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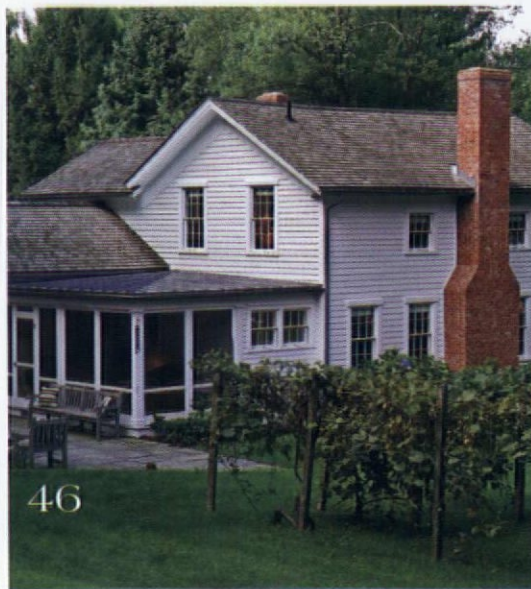
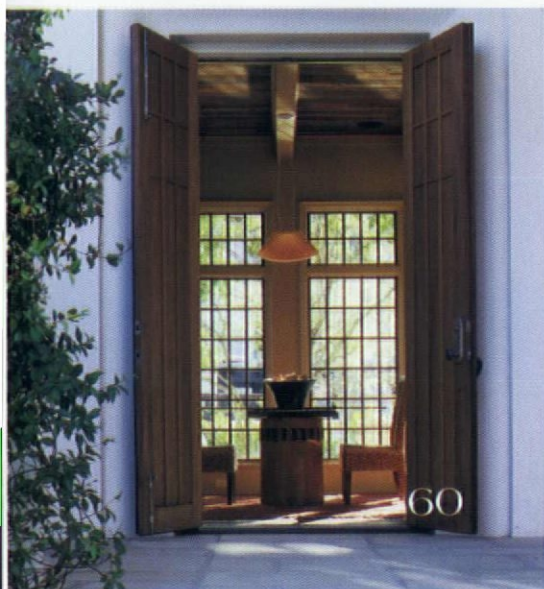
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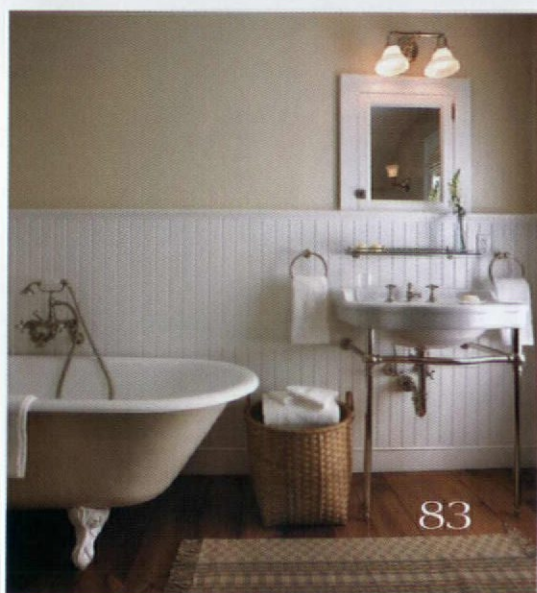
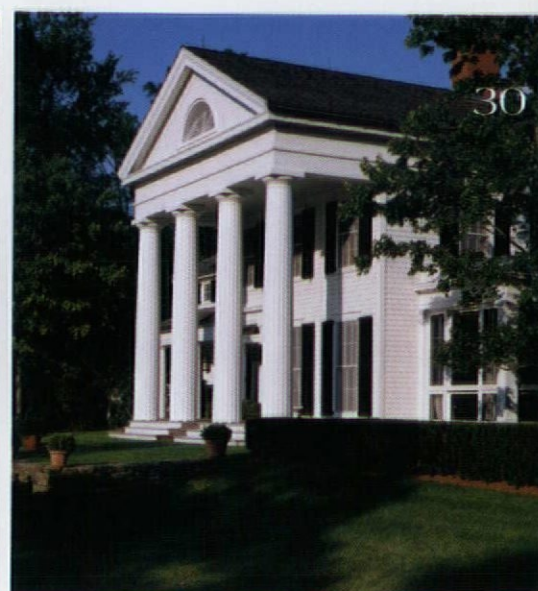
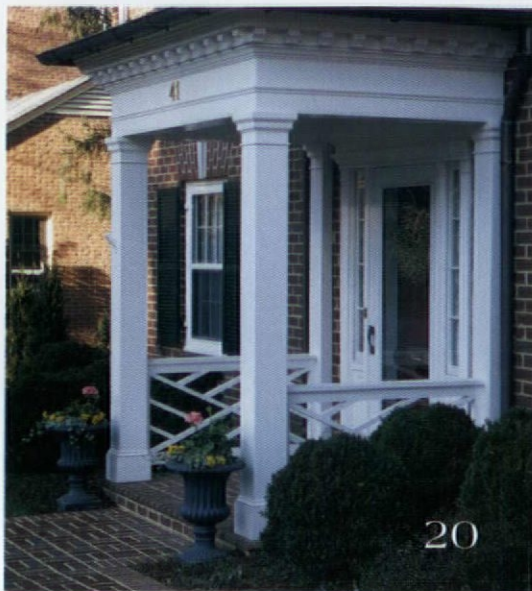
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Cover photo by Erik Kvalsvik  
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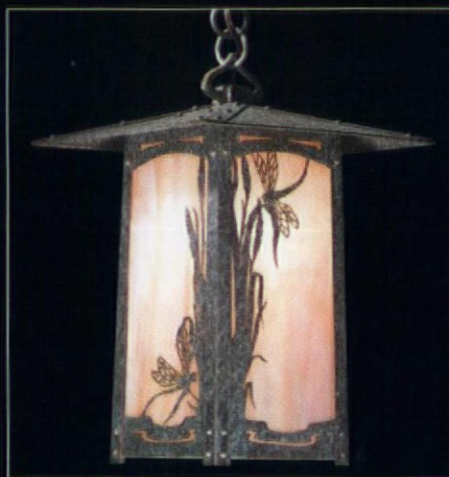
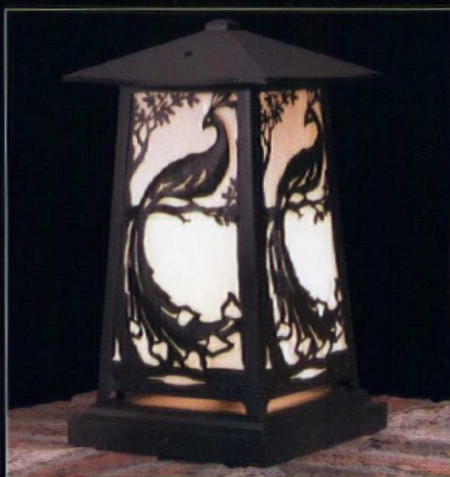
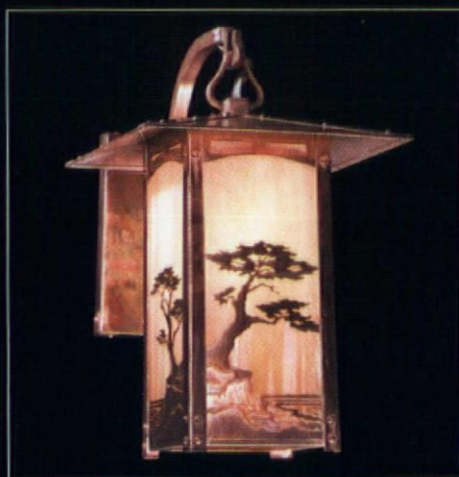
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# Challenging Design



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In 1921, a competition was held with the approval of the American Institute of Architects to challenge architects to design affordable home plans for the country's growing population. The plans were to be for "an American family desiring a charming home with beauty of design obtained by harmony of line, color, and proportions; maximum comfort—both winter and summer; maximum housekeeping facility and convenience; and the minimum of cost." With over 1,100 entries, the panel of judges chose 50 to feature in the *Home Builder's Plan Book* that same year. These delightful, timeless plans range from Tudor to Colonial Revival and everything in between—each achieving the goal of a thoughtful, beautiful, and affordable design for the American homeowner.

This past spring, *New Old House* magazine, in collaboration with the American Institute of Building Design and the Institute of Classical Architecture, held its own design competition during the Traditional Building Exhibition and Conference's spring event. Eight architects were put to task to design a house that would aesthetically fit into one of Chicago's historic neighborhoods. Working within set parameters, such as time period (1880 to 1920), lot size (50 by 125), square footage (2,200 to 3,200), and style (Foursquare, Prairie style, bungalow, or

Victorian), the competitors had three days on the Traditional Building show floor to complete the renderings and floor plans by hand—with the first place award recipient to receive a contract to sell his/her plan through the pages of *New Old House*. We applaud all the participants. And our hats are off to first place winner Jonathan Miller of Knoxville, Tennessee, who created a wonderful traditional Craftsman-style design in keeping with the character of the historic neighborhood while offering a contemporary floor plan for today's lifestyle. Look for Miller's beautiful plan (above) in *New Old House* this year.

Although the absence of the architect in the home plan market has made an obvious and unsightly mark in America's suburbs, in this issue, architect Russell Versaci discusses the importance of bringing the skilled architect back into the practice of designing home plans. As Versaci explains on page 16, "A hundred years ago, architects were at the forefront of a movement to design small houses in greater numbers so that more people could live in gracious homes." Luckily, there's a handful of traditional architectural firms that are bringing good, enduring designs back into house plan books and back into our communities.

Nancy E. Berry  
Editor

Architect Jonathan Miller of Knoxville, Tennessee, was the first place winner of the first annual Design Challenge. Thank you to the sponsors of the event: Azek Trimboards, Tendura Porch Flooring, Ludowici Tile, and HB&G Building Products, as well as judges designer Christine G. H. Franck and preservation activist Gary Schwab. Visit [newoldhousemag.com](http://newoldhousemag.com) to see the runners-up.

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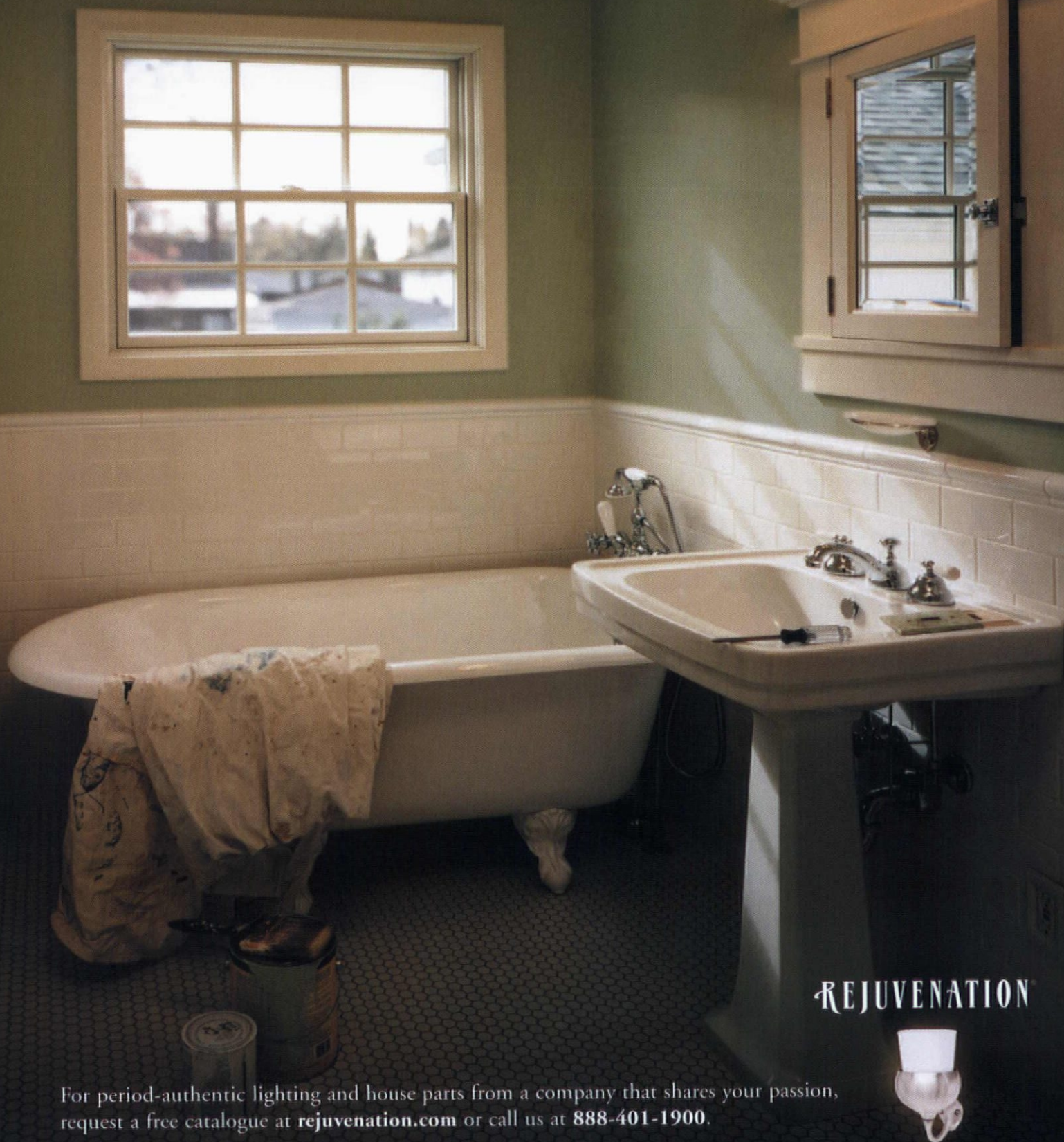
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KATHLEEN DOHER

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

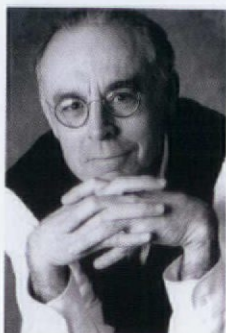
is the author of *The Artful Bride*, a wedding craft book for savvy (and sassy) couples, as well as its follow-up book on invitations, and has written for *Martha Stewart Living*, *Natural Home*, and *Cedar Living*. She has been the managing editor and consultant for several magazine projects and relaunches.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



**Christine G.H. Franck** is a designer and educator with a practice in New York City. She is director of the academic programs of the Institute of Classical

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Classical America (ICA&CA). She sits on the board of directors of the ICA&CA and the management committee of INTBAU and holds a master of architecture from the University of Notre Dame. She was honored by the Prince of Wales with the first Public Service Award of the Prince's Foundation for her outstanding contribution to the study of architecture and design.



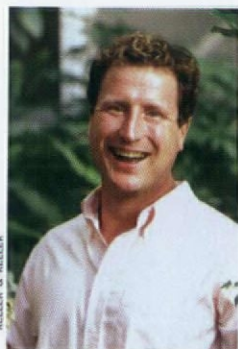
Editor-at-Large **Russell Versaci** is a residential architect who has spent two decades designing traditional houses. He attended the Harvard University Graduate School of Design in 1973 and received his graduate degree from the

University of Pennsylvania Graduate School of Fine Arts in 1979. He founded his firm, Versaci Neumann & Partners, in Washington, D.C., in 1985. The firm has designed traditional country houses, cottages, and farmhouses, as well as restorations and significant additions to period homes. Also an author, Versaci's debut book is titled, *Creating a New Old House* (Taunton Press, 2003).



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

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



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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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# Building by the Book

Dusting off the concept of the plan book can help introduce well-designed houses back into our neighborhoods. TEXT BY RUSSELL VERSACI

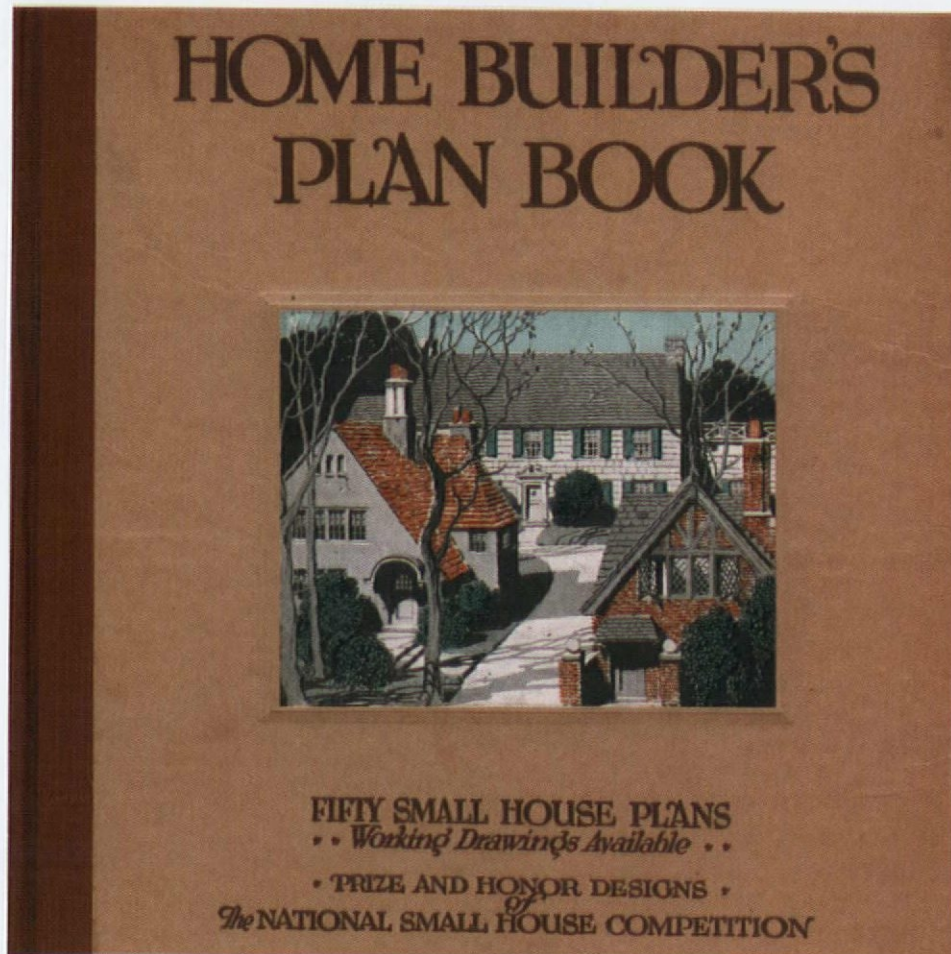
Ever wonder where all the tacky houses come from? You can be sure that they don't come from architects. Architects gave up on home building a long time ago, when merchant builders gained a hammerlock on banging out houses like hamburgers. Architects recoiled at the idea of production home building with the same sort of disdain that we share today for trailer homes.

All was well with American home building until the 1950s, when droves of veterans returned from the war to start families. Clever wheeler-dealers such as Abraham Levitt had a bright idea: Why not churn out houses like Ford did automobiles? Cut out all the frills, standardize the design, order materials in bulk, lose the architect, and you're in business. Once Levitt found a large enough potato field on Long Island, he built Levittown at the rate of 600 houses per month, and the rest was history—the birth of suburbia.

Turning up their noses, architects went on to do better things, like designing great skyscrapers. Housing was left open to developers crunching numbers and salesmen cooking up clever marketing slogans to sell their "products." Before you knew it, nearly everyone was living in a home of planned obsolescence.

It wasn't always that way. A hundred years ago, architects were at the forefront of a movement to design small houses in greater numbers so that more people could live in gracious homes. As a commercial alternative to designing one house at a time, the concept of the plan book was born.

The start of popularizing plan books can be traced to the pages of *The Ladies' Home Journal*. Beginning in 1895, the magazine's enlightened editor, Edward



Bok, set out to revolutionize the American home by publishing plans for architect-designed houses. Bok was determined to promote the benefits of good design at moderate cost to his 1.6 million readers, a huge audience at the turn of the nineteenth century. Over a 25-year span, *The Ladies' Home Journal* sold nearly 30,000 plans—at the bargain price of \$5 a set!

Gustav Stickley, the godfather of the American Arts and Crafts Movement, was also an early proponent. He hired

*The Home Builder's Plan Book* is a collection of house designs from a 1921 design competition.

his architect friends to design houses in the Arts and Crafts style and offered the plans in his *Craftsman* magazine as a way to boost sales of his trademark furniture.

Stickley was small-time, however. The real breakthrough came in 1906, when the Aladdin Company of Bay City, Michigan, came up with the idea for a factory to build houses as a kit of parts and deliver them around the country. Sears & Roebuck of Chicago, with its

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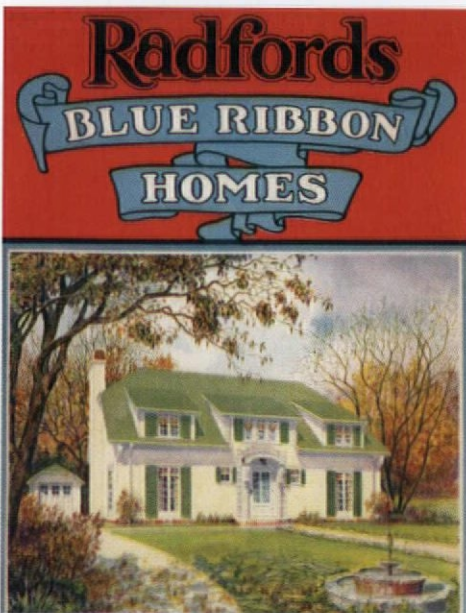


wildly successful catalog business, built on the idea. A catalog of houses was a natural fit, a one-stop shop where you could buy your home, your furniture, and your kitchen sink. In 1908 Sears launched its *Book of Modern Homes* and eventually sold more than 110,000 houses, many of which are still treasured today.

