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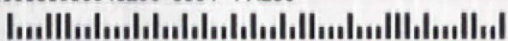
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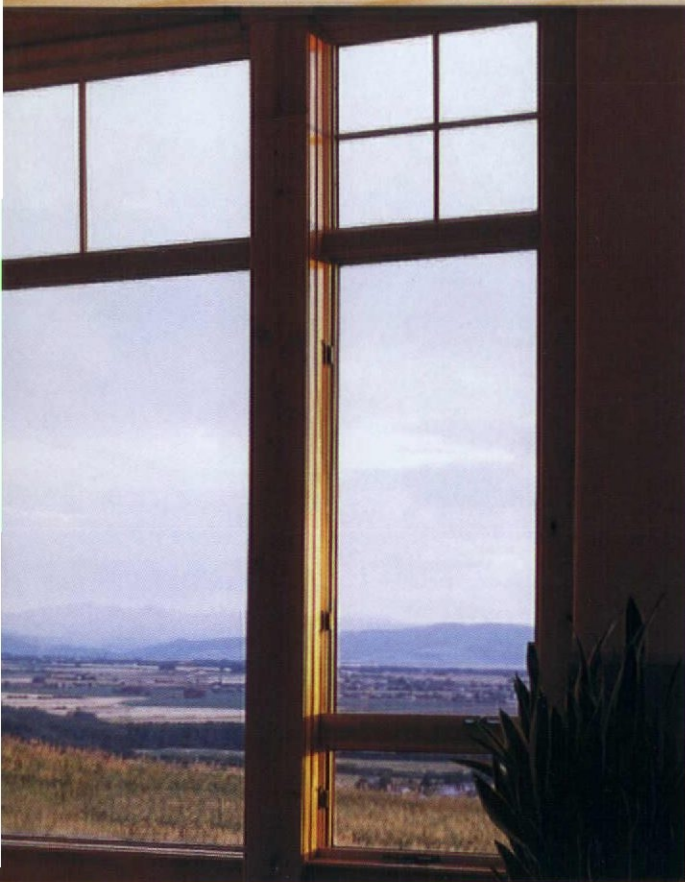
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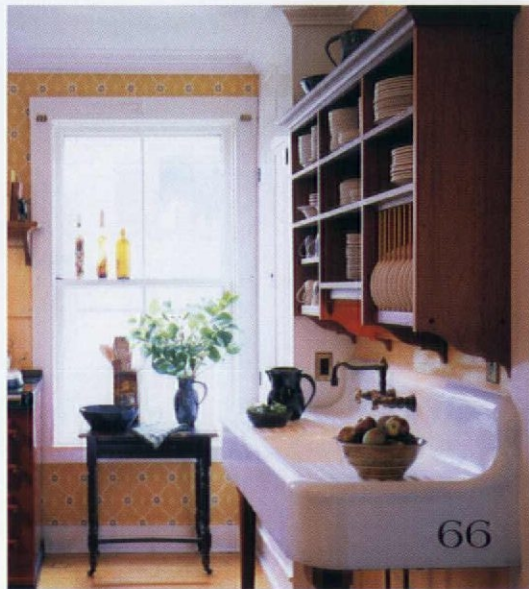
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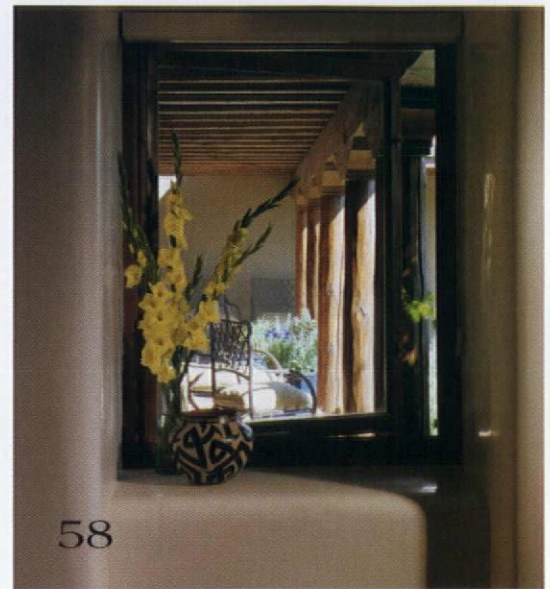
