment is a theme in the room: Lans constructed a panel front that looks like three drawers to disguise the dishwasher, and he hid a pair of warming drawers behind another piece of cabinetry.

Kerrigan moved and enlarged a window to bring natural light into the once-dark room, and she custom-designed a new pattern for the linoleum floor. It was hand-cut and installed, piece by piece, by Laurie Crogan of InLay Floors. "It's the right material for the period," says Kerrigan. "I didn't want to overwhelm the small space with a large checkerboard pattern, but I wanted it to look like it belonged in a new house in the 1930s."

Kerrigan also custom-designed the leaded-glass breakfront that provides additional storage for the kitchen. "It's huge!" she laughs. "At first I was afraid that it wouldn't fit or that it would dwarf the entire room, but it works perfectly. It occupies the whole west wall of the kitchen."

A bathroom was sacrificed to transform the laundry room into a butler's pantry adjoining the new kitchen. "We converted a full bath into a small powder room to gain some extra space," says Kerrigan. "We wanted to make a distinction between the kitchen and the butler's pantry. It's a more masculine and utilitarian space." The butler's pantry, painted in shades of sage green and bordered in Malibu tiles, also has its own dishwasher and refrigerator for beverage and wine storage.

"We doubled the amount of storage without going outside the original square footage," Kerrigan says. It took a year and a half to complete, from initial planning to end of construction. The clients are delighted with the results, and Kerrigan is proud of what they accomplished together. "As a whole space," she says simply, "it's really beautiful."

The long process of restoring the house was very satisfying for Lans and Doll. Collaborating with Kerrigan, he and his wife have created a home for themselves and their eight-year-old daughter, Natalie, that is uniquely their own, an expression of their creativity and vision; in doing so, they have become caretakers of history. "We're not going to live here forever," says Lans. "We're going to pass it on to someone else eventually, and it will last longer because we took care of it and did the right thing by it." **NOH**

Lynn Morgan is a freelance writer living in Los Angeles.

For Resources, see page 87.





Creole Cottage

Designer Mike Waller draws from a vernacular Louisiana house type for this new old house in Baton Rouge.

TEXT AND PHOTOS BY RICHARD SEXTON



This six-bay Creole cottage on Eliza Beaumont Lane designed by Mike Waller is, in fact, a pair of townhouses. The subject property is on the right. The large four-over-four front windows with segmental arches were salvaged from the St. Joseph Church rectory on Tulane Avenue in New Orleans. The Victorian ornamental brackets adorning the roof overhang were purchased from a New Orleans salvage yard. Elegant dormer windows project from the steep slope of the slate roof. The slate was salvaged from the Louisiana Governor's Mansion.

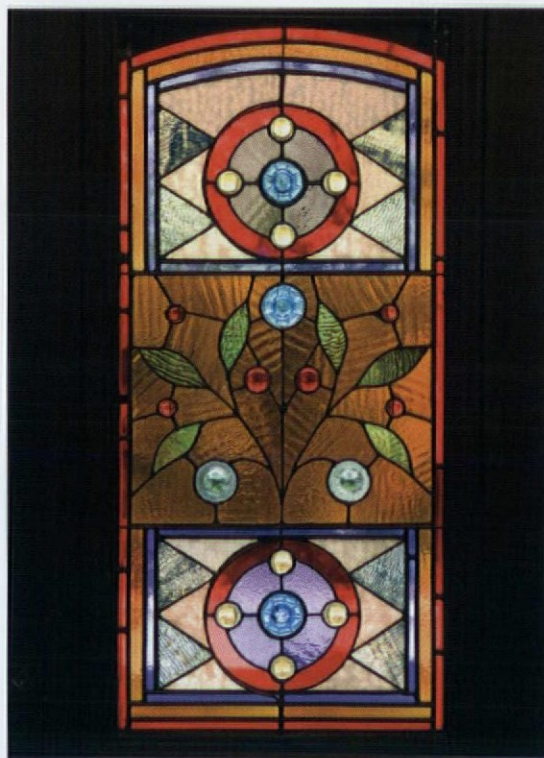
With its rambling suburban neighborhoods, Baton Rouge, Louisiana's capital city, doesn't share the same storied architectural heritage of its larger downriver neighbor, New Orleans, except in rare instances such as Eliza Beaumont Lane. Here, amid an otherwise suburban setting, one will find a delightful urban surprise—an intimate urban street graced by historically inspired façades abutting the sidewalk. This compelling setting is evocative of the lower French Quarter or the Faubourg Marigny neighborhood of New Orleans where narrow shotgun houses and Creole cottages are nestled as close to each other as they are to the narrow street.

Shotgun houses are a rather pervasive historical type in the American South, but the Creole cottage is distinct to south Louisiana. In its purest form, the Creole cottage features a squarish plan with a grid of four adjoining rooms that interconnect without hallways. The gable ends are on the sides, and the roof slope facing the street typically features a pair of dormers that provide light and ventilation for an attic room. At the back of the house, facing a courtyard, is an open loggia (porch) flanked by two small rooms on either side, called cabinets (cab-in-ays). The street façade typically has a narrow overhang (called an abat-vent) that shelters the casement doors and windows from the heavy rains of south Louisiana. The Creole cottage was built pervasively in Louisiana from the early days of the colony in the mid-1700s to about the time of the American Civil War, at which point New Orleans was a large bustling city with increasingly American inclinations. During Reconstruction, the fashion of the day in Louisiana, and the rest of America, was Victorian architecture. The simple Creole cottages had not just become old but were regarded as old-fashioned—a provincial reminder of the day when south

Louisiana was a remote backwater French colony, so many of the city's Creole cottages were modernized to make them more fashionable. Victorian brackets were added to the abat-vents, which were oftentimes also retrofitted with filigree trim in Victorian motifs; door and window casements were embellished with more ornamental trim. Today, on the streets of the French Quarter and adjoining downtown faubourgs, Victorian-era Creole cottages abound, and these buildings, with their historical alterations, were the inspiration for designer and developer Mike Waller's Creole Victorian townhouse on Eliza Beaumont Lane.

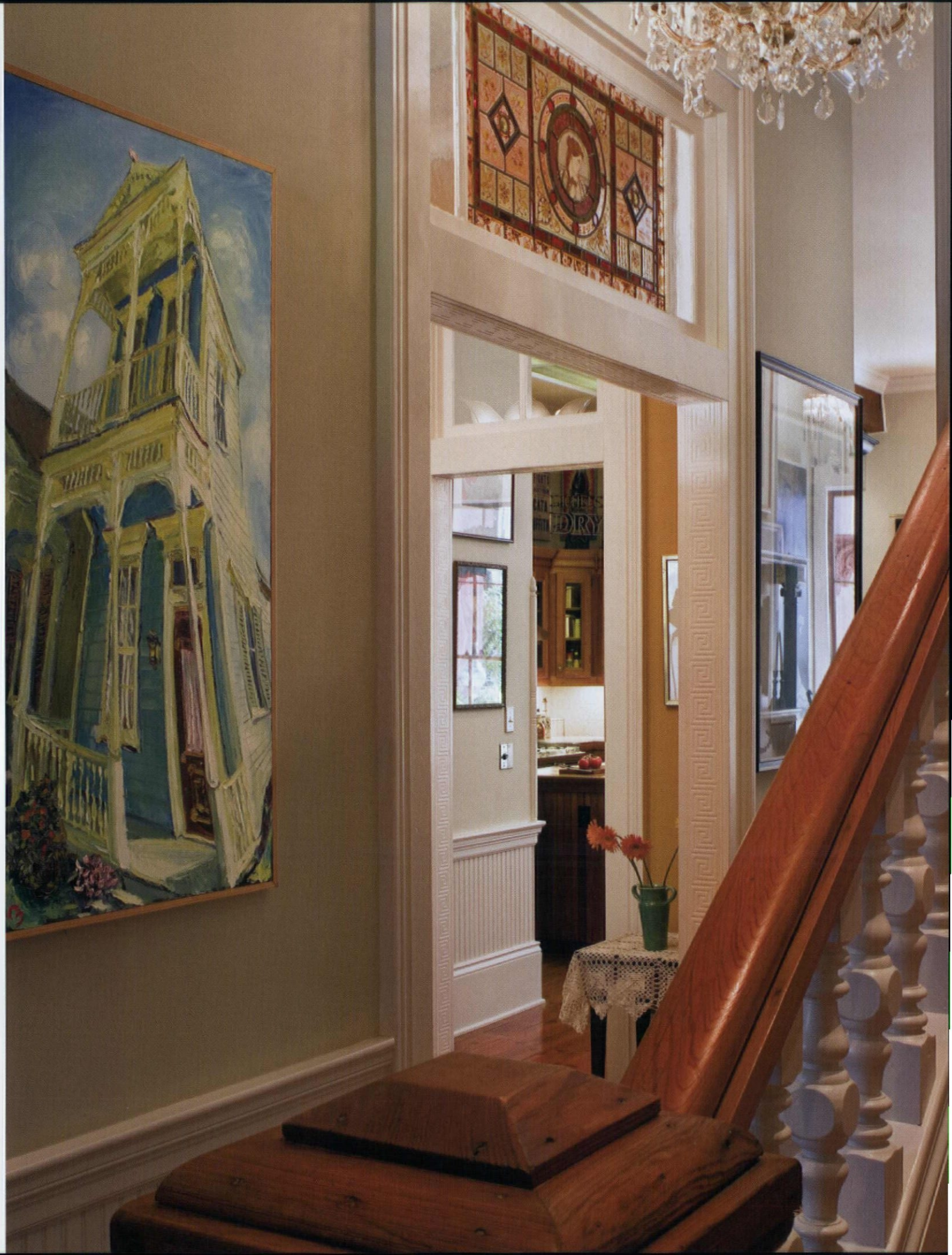
Mike Waller is currently the principal of a small architectural firm, Charrette Design Group. In the late 1970s, Waller was masterminding his own real estate developments, which included Beaumont Lane. There was only one problem with his plan to recreate a block of the French Quarter in suburban Baton Rouge: It was illegal. Urban house types with no setback from the street and built out to the adjoining property lines were not permitted under the suburban building code of the day. Though it was readily acknowledged that townhomes were integral to historical urban neighborhoods, these kinds of buildings were antithetical to the suburban dream of detached houses set on a large expanse of landscaped turf; therefore, the plan for Eliza Beaumont Lane