The success of plan books didn't go unnoticed in the architectural community. In 1926 a small band of architects in Minnesota started the Architects' Small House Service Bureau (ASHSB) to offer home designs of modest cost. Seeing the wisdom of the concept, the American Institute of Architects agreed to sponsor the ASHSB in 1929 and challenged its members to design small houses for sale as predrawn plans. Many top architects responded, and their plans were published in the handsome book *Small Homes of Architectural Distinction*.

For 40 years Americans had a wide choice of high-quality home designs, but it was not to last. The Depression sounded the death knell for predrawn plans and kit homes. Sales slumped, and by 1940, the concept was fading. By the end of the Second World War, a huge new market of veterans was lined up to hail the advent of production housing.

A 1927 home plan book featured designs ranging from Foursquares to Colonial Revival houses.



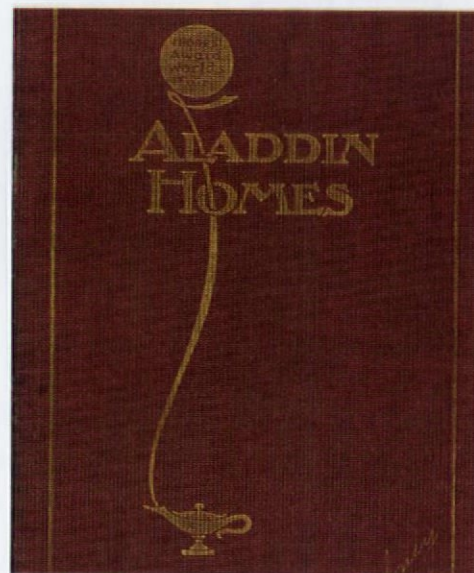
Now a half century has gone by, and what remains of this brilliant legacy are the clumsy, cobbled-together plans found in many of today's plan books, which are conceived and drawn by draftsmen with little time and less knowledge of authentic traditional architecture.

So where are the architects, you may ask. Disdainful and disconnected is the answer, for we architects have defaulted on our responsibility to offer our skills for what matters most to people: their homes. It is time that we reconnect with the needs of real people, not just the fortunate few who can afford our fees but the greater audience for whom tradition is important—an audience that is large and largely unserved. Reviving the plan book idea offers a perfect solution, and here's why.

First, the houses are designed by architects who know what they are doing. Many have a keen knowledge of regional traditions and authentic details, years of experience, and a well-trained eye. Second, with stock plans, the cost of drawing time is spread over many customers so that people who can't afford to hire an architect can still have a well-designed home. These plans can be made accessible to families in places where a talented architect may be hard to find.

Today a few gifted traditional architects are reviving the art of the house plan. Many work under the rubric of New Urbanism, drawing home designs intended for traditional neighborhood developments. Ironically, the most coveted home exhibited at the National Home Builders' Show this year was not the pretentious 10,000-square-foot "New American Home" but a modest 308-square-foot Gulf Coast cottage designed by architect Marianne Cusato. Her Katrina Cottage is a starter home for hurricane refugees. This cottage and many similar designs are published in a book of plans by the New Urban Guild, a consortium of some of the best traditional architects around.

In addition, many architects are working on plans that showcase their trademark styles. In the Northwest,



Aladdin Homes produced house plan books in the early 1900s.

Christian Gladu, a master of the Arts and Crafts tradition, has founded the Bungalow Company, offering dozens of plans for homes in this most American architectural style. Architect Jim Strickland and his compatriots at Historical Concepts in Atlanta have authored a collection of homes called *Our Town Plans*, which are designed for the Tidewater Lowcountry. Also in the South, the firm of Looney Ricks Kiss markets plans for many of the homes they have built in new communities across the region. Connor Homes in Vermont not only has plans for the New England classics but also offers them as precut kits fabricated in its mill shop.

This is just a small sampling of new plan books that are worth a look. At present, they are not likely to challenge the hegemony of the home plans market. But if and when they catch on, architect-designed plans could raise the bar higher and nudge the home-building industry to pay attention to what people really want: not just a box but a gracious and tasteful haven to call home. **NOH**

*Russell Versaci is an architect and author of Creating a New Old House (Taunton 2003).*

**For Resources, see page 83.**



# CREATE A HOUSE WITH HISTORY



## Old-House Journal's NEW OLD HOUSE

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

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

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

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

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# First Impressions

A portico addition to a 1950s Colonial Revival adds a layer of refinement and craftsmanship.

TEXT BY LISA PALMER

PHOTOS BY RICHARD ROBINSON

Like clockwork, the late afternoon rain shower marched across the western sky and released itself heavily as the dinner guests began to arrive. The brick sidewalk and open-air front stoop offered no shelter from the drenching that took place while the doorbell sounded. The friends made their way into the foyer, dripping. And just like that, George and Sharon Sproul decided to add a new covered portico to their front door entrance.

The Sproul home in Staunton, Virginia, is a brick Colonial Revival that George's parents bought new in 1952, when he was four years old. It's the home where he grew up with his three brothers; it was built on spec in a new development along a gravel road in the outskirts of the city. Today, the road is paved, the neighborhood is well populated, and most of the houses still have their original detailing, including a front door with a flat or false portico (two slim pilasters "supporting" a broken pediment with a central finial that sits flush against the brick façade).

The idea of a new entry was a project that had been lingering for years, yet it remained undone. After the Sprouls bought the home from George's parents in 1999, the couple frequently hosted get-togethers with friends and extended family, including his parents as well as his brothers and their families, who all live nearby. Because the brick sidewalk extends directly from the street and



everyone uses the west-facing front door, the need for protection from the weather became noticeable. "Building

Chris Jenkins of Frazier Associates gave the new portico historical prominence without calling too much attention to it.





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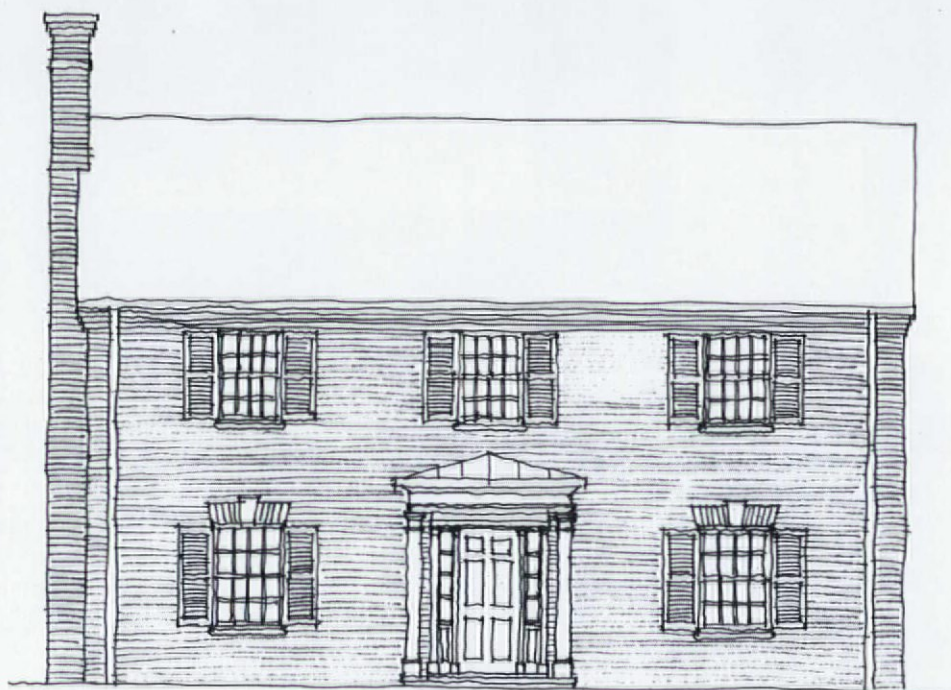
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Above The Sproul's 1950s entryway before the addition of the portico was quite bland. Right Chris Jenkins's rendering of the portico design adds depth and dimension to the home's façade.



some type of covering for the front door was truly needed," says Sharon. "It was also something my parents had always wanted to do," George adds.

A well-proportioned front portico was soon the mandate, since it would provide shelter and add a prominent architectural feature to the front of the house without overpowering it. The couple hired Frazier Associates to handle the design. The local architectural firm is known throughout the Mid-Atlantic region for its long track record in historical design. Keeping in mind similar brick homes also built in the neighborhood during the 1940s, '50s, and '60s, the firm's senior architect, Chris Jenkins, developed a plan to remove the false front portico and add a single-bay eight-and-one-half-foot-wide covered porch. The new entry would add a layer of historical refinement while keeping to the style in the neighborhood. "Porches are traditionally the in-between spaces. Even

though this one is pretty small, it announces that you're about to enter a different space," says Jenkins.

Simple false porticos are ubiquitous in mature neighborhoods. "Building a new portico is somewhat of a luxury item," says Jenkins. "But for these well-built houses, a historically proportioned portico greatly increases the curb appeal and adds craftsman details, which make all the difference."

For design inspiration, Jenkins considered the existing traits of the home's façade. "It's a fairly straightforward brick Colonial Revival, with eight-over-eight windows that have brick jack arches. It also has a steep roof. It's an interpretation of a much earlier center-hall Colonial built for the upper middle class—the new old house of the 1950s," says Jenkins. The resulting design is an austere, well-proportioned Greek Revival portico with square columns, a heavy entablature, a built-up cornice, and a copper

standing-seam half-hipped roof. It is individualized with Chinese Chippendale railings, which hark back to the same unique railing design once present on the home's former side porch, which is now an enclosed breezeway. The new portico poses as a small but stately signature feature. It extends like a trusted, welcoming handshake to greet visitors.

The portico is made of wood and painted white to match other trim on the house. The deep mantle has an overhang of about six inches and is built of fir, cedar, and redwood. It is trimmed with dentil molding at the cornice, a design element frequently found in Classical Revival houses. The Sprouls' carpenter, Ben Clough, used stock materials whenever possible. Though he first tried to build the Chinese Chippendale railings from pressure-treated lumber, it didn't work, says George. Clough ended up milling the railings from cypress, a mate-



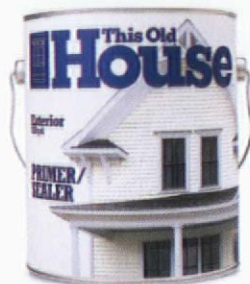
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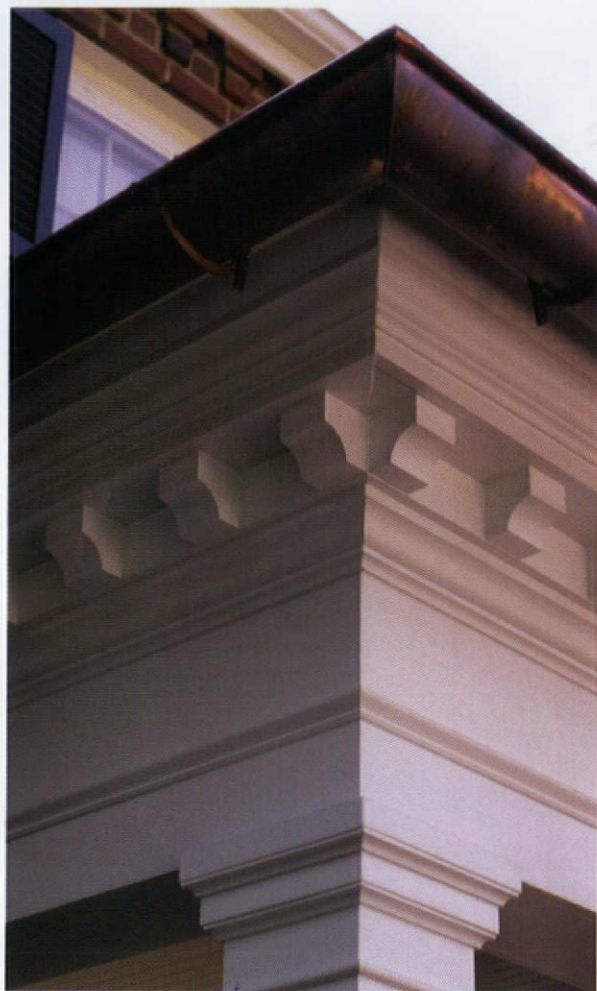
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*Above Jenkins incorporated dentil molding in the design. Right Copper gutters add a touch of refinement to the entryway.*

rial he also used to rebuild the sill beneath the front door.

For Jenkins, a few design challenges emerged at the outset. Because the Sprouls wanted to keep the original front door and sidelights, the porch roof height was limited to the area between the existing cornice of the front door and the second-story window above. "I wanted to leave enough room above the door so that it felt generous when you were in the doorway," he says.

The architect also admits at least one design decision was easy: the columns.

For a house this size, he typically uses seven- to nine-inch-wide columns for porches. For this project, he chose square eight-inch columns. "Anything else would look too small," says Jenkins, adding that his eyes are well trained. "This is a fairly rich architectural town and region, and I constantly look around for good examples of what works."

In the end, the couple also replaced the front walkway, widening it. At the street elevation, they refurbished the brick retaining wall and stairs, and they added hand-wrought iron handrails. They also improved the landscape near the front door with new plantings of English boxwoods grown from cuttings

obtained by Sharon's mother from the Woodrow Wilson birthplace, also in Staunton. "It was a small project, but it dramatically improved the house. It's just wonderful," says Sharon.

As for the rain, the Sprouls say several guests now have a place to gather beneath the new overhang. "It's much more civilized," George says. **NOH**

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

**For Resources, see page 83.**





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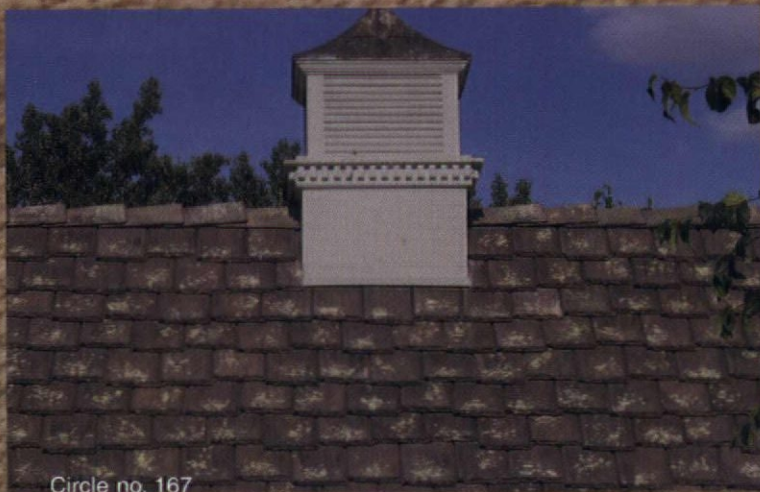
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# Making an Entrance

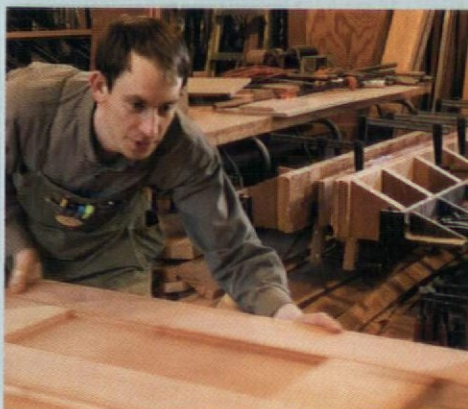
TEXT BY APRIL PAFFRATH

PHOTOS BY JONATHAN WALLEN

A small woodworking shop in Pennsylvania creates beautiful, historically accurate doors for a variety of new old house projects.

*Right* Artisans create historical designs at Historic Doors in Pennsylvania.

*Opposite* A new old Dutch door was manufactured for a new old farmhouse.



It can be a challenge to find the right front door. It needs to stand up to the architecture and quality of the house, but it also has to enhance it. Steve Hendricks at Historic Doors in Kempton, Pennsylvania, is someone that people on a door quest rely on. Not only does his small woodworking company produce some of the finest doors, but it also collects and maintains a library of historical data about styles and embellishments.

A front door speaks to homeowners in a special way. More than any other architectural element in the house, the door is an active part of the house. People come and go, people touch it, people open it up to let in a breeze, and they close it to shut out the world for a while. "It's a point of transition between







COURTESY OF HISTORIC DOORS

the public and private space,” says Hendricks. “People recognize it as an important way to both greet the public and shelter themselves.” An entryway is an architectural linchpin, too. “It should be a microcosm of the architecture of the whole building,” says Hendricks.

Historic Doors began around 25 years ago as Hendricks Woodworking, a company that made custom staircases. Staircases require off-site work, and Hendricks and his team were constantly traveling to install the stairs. After a while, he migrated the focus to doors, which can be finished and installed on-site by contractors, leaving Hendricks and his team more time in their studio to research and craft their next door. “We were already building some doors,” says

Hendricks. “We realized that we could be an adjunct to other wood shops that didn’t have that capability.” By focusing on doors, Hendricks’ shop gets interesting work, and other wood shops can take on an entire complex project and hire Hendricks to do the specialty doors. Hendricks runs the shop with his son Justin and does the in-house design. With a team of four or five people in the shop, and only seven in the entire company, focus is important.

Front doors were a great transition for Hendricks. “In any project, there are budget constraints,” says Hendricks. “The kitchen, the pool, stairway—where do you prioritize? We chose the front entry because no one can deny it’s an important element of the project.”

Hendricks, whose background is in history, is academic about his approach. He has done extensive research into the history of doors and entryways—mostly because no one had done much of that research before. When he started working on doors, he searched for information that would provide him with a full background and also let him know what design elements fit with different design periods. To his surprise, he found very little available, so he started collecting the information on his own. “When I went out to educate myself, there wasn’t a lot to read. I would look at monographs, but photos would often leave doors in the shadows,” says Hendricks, who takes—and also teaches—classes at the Institute of Classical Architecture.



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Historic Doors has put together a collection of Historic American Building Survey drawings, arranged by style to show door types and thumbnails of the buildings. The collection helps architects access information that is otherwise difficult to find.

Information is part of what draws people to Historic Doors. When Notre Dame University in South Bend, Indiana, put out a call for someone to manufacture their door design, Hendricks looked over the design and found something was not quite right. The quatrefoil on the entryway was not accurate and needed some adjustment. Hendricks contacted the university and gave them information on the proper quatrefoil design so that no matter who the university chose to make the door, it would have the information to make the door accurately. In the end, Historic Doors was the university's choice, and now the company is working on its fifth project for the university. Their decorative work is not limited to quatrefoils, however. Historic Doors works on complete entryways, porticos, sidelights, and transoms. When a project requires unique work, like egg-and-dart molding or handmade carving, he contracts a specialist carver for the job so that the finished product is accurate.

Making a modern door for a historic building or for a historic-style new construction requires some adjustment in materials. Lumber today is different than it was hundreds of years ago, when there was a plentiful supply of high-grade lumber and low demand. Now the opposite is true. As a result, wood is being harvested younger and softer, so it doesn't have the same heft as wood from an earlier era. The solution they've found is to create a sturdier door from available woods through stave-core construction.

They take milled lumber, saw it up, realign it for strength, and glue it together. Then they apply 1/4" solid wood over the surfaces and make mortise-and-tenon joints. This solid box of wood is much more stable than lumber available today, and much more like antique doors. The finished doors are about 1 3/4" to 2 1/4" thick, so they work with modern hardware. Doors are sanded and



A Federal style eight-panel door is the perfect complement to the stone house.

primed and shipped to the contractor, and generally there is a finisher on-site who will make decisions on the proper finish based on other wood on the house. The finisher will sand and stain the door, then add a seal and topcoat. Although sometimes the clients send the door off-site where a finish is sprayed on, that rapid work doesn't tend to show off the handiwork to its best potential.

Historic Doors normally uses mahogany, Spanish cedar, or white oak for exterior doors. Not

only do these woods have the necessary durability, but they look beautiful and they are among the most generally available weathering woods. Custom entryways start at about \$3,000 and increase depending on how elaborate the details are—for instance, size, panels, and moldings. Cost also depends on composition and materials, and can run from \$10,000 all the way up to \$100,000 for the most complex projects. As Hendricks points out every project is individual and cost is individual as well. "We're not a company that cranks out 64,000 doors in a single day," reminds Hendricks.

That's fine with his customers. They don't want 64,000 doors. They want the one door that means the most to them—their front door. **NOH**

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





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Circle no. 87



# Classical Columns

TEXT BY CATHLEEN MCCARTHY

Adding these architectural elements can make or break a traditional design.

Few architectural elements deliver the visual impact of classical columns. Used well, columns offer unmatched elegance and set the tone for the entire house. Used inappropriately, they can look pretentious or glaringly awkward. For this reason, many architects avoid columns altogether in residential design. Builders of production mansions, on the other hand, are often quick to throw on grandiose columns for curbside appeal, with no thought for classical proportion or context.

The misuse of columns began in earnest in the mid-twentieth century—when most architecture schools stopped teaching the rules of the classical orders. Roman architect Vitruvius wrote the “Ten Books on Architecture” 2,000 years ago, explaining that columns were one component of a given canonical order, or architectural system. Various elements of the five classical orders—Doric, Ionic, Corinthian, Tuscan, and Composite—had, even then, been worked out over centuries so that each part related to the whole.