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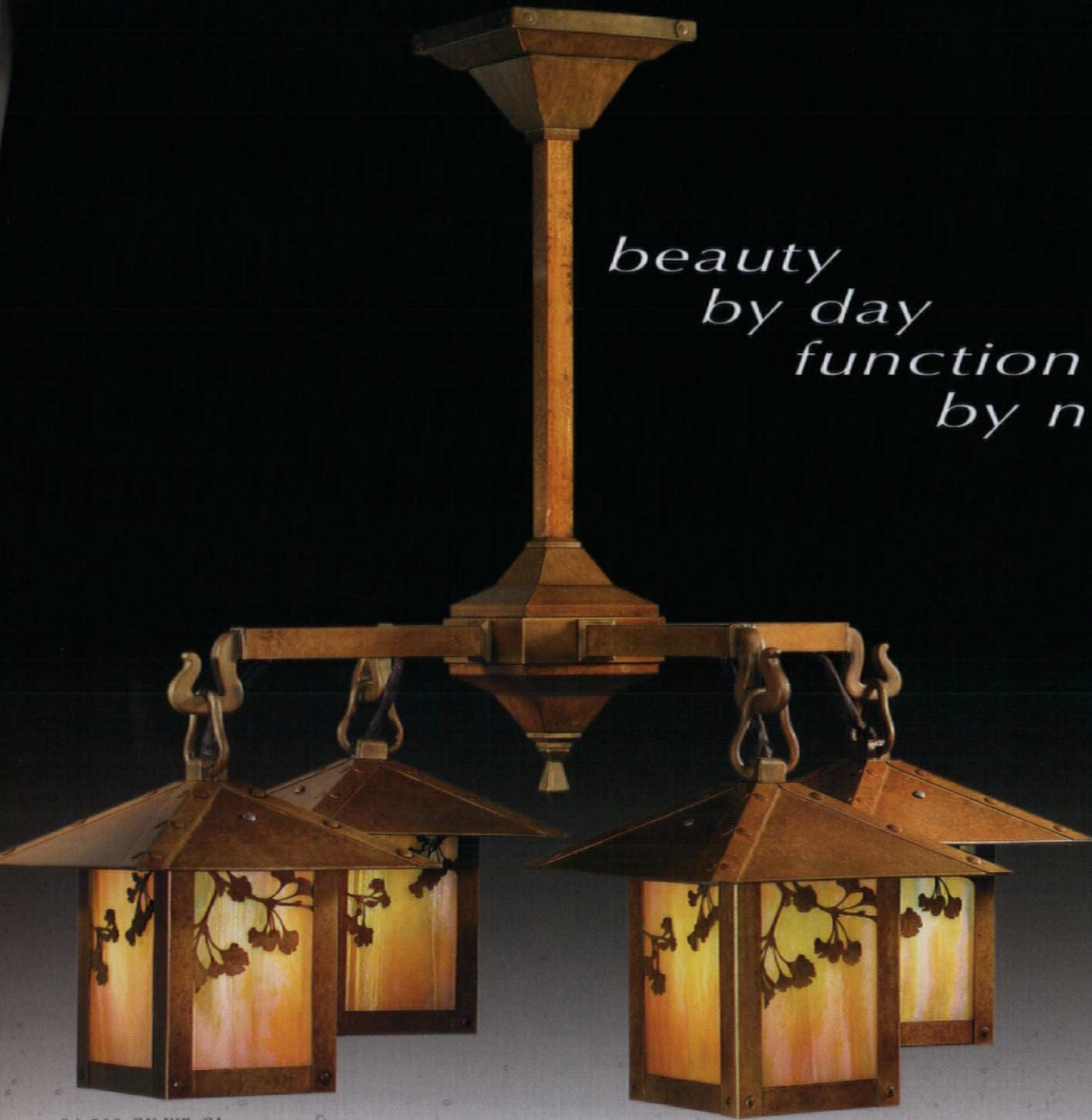
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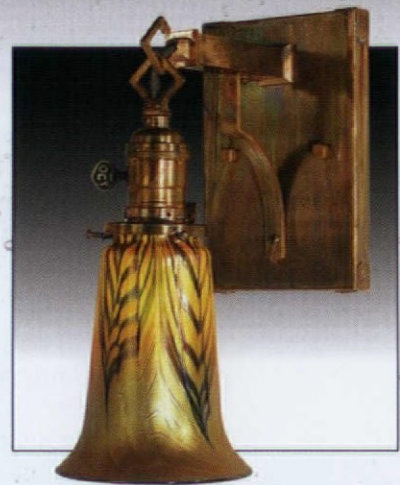
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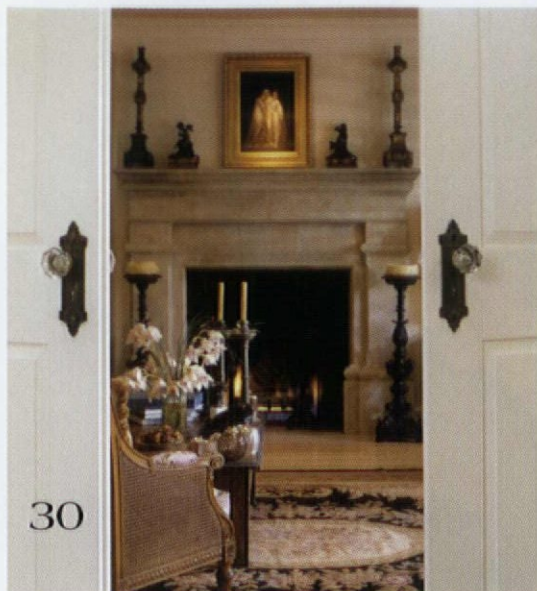