would require a bit of scheming. The head of the planning commission in Baton Rouge was sympathetic to what Waller wanted to do but realized it was quite illegal under the building code, so he suggested that plans be submitted for a single townhouse first. With no adjoining buildings around it, there would be no immediate issues. Once this was approved, Waller submitted an intentionally vague proposal for more houses on the adjoining parcels. The planning commission director wrote a letter to accompany the proposal stating that Waller's plan



The front door, constructed of red cypress, came from a New Orleans salvage yard. The stained-glass panel was purchased later from a local Baton Rouge auction house by the homeowners. It was originally a horizontal piece with a tree of life motif, but it was altered to fit the vertical light of the upper door panel.





called for a lower housing density than the code allowed, with no mention of setback illegalities. The hope was that given the favorable housing densities, the specific code violations wouldn't be noticed. Luck prevailed and a building permit was issued for the project. All the scheming was eventually rewarded with a formal acknowledgment of appreciation: In 2001, more than 20 years after Eliza Beaumont Lane was developed, it received an award of merit by the Baton Rouge Coalition for Smart Growth.

Squarely in the middle of Beaumont Lane's townhouse block sits one of a pair of townhouses featuring a Victorian Creole façade. Before this project was designed, Waller had purchased a pair of tall Victorian windows from a salvage yard and wanted to use them in an upcoming project. The windows became the seminal Victorian-era elements that would influence the balance of his architectural design. Recycled materials were used throughout the house: Longleaf pine planks from the roof of a warehouse at the Poydras Street Wharf in New Orleans were used for flooring; the floor of the master bedroom was crafted of recycled bricks from another New Orleans warehouse; the slate roofing material came from the old Louisiana Governor's Mansion; the ornamental brackets adorning the façade are genuine Victorian-era brackets from a New Orleans salvage yard. The list goes on. Every room in the house has some recycled elements or fixtures made from newly milled recycled wood. Waller's penchant for old materials was influenced by A. Hayes Town, a revered Baton Rouge architect whose traditional vernacular buildings were inspired by the historical plantation architecture of colonial Louisiana. Town didn't just design buildings in the style of Louisiana's plantation architecture; he scavenged relentlessly for old materials, which became formative components of his new designs. Town helped to establish a contemporary respect for historical archi-

tecture and historical materials in south Louisiana, a respect that Waller shares and has continued to advance.

The Victorian Creole façade serves as a foil for a contemporary interior plan. There are several references to historical room layouts, however, such as a traditional service wing at the

rear of the primary structure that houses a master bedroom suite, though the classic plan of a Creole cottage isn't incorporated in this hybrid design. Instead, Waller has created a synthesis of virtually every historical building plan prevalent in south Louisiana through the end of the nineteenth century. A key element of this synthesis is a narrow courtyard enclosed by the rear façade of the primary structure, a property line wall, and the service wing that connects the primary structure to a garage at the rear. A fountain is the centerpiece of the courtyard, an inviting outdoor room connected to the master bedroom by a pair of French doors.

The second floor nestled within the roof pitch has two bedrooms and a bath, and a grand stair is located in a side hall on the main floor connecting the main living level with the upstairs bedrooms. A pair of dormers brings light and air into the front upstairs bedroom. The

rear roof pitch, which can't be seen from the street and can barely be seen from the courtyard, has Velux skylights (in lieu of dormers) and composition shingles (in lieu of slate).

The front room on the main floor is an effective merger of a proper Victorian parlor and a library. Built-in floor-to-ceiling bookcases cover a side wall. Pocket doors connect the parlor-cum-library to the dining room, and behind the dining room is a large open room that incorporates a kitchen and family room.

The kitchen configuration is suspiciously similar to a bar, with a long counter and a cadence of wooden stools. An eclec-



The front entry hall opens to the front parlor and dining room to the left with a stair to the second floor on the right. The stair balusters and newel post are from a New Orleans salvage yard. On the left is a painting of a double-gallery house by New Orleans artist James Michalopoulos. The stained-glass transom above the dining entry, near the center of the frame, is a late nineteenth-century piece. A hand-painted compass rose by decorative painter Kjel Flanagan adorns the longleaf pine flooring at the rear doorway.



Above Two pairs of French doors connect the master bedroom to an intimate courtyard. An Eastlake walnut buffet with a marble top is nestled between the doorways. In the foreground is a single-turned mahogany post of a contemporary four-poster bed. On the far right, a gilded cypress mirror hangs above the mantel.

Opposite clockwise from top left French doors frame the view of the courtyard fountain. A salvaged oak Edwardian overmantel is the centerpiece of the den adjacent to the kitchen. The kitchen cabinets are constructed of tidewater cypress. Pressed tin, leftover from the front parlor ceiling, was used as a backsplash. Early morning sunlight filters through sheers made of Scottish lace, backlighting a round-top pedestal table in the foreground.





The view from the elevated rear porch takes in the entire courtyard. The tall property line wall is covered in fig vine. A tropical plumeria frames the view from the left. A small ceramic-topped bistro table tucks into a niche next to the fountain. The door at the rear opens to an automobile garage. The master bedroom is to the left. *Opposite* The opposing view from the garage entrance shows the rear porch and entry to the main house.

tic array of neon beer signs perched on the tops of the kitchen cabinets serves to penetrate the thin disguise. The cabinetry is constructed from newly milled tidewater red cypress salvaged from an old barn in Rosedale, Louisiana. Across from the kitchen counter, a suite of lounging furniture is clustered around an Edwardian oak mantel, a salvaged piece that came from Houma, Louisiana.