Column proportions were inspired by human anatomy, starting with a solid base and narrowing gradually to a slender top, or “neck.” Status of a building was often indicated by its order, and the column—especially its capital—was (and is) the most obvious visual clue to that order. Simple yet masculine Doric columns might front an aristocrat’s manse, while ornate feminine Corinthian columns announced an important civic building or church.

Many grand homes built in eighteenth- and nineteenth-century America were designed by architects schooled in the classical orders but working with different materials and landscapes and a new

Architect Gil Schafer designed a new old Greek Revival house with four Doric columns, which create a striking formality to the home.



JONATHAN WALLER



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society of homeowners. Architects designing in the American vernacular must understand not only the original orders but the ways they were stylized over the last couple centuries.

Modern critics of classical architecture often complain that its rules are too restrictive and allow no room for creativity. But there is actually no set formula for any given order, only a range of relationships between elements that takes study and experience to master. Ask a classical architect how to properly apply the five orders of classical columns and you will get a different answer every time.

Most agree that common mistakes in column installation include:

1. Not aligning the neck (or top) of a column with the architrave above or the base with the porch floor, resulting in columns that stick out clumsily at top or bottom. Both mistakes come from failure to plan for the difference in girth of base and capital.
2. Overhanging the entablature (or horizontal beam supported by the column) beyond the capital. "Builders do this so that water dripping from the beam falls straight down and not onto the column capital, but that is classically wrong and looks wrong every time," says New York architect Gil Schafer. Historically, architects protected the capital by aligning the front of the beam with the front face of the column and then creating a subtle, undetectable slope at the top of the capital.
3. Constructing overly skinny columns—in order to save on materials—that are glaringly out of proportion with the rest of the house.

Occasionally, one can spot columns stacked one atop the other or installed upside down, bases used in place of capitals and capitals in place of bases. "There are a lot of ghastly things going on out there. It's really embarrassing," says Richard Sammons of Fairfax & Sammons Architects. He adds that production builders are not the only ones misusing classical columns. "Most people who call themselves classical architects think that putting in columns is



what makes it classical. Not at all. It's about having decorum in reserve."

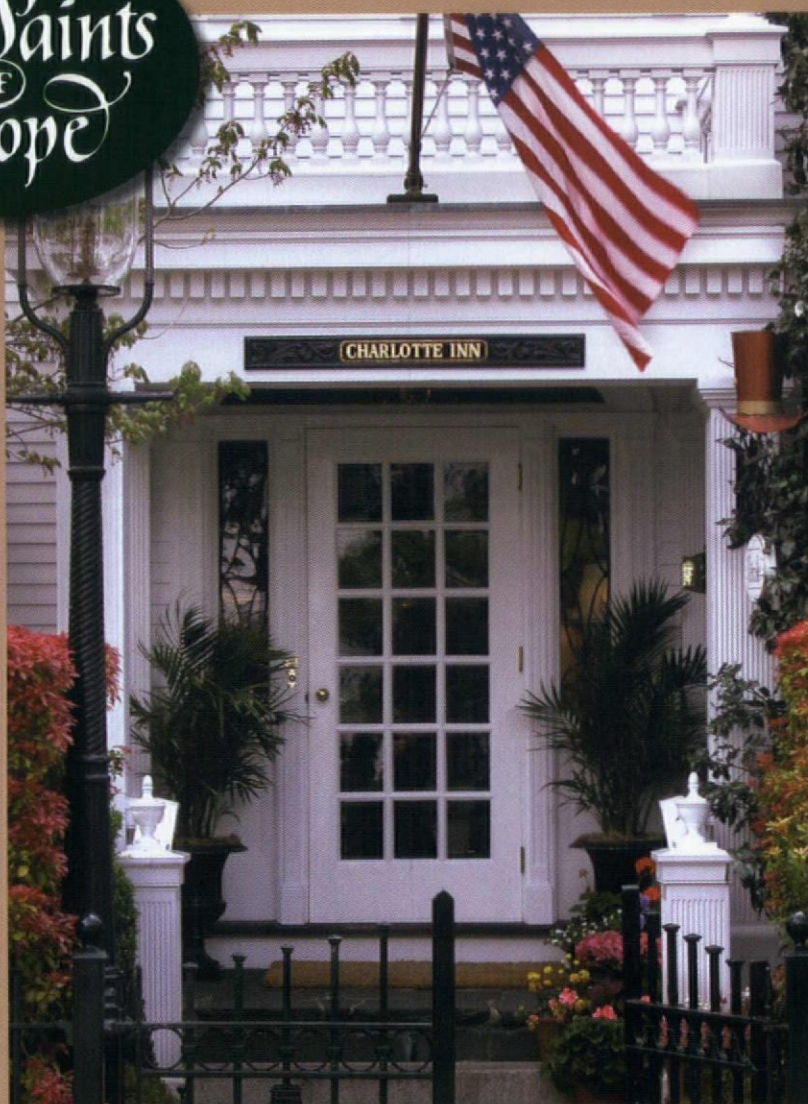
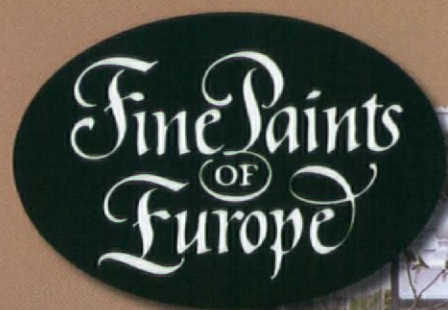
Sammons takes a subtle, almost academic approach to classical architecture, applying the rules of an order throughout a building but "expressing" only the elements that seem most necessary. "All the contingencies of a building are built into the orders," Sammons explains. "Whether the column is expressed or not is merely a level

Cornelius Vanderbilt commissioned Richard Morris Hunt to design the Breakers in 1893—note the series of arches punctuated by Ionic columns.

of detail. If we express the column of the order we're using, it's usually for a specific reason. For one thing, the building has to be important enough to have columns."

For residential projects, Sammons favors the simplicity of the Doric or Ionic





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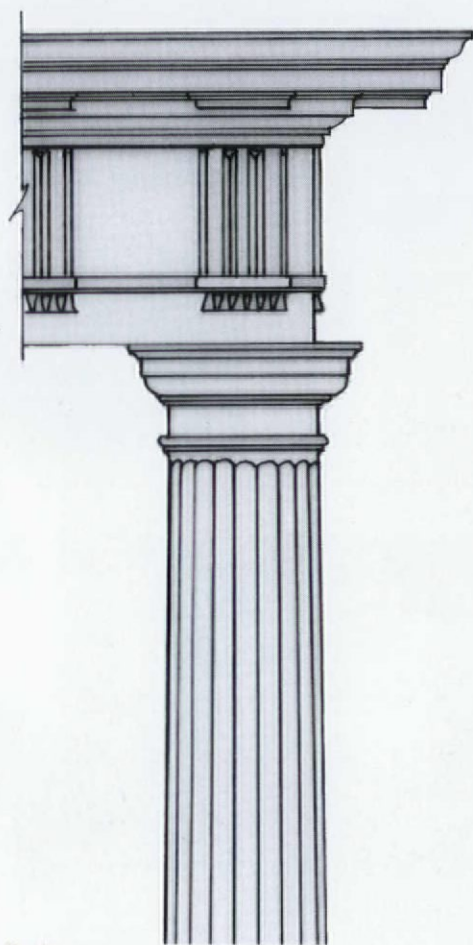
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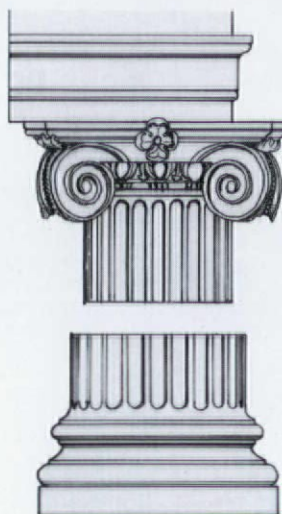




## Classical Capitals



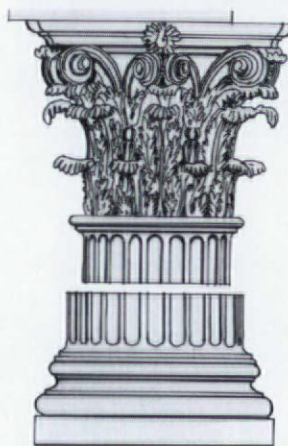
Doric



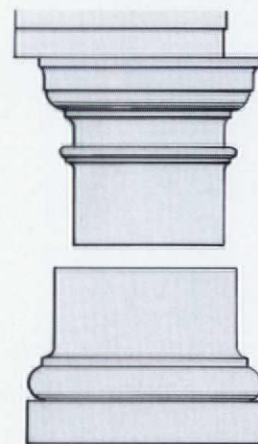
Ionic



Composite (Roman)



Corinthian



Tuscan (Roman)

orders and never uses Corinthian columns for anything other than a civic building. "You only have so many arrows in the quiver," he says. "If every building is special, no building is special." Corinthian columns are also more expensive to carve from wood, he points out, which limits their use to big-ticket projects.

Gil Schafer avoids the Roman Composite in residential design but loves the less formal Greek Corinthian column, sometimes called the Tower of the Wind. Most of his projects are farmhouses within two hours of Manhattan, an area where the vernacular is Greek Revival architecture. He finds the Greek orders work well together and often applies them in a hierarchy. On a Greek Revival-style farmhouse in upstate New York, for example, Schafer

recently used Greek Ionic columns at the front door, humbler Doric columns on the back porch, and Greek Corinthian columns in the formal dining room.

Schafer chooses molding profiles in conjunction with the columns used, depending on whether his precedent is the bolder proportioned Greek Revival or the more delicate Federal. And he often uses plaster columns and capitals from Toronto-based Balmer Architectural Mouldings.

Gary Brewer, a partner at Robert A.M. Stern Architects in New York, designs high-end residences where clients have budgeted for regular maintenance of wood elements, including carved columns. Brewer points out that the vented hollow wood columns produced by

companies such as Hartmann-Sanders are designed to expand in summer and contract in winter, requiring far less upkeep than the solid ones built a century ago, which often split and crack.

For clients who insist on avoiding wood to minimize cost and upkeep, Brewer uses turned concrete or GFRC (glass fiber reinforced concrete) columns, particularly for institutional projects. He once installed \$100 fiberglass columns from Dixie-Pacific in a Connecticut house.

After two decades of applying the classical orders, Brewer has been mixing it up lately. For a house in Seaside, Florida, he combined Greek Doric columns, Ionic fluted columns, half-fluted columns, and columns with Greek keys carved into them. "I've been using columns and classi-





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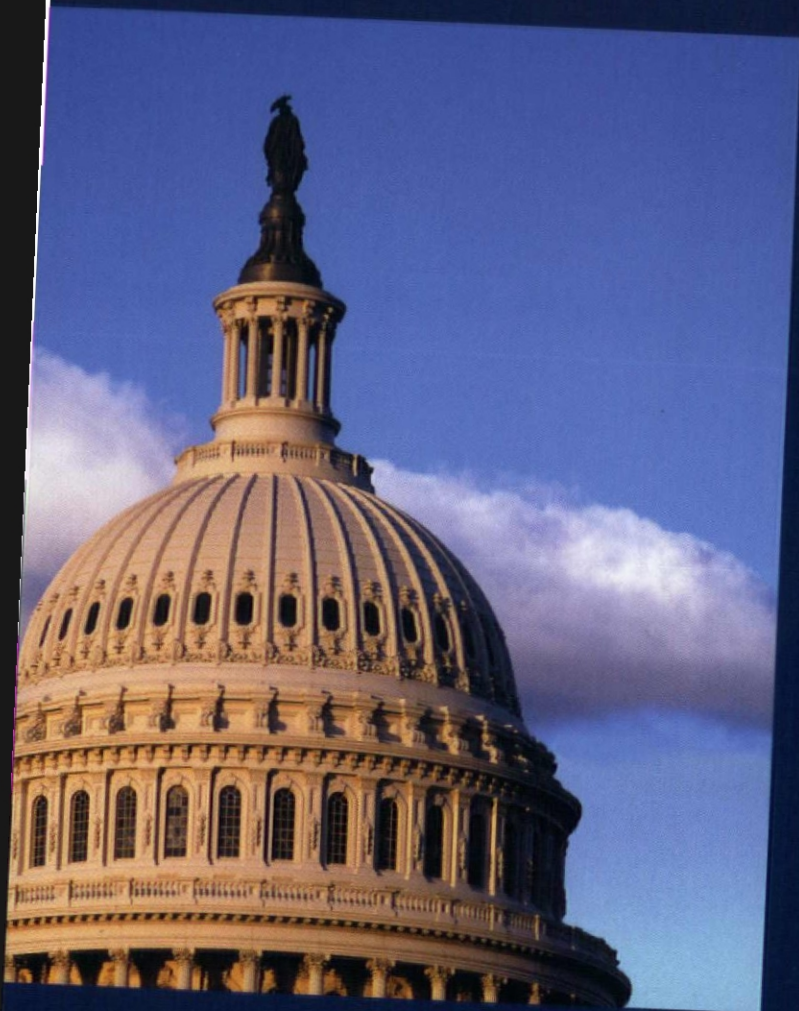
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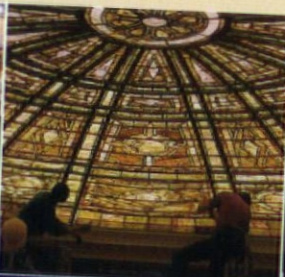


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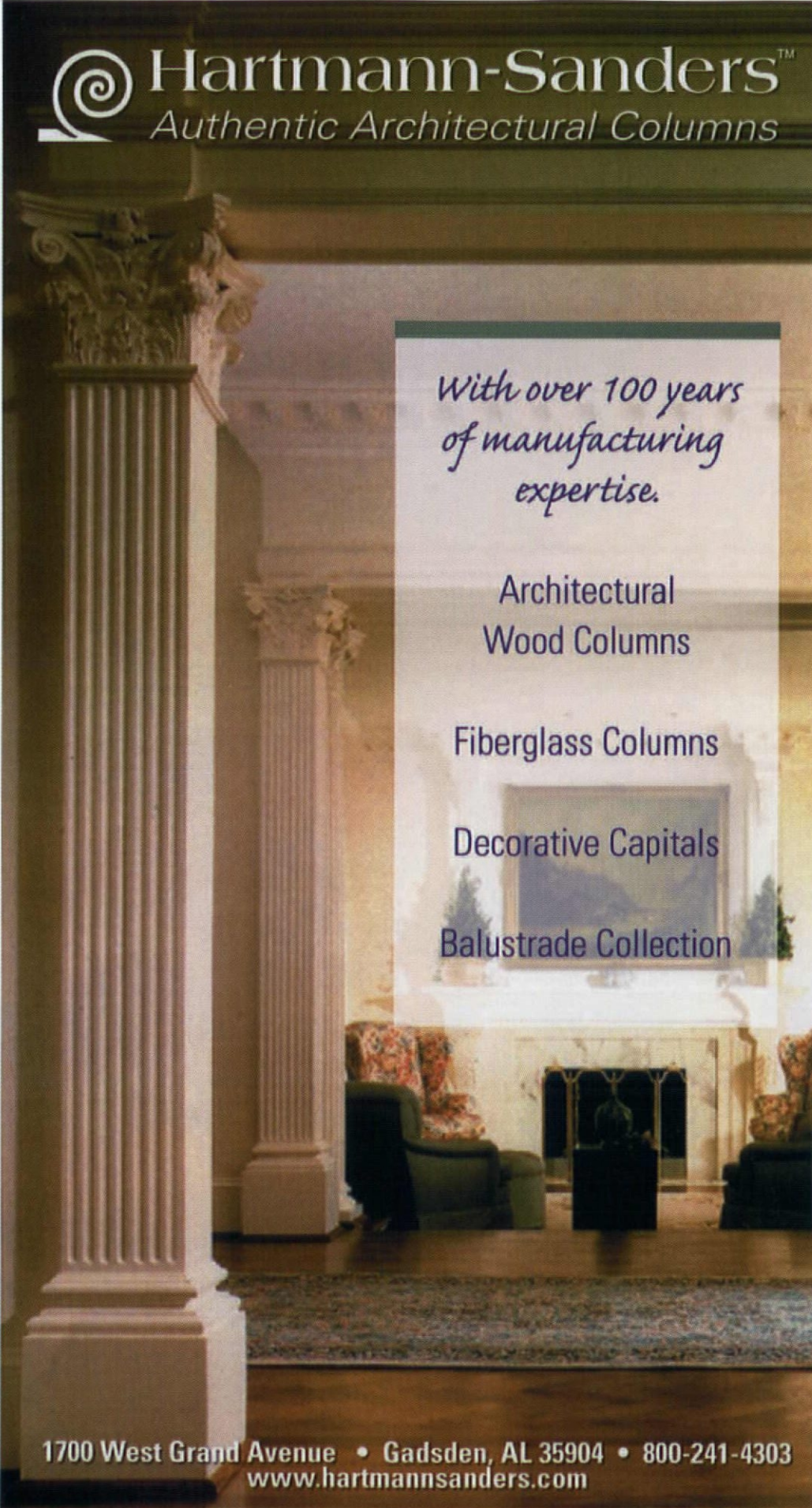
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## DESIGN DETAILS

cal proportions for 20 years," he says. "After a while you get bored and start to look around at historic models for more style, a way to be more inventive." Whether designing an institution or a residence, Brewer offers this rule of thumb: "We think of columns as the jewelry on a house. Everyone notices them first."

Thomas Gordon Smith, a professor at the School of Architecture at the University of Notre Dame, agrees there is plenty of room for invention with classical columns. He used an abstracted Corinthian column in the dining room of his own home. "One doesn't need to use columns from the best column maker as fully articulated elements. So many subtle messages can be delivered by abstracting them," he says. "The orders were developed over thousands of years, and the proper way to use them has been battled over among architects throughout history. It's only natural that columns will be used differently by different architects."

Does installing columns correctly require a degree in classical architecture? Not necessarily. If you can't attend classes at the Institute of Classical Architecture, Gil Schafer recommends the book *The American Vignola* by William R. Ware, which he claims many architects use as "Columns 101." High-quality premade columns, such as the Polystone columns from Chadsworth, come with a detailed guide and phone access to sales reps who will talk builders through the installation process. For details on using classical orders in the American vernacular, architectural pattern books from the nineteenth century are now widely available.

As Thomas Gordon Smith stresses to his students at Notre Dame: "Classical architecture is not something that comes down from on high. There is room for interpretation. But those canons are essential to learn. If you don't have the primer, you have no point of reference." **NOH**

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

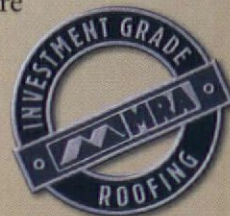
**For Resources, see page 83.**





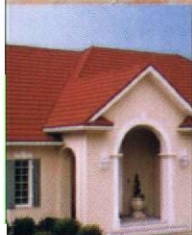
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# Colorful Canopies

TEXT BY MICHAEL WEISHAN

PHOTOS BY KEN DRUSE

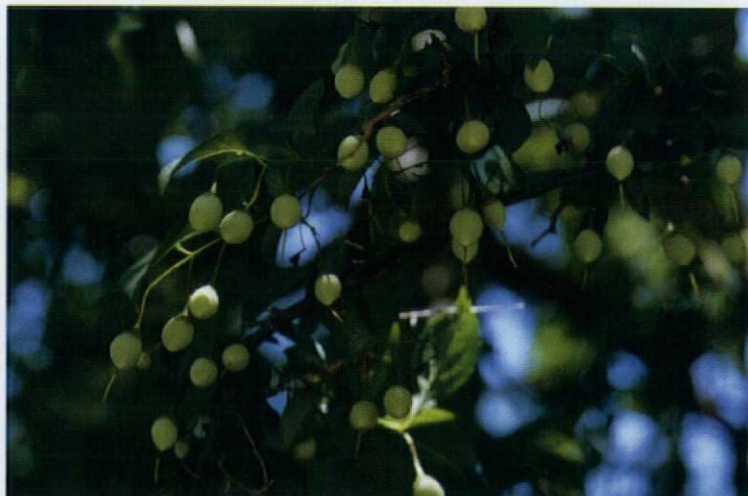
Flowering trees can add beauty and shade to your new old house garden.

When you ask the average gardener what's the best way to add flowers to the landscape, almost inevitably will come the reply "plant annuals or perennials." And while it's true that such herbaceous material can really zip up a dull garden, this improvement comes at a considerable cost. Not only are flats of annuals and pots of perennials getting more expensive every year—due largely to the amount of petroleum products required

to bring plants to market—but the price of garden maintenance is increasing right along with them. All of this makes for quite an annual bill if you rely solely on nonwoody plants to add a flowery touch to your garden. Fortunately, however, there's a way around this dilemma: Consider using flowering woody plants instead, especially flowering trees. Not only will you avoid the dreaded border rituals of weeding, mulching, and divid-

ing, but you'll also get a much larger bang for your buck, as a single flowering tree, properly chosen and sited in the landscape, can outshine an entire bed of small plants. The following are four of my favorites.

*Clockwise from top right Sweet bay magnolia (Magnolia virginiana), Styrax (Styrax japonicus), Sourwood (Oxydendrum arboreum), Japanese Stewartia (Stewartia pseudocamellia).*







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Above Japanese Stewartia's bark peels back to reveal burnt sienna and gray tones. Right The tree in bloom.