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Cover Photo by James Westphalen
A peek into architect Sandra Vitzthum's
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Building on Tradition



This past fall, the Congress for New Urbanism (CNU) was invited by Mississippi Governor Haley Barbour to Biloxi to produce planning and architectural tools to help guide local and state officials in rebuilding 11 cities along the state's Gulf Coast devastated by Hurricane Katrina. Architects, city planners, and preservationists worked tirelessly to develop plans largely based on historical models for renewing these Southern towns and neighborhoods. Miami architect Andres Duany, leader of the design team, challenged city officials to raise the bar for developers to construct low-cost buildings of *character*.

Taking lessons from the past is nothing new to the CNU, which has been incorporating traditional building and planning practices into many new old neighborhoods around the country.

These principles are being carried out on a smaller scale by traditional architects who continue to raise the bar in home design. In this issue, architect Curtis Gelotte designs a new Prairie-style home in the woods of Virginia, taking his cues from a master of the style: Frank Lloyd Wright.

Using old drawings, notes, and a few

existing photographs, Jane Goodrich and James Beyor labored for 20 years to resurrect Kraggsyde (shown above), a Shingle-style cottage by late nineteenth-century architects Peabody and Stearns. The couple's perseverance brought back what architectural historian Vincent Scully described as Peabody and Stearns's best residential work. Architect Sandra Vitzthum follows the practical forms of the Vermont vernacular in the rehabilitation of her kitchen, pantry, and mudroom.

We applaud the efforts of the CNU, as well as architects around the country who continue to raise the bar when designing places for today grounded in tried-and-true historical forms.

Nancy E. Berry
Editor

Thank you to all who wrote in with suggestions, thoughts, and kudos for *Old-House Journal's New Old House*. We'll incorporate your ideas into the magazine as we go forward. Please continue to send your comments to *OHJ's New Old House*, Letters to the Editor, 1000 Potomac Street, NW, Suite 102, Washington, DC 20007.

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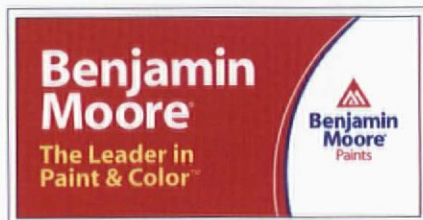
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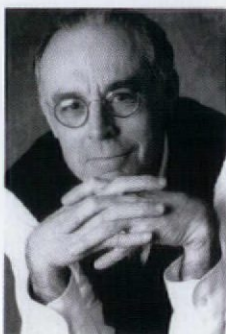


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Garden Editor **Michael Weishan** debuted as host of PBS's "The Victory Garden" in 2001 and has been sharing his design tips, expert advice, and trademark sense of humor with gardeners of all levels ever since. In addition

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Seven Deadly Sins of Home Building

Our author takes a lighthearted look at today's building practices.