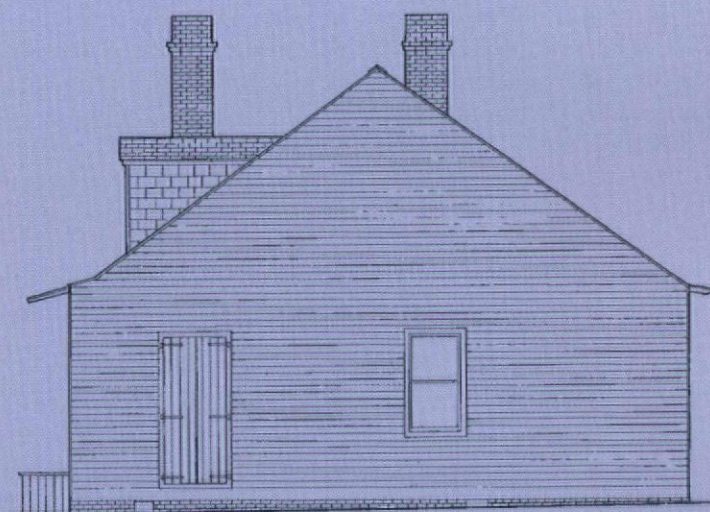
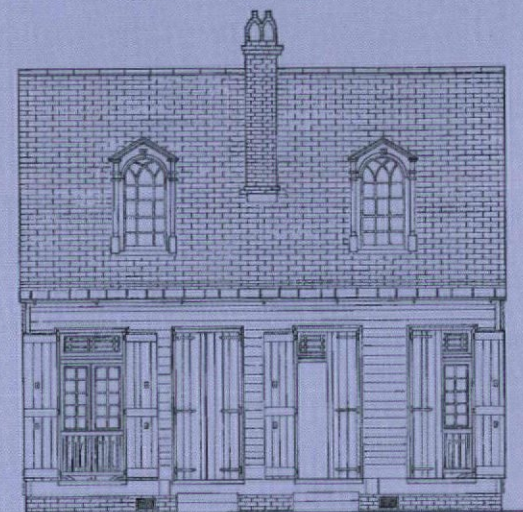
Waller's Victorian Creole cottage began as a spec building, not as a custom home for a client/patron, but early on during construction, a longtime acquaintance of Waller decided to purchase the building. Plans were subsequently modified somewhat to accommodate a specific rather than a generic homeowner. One testament to an enduring architectural design (that's seldom applied, by the way) is the residential tenure of the original purchaser. After all, no one stays very long in a home that doesn't function well or that isn't gratifying over time. Nor does someone stay in a place that isn't malleable enough to accommodate the evolutions in his or her personal life, such as marriage. In this regard, Waller's Victorian Creole cottage is an unqualified success. His friend, who agreed to purchase it over 20 years ago when he was a bachelor and the house was only a framework of wooden beams, still lives there with his wife of many years. After all, what endorsement of a home is better than "This is something we want to keep." NOH

Richard Sexton is a freelance writer and photographer who lives in New Orleans.

For Resources, see page 87.



Historical Reference



The Musee Rosette Rochon on Pauger Street in New Orleans is a typical Creole-style cottage. Built for Rosette Rochon a freed black woman in the early 1800s, the home has been restored to the period of the 1830s. Although Waller's house design reflects a later period, the house form is very much the same. The gable ends are on the side of the house and the roof slope faces the street. The dormered windows allow ventilation into attic spaces.

Added Value

Architect Jonathan Hale and interior designer Andrea Wald combine small utilitarian rooms into one great addition. TEXT BY ANN SAMPLE
PHOTOS BY LYNNE DAMIANOS

Mudrooms have historically been utilitarian spaces used for removing dirty shoes and wet coats. No longer. Just as the kitchen has been upgraded from cook's corner to the heart of the home, the mudroom has risen in stature, too. It now welcomes most everyone into the home, not just those bathed in mud. Accompanying the change in status are handsome upgrades in décor.

"The front entrance is rarely used today, so the secondary entrance has to be attractive," says Watertown, Massachusetts-based, architect Jonathan Hale, AIA. "The mudroom used to be just for the family members and their muddy feet, but now family and friends typically enter the home through the door closest to the kitchen. The space doesn't need to look like a formal front entry, but it has to be welcoming and pleasing."

The mudroom and its adjoining spaces, a laundry room, hall, and bathroom, are part of a rear addition to an 1876 farmhouse located in a suburb outside of Boston. The addition to the older home was a joint effort between Hale and the homeowners, Andrea and Marc Wald. Andrea is an interior designer and color expert; Marc is an engineer. They are also the parents of two active kids and one long-haired collie and needed to update their antique home to meet twenty-first-century lifestyle demands.

"We bought the home knowing it had potential," says Andrea. "We love the old details but needed additional space for it to function for us better." Prior to the addition, the Walds used to enter from the driveway directly into the kitchen (now a playroom) via a 3-foot by 4-foot space. "All we had was a coat closet in front of the house," she says. "We were walking back and forth all the time."

The mudroom is linked to the kitchen and laundry room by a small hallway. (The bath is reached by walking through the laundry room.) These small utilitarian rooms were designed as one zone (an L shape that abuts the kitchen) that is meant to be a stopping point between the outside and inside. For the family, the space is where everyone dusts or washes off the elements before entering the main part of the house. "My kids come in, strip



down, and get in the bathtub," says Andrea. "They are clean before they enter the kitchen and aren't tracking sand or snow through the house. Our dog is bathed there, too." When friends stop by, the mudroom serves as an attractive, well-organized space. It is decorated with Andrea's nostalgic collectibles, adding vintage details to the new space.



Attention to Detail

In keeping with the 1876 home's scale, the ceiling height in the mudroom, laundry room, and bathroom is nearly 8 feet. In the mudroom, the Walds wanted the wainscoting to integrate the open cubby areas and pegs, so it rises to 6 feet. To give the molding and paneling a rich patina and prevent the wood's knots from bleeding through, Andrea had three coats of paint hand brushed on top of two coats of shellac-based

primer. "We wanted the paint to have an authentic look," she says. "We brushed it on as it would have been applied years ago. Rollers give an orange peel texture." Shelving was built above the wainscoting to display decorative vintage accessories as a way to enrich the new space. "We wanted to use old materials that are still practical and attractive today," says Andrea. "We wanted the house to have a consistent feel, as if the new part had always been there."



Wash Day

Above The laundry room is located between the hallway and bathroom. Lavender has long been used in laundering, so Andrea painted the walls with a "smoky" version. The moldings in the addition matches the original home's generous 4-inch moldings. Andrea chose reproduction porcelain knobs with oil-rubbed bronze hardware, popular during the nineteenth century. Next to a stacked washer and dryer, Andrea placed an antique enamel-topped Hoosier cabinet. She uses the vintage piece, originally designed for a kitchen, for folding and storing linens and clothes.

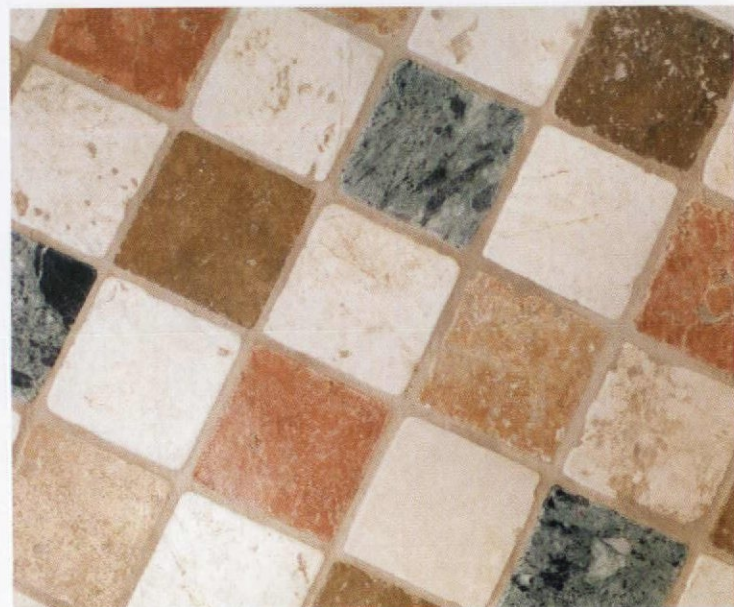
Separate Zones

Right Jonathan Hale designed the mudroom, hall, laundry, and bathroom as an L-shaped wing off a kitchen addition. A paneled glass door allows light to filter in and separates the mudroom from the hall, which leads to the kitchen.