### Japanese Stewartia (*Stewartia pseudocamellia*)

First introduced into American gardens in 1874, this Japanese native is prized for its large, 2 to 3 inches, cupped-shape blossoms that appear in July. Although each flower lasts only a day, the show is continuous through several weeks, and even the spent flowers—which invariably land faceup—make a poetic statement scattered around the tree. In Japan, Buddhists believe that the Lord Buddha chose to pass away beneath the shade of this tree, and it's easy to see why. A small-to-medium sized (20–40 feet high and wide at maturity) pyramidal-shaped tree, the Japanese stewartia is truly a specimen for

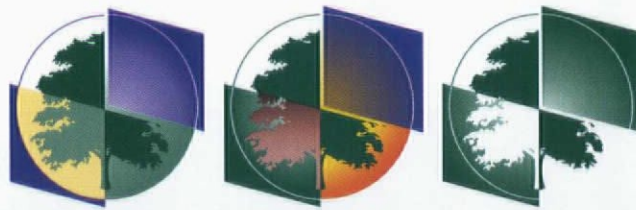
all seasons. In addition to its lovely flowers, it's also valued for its excellent foliage, which emerges bronzy purple in the spring, and will often turn orangey red in the fall, as well as for its exfoliating bark, which peels to reveal a painter's splash of gray, gray-green, brown, cream, and burnt sienna. Easy to grow, and untroubled by pests, Japanese stewartias are hardy from Zones 4/5 to 7.

### Sweet Bay Magnolia (*Magnolia virginiana*)

Anytime you can combine fragrance and flower in a single plant, you're well ahead of the game, and the sweet bay magnolia unites both in a handsome package. This American native was the first of the species introduced to England

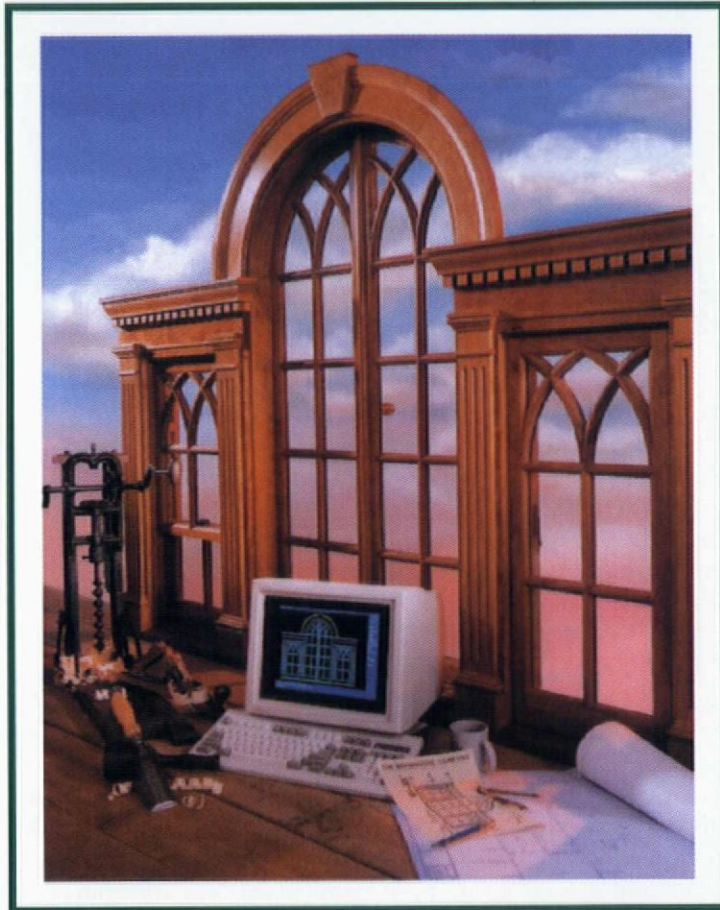
(in 1688), and was almost certainly the one the botanist Linnaeus had in mind when he named the genus *Magnolia*, to honor Pierre Magnol, director of the botanic garden in Montpellier, France. Normally a multistemmed tree, sweet bay magnolias bear dark green leaves with silvery undersides, followed by sporadic creamy white, lemon-scented flowers beginning in May or June and often last into September. Although not the showiest of the magnolias in terms of flower, the sweet bay magnolia wins hands down in terms of fragrance: A single tree can scent an entire yard, and a group of trees an entire district. Found in the wild along streams and rivers in the Southeastern United States, the sweet bay magnolia is also known as the





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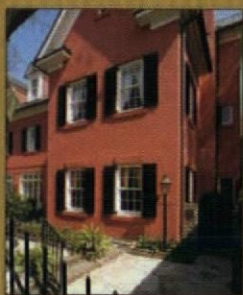


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## HEIRLOOM GARDENS



A sourwood tree graces a lush backyard.

“beaver tree magnolia”; historically beaver traps were baited with sweet bay bark, as “beavers like sweet bay as much as mice do cheese,” according to one early Colonial account. Fortunately, few gardeners today have to worry about the tree’s appeal to beavers, but the sweet bay’s penchant for moist areas is an important characteristic to keep in mind: It’s one of the few members of the species that can stand poorly drained soil as well as light shade. Sweet bay magnolias do, however, require a slightly acidic pH, and can be prone to a yellowing condition called chlorosis if not given the conditions they require. An extremely variable tree over its range—Zones 5–9—sweet bays will grow to a height of only 10–20 feet in the North while often exceeding 50–60 feet in the South, where its foliage commonly remains evergreen throughout the year. Numerous cultivars have been introduced. Look for varieties like ‘Greenbay,’ ‘Louisiana Evergreen,’ and ‘Moonglow,’ which offer extended cold tolerance and flowering periods.

### Sourwood (*Oxydendrum arboreum*)

The first time I saw a sourwood in bloom, awash in tiny white blossoms, I thought some gardening god had magically managed to cover a tree with thousands of lilies of the valley. This is another species that truly has it all. It has great flowers, a delicate, almost drooping pyramidal form, ruggedly chiseled bark, plus a veritable symphony of color in the fall: yellow, red, and maroon. Native to the American Southeast, where it’s an important source of honey, the sourwood was introduced to our gardens as early as 1747. (The tree supposedly gets its name from the sour taste produced by chewing the leaves—an experiment I’ve never been induced to undertake.) A great choice for acidic soils in sun or partial shade, sourwoods generally grow 25–30 feet high, though larger specimens have been documented where conditions were favorable. If the sourwood has one downside, it’s that the plant doesn’t favor city conditions, and will sulk in areas where air quality is poor. Sourwoods can be difficult to trans-



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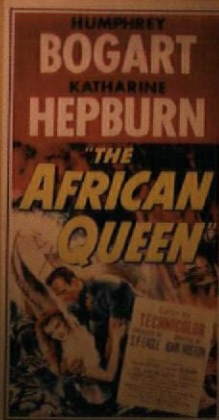
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## HEIRLOOM GARDENS

plant, and gardeners should purchase small container-grown specimens. They grow in Zones 5–9.

### *Styrax* (*Styrax japonicus*)

Mention the name styrax, and most gardeners will look at you with a puzzled expression, as this wonder from the Orient is not well known in American gardens, though it most certainly should be. I was first introduced to this lovely tree only last year by gardener Kip Anderson, who appears with me on the "Victory Garden" television show. He's been insisting for years that I stop by his home garden while this tree was in flower, and finally last year I had a chance to make the visit. There I discovered a medium-sized tree covered in fragrant white, bell-shaped flowers that hung delicately beneath ovoid dark green leaves. Native to China and Japan and growing 20–30 feet tall—and about as wide—styrax prefers sun or part shade, and moist well-drained soil with abundant organic matter. Plant your styrax somewhere along a path or drive, where you can pass underneath and appreciate the dangling flowers. This is a truly spectacular tree, and well worth the trouble of tracking down at the specialty nursery. Recently, several new cultivars have been introduced, including 'Emerald Pagoda' with heavier, waxy white flowers; 'Pendula,' a weeping form; and 'Pink Chimes,' a pink flowering form. They bloom May and June, and their Hardy Zones are 5–8. NOH

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



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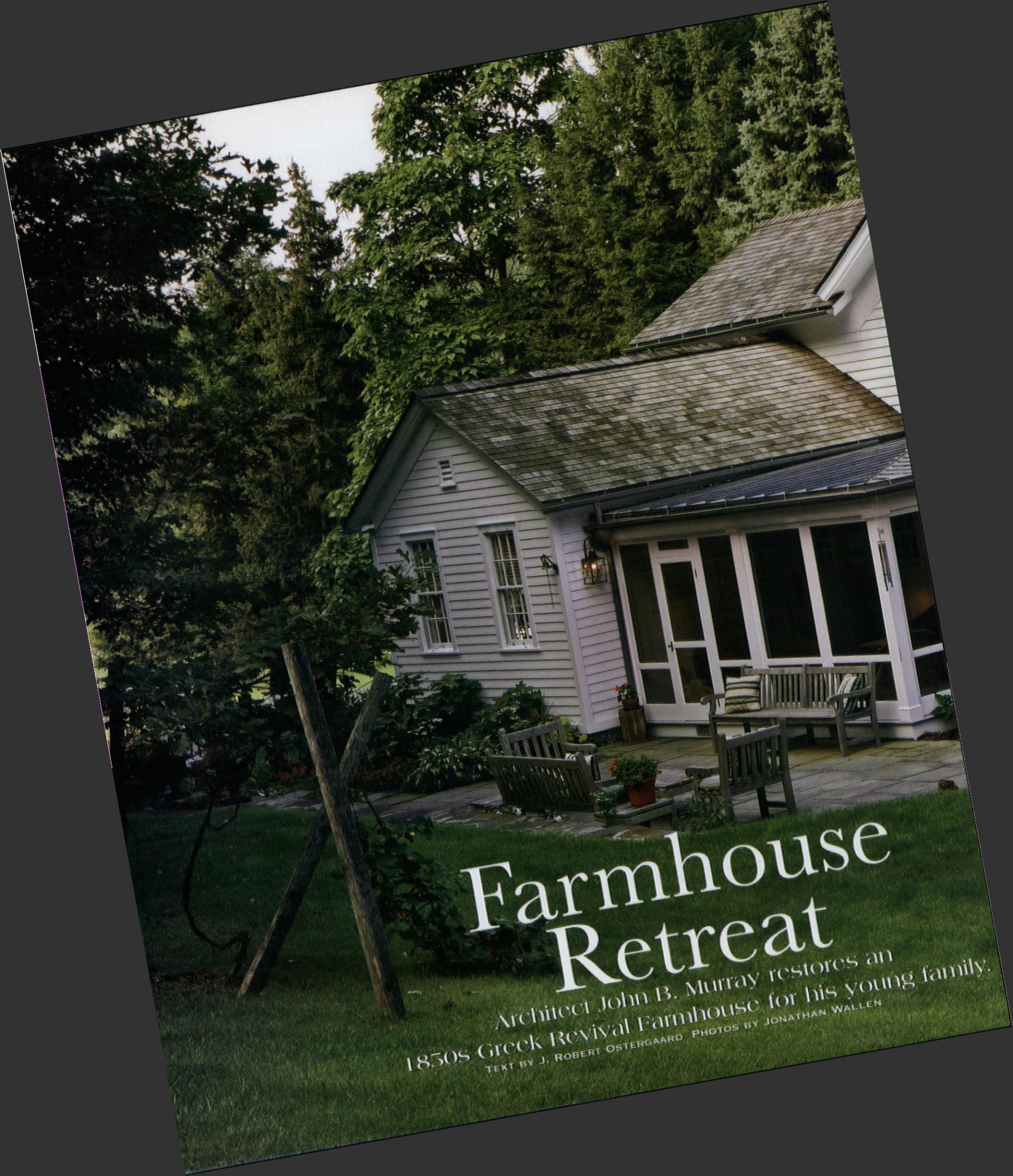


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# Farmhouse Retreat

Architect John B. Murray restores an  
1850s Greek Revival Farmhouse for his young family.

TEXT BY J. ROBERT OSTERGAARD PHOTOS BY JONATHAN WALLIN





Variable roof heights and angles enliven John Murray's farmhouse exterior and reveal the orderly and organic configuration of the new additions. With a nod to agrarian buildings in the area, Murray chose a lead-coated copper roof for the porch. The bluestone terrace and stone wall were chosen for their natural, rustic aesthetics. The stone wall is dry set in the traditional manner, but the top course is mortised because Murray knew his children would be climbing and playing on it.







Gertrude Stein once wrote, "A house in the country is not the same as a country house." It is a subtle distinction that architect John B. Murray can appreciate. Shortly after founding his New York-based architectural firm, John B. Murray Architect, LLC, in 1997, Murray and his family were seeking just the sort of country house Stein had in mind.

"Initially, we were looking for property to build on," Murray says. "But in the course of looking, we found this particular property, which had a mid-nineteenth-century farmhouse on it. So we quickly changed course and decided to do a restoration rather than a new construction."

Murray has a reputation for refined and gracious designs and renovations of fashionable residences—from grand country estates to New York City apartments and town houses. But for his Chatham, New York, country house, Murray would concentrate his talents on a smaller and more personal scale. What makes this 2,000-square-foot farmhouse most noteworthy is how this owner/architect was able to simultaneously restore its historical integrity while gently imposing a sense of design on the structure and incorporating the contemporary features his young family needed.

### Restoring the Past

Flipping through prerestoration snapshots in Murray's office, it's hard to spot the home's few original details. Indeed, it seems unlikely that very many significant features could have survived the injuries and depredations of time. And what remains must surely lie hidden beneath decades of imprudent alterations and expedient fixes.

"In the 1960s and '70s there had been modifications that, well, you can probably imagine," Murray says with a shake of his head. Some of the more egregious offenses included drop ceilings and fake wood paneling. "And there were hollow-core doors everywhere," he says. "But the casings were original, and the mortises for the iron hinges were still present." Murray points to the windows, noting that several retained their antique glass, and others still had their wood trim and paneled

*Opposite* The front entry hall is compact and welcoming. Simple, honest features, such as the 7-inch white pine floor and six-over-six single-pane window, hint at the care taken in restoring the home's many historical details. *Below* To give the entrance more weight and a stronger composition, a window from the kitchen was relocated over the newly installed antique door. The carriage light adds balance. *From left to right* Gabriel, Jesse, John, Luke, and Antoinette.









bases intact. "So here were just the kernels of this really sweet design, and it was exciting for us to try and bring it back."

Antique doors—located by the contractor—were hand-cut and fitted into the openings with iron hinges secured from an architectural salvage yard. Wood single-pane storm windows and bronze screen sashes took the place of aluminum triple sashes. (Murray changes out screens for storm windows each fall.) The asphalt roof was replaced by cedar shakes. New gutters and leaders of lead-coated copper were installed, the same material chosen for the roof of a porch addition. Paint was removed from the 7-inch white pine floor in the entry hall as well as from the stairs' newel-post and banister. Where the floors had been damaged, dutchmans were cut—a time-honored repair method.

Appropriate new elements were introduced during the restoration, too, but these were informed by existing features. One notable exception was the addition of cast-iron radiators. Previously, the home had a forced-air heating system, and the second floor was unheated. Murray installed 10 refurbished radiators from a Hudson, New York, salvage yard, placing them mainly opposite each other at the outside corners of the rooms rather than directly under windows. The result improved heating throughout the house while enhancing the character of each room.

### Establishing a Sense of Design

Although the house is ostensibly a Greek Revival, it owes much of its design to the region's farmhouse vernacular and to sheer necessity. Unlike a traditional Greek Revival, for example, the front door is not on the gable end. The gable faces a steep western slope, so the door simply could not be located there.

"There was a certain quirkiness with no particular way to resolve it but to go with it," Murray says of the entry. He installed an antique door with an overdoor and transom, added a carriage light, and transferred a window from the kitchen to a spot above the entry, balancing out another window on the second story.

"What we were trying to do was establish a nicer compositional feeling at that entrance," Murray says. "The placement of the window above and the addition of the transom give it a bit more weight."

*Opposite* With the creation of the larger living room, the farmhouse's family room took on a new role as the Murray's dining area. *Below* During renovations, Murray discovered the original location of the basement door—adjacent to the fireplace—and returned it to its rightful place. Here, as in all the downstairs rooms, color is found on the walls, while the trim is kept creamy white. Upstairs the conceit is reversed, and the trim becomes the color but the walls are white.







"Everything about the kitchen was studied in terms of balance and in respect to the massing," Murray explains. The sink is centered under windows in the porch wall, and the cabinets are placed in symmetrical relation to each other. Period details include the schoolhouse light fixtures and ceiling fan, which are suspended from the tray ceiling. Kitchen counters are Kirby stone from the Lake District of England. The satin nickel finish of the cabinet hardware is "not deferring to a period look," Murray says, "but we thought there is something of a fresh look to it that works in the kitchen."













The new kitchen and porch addition on the house's eastern side fulfilled a number of design goals. It offers much-needed living space and adds compositionally to a sense of organic growth occurring through the years. Additionally, the new wing activates this end of the house and connects it more closely to a small stone outbuilding on the property.

Inside, Murray opened up the northern views by installing windows on either side of a new fireplace in the living room. The fireplace was built of old brick, and the fireplace tools, spark arrester, and andirons were all fashioned by the head blacksmith at Hancock Shaker Village in nearby Pittsfield, Massachusetts. In the family room, Murray returned the basement door to its original position, adjacent to the fireplace. The new fireplace surround incorporates this door, reintroducing an idiosyncratic element that had been lost decades earlier.

### Contemporary Sensibilities

Among the challenges facing anyone renovating an old home are finding ways to utilize the existing space better and—if necessary—to enlarge the space appropriately. As home buyers, the Murrays were attracted to the structure's compact, tidy, and uncomplicated design, and it was important to them to preserve it. But as an architect, Murray also recognized there was

*Above* With six windows and clean white trim, the living room is neat and bright. The refinished floors are covered with a hand-dyed, handwoven Elizabeth Eakins cotton rug. *Opposite* Murray designed the mantel for the new fireplace, and the fire tools, andirons, and spark-arrester were forged by the head blacksmith at Hancock Shaker Village.

a need to update the building to accommodate a contemporary family—in this case, his own.

The house as they found it was a simple L shape. On the first floor, a family room was located to the east of the entry and a dining room, small kitchen, and bath were located to the north. A beam between the dining room and kitchen was replaced by a steel beam, and the newly opened space created one large living area. The new kitchen, with adjoining porch, bath, and mudroom, was then constructed at the rear of the house. The kitchen opens onto the dining room, which, as Murray explains, “for all intent, has become our family room.”

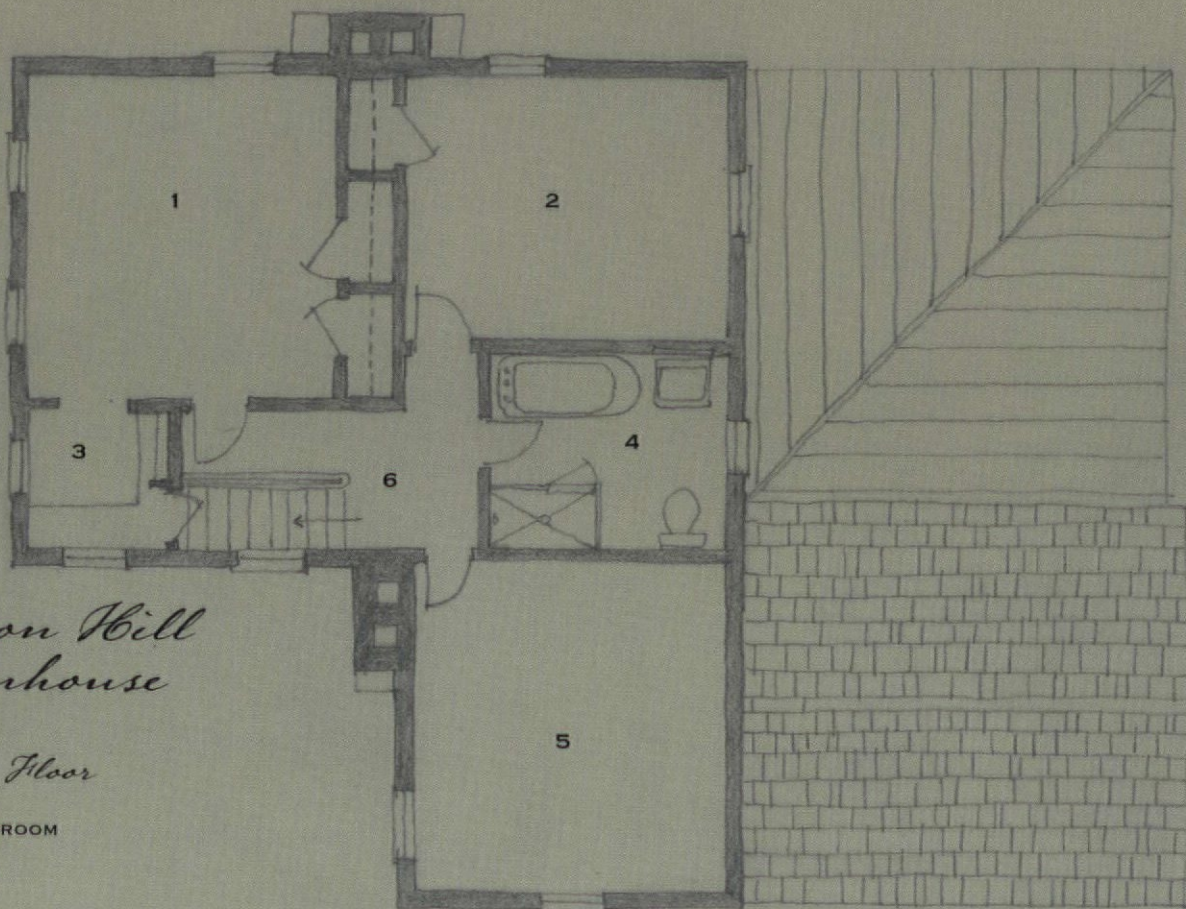
The new kitchen offered an opportunity for Murray to flex his creative muscle and even play a bit. “I was very attentive on this layout,” he says, “partly because it was fun.” For example, he literally raised the roof in the kitchen, specifying a ten-foot six-inch tray ceiling. “Elsewhere the house has eight-foot two-inch ceilings, and I felt it was important to have a contrast in terms of the volume of the room.”