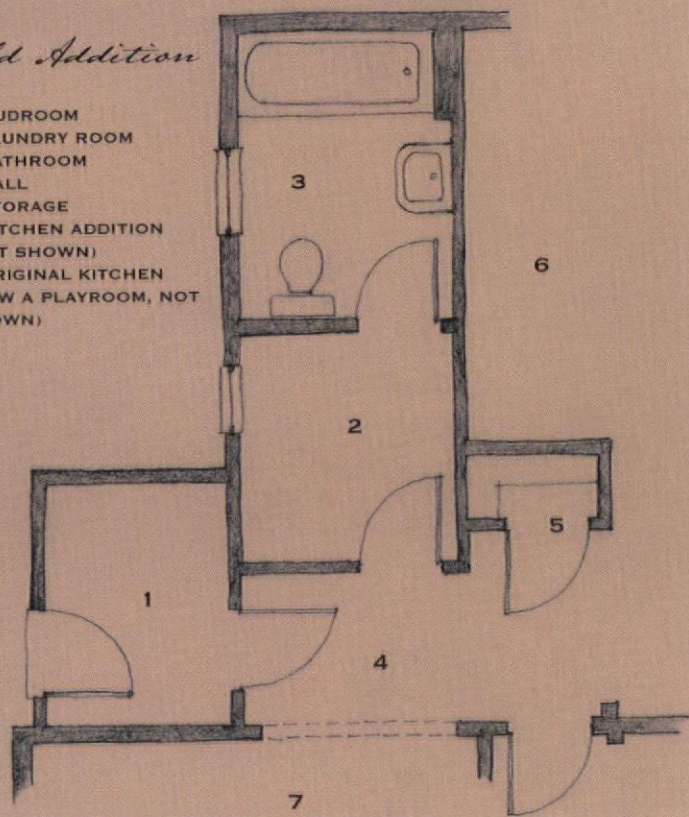
Touch of Salvage

Left The Walds wanted to include salvage pieces in the new addition and found the medicine cabinet for sale at a tag sale in Maine. Andrea chose the new pedestal sink because she says it has an "old feeling," given its generous square basin. Two finishes were used in the addition: antique oil-rubbed bronze and satin nickel. Andrea used the latter in the bathroom. *Below* When designing the bathroom's tiled floor, Andrea was inspired by her trip to Venice as well as by classic Americana patchwork quilts. The floor is made from 4-inch by 4-inch tumbled marble tiles in green, rose, white, cream, brown, and gray.



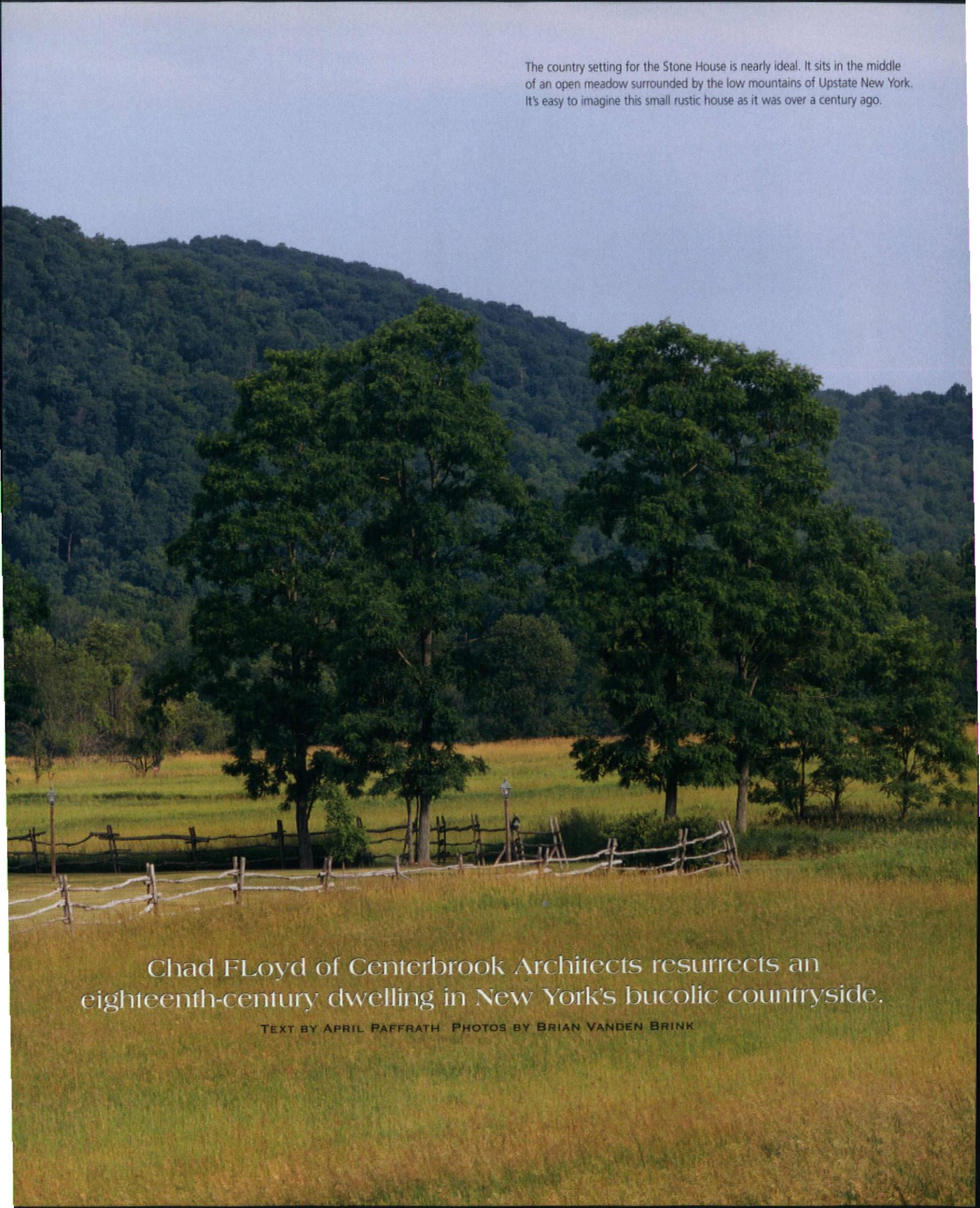
Wald Addition

- 1 MUDROOM
- 2 LAUNDRY ROOM
- 3 BATHROOM
- 4 HALL
- 5 STORAGE
- 6 KITCHEN ADDITION (NOT SHOWN)
- 7 ORIGINAL KITCHEN (NOW A PLAYROOM, NOT SHOWN)



Stone House Restoration





The country setting for the Stone House is nearly ideal. It sits in the middle of an open meadow surrounded by the low mountains of Upstate New York. It's easy to imagine this small rustic house as it was over a century ago.

Chad FLoyd of Centerbrook Architects resurrects an eighteenth-century dwelling in New York's bucolic countryside.

TEXT BY APRIL PAFFRATH PHOTOS BY BRIAN VANDEN BRINK



A solitary decrepit house in the middle of a valley in Dutchess County, New York, might seem like a textbook example of Romanticism, with the juxtaposition of beautiful hills and a decaying structure. But to one architect, the house seemed salvageable and the perfect historical home for his client.

Stone House, as it is called today, had been empty for years when Chad Floyd of Centerbrook Architects took on the project. "It had a lot of damage from the weather," says Floyd. "Water had gotten in, and it was musty and messy, with a lot of rotten wood." Since the house hadn't been tight to the rain and snow, there was a lot of material deterioration over time, which meant that only a few parts of the house were usable and reliable. The stone walls were sturdy and in good shape; some of the roof rafters were still usable. Nearly everything else needed to be replaced or entirely reimagined. The chimney mast and the window openings were the remaining major features, thanks to the thick stone walls.

"If the house had been in the middle of the woods, I might have thought about it differently," says Floyd. Since the eighteenth-century house is set in a valley meadow, surrounded by fields and a few trees, Floyd decided to retain what he imagined might have been the mindset of the original owners, who would have come to this area, feeling the need to protect themselves from the unknown outside the walls of their home. "This was wilderness then," says Floyd, "and the house functioned like a defensive position." The thick walls and small windows created an inward protective security in the midst of a wild world, and Floyd did not consider altering that inward focus. He wanted to retain the warmth that can result from the secure perimeter that was important when the house was first built. With the stone and the small windows, the activity happens inside the thick walls of the house, not around it.

Unlike a house that sits on the water and requires a large picture window to take in the view, the Stone House sits alone in a field, with beautiful wilderness on all sides. "There's no need to smear auto glass in one direction," says Floyd. The set-

ting informed Floyd's decisions on external expansion and embellishment. He let the house stand as a solitary object in a field, so the openness of the meadow comes right up to the wall of the house. In doing so, he maintained the classical simplicity of the rustic historical structure; the house is an object in a landscape. Floyd states, "It's absolutely clean, sitting in the middle of a lawn."

Although Floyd put himself in the eighteenth-century frame of mind for the project, he did not let the details control every decision. "I didn't want to be slavish [about the historical details], but I wanted it to end up feeling genuine," states

Floyd. It's a delicate balance between authenticity and functionality. One modern aspect that would not have been on the house originally but that Floyd thought was important is the terrace. Because of the inward focus of the house, it could too easily feel restrictive. To combat that possibility, Floyd created a terrace that is modern in its simplicity. The simple stone slab with a small hedge is topped with English garden furniture. The open space draws people out of the cozy house and incorporates the modern freedoms of space and outdoor living that were most likely not the habit of the original occupants. With the added terrace, people can walk out of the house and onto the lawn/meadow, take in the views from outside, and eat dinner outside, something that might not have been contemplated in earlier years.

When Floyd began the project, the structural elements that survived the years of weather damage needed to carry the weight of the new version of the

house. "The stone walls themselves speak volumes," says Floyd. "The windows and door placements were all set. That created a 'genetic code' from which it was possible to expand to the other elements." One of Floyd's first ambitions was to make the house sound and weathertight. The problem with stone walls is that they look nice and sturdy but allow heat to pass through very easily—stone may have impressive mass, but it doesn't stop the cold. Once the cold temperature hits outside, it is quickly transmitted indoors. Floyd had to make the house comfortable and environmentally responsible, so he and the owner decided to make the house's living space a bit smaller by adding a new interior skin of stud walls that allowed room for insulation and wiring; he covered the new walls with a thin coat of plaster. Although adding a new internal layer made the house even smaller, it had some big payoffs. "The remarkable

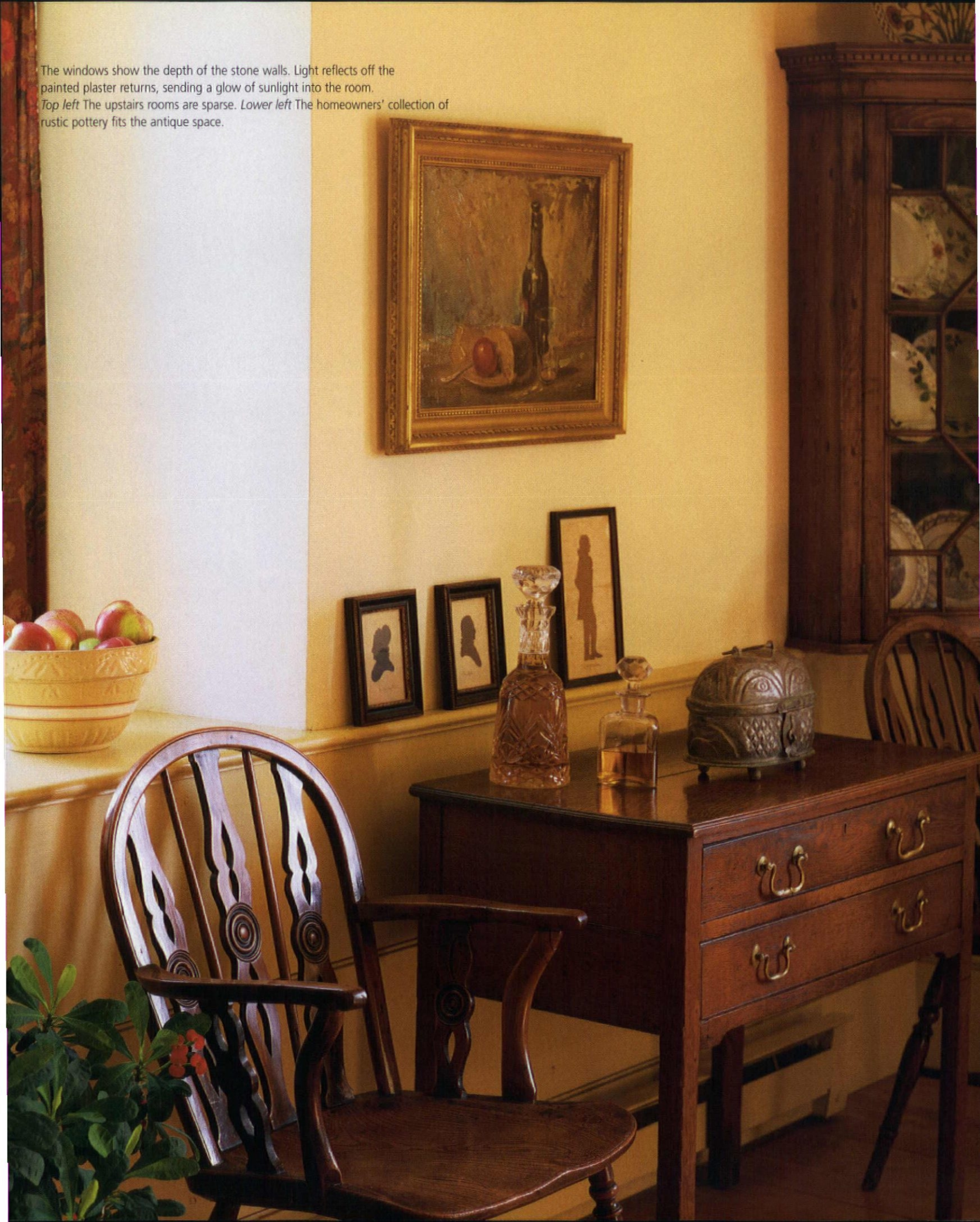


Left Paneled walls and doors that line these small rooms were made by hand using wide wood planks and are painted deep colors, which reflect the home's era. *Above* The stone walls of the house were one of the few features of the house in good condition.



The windows show the depth of the stone walls. Light reflects off the painted plaster returns, sending a glow of sunlight into the room.

Top left The upstairs rooms are sparse. *Lower left* The homeowners' collection of rustic pottery fits the antique space.





additional thickness of the wall exaggerates the sense of solidity in the house," explains Floyd.

By making the interior even smaller, the house gains an extra coziness and intimacy. The thicker walls mean that when the sun comes through the small windows, the rays hit the window returns and reflect a warm glow into the house. The plaster returns are painted yellow, which increases the ochre glow of the sun reflected around the interior of the house, providing more light and warmth than would come in the windows directly. The windows themselves are elegant custom-made double-hung windows with real muntins. They are not the standard store-bought variety, which Floyd says would have cut down on the light entering the house by about 15 percent. "The windows in the Stone House are painted wood windows, not aluminum clad, so the house feels solid, like it should," states Floyd. Bronze screening comes into play in the warm weather; storm windows keep out the cold in the winter.

The Stone House is not disturbed by modern convenience rooms that are often features in country homes: There is no massive entertainment room with built-in seating or a projection screen, and there is no gigantic country kitchen that opens up to the living spaces. Instead, the house maintains its original structure and individual rooms. Any entertaining is done on a small scale that reflects the history of the house. There are two large fireplaces, but the kitchen is tiny. "It's really like a pied-à-terre kitchen," says Floyd. It suits a bachelor or a couple only. He wanted to keep the kitchen minimal and apartment-like, but it is as efficient as possible and suited for intimate dinner parties.

Floyd outfitted the house with details that are in keeping with his eighteenth-century concept while still creating a usable house for modern inhabitants, taking a few liberties to bring the house into the twenty-first century. The downstairs is more historically resonant, keeping the small rooms and the original functions; the upstairs is more open and less adherent to its uses in ages past. Floyd found wide pine floorboards when he first examined the damaged house and decided to cover the floors throughout with the same pine boards, maintaining a simple and straightforward look that reflects the house's history. Traditional techniques were important to Floyd and influenced his other choices in outfitting the interior. He used wood

paneling, but rather than modern-day prefabricated sheets, he and his crew used actual boards to create the paneling. The doors, made in the traditional way, were fitted into openings cut into the horizontal board wall paneling, just as would have been done in the eighteenth century.

Floyd also chose rich colors, such as burgundy and ochre yellow, for the interiors. The upstairs is a deep maroon color. These vibrant colors, like that found in the bright turquoise blue Dutch door, add life to the confined space but also reflect a historical accuracy. Just as details such as the black iron hinges on the doors add a depth to the house's history, so do the rich

colors and other details, including the baseboards and wainscoting. The baseboards are flat boards with a small bead, giving an understated simplicity to the décor. Another trick to recall the house's past was to ease the outside corners of the walls—if the corners are too sharp, they will look newly installed, but if they are dulled a little bit, they will look like they belong. "Together with the other details," says Floyd, "they create a kind of vocabulary in the house that has a texture that people understand and recognize."