# *Mason Hill Farmhouse*

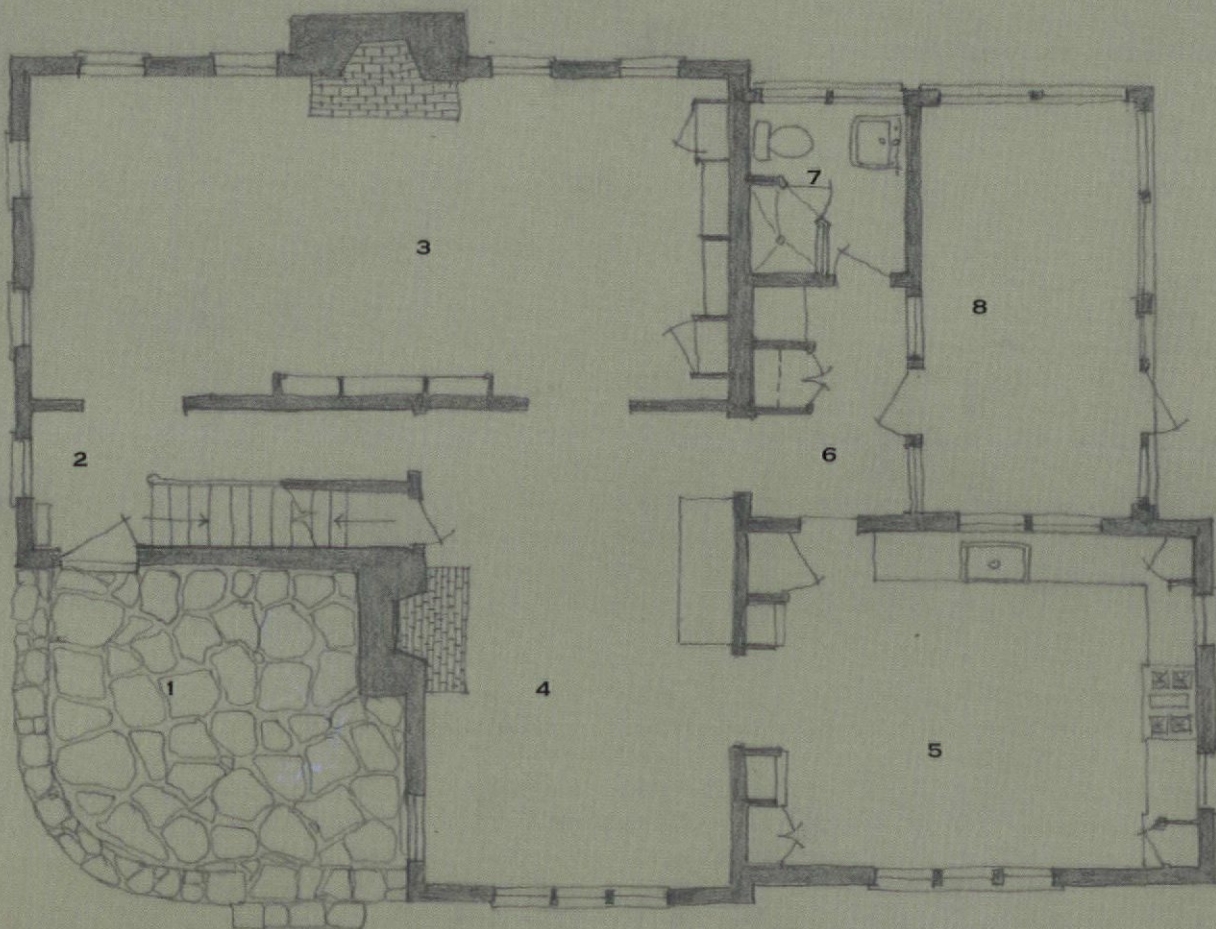
## *Second Floor*

- 1 BEDROOM
- 2 GUEST BEDROOM
- 3 STUDY
- 4 BATHROOM
- 5 BEDROOM
- 6 HALL



## *First Floor*

- 1 STONE ENTRANCE
- 2 HALL
- 3 LIVING ROOM
- 4 DINING ROOM
- 5 KITCHEN
- 6 MUDROOM
- 7 BATHROOM
- 8 PORCH







Murray restored an outbuilding on the property as well. Today it is used as a garden shed.

Murray carefully considered how the furnishings and fixtures would fit into this volume, too. "Everything about the kitchen was studied in terms of balance and in respect to the massing," he explains. The stove and hood form a center point at the rear of the room, with an upper cabinet and a window placed symmetrically at either side. Cabinets are balanced on either side of the doors to the dining room.

Other updates and improvements appealing to a modern homeowner's sensibilities were undertaken upstairs. Closets were enlarged, and two small bathrooms were combined to make a large one with a standing shower and tub. The tiny fourth bedroom was converted into a study by removing the doorway to the hall and making the room accessible only from the master bedroom. Murray erected a small interior window in the study overlooking the stairs. "When I'm at the desk, I can see the hall and still be engaged in what's going on," he says.

These alterations were carefully enacted to preserve the building's character and what Murray refers to as the "simplicity and manageability" of the house. "My wife [Antoinette] says the house was fortunate that we came across it. And there is just something right about regenerating a building like this and knowing there will be those who will enjoy it past us." *NOH*

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

**For Resources, see page 83.**

### Historical Outbuilding

Outbuildings have always been an important component of family farms—whether a barn, toolshed, woodshed, or springhouse. And the Murray's house is no exception. A small stone building stood a few yards to the east of the house when the Murrays purchased the property, but its charms, not to mention its original purpose, were well hidden. "It may have been a summer kitchen, not a springhouse. It's really just not clear," Murray says.


The outbuilding required considerable work to tie it visually to the farmhouse and, simply, to save it. "We had to remove all of the stone and reestablish those walls," Murray explains.

Because many of the barns in Columbia County had metal roofs, the stone outbuilding was given a lead-coated copper roof, which also matches the roof of the farmhouse's new porch. "Barn roofs may have originally been tin or zinc, and they may have been painted later. But we wanted something that stays in a more natural fashion," Murray says. The shed doors had been sheathed in boards, and when Murray's team removed the sheathing, they discovered the original doors beneath. Murray had the doors refinished and reglazed with antique glass, like those in the main house.

To establish a stronger overall design to the structure, Murray specified a small two-over-two window in the gable end, just above the doors, with a carriage light below.

Although the stone shed is no longer used for major agrarian pursuits, Murray's property still yields corn, oats, and hay, which are harvested by a local farmer. Today Murray is concentrating on ways to enhance the farm's productivity, ensuring the historical use of his property is preserved along with its historical architecture.





# Southern Comfort

A sleeping porch offers a cool, serene spot to rest in a South Carolina new old house.

TEXT BY NANCY E. BERRY PHOTOS BY RICHARD LEO JOHNSON

*This page* Historical Concepts included a secluded sleeping porch—a popular house feature at the turn of the last century—on this one-story house in Spring Island, South Carolina. *Opposite left* A brick floor helps keep the room cool in summer months. *Opposite middle* The sleeping porch is located just off the master bedroom through a set of French doors. *Opposite right* The architectural firm chose fiberglass screens for their durability and tight mesh to keep out insects and other critters.





When the Williamsons built their new old house on the coast of South Carolina, a must-have in the floor plan was a sleeping porch. The idea of “camping out” in the comfort of their own home was extremely appealing to them. “I got the idea from an aunt and uncle in Texas who had a sleeping porch on their old house,” says Evelyn Williamson. “We would go to visit, and it would be a treat to sleep in that room.”

The Williamsons hired Historical Concepts, an architectural firm based in Atlanta, Georgia, to design a single-story Lowcountry vernacular-style house in Spring Island, a community committed to conserving its natural surroundings. In fact, Spring Island is among the lowest-density planned communities on the Eastern seaboard. “The house site offers a tranquil setting—perfect for creating a private sleeping porch,” says design team leader Terry Pylant. Historical Concepts designed the 120-square-foot room just off the master bedroom at the back of the house—a traditional location for a sleeping porch. Not accessible from any other room but the bedroom, the porch offers a casual, quiet spot to curl up with a book or just take a catnap in the late afternoon—a time when Evelyn Williamson can often be found relaxing on the porch. “The only sound other than nature you might hear is the occasional cussword from the community’s golf course,” she jokes. When they have their grandchildren over for a visit, they use the sleeping porch as an extra bedroom.

French doors open onto the space, which is screened on three sides and offers ample cross ventilation for the Williamsons to enjoy South Carolina’s sweet coastal scents. (The ceiling fan whirs to circulate air during the region’s oppressive summer months.) Pylant explains that they chose fiberglass screening for the porch because of its tight mesh, and in addition to keeping insects out, the screening provides a measure of shading. “We chose a Savannah gray brick floor, which is indigenous to the region,” he says. “Brick is also quieter than a wooden floor.” They also left the ceiling rafters exposed for a more casual country feel.

Pylant says Historical Concepts is incorporating more and more sleeping porches into its projects. “In pre-air-conditioning days, it was popular to sleep out on balconies to catch the cool night air when the interiors of the house were stifling—especially during Southern summers,” says Pylant. Sleeping porches came into vogue at the turn of the twentieth century when it was thought that slumbering in the open air was better for one’s health. Plan books from the early 1900s were full of houses offering this special spot to sleep. Although by the 1920s sleeping porches had fallen out of fashion, they are making a strong comeback today. “In urban settings, we’ll fit sleeping porches with shutters for more privacy,” says Pylant. But here in the Lowcountry, the Williamsons enjoy their sleeping porch *sans* shutters in its natural secluded setting, with the sounds of cicadas and peepers lulling them to sleep. **NOH**

**For Resources, see page 83.**



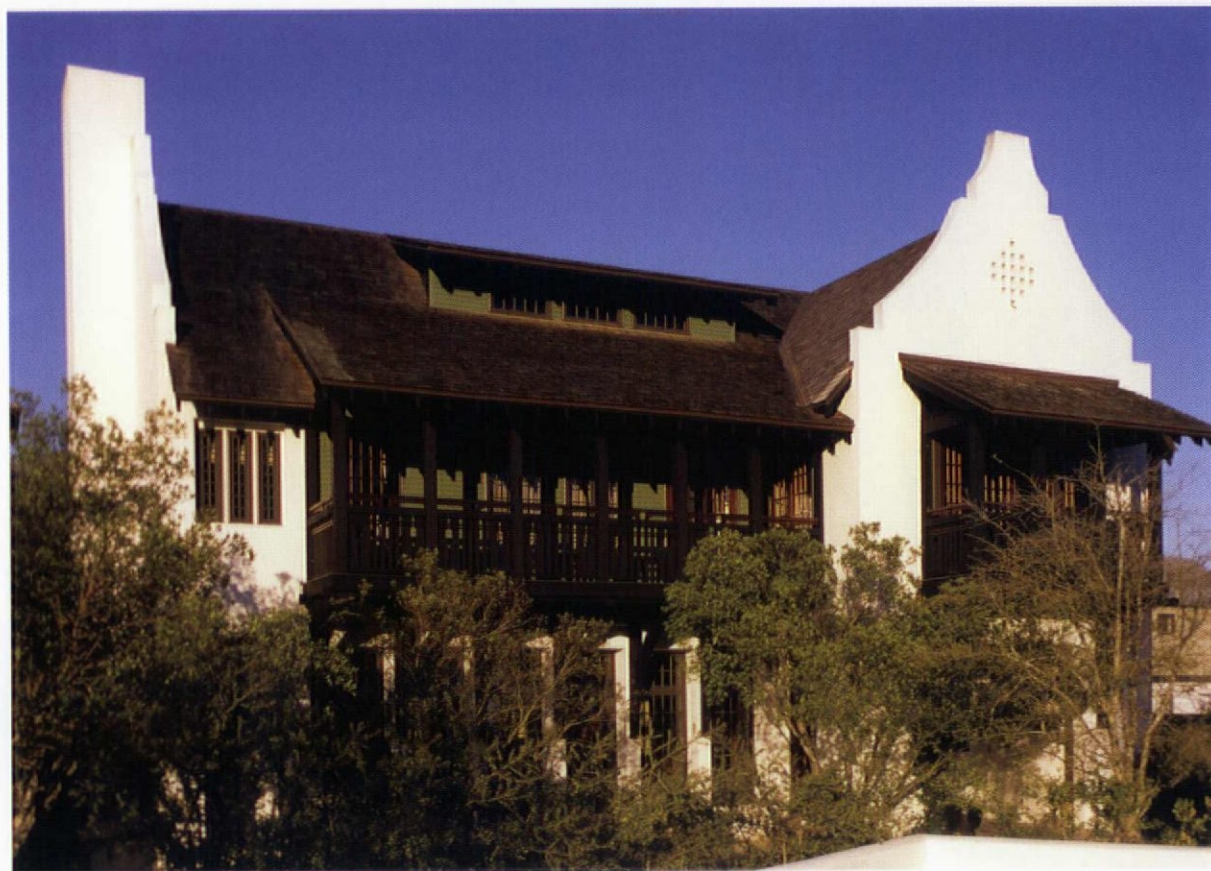




# Happy Marriage

For Alex and Jeanne Krumdieck, the charms of a new old town inspire a new old house.

TEXT BY LOGAN WARD PHOTOS BY ERIK KVALSVIK



Architectural and interior design firm Krumdieck A + I executed a stunning Dutch Colonial new old house design in Rosemary Beach, Florida.







Rosemary Beach, on the Florida panhandle, is a sociable assemblage of homes woven together by sand paths and boardwalks. There are shops and restaurants, parks and gardens, a school, post office, and town hall. Rosemary Beach is like countless bucolic burgs across the country but for one key distinction. As towns go, it's practically brand-new, established a decade ago on 107 seaside acres. It was just this blend of new homes in a tight, traditional layout that drew Jeanne and Alex Krumdieck to Rosemary Beach. "I loved the concept that you could go there and not get back in the car until you left," says Jeanne.

The Krumdiecks built a 2,200-square-foot home on a corner lot, a few minutes by flip-flop from the beach. Alex, an architect, designed the house; Jeanne, an interior designer, furnished it. The husband and wife are partners in the Birmingham-based architecture and interior design firm Krumdieck A + I. "We take a holistic approach," says Jeanne, referring broadly to the firm, which pairs architects and interior designers on most jobs. "The exterior relates to everything on the interior, and the interior relates to exterior views."

### Collaborative Creation

The result of their collaboration at Rosemary Beach is a sun-drenched getaway with solid bones and a handsome mix of white stucco and dark woodwork. They chose a Dutch Colonial look reminiscent of nineteenth-century architecture of Bonaire and Curaçao in the West Indies. In front, where the space is tighter, the entry porch roof, propped up by four square stucco columns, dips down to single-story height for a more human scale, while the rear of the home rises to its full two and-a-half stories, with rows of balconies smiling down on a swimming pool. Shaped parapets tower up at the gable ends. All around, brackets of rustic, naturally finished cypress jut out from the cool stucco. Hand-hewn cypress shingles clad the roof.

The richness continues inside, where earth tones color the walls, salvaged wood adds warmth, aged barn board lines ceilings, planks milled from river-bottom cypress wrap the walls of a second-story den, and random-width vintage oak boards cover floors. To maintain the floor's texture and patina, the Krumdiecks left it mostly unfinished, simply knocking off the rough edges and applying wax. "It's beautiful and very practical," says Jeanne. "You can track sand on it, and because it's



*Opposite* The interiors are a blend of old and new. The fireplace is backed in a herring bone brick pattern. The windows are custom-made with true divided lights—Alex reduced the muntin pattern to make the windows appear more delicate. The furnishings are relaxed as well as sophisticated. Above French doors off the living room open up onto a terrace and luxurious pool.







not highly polished, you can't tell. If it does get scratched, that just adds to the patina." Plus, she says, it feels good on bare feet.

### Hot Property

Like the best traditional homes, this one addresses the local climate, which is dominated by heat, humidity, and the occasional hurricane. Deep eaves block the potent Gulf Coast sun, while inside high ceilings lift the heat. French doors fling open, allowing breezes to flow across rooms. Open balconies provide a place for shady respite. And, in a nod less to tradition and more to the latest in construction technology, there is a lot of glass.

"Sunlight was a huge part of our design consideration," says Jeanne. "We didn't want a dark, dreary beach house. We wanted to have as much openness as possible. When you're inside, we wanted you to still feel a part of what was going on outside. To me, that's essential to the Rosemary Beach experience of neighborliness and people passing on the boardwalks." Casement windows let you "hear, see, and smell the outdoors." As for the hurricanes, the stucco-covered concrete block walls and Kolbe & Kolbe windows are built to withstand high winds and flying debris.

Neither Jeanne nor Alex is a strict traditionalist. "I'm more of a minimalist at heart," admits Jeanne, who uses modernistic touches in the rooms to freshen and simplify. "Modern life can be hectic and cluttered. My desire for more clean-line contemporary elements is a way of reaching out: If I can do that in my home, maybe I can also do it in my life." In the living room, for instance, are a tidy sofa and chairs and a limestone fireplace with no mantel to collect tchotchkes. The sink in the powder room is a sleek custom-designed piece made from wenge, an exotic hardwood.

### Authentic Space

Although their tastes are flexible, neither spouse bends when it comes to authenticity. Even if it's a matter of money, says Alex, "I am usually willing to do with less than sacrifice quality." Rather than double-paned windows with snap-on muntins, he specified custom-made true divided light windows, reducing the muntin pattern to make them look more delicate. They hired a contractor who, instead of smearing stucco directly on



*Opposite* The kitchen has a light contemporary feel, with a custom-made island topped in Jerusalem limestone. The exterior is three-coat stucco on lathe—a traditional approach to finishing the outer walls. *Above* The windows offer wonderful views while deep eaves shade the interiors from the hot sun.







the exterior block, applied three-coat stucco on lathe to prevent the mortar joints between blocks from telegraphing through the surface. "We wanted to be as true to the techniques and materials as possible," Jeanne says.

"The problem with many new homes," explains Alex, "is that traditional elements or pieces are simply applied or used without taking into account the scale of the space, and the homes no longer become welcoming—just decorated volumes."

With creativity and slavish attention to detail, the Krumdiecks achieve quite the opposite. Everywhere you turn something unique catches the eye. Alex custom-designed many otherwise standard elements: a pair of elegant wooden front doors, a cypress railing with mahogany accents, a mahogany kitchen island topped with a slab of Jerusalem limestone. There are other pleasant surprises. At night, from the boardwalk, a tall sliver of a window on the main stairway wall glows like a lantern thanks to an interior fixture and yellow walls. On another staircase, this one a steep and narrow set of steps leading to the third-floor loft, Alex wrapped the stair treads around the wall, expressing their primary function while also creating a row of shelves.

One final example of what makes this house—and its designers—stand out from the crowd is the chimney. Its pure white stucco form aims heavenward—dynamic, iconic, a thing of both beauty and function. Explains Jeanne: "Alex wanted every elevation to say something, and yet they all needed to speak together. It would have been easy to ignore the chimney, but instead, there's probably more detail there than anywhere." NOH

*Logan Ward is a freelance writer and editor living in Staunton, Virginia. Ward's forthcoming book Proving Ground (BenBella Books spring 2007) is the story of his family's yearlong adventure recreating the life of 1900 farmers in Virginia's Shenandoah Valley.*

**For Resources, see page 83.**

*Opposite* Open balconies offer a place to relax and take in the sea air. *Right* The house, inspired by dwellings in Bonaire and Curacao, is striking against the sea grass landscape.