The house is capped off by a red cedar shingle roof. The steep pitch of the roof keeps the water and ice damage to a minimum. Fire hazard was the only consideration with the roof (because the house is in the middle of the countryside, an ember that lands on the roof could spell destruction long before the fire department could reach the house). In the end, Floyd opted for authenticity rather than

asphalt, but he did install flash suppressors in the chimney to cut down on sparks that might make trouble.

The Stone House was a welcome challenge for Floyd. He developed the project with a sense of what it must have been like living there when the house was first built. "It creates a tableau against which a person who really wants to respond to it can furnish it with a sense of genuineness," says Floyd. The details required in reimagining the house after its years of damage opened up possibilities that make the house a rich place. "There's a sense of all that came before, and that's pretty nice," says Floyd. ^{NOH}


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

For Resources, see page 87.



Left Antique pieces outfit the interiors. Floyd's use of finishing technique on walls, woodwork, and corners help the house show its age. *Above* Chimney modifications help prevent sparks from landing on the cedar shingle roof.



A photograph of a rustic stone house with a terrace. The house is built from light-colored, irregular stones. It has a dark green door and a window with a dark green frame. The terrace is paved with dark stone tiles and features wooden chairs and a table. There are potted plants with red flowers on the terrace. In the background, there is a meadow and a forested hill. A large pile of firewood is visible on the right side of the terrace.

The spare stone terrace provides an outdoor space and a spot to enjoy the meadow view (left). Far left The homeowners today enjoy the house's tranquil setting. Left Floyd left as much of the original architecture in tact, including these beams. Lower left The original cooking hearth was restored. The room's deep colors make the interior cozy.

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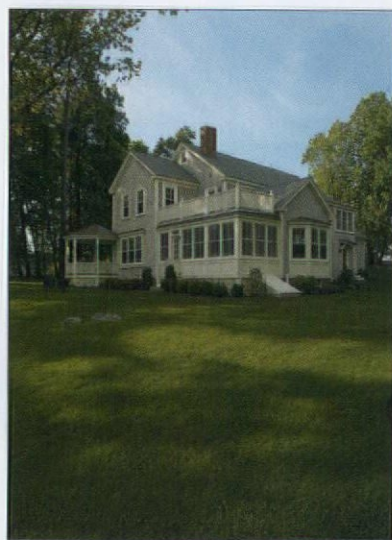
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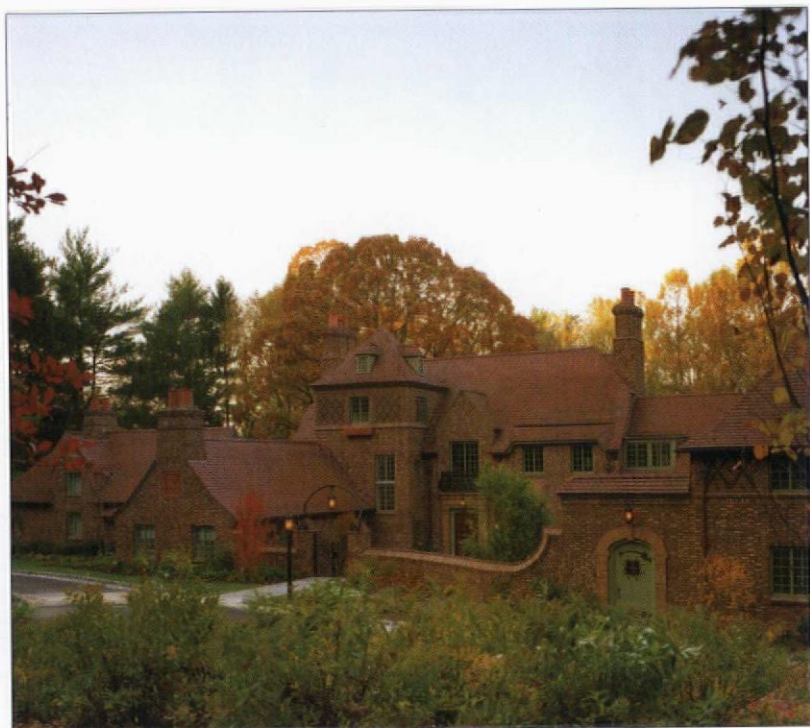


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Project Coordinator: Mark Murphy
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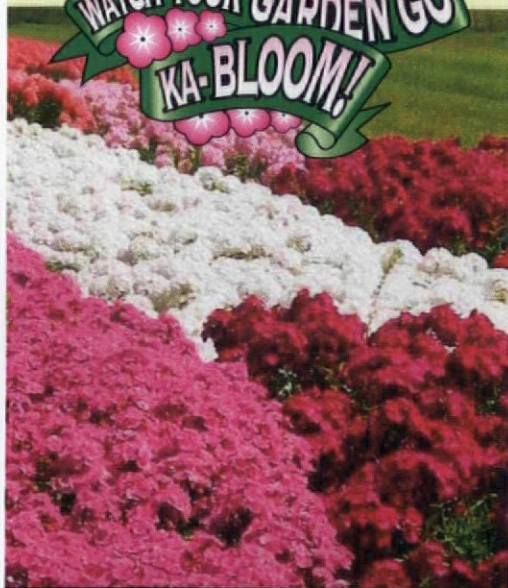


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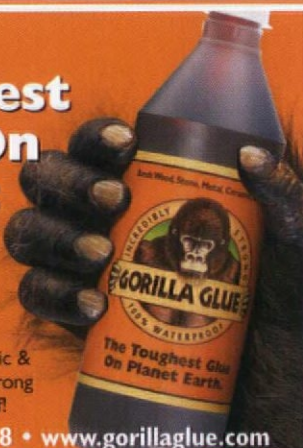


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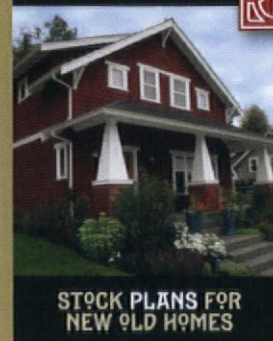