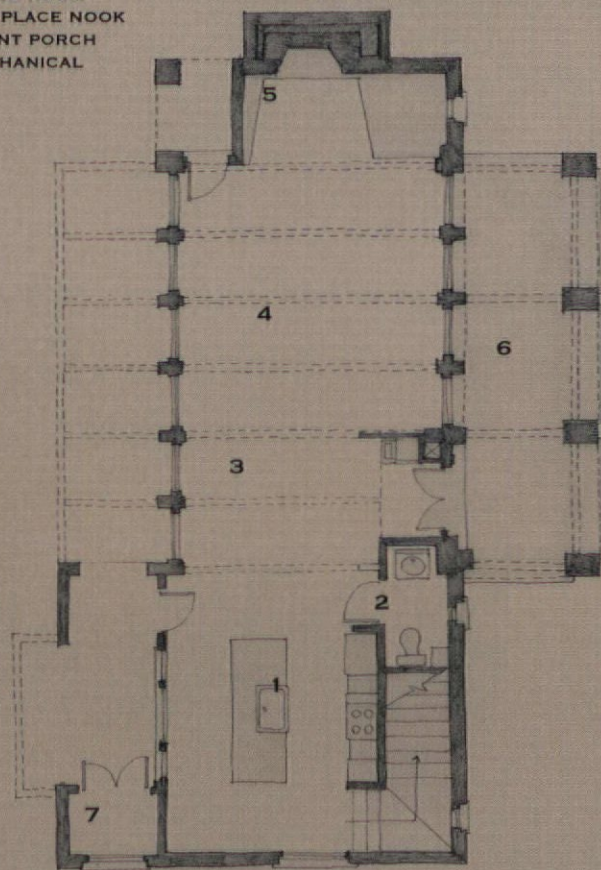
# Dutch Colonial

ARCHITECTURAL FIRM KRUMDIECK A + I  
BEDROOMS 3  
BATHROOMS 3



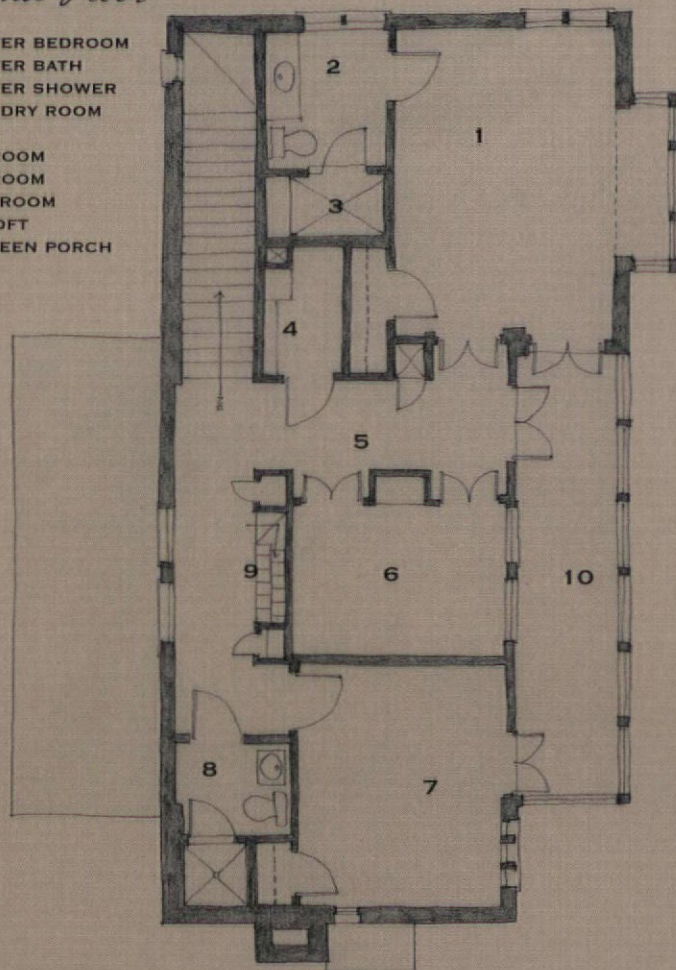
## First Floor

- 1 KITCHEN
- 2 POWDER ROOM
- 3 DINING ROOM
- 4 LIVING ROOM
- 5 FIREPLACE NOOK
- 6 FRONT PORCH
- 7 MECHANICAL



## Second Floor

- 1 MASTER BEDROOM
- 2 MASTER BATH
- 3 MASTER SHOWER
- 4 LAUNDRY ROOM
- 5 HALL
- 6 BEDROOM
- 7 BEDROOM
- 8 BATHROOM
- 9 TO LOFT
- 10 SCREEN PORCH





## New Old Town

Flip through the pages of this magazine, and you realize they do build 'em like they used to. The same holds true for communities. Thanks to the success of Seaside, Florida, a few miles down the coast from Rosemary Beach, traditional neighborhood developments (TNDs) are popping up across the country. Designed in the early 1980s by Andres Duany and Elizabeth Plater-Zyberk of the Miami-based firm DPZ, Seaside has been called "the first authentic new town to be built successfully in the United States in over 50 years."

Like new old houses, TNDs rely on time-proven design ideas. "The traditional neighborhood—represented by mixed-use, pedestrian-friendly communities of varied population," write Duany and Plater-Zyberk in their book, *Suburban Nation*, "has proved to be a sustainable form of growth." They and a growing cadre of New Urbanists draw from the places we love—Charleston, Santa Fe, Boston's Beacon Hill—to create equally sustainable communities from scratch.

The whole idea is meant to enhance quality of life. Here are some ways Rosemary Beach, a traditional neighborhood development also designed by DPZ, counters such suburban ills as cookie-cutter houses, traffic-choked feeder roads, and big-box sprawl.

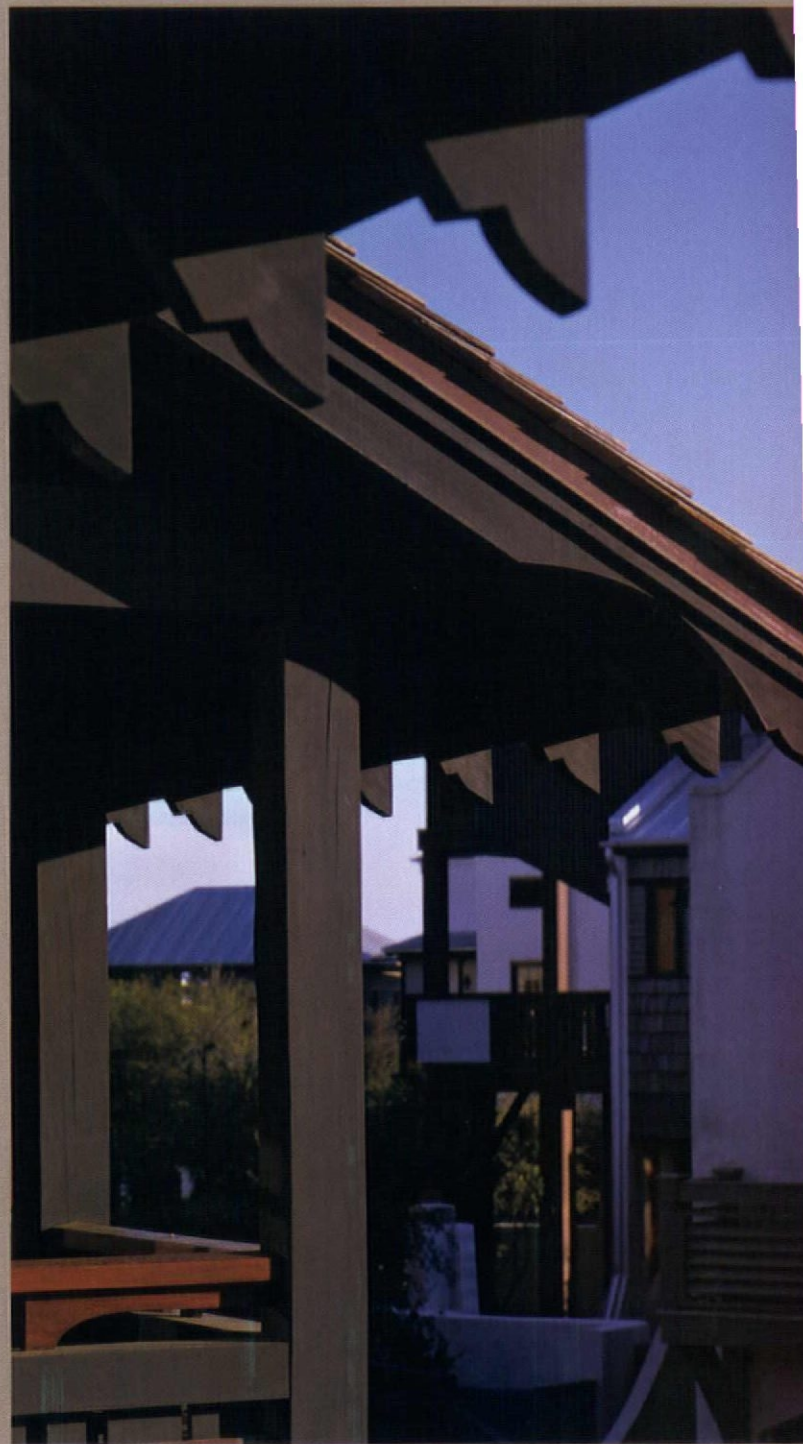
**Walkability.** The promise of escaping the confines of the car initially lured the Krumdiecks to Rosemary Beach, where residents pedal bikes and pull beach wagons on a pleasant network of lanes, boardwalks, and sandy paths. The designers intentionally placed all homes within a five-minute walk of the town center.

**A town center.** To add Main Street vitality, the commercial district is not zoned away from the residential. Specialty boutiques, toy stores, restaurants, and professional offices mingle with homes and above-retail apartments.

**Traffic calming.** Because of the suburban model, where cars are funneled onto feeder roads, traffic congestion is no longer just a big-city problem. At Rosemary, admittedly small, traffic is a non-issue thanks to a grid of streets that gives cars more options for getting from point A to point B.

**Friendly façades.** Instead of misanthropic street-facing homes dominated by garages, Rosemary's homes have front porches that face boardwalks.

**Design guidelines.** Homeowners have plenty of latitude for expressing individuality with home designs, but general parameters about home styles, setbacks, and porches ensure a pleasing communitywide aesthetic consistency. The Krumdiecks consulted an architectural pattern book developed by DPZ before designing their Dutch Colonial home.



The house sits snugly in the well-planned traditional neighborhood. Walkability, design guidelines, and a town center all contribute to the success of Rosemary Beach.



When homeowner Christine Laughlin saw the movie *Something's Gotta Give*, she didn't fall in love with the plot but the kitchen. She worked with designer Robin Amorello and Sherri Cook of Cook & Cook Cabinetry to create the kitchen of her dreams.





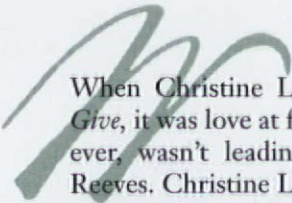
# *Kitchen Classic*

Designer Robin Amorello draws inspiration from a Hollywood movie set to create a new old house kitchen with star quality.

TEXT BY JILL EVARTS PHOTOS BY ERIC ROTH







When Christine Laughlin saw the movie *Something's Gotta Give*, it was love at first sight. The object of her affection, however, wasn't leading man Jack Nicholson or costar Keanu Reeves. Christine Laughlin had fallen in love with the kitchen.

She knew immediately that this kitchen would be the perfect complement to the new old cedar shingle house the Laughlins were building in Cape Elizabeth, Maine. "There was a clean coastal feel about the kitchen that appealed to me," she explains. "I had built a house two years earlier so I had a good idea of what I wanted in a kitchen. I knew I wanted white, and I loved the look of subway tile and the glass-front cabinets. The hardware was a new detail. I had previously used nickel, but the oil-rubbed bronze really seemed to warm up the kitchen."

Christine called the builder, the kitchen designer, and the cabinet company and asked, "Have you seen *Something's Gotta Give*?" They all went home and watched the movie and then watched it again: rewinding, pausing, taking notes. Christine froze frames on the VCR and reproduced dozens of shots.

"I have a collection of snapshots in my file of Jack Nicholson standing in this kitchen in his underwear," says Sherri Cook, of Cook & Cook Cabinetry, who has seen the movie eight times. "Fortunately it was a good movie," she laughs. When they convened and compared notes, everyone had a slightly different take on the kitchen—inspired by early 1900s kitchens—each isolating different elements of the design. These elements were amalgamated and refined until they had finally captured the spirit of the movie's kitchen.

The next step was to create a design uniquely suited for the Laughlin's active family while at the same time remaining true to the original inspiration. "I do lots of cooking and entertaining, and I have three boys," says Christine. "The kitchen not only needs to function well for parties, it needs to stand up to hockey sticks and Rollerblades as well." Kitchen designer Robin Amorello worked with Christine to create an informal open-concept kitchen with a large central island to accommodate the Laughlin family's needs.

"Fortunately, there were very few structural considerations," says Amorello. "The kitchen was a big, blank open slate." The honed black granite countertops are sturdy and don't scratch as easily as soapstone—a more traditional material. The dishwasher and trash compactor have been panellized to blend in seamlessly with the design of the kitchen.

Turned legs and open shelving lend the feel of a piece of furniture to the island, while the inset farmhouse sink, trimmed-in microwave oven, and hidden touch latch cabinetry, make this piece an invaluable workhorse in the kitchen.

"It's invariably where everyone gravitates during a party," Christine says about the island. A spacious walk-in pantry with

an additional refrigerator allows plenty of room for storage. "I haven't been able to fill it up yet," says Christine.

A small hallway leading into the dining room became a service pantry with open shelving and a bar sink. The Carrara marble countertops lighten up the small space and serve to delineate this area from the kitchen. "Everything is custom built for the space," says Sherri Cook, who works along with her husband and three boys in their Scarborough, Maine-based business. "Everything is dimensioned out to the thousandth of an inch."

This fine craftsmanship and attention to detail are evidenced in the custom maple bead board, with special tongue-and-groove construction, which allows for the natural expansion and contraction of the wood and makes this application practical in coastal climates.

As with Christine's original inspiration, the details are what make this kitchen truly traditional. A raised countertop, turned legs, and a bead board backsplash transform an end cabinet into a Welsh cupboard. The crown molding above the cabinets in conjunction with the chunky scroll end brackets below adds weight and definition to the design. A stepped back rail complements the scroll end brackets while at the same time hiding the under-cabinet lighting and

electrical outlets in the kitchen.

The plate rack above the Viking stove is a striking design element, which serves to draw the eye away from the long expanse of hood. Deep mahogany-stained floors finish off the room with their rich luxurious hue.

"The stain was a process of trial and error," says Christine. "It was a matter of mixing and remixing colors until we finally hit on just the right shade."

The only element to vary from the original inspiration is the walls, which are painted a sea glass blue, the color of Christine's old kitchen, which she loved enough to incorporate in her new space. The finished kitchen has the stately old island feel of another era while at the same time adapting to this modern family's every need.

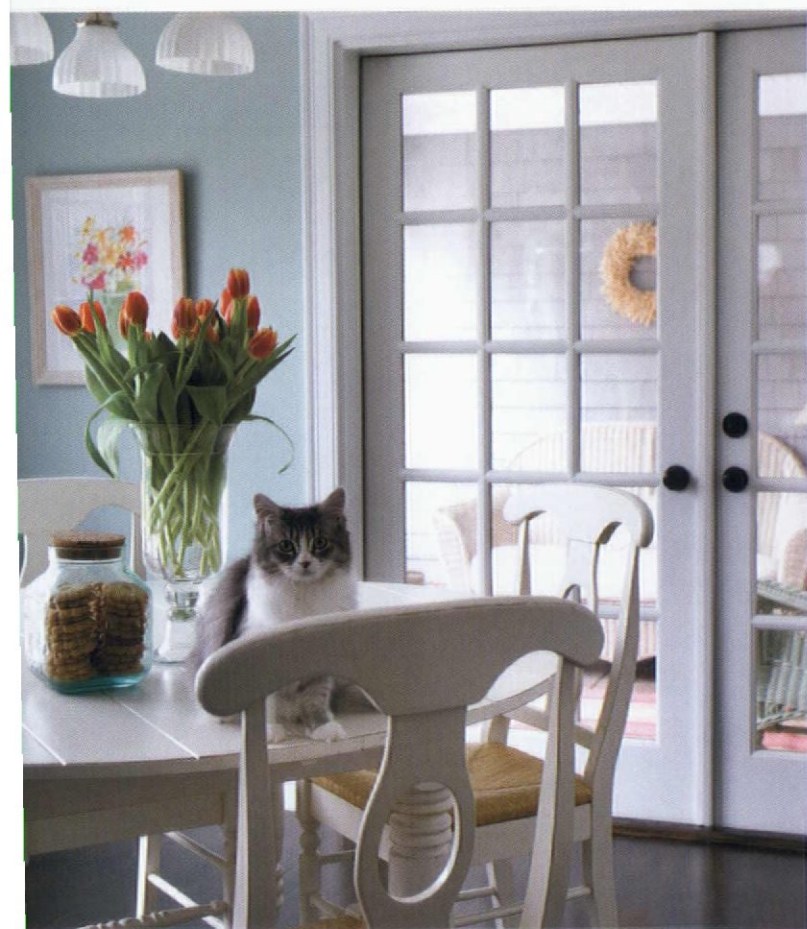
"When I look at this kitchen, I just smile," says Amorello. "It's that kind of kitchen." NOH

*Jill Evarts is a freelance writer living on Nantucket.*

**For Resources, see page 83.**

*Top far left clockwise* The cabinetry is inspired by turn-of-the-twentieth-century kitchen cupboards—note the bracket detail. Christine Laughlin and two of her three boys enter the foyer, which has bead board wainscotting. Just off the kitchen a small dish pantry has marble countertops and a subway tile backsplash. The open kitchen plan accommodates a cottage pine table and chairs.







# *Maine Cottage*







Bernhard & Priestley Architecture  
renovates a 1960s box house into a  
rustic Shingle-style cottage.

TEXT BY MICHAEL TARDIF PHOTOS BY BRIAN VANDEN BRINK

*This page* Bernhard & Priestley Architecture of Rockport, Maine, produces architecture that fits into its physical and social context. In its design of this rustic coastal Maine Shingle-style house, architectural history is a part of that context. *Opposite page* A breezeway opens onto an open porch, which offers views of the water beyond.







We tend to think of historical styles in architecture as being the result of designing according to a fixed set of rules. But the definition of any recognized style is as much the work of historians as it is the work of original architects and builders. That isn't to say that architects do not work within a defined idiom; even a cursory comparison of Georgian, Federal, Greek Revival, Gothic Revival, or Shingle-style homes provides clear evidence that their architects adhered to a distinct stylistic sensibility, if not quite a rigid set of rules.

Architectural historians, by inclination and training, like to classify things. In some cases, they are aided by the literature of philosophical movements such as the Arts and Crafts Movement of the late nineteenth century or the Modern Movement of the early twentieth century. More often, however, they define architectural styles retrospectively. They look back at periods when certain stylistic fashions or philosophical ideas predominated, identify common stylistic traits, relate them to concurrent social, political, or technological trends, and then give the style a name, if one has not already emerged through common use. Once a sufficient number of styles are defined with clarity, a big part of the discipline of architectural history consists of classifying buildings as being of one style or another.

The original architects and builders might easily recognize the style names applied to their work, but they might find the prescribed definitions and details oddly confining. Each new architectural style reflects a desire to replace the stylistic convention of the day: to express an aesthetic philosophy previously unexpressed or to use form, space, and material in novel ways. Their creators perceived themselves not as adhering to a new set of rules, but rather as making a break with an existing set of rules. In each era, the new work is thought to be fresh, new, inventive, and modern. Only later do the "rules" of a style become codified.

This presents a dilemma to architects seeking to create a new old house. If they adhere too rigidly to a prescribed set of rules for a style, a house can end up having a museum- or stage-like quality. On the other hand, if they depart too much from an established idiom, the results might look jarring or even silly, because knowledgeable lovers of architecture have a strong sense of what looks "just right." Try to imagine a Greek Revival house with a round tower on one corner, or a Shingle-style house that is perfectly symmetrical.

This is a dilemma familiar to Bernhard & Priestley Architecture of Rockport, Maine, who strive to produce architecture that fits into its physical and social context. In coastal Maine and other locations where they have worked, architectural history is a big part of that context. Like many other

*Opposite page* A fieldstone fireplace—which mimics the look of the rocky shoreline—anchors the living space. A bank of casement windows opens to allow in salt air breezes. Walls are paneled in pine bead board while ceiling beams add interest to the space. *Top right* The doorway is shaded by an arbor. *Bottom right* Flagstones (that again echo the rocky shoreline) lead visitors through the front garden to the breezeway, which connects the master bedroom to the main house. Karen Kettlety designed the log pergola.





*This page Bernhard & Priestley Architecture incorporated wonderful interior details in the renovation that add a level of richness in the design. A built-in window seat and a built-in bookshelf offer a place to rest and read as well as under-seat storage space.*





architects who have developed a passion for architectural history and continuously explore it in their work, they have absorbed the history, almost through osmosis, and are able to work in many stylistic idioms with confidence, creating new works that are at once inventive, fresh, and stylistically consistent. "We have a fairly extensive library of architects and historical styles, and we take the books out regularly, looking for precedents and inspiration," says firm principal John Priestley, AIA. "We'll also show them to our clients to see what kind of response they have to the images and styles. But when we work on a particular project, we don't have a book out in front of us, or a set of rules that we follow. Typically, we apply those 'rules' in a more open fashion. It becomes evident very quickly when we've combined elements that are incompatible. That recognition comes from practice and familiarity. Most of it is in the deep recesses of your mind, so you don't know exactly where it comes from."

For the design of an oceanfront home in Sorrento, Maine, with a view south/southwest across Frenchman Bay toward Bar Harbor and Cadillac Mountain, Bernhard & Priestley considered context on multiple levels, from the surrounding community to the immediate natural surroundings.

"Sorrento is a rustic summer community," notes Priestley's partner, Richard Bernhard, AIA. "The house needed to be warm, needed to take advantage of all the views, and needed to have an informal feeling about it." These are qualities that are a natural fit for the Shingle style, a familiar idiom for Bernhard & Priestley. "A lot of our work is Shingle style, because so many buildings on the coast of Maine are Shingle style," says Bernhard. "Then you take a look at your local environment, and you bring that into your design. For this house, the site is over 20 acres, all wooded. We associate red cedar with wooded sites. On more open oceanfront sites, we would use white cedar."

The house is actually a renovation of an addition onto a house originally built in the 1960s. "Today, you could not build so close to the water," notes Bernhard. "But owners of existing homes are permitted to add up to 30 percent of the volume of an existing home, and we took full advantage of that to build a guest lodge that is connected to the main house by a breezeway." The footprint of the main house and an existing master bedroom wing is unchanged. Much of the interior finishes of these spaces is also original. But the exterior was bland and unappealing, with vertical siding, shallow-pitched roofs, and little architectural character. "That really became the focus of the design, to give it something that was more inspirational for its owners," notes Bernhard. The changes are subtle but inventive. By adding deep overhanging rakes and eaves to the existing forms, the architects were able to convincingly create an entirely new and steeper "main roof pitch," giving the original shallow-pitched roof the appearance of being a dormer in the main roof. The rest is in the details: a wide-flared shingle base

*Top right* The design of the house proceeded along with the landscape design. The gardens were designed by Karen Kettlety, Landscape Architect, now Burdick & Booher, Landscape Architects, of Mt. Desert, Maine. *Bottom right* the master bedroom is reminiscent of a sleeping porch.



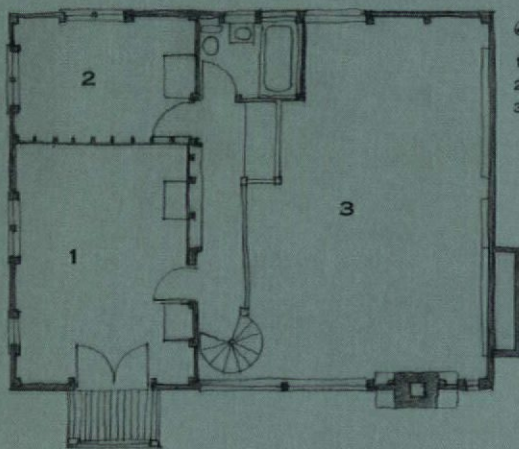
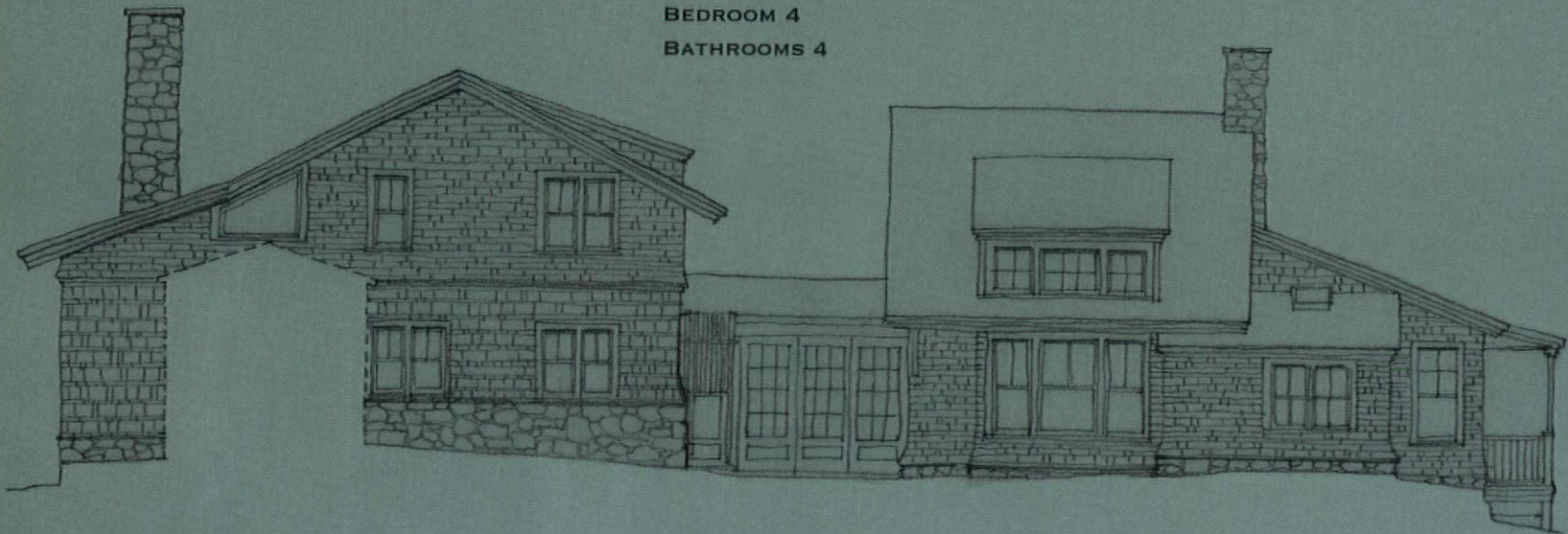


# Maine Coast Cottage

BERNHARD & PRIESTLEY ARCHITECTURE

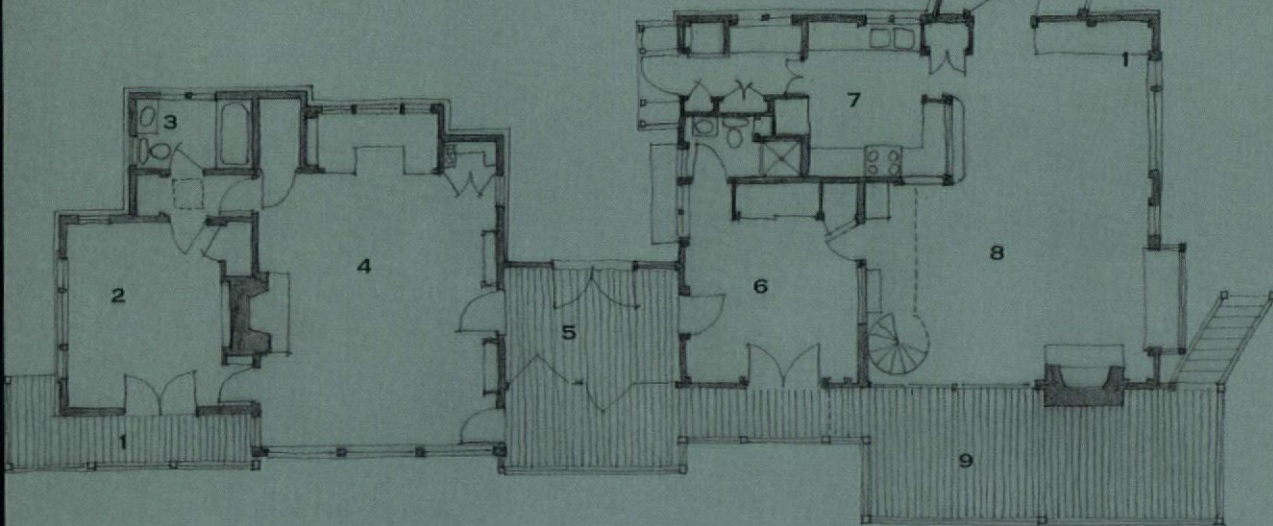
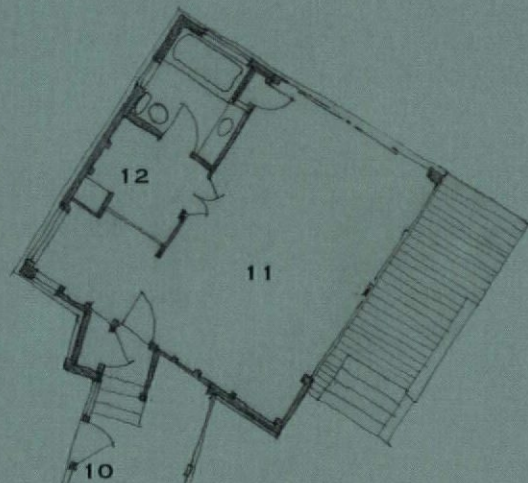
BEDROOM 4

BATHROOMS 4



## Second Floor

- 1 BEDROOM
- 2 BEDROOM
- 3 UPPER LIVING ROOM



## Floor Plan

- 1 GUEST PORCH
- 2 GUEST BEDROOM
- 3 GUEST BATHROOM
- 4 SITTING ROOM
- 5 BREEZEWAY
- 6 STUDY
- 7 KITCHEN
- 8 LIVING ROOM
- 9 DECK
- 10 ENTRYWAY
- 11 MASTER BEDROOM
- 12 MASTER BATH



over a stone water table that comes right up to the first floor window sills; rows of ribbon-course shingles with a seven-inch exposure at the first floor; a painted belt trim at the second floor level; a shallower shingle flare directly above it; single rows of shingles at the second floor level; and wide window casings all combine to convert a characterless box into a fine example of the Shingle style. "We played a lot of games that we hope results in people guessing how long the house has been there," said Bernhard. To the original master bedroom wing, the architects added a cupola/skylight and expansive sliding glass doors, to open the space to the view and to adjacent "outdoor rooms."

The design of the house proceeded simultaneously with the landscape design, the work of Karen Kettlety, Landscape Architect, now Burdick & Booher, Landscape Architecture, of Mt. Desert, Maine. "Karen liked the idea of keeping the gardens close to the house proper," said Bobbie Burdick. "You want the attention on the house and through the house to the water. We wanted a garden that you would pass through, not just view." The parking area of the driveway is deliberately kept away from the house, so that owners and visitors approach on foot. The main garden, which begins at the driveway, is a hillside garden consisting of cottage-type flowers and woodland perennials, a balanced composition of flowers and lush foliage. "The overall theme is for the garden to embrace the house," notes Burdick. "Natural materials are really crucial to a design like this. All of the stonework of the house, and the stone used for the paths, are natural materials that could be found on the site or very nearby." The design allows the exposed stone of the rocky shore to morph into the landscape design, the stone terraces, the stone foundation walls, and on up through the fireplace chimneys in a single harmonious composition. "There is a common thread of stone from the water's edge all the way up through the building," says Burdick.

Beyond the master bedroom, the landscape architects created a second outdoor room consisting of an evening garden: fragrant flowers with pale or white blossoms that can be appreciated even at night. The design collaboration extended right up to the breezeway, connecting the master bedroom to the main house, for which Karen Kettlety designed a log pergola.

"We see our work as part of a continuum that's been going on among architects for centuries," says Bernhard. "There's so much out there to work with. Rather than inventing something that reflects our personal taste, our style is to seek out a timeless quality that most people can respond to, even if they can't identify exactly why." *NOH*

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

**For Resources, see page 83.**

*Top and bottom right* Open porches abound on this Shingle-style house. "Sorrento is a rustic summer community," notes Priestley's partner, Richard Bernhard, AIA. "The house needed to be warm, needed to take advantage of all the views, and needed to have an informal feeling about it."





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## Architects' Principles, page 16

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## Traditional Trades, page 26

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## Design Details, page 30

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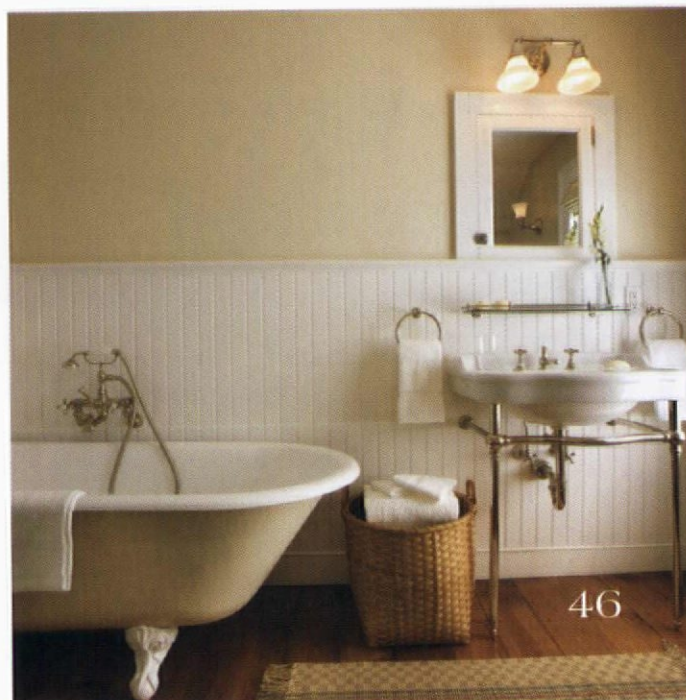
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## Farmhouse Retreat, page 46

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Architect:  
John B. Murray, AIA  
John B. Murray Architect, LLC  
36 West 25th Street, 9th Floor  
New York, NY 10010  
(212) 242-8600  
Fax: (212) 242-8601  
jmurray@jbmarhitect.com  
www.jbmarhitect.com

Landscape Design:  
John B. Murray and  
Antoinette Coniglio

Interior Design:  
John B. Murray and  
Antoinette Coniglio

General Contractor:  
Jim Romanchuk  
James Romanchuk & Sons, Inc.  
86 Sharptown Road  
Stuyvesant, NY 12173  
(518) 758-7494

Masonry Contractor:  
Dan L. Rundell  
91 Angel Hill Road  
Chatham, NY 12037  
(518) 392-4103

Blacksmith:  
William Senseney  
30 Frenier Drive  
Williamstown, MA 01267  
(413) 458-5641

## EXTERIOR

Windows:  
original (double hung windows  
with original antique glass)  
new (single glazed double hung  
windows manufactured by Brosco)  
www.brosco.com  
Circle 15 on the resource card.

Paint: Benjamin Moore  
www.benjaminmoore.com  
Circle 16 on the resource card.

Roof: cedar shakes and lead coated  
copper standing seam

Siding: cedar clapboard (painted)

Exterior Finishes:  
All exterior metal finishes (gutters,  
leaders, and flashing) are lead coat-  
ed copper

Exterior Lighting Fixtures:  
Post & House Lanterns were manu-  
factured by Classic Lighting Devices  
www.classiclightingdevices.com  
Circle 17 on the resource card.

## INTERIORS: KITCHEN

Cabinetry:  
custom manufactured by Peter  
Cosola Incorporated with antique  
restoration glass  
Stone:  
3 cm thick Kirby stone with honed  
finish from Lake District in England







**Appliances:**  
Refrigerator/Freezer: Sub-Zero  
[www.subzero.com](http://www.subzero.com)  
Circle 18 on the resource card.

**Gas Range:** Viking  
[www.vikingrange.com](http://www.vikingrange.com)  
Circle 19 on the resource card.

**Range Hood:** Best by Broan  
[www.broan.com](http://www.broan.com)  
Circle 20 on the resource card.

**Dishwasher:** Bosch  
[www.boschappliances.com](http://www.boschappliances.com)  
Circle 21 on the resource card.

**Sink:** white porcelain farmhouse  
Waterworks  
[www.waterworks.com](http://www.waterworks.com)  
Circle 22 on the resource card.

**Faucet:**  
bridge faucet in satin nickel and  
porcelain finish: Waterworks  
[www.waterworks.com](http://www.waterworks.com)  
Circle 23 on the resource card.

**Hardware:**  
cup pulls and latches in satin nickel:  
Crown City Hardware  
[www.crowncityhardware.com](http://www.crowncityhardware.com)  
Circle 24 on the resource card.

**butt hinges with ball finials in satin  
nickel (Merit Hardware)**  
[www.merit.com](http://www.merit.com)  
Circle 25 on the resource card.

**Lighting:**  
Rejuvenation  
[www.rejuvenation.com](http://www.rejuvenation.com)  
Circle 26 on the resource card.

**Ceiling Fans:**  
satin nickel with teak blades by  
Casablanca  
[www.casablanca.com](http://www.casablanca.com)  
Circle 27 on the resource card.

**Furniture:**  
table is a curly maple wood top  
with tung oil finish from Barton-  
Sharpe Ltd.; pedestal is painted  
wood by Barton-Sharpe Ltd.; chairs  
are Traditional Windsor chairs with  
a painted finish by Barton-Sharpe  
[www.bartonsharpe.com](http://www.bartonsharpe.com)  
Circle 28 on the resource card.

**Other interiors**  
**Paint:** Benjamin Moore  
[www.benjaminmoore.com](http://www.benjaminmoore.com)  
Circle 29 on the resource card.

**Hardware:**  
salvaged nineteenth-century  
Hardware (cast iron rim lock with  
either white or brown Bennington  
porcelain knobs)

**Bathroom fixtures and fittings**  
Waterworks  
[www.waterworks.com](http://www.waterworks.com)  
Circle 30 on the resource card.

**Light Fixtures:**  
sconces with satin nickel finish cus-  
tom made by Pell Artifex Co.  
(212) 582-7099  
Circle 31 on the resource card.

**Southern Comfort, page 58**  
Architectural firm  
Historical Concepts  
430 Prime Point, Suite 103  
Peachtree City, GA 30269  
(770) 487-8041  
[www.historicalconcepts.com](http://www.historicalconcepts.com)

**Happy Marriage, page 60**  
Rosemary Beach Cottage  
Alex Krumdieck  
Krumdieck A + I  
2301 Morris Ave Suite 105  
Birmingham, AL 33203  
(205) 324-9669  
[www.krumdieck.com](http://www.krumdieck.com)

**Pools:** Cox Pools  
[www.coxpoolsse.com](http://www.coxpoolsse.com)  
Circle 32 on the resource card.

**Pavers:** Peacock Pavers  
[www.peacockpavers.com](http://www.peacockpavers.com)  
Circle 33 on the resource card.

**Windows:** Kolbe and Kolbe  
[www.kolbe-kolbe.com](http://www.kolbe-kolbe.com)  
Circle 34 on the resource card.

**Cabinetry:** Luttrell Architectural  
Woodworks  
[www.luttrellwoodworks.com](http://www.luttrellwoodworks.com)  
Circle 35 on the resource card.

**Tile:** Oceanside glass tile  
[www.glasstile.com](http://www.glasstile.com)  
Circle 36 on the resource card.

**Appliance:** Sub-Zero  
[www.subzero.com](http://www.subzero.com)  
Circle 37 on the resource card.

**Range:** Jenn-air  
[www.jennair.com](http://www.jennair.com)  
Circle 38 on the resource card.

**Microwave:** KitchenAid  
[www.kitchenaid.com](http://www.kitchenaid.com)  
Circle 39 on the resource card.

**Faucet:** Dorn Bracht  
[www.dornbracht.com](http://www.dornbracht.com)  
Circle 40 on the resource card.

**Hardware:** Emtek  
[www.emtek.com](http://www.emtek.com)  
Circle 41 on the resource card.

**Furnishings:** Sofa, Ligne Roset  
Louge chairs, Ligne Roset  
[www.ligne-roset-usa.com](http://www.ligne-roset-usa.com)  
Circle 42 on the resource card.

**Bedroom:** Baker furniture  
[www.kohlerinteriors.com](http://www.kohlerinteriors.com)  
Circle 43 on the resource card.

**Classic Kitchen, page 70**  
Architect: Mark Mueller Architect  
100 Commercial St # 205  
Portland, Maine  
(207) 774-905

**Interior Designer:** Robin Amerello  
(207) 443-3240  
[robinamerello@aol.com](mailto:robinamerello@aol.com)

**Cabinets:** Cook & Cook Cabinetry  
[www.cookandcookcabinetry.com](http://www.cookandcookcabinetry.com)  
Circle 44 on the resource card.

**Lighting:** The House of Lights  
[www.houseoflights.com](http://www.houseoflights.com)  
Circle 45 on the resource card.

**Hardware:** Restoration Hardware  
[www.restorationhardware.com](http://www.restorationhardware.com)  
Circle 46 on the resource card.

**Door Hardware:** Emtek Hardware  
[www.emtek.com](http://www.emtek.com)  
Circle 47 on the resource card.

**Paint:** Benjamin Moore  
[www.benjaminmoore.com](http://www.benjaminmoore.com)  
Circle 48 on the resource card.

**Viking:** stove and fridge  
[www.vikingrange.com](http://www.vikingrange.com)  
Circle 49 on the resource card.

**Sink:** Shaw  
[www.rohlhome.com](http://www.rohlhome.com)  
Circle 50 on the resource card.

**Faucets:** Newport Brass faucets  
[www.newport-brass-store.com](http://www.newport-brass-store.com)  
Circle 51 on the resource card.

**Maine Cottage, page 74**  
Cottage on Frenchman Bay  
Sorrento, Maine  
**Architect:**  
Bernhard & Priestley Architecture  
23 Central St,  
Rockport, ME 04856  
(207) 236-7745

**Landscape:**  
Burdick & Booher Landscape  
Architecture (ex. Karen Kettlety  
Landscape Architect)  
Mount Desert, Maine

**EXTERIOR**  
**Windows**  
Marvin Windows and Doors  
[www.marvin.com](http://www.marvin.com)  
Circle 52 on the resource card.

**Paint:** Benjamin Moore  
[www.benjaminmoore.com](http://www.benjaminmoore.com)  
Circle 53 on the resource card.

**Roof:**  
IKO asphalt  
[www.iko.com](http://www.iko.com)  
Circle 54 on the resource card.

**Siding:** Western red cedar  
Western Red Cedar Lumber Assoc.  
[www.wrcla.org](http://www.wrcla.org)  
Circle 55 on the resource card.