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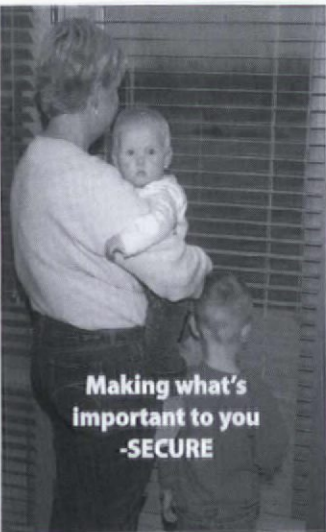
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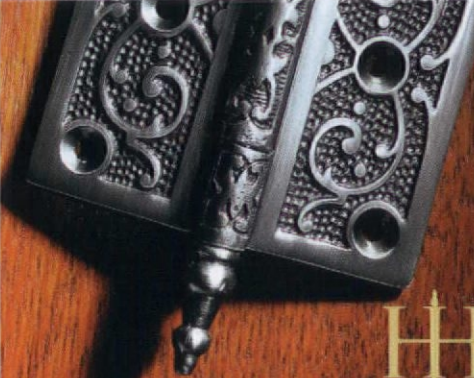
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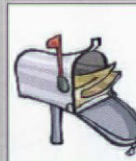
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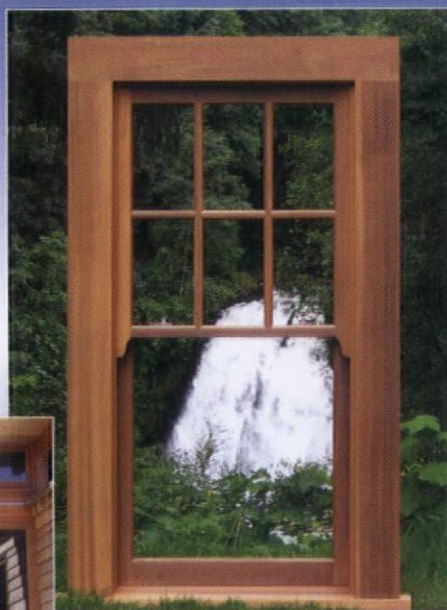
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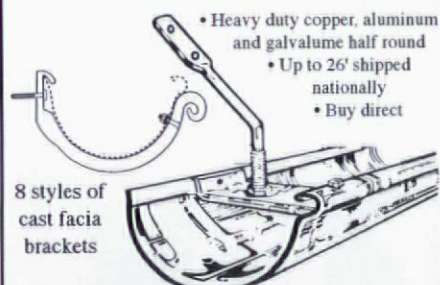
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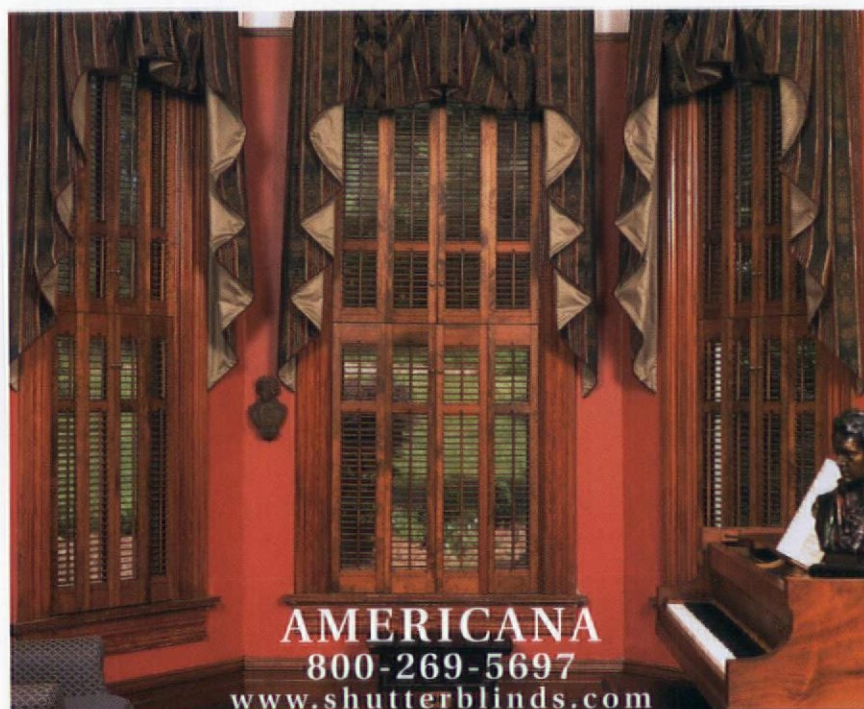
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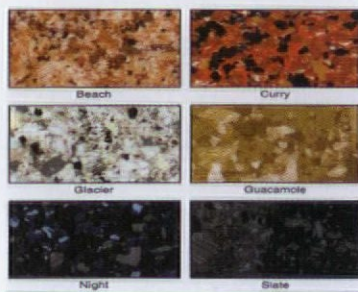
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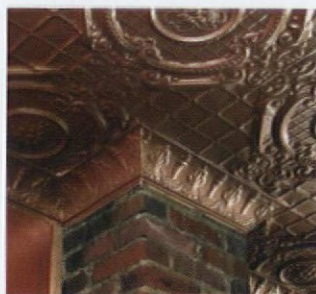


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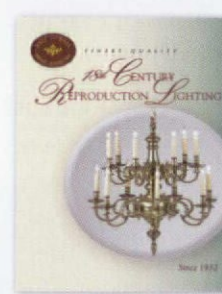
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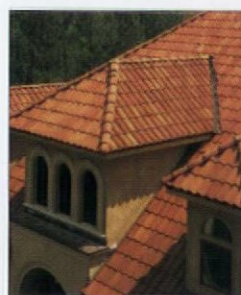
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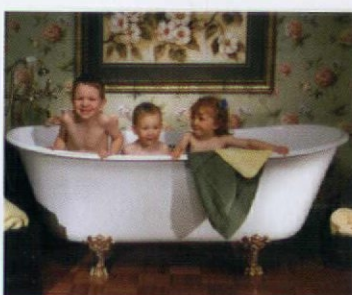
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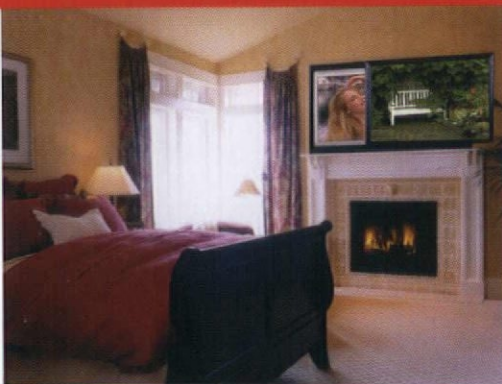
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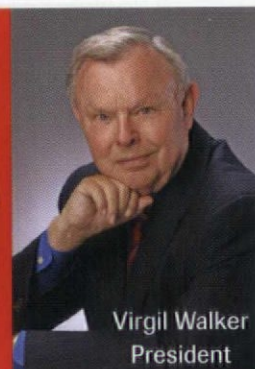
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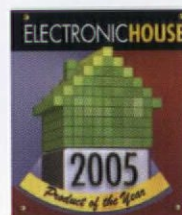
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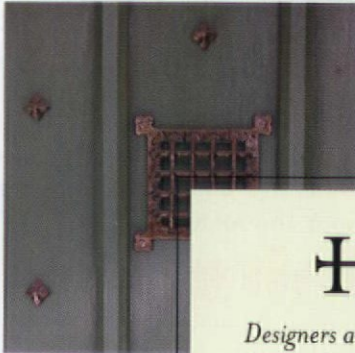

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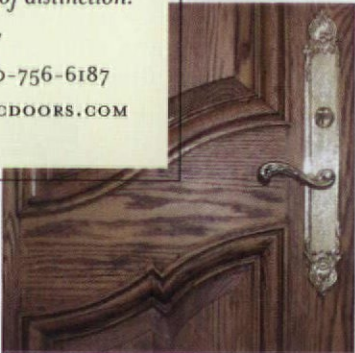





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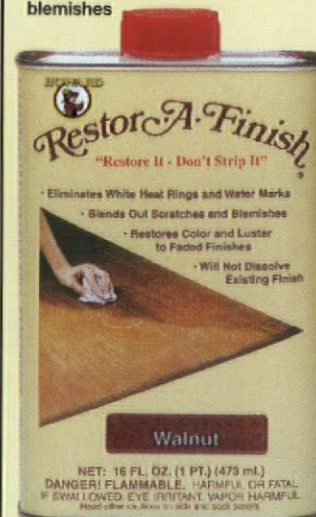
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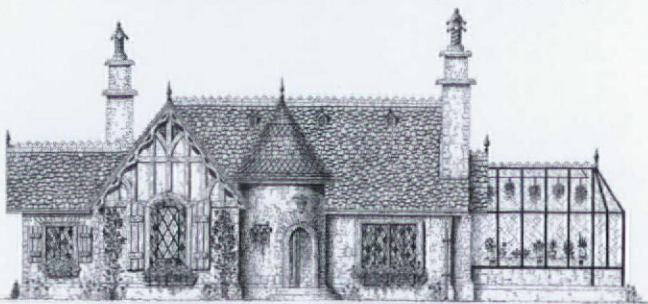