**Appliances:** Bosch  
[www.bosch.com](http://www.bosch.com)  
Circle 56 on the resource card.

**Jenn-Air**  
[www.jennair.com](http://www.jennair.com)  
Circle 57 on the resource card.

**Hardware:** Baldwin  
[www.baldwin.com](http://www.baldwin.com)  
Circle 58 on the resource card.





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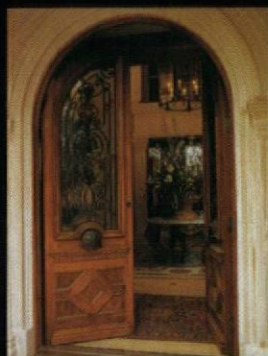
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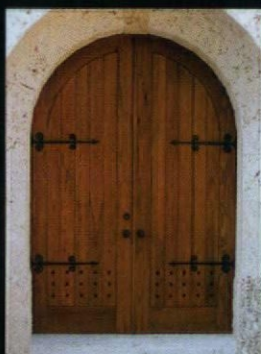
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802-223-4709 (fax) • [www.sandravitzthum.com](http://www.sandravitzthum.com)

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

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## David H. Ellison, Architect

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

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



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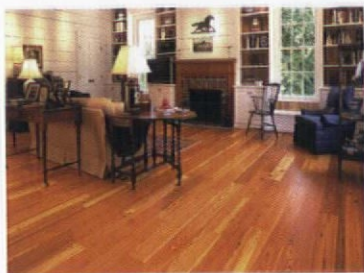
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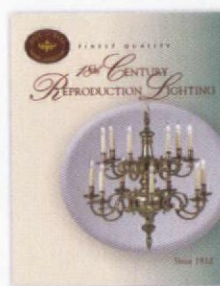


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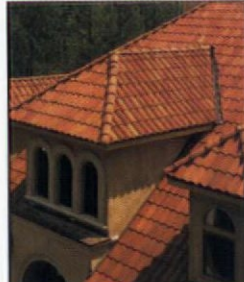
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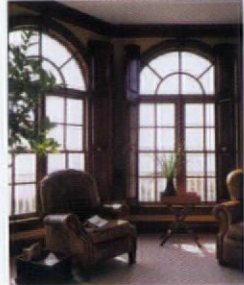


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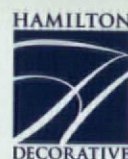


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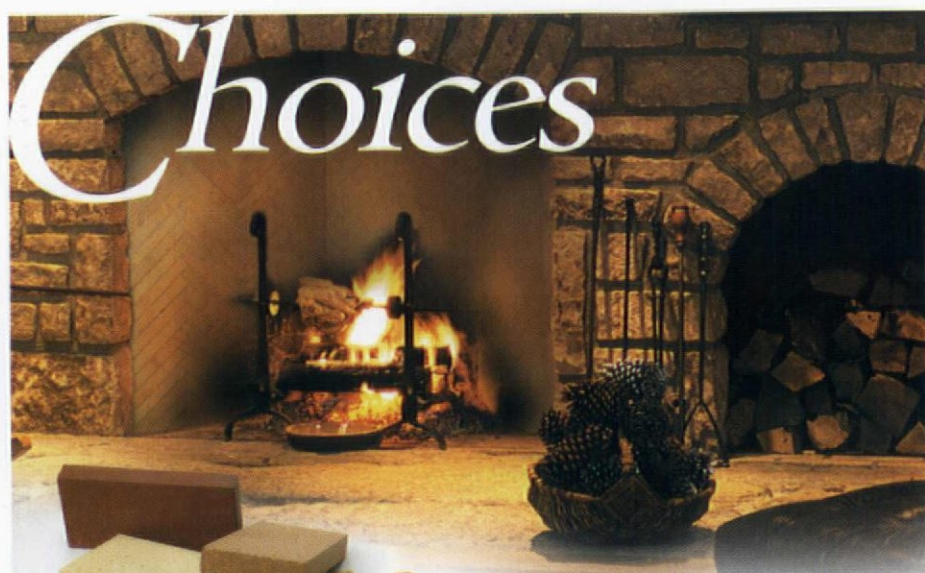


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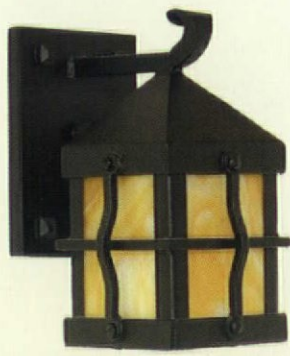
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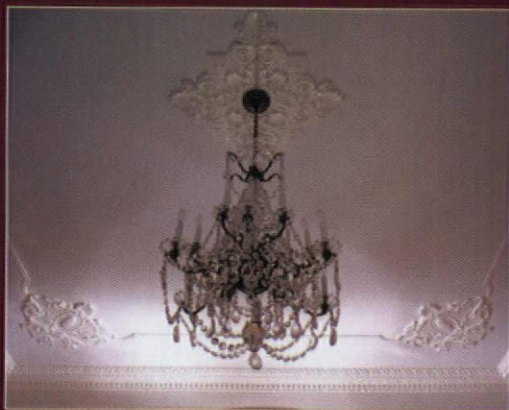
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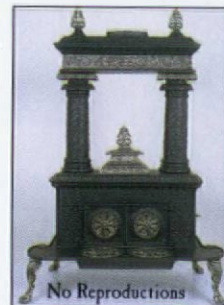
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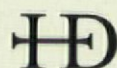
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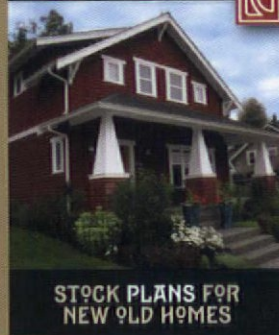


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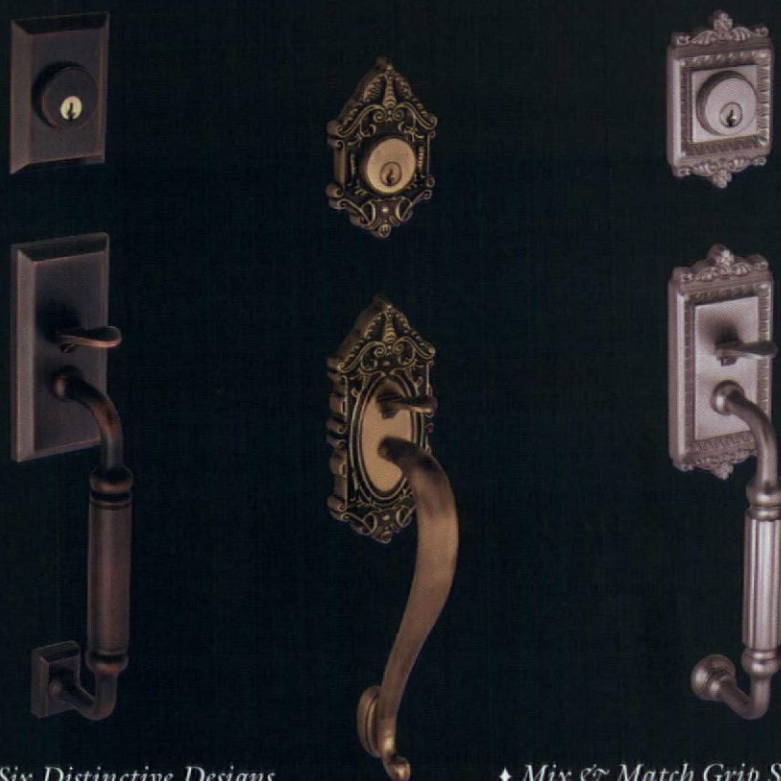
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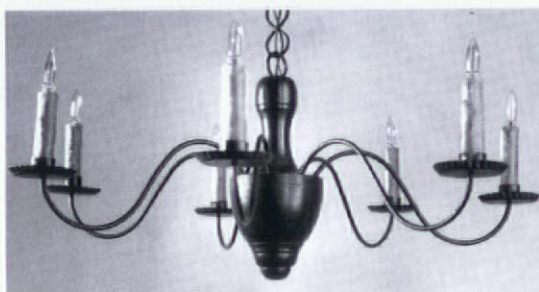
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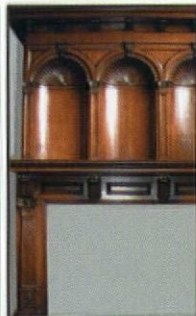
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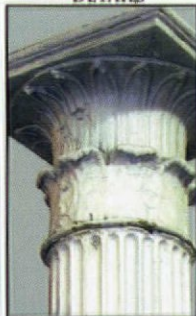
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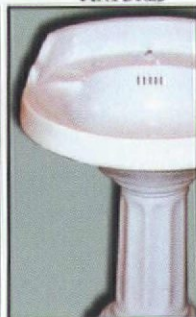
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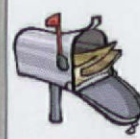
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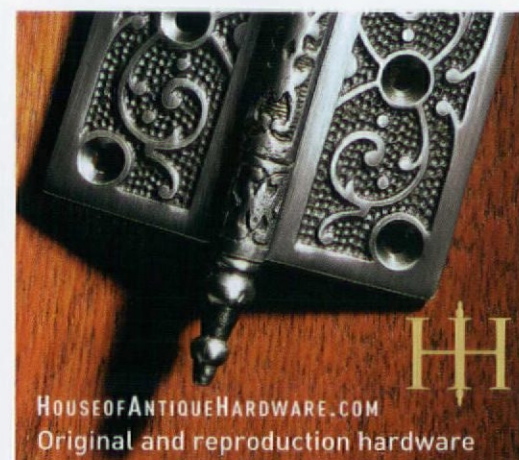
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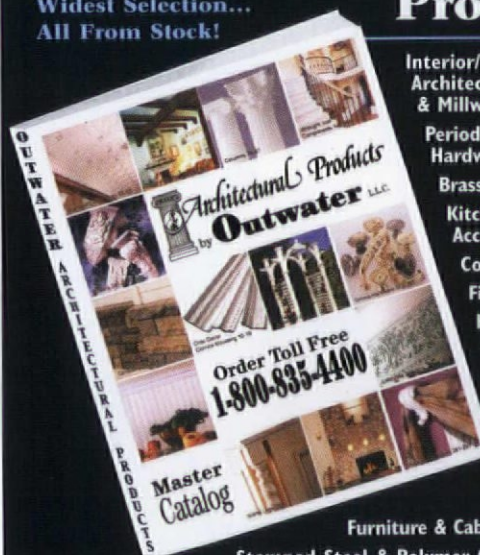
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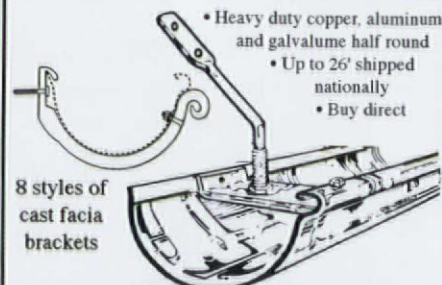


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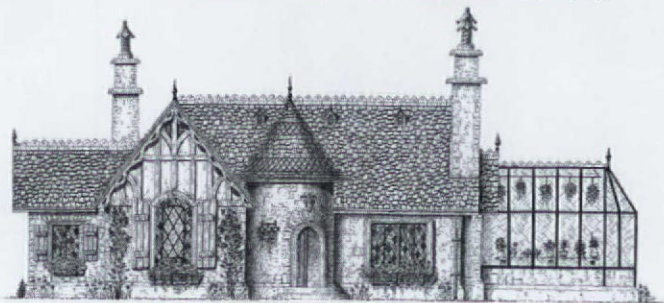


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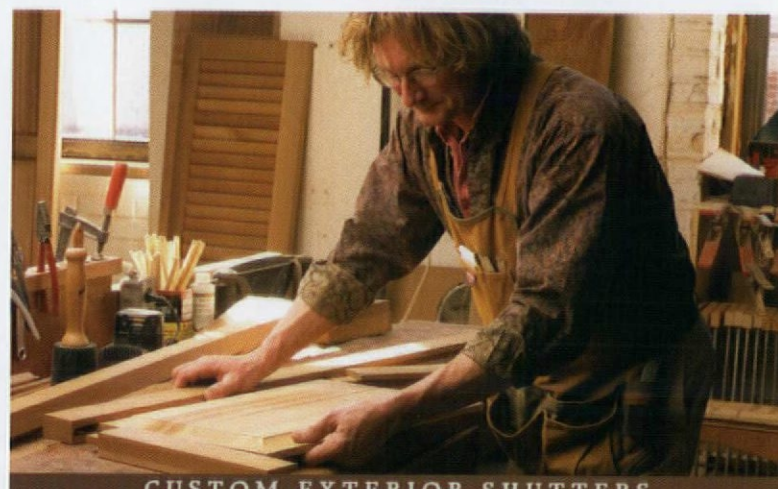
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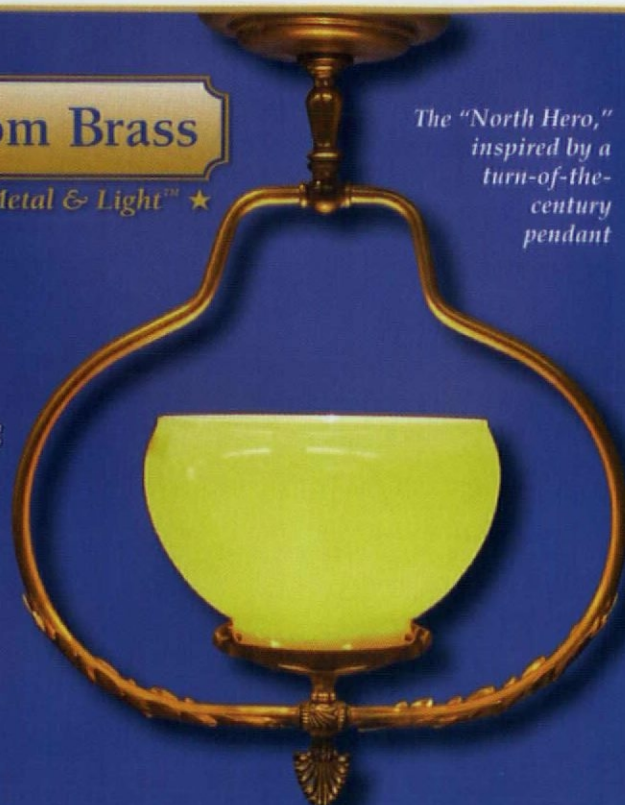
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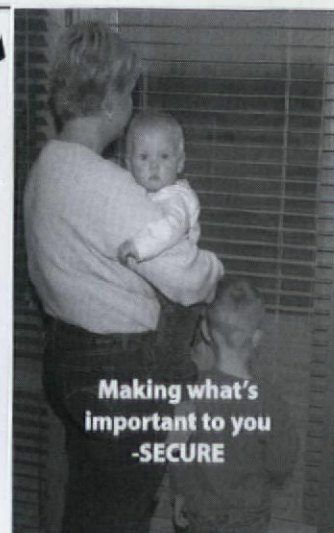


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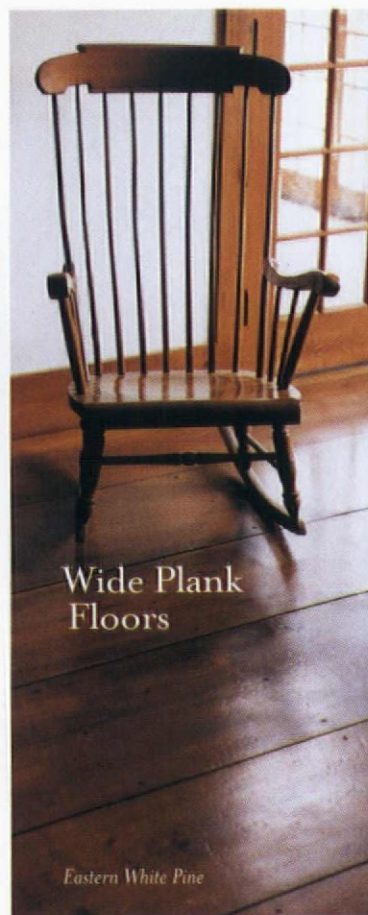
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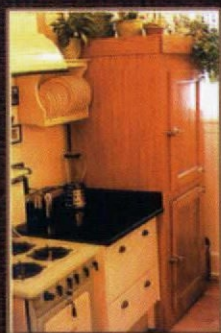
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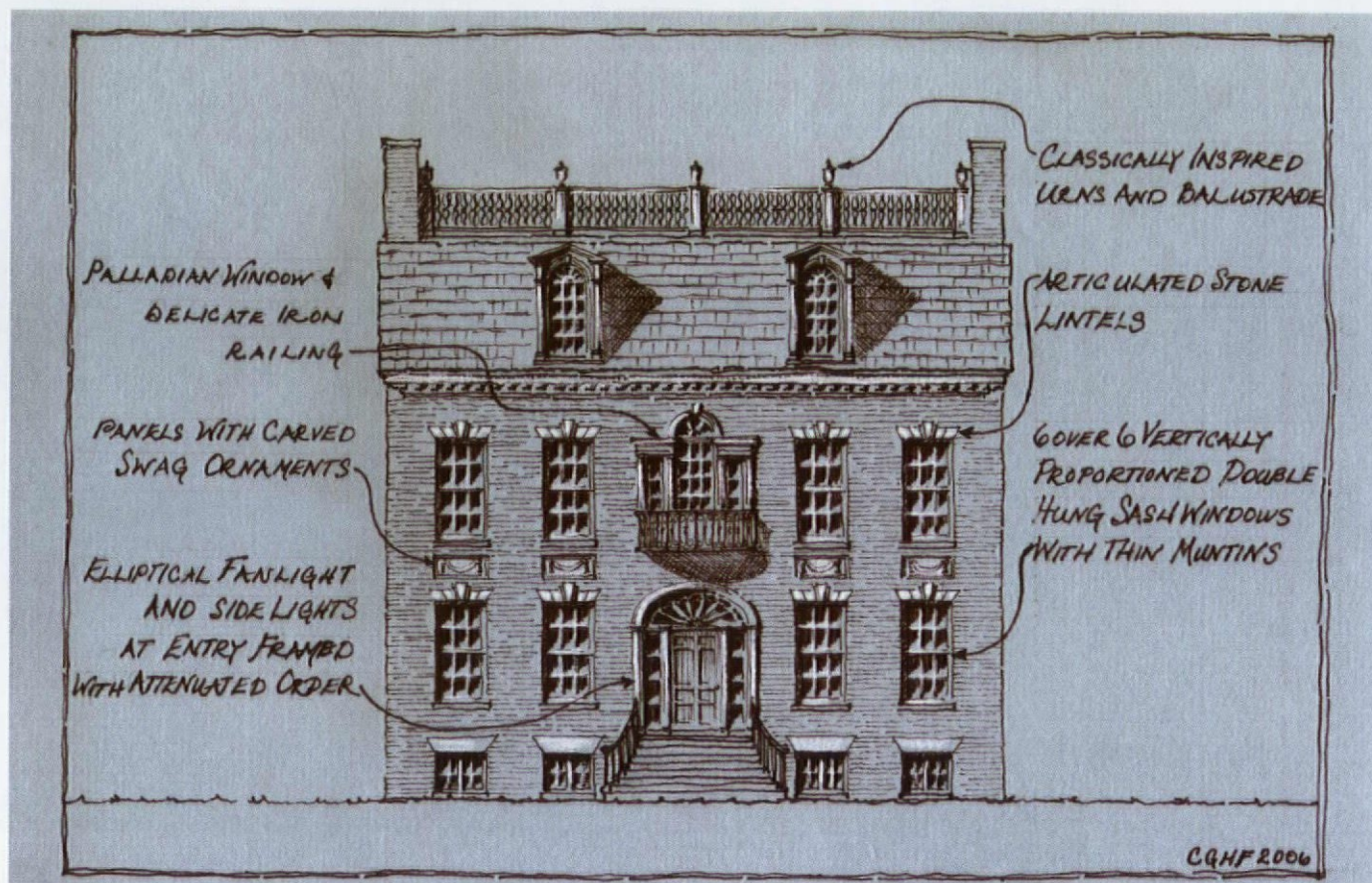
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TEXT AND ILLUSTRATION BY CHRISTINE G. H. FRANCK

Post-Revolution America was a country in need of national identity during a period of great growth. Political leaders saw America as the inheritor of Greco-Roman traditions and sought to imbue their "New Athens" with symbols and architecture evoking this ancient democracy. Concurrently, increasing trade created a new class of wealthy merchants who required ways to show their affluence. This confluence of desires for symbolic meaning and fashionable forms flowered into the Federal style, and classical references were seen as an appropriate expression.

The discoveries of Herculaneum and Pompeii in 1719 and 1748, respectively, showed variety in Roman architecture not revealed by Palladio and sparked a new fashion in late-eighteenth-century English architecture popularized by Robert and James Adam. They translated classical motifs into a delicate style, which came to be known as the Adam style. In America the fashionable Adam style influenced the architecture and decorative arts during a period when the Federalist Party was promoting a strong federal government—so we refer to the style, spanning roughly from 1790 to 1820, as Federal.

Architecture of the Federal era moved away from the heaviness of American Georgian architecture to more vertical proportions and an overall grace and lightness. The Federal house was typically two and one-half to three stories high, with exterior walls articulated with panels or stringcourses. New room shapes were incorporated, with elliptical or circular rooms breaking through the mass of the house at times. Windows

were symmetrically disposed about the entrance. (If the house was narrow with a side hall and entrance, then a tripartite window would sometimes be used.) Double- or triple-hung sash windows decreased in height from first to second to third floors, with the first-floor windows having a width-to-height ratio of 1:2, 1:2.5, or 1:3. Builders frequently used palladian, elliptical, or round windows. Sashes were commonly divided into six panes, with thin muntins, and were protected by paneled or louvered shutters.

Entrances were elaborately designed with a surround of attenuated pilasters or engaged columns framing sidelights and an arched or elliptical fanlight, both accented by delicate tracery, and frequently covered by a small porch. Ornamental motifs, richly deployed, included swags, urns, eagles, flags, and arrows. Local building materials were used—walls were clapboard, smooth-faced brick, or, on occasion, stucco scored to imitate stone. Roofs were metal, slate, or wood shingle.

With its ebullience countered by modest restraint and its use of classical motifs, the Federal style mirrored the youthful excitement of a new nation that had been forged through rational thought out of the classical tradition. One of the finest Federal houses is Homewood in Maryland, and an excellent introduction to the style is covered in Wendell Garrett's *Classic America: The Federal Style and Beyond* (Universe Publishing).<sup>NOH</sup>

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