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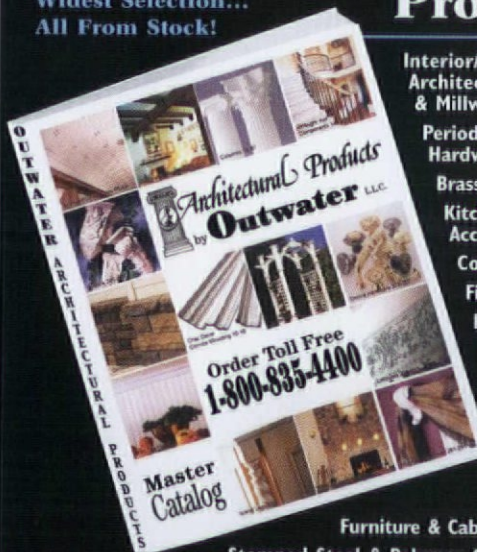
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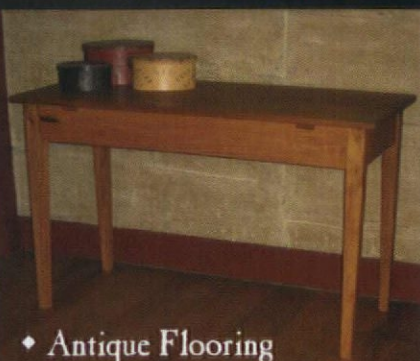
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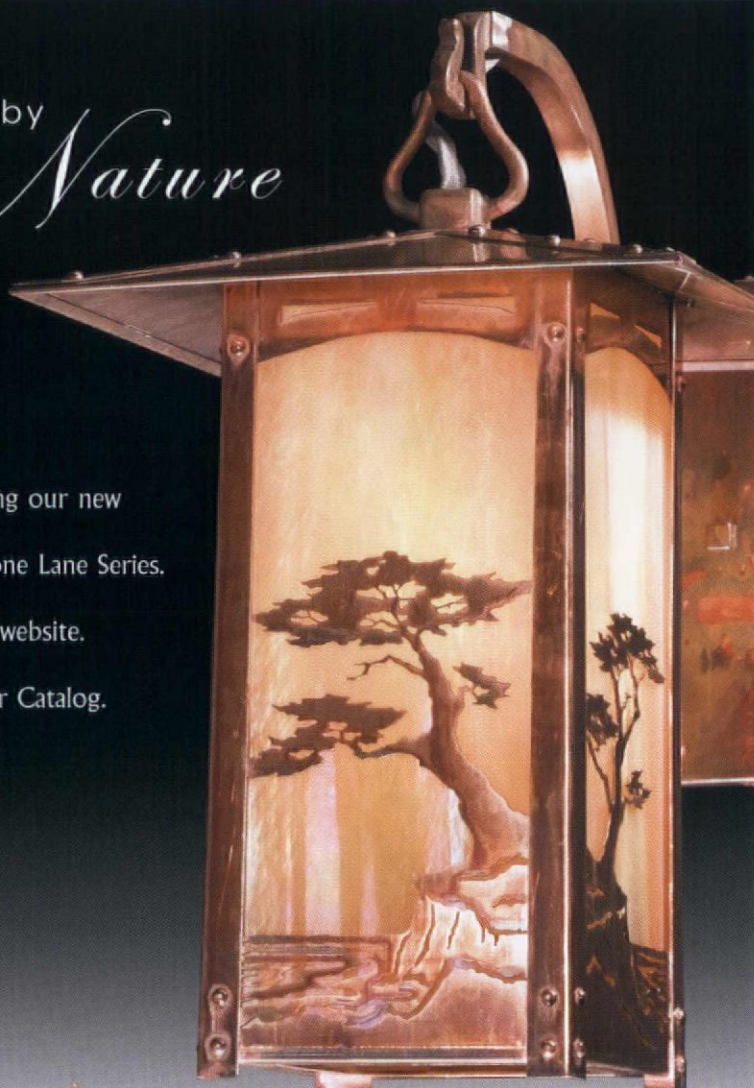


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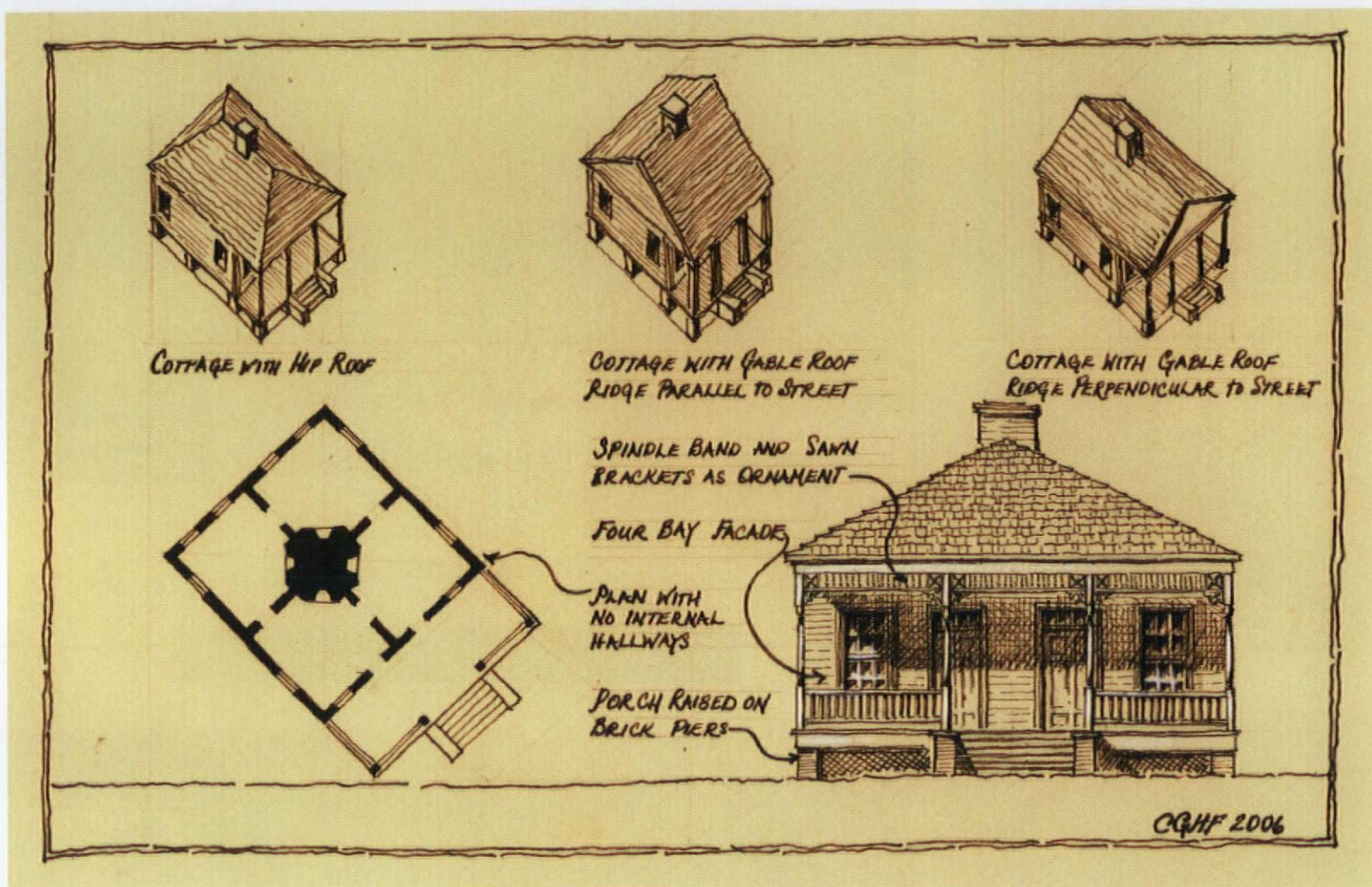
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The Biloxi Cottage

TEXT AND ILLUSTRATION BY CHRISTINE G. H. FRANCK

Architecture tells us about ourselves. Whether it is academic architecture guided by refined aesthetic traditions or vernacular architecture designed and constructed by the layperson, it can reveal aspects of our history, our culture, or a particular place and time. All architecture reflects its place, but vernacular architecture is inseparable from it because it relies on regional materials, simple forms, and local labor. For example, a building design will respond to the area's climate: porches, large windows, and high ceilings are common in the hot and humid South, whereas small windows and low ceilings are typical in the cold and windy North. Because vernacular architecture speaks of its place and people, it allows us to experience diversity that, in turn, enriches us.

The Biloxi cottages, destroyed along the Mississippi Gulf Coast by Hurricane Katrina, are an example of vernacular architecture. From Pascagoula to Waveland, the Gulf Coast of Mississippi is home to vernacular traditions—including the shotgun house and the Biloxi cottage. The Biloxi cottage floor

plan is simple. It consists of four rooms, two wide and two deep, with no hallways. Rooms open directly onto a gallery or porch. Being two rooms wide, with each opening directly to the outside, the Biloxi cottage has the peculiar aspect of being four bays wide, with two doors in the center. This gives these cottages the mistaken appearance of being duplexes.

The massing is also simple: four rooms under a hipped, gable-on-hip, or gable roof. Raised a few feet off the ground, the cottages employ a front gallery or porch for outdoor living. Because this type of cottage has been built during many periods, it varies in character with the times, for example, some show Greek Revival influences while others reflect the Victorian style.

In the Biloxi cottages we hear distant echoes of France, Africa, and Haiti; we are reminded of swaying branches of locally abundant trees. We feel the sultry air of a summer day and see a genteel people. The cottages have a tale to tell if we listen. *NOH*

Christine G. H. Franck is a designer and educator who lives in New York.



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