TEXT BY RUSSELL VERSACI SKETCHES BY ROB LEANNA

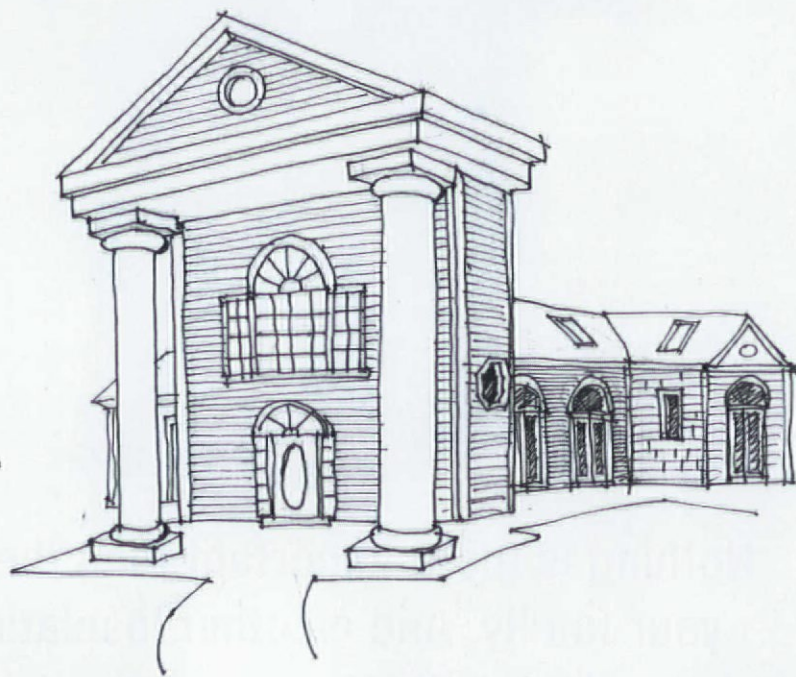
I live in a county with the dubious distinction of being the fastest-growing county in America, which wouldn't be a bad thing if it weren't for what trails in the wake of population growth—houses, lots of houses.

As a result, Loudoun County, Virginia, is now a poster child for everything that is wrong with contemporary home building. In a decade, this once-bucolic rural countryside has become a suburban wasteland littered with tract shacks and starter castles in a pandemic of monotonous production housing—which makes me wonder: Why are some new houses so ugly? Why can't we design beautiful houses anymore?

The building business used to have clear rules: Builders BUILD, and architects DESIGN. People depend on builders to know how to put houses together so that they provide long-lasting shelter. We don't expect builders to understand the subtleties of scale, proportion, and detail that make a home gracious. That's the architect's job—or at least it was until the 1950s.

Just as the postwar building boom was starting, the architectural profession abandoned builders and home buyers. With the proliferation of production housing, home design became a second-rate calling for architects who couldn't design glamorous buildings like museums and office towers. Today, everyone wants to be a "Starchitect," making big news and big commissions, and leaving home design merely regarded as a marginalized sub-species of the architectural arts.

As a result, the rules of home building have been reinvented to suit the



needs of builders. Left to their own devices, builders have created a new design vernacular, ranging from the dreary to the disastrous. Builders and their hired hands—draftsmen untrained in traditional architecture—draw what realtors tell them will sell well. Creative design is an inconvenience, so every builder goes to the same source for home plans. Never mind that most off-the-shelf home plans are awkward, inept, and overwrought; the houses will sell anyway. Robert Stern, the dean of American traditional architects, says that "Americans buy the house they dislike the least."

Home building has fallen from the state of grace it held a century ago, when the art of building homes was a source of

American pride, and has become another clumsy disposable commodity. It is now a conspiracy of avarice between builders, realtors, and mortgage bankers driven by the bottom line.

Take a ride around your local subdivision, and you'll see all the fatal flaws of contemporary home building. I call them the Seven Deadly Sins:

Muscle Mansion The average home today is a behemoth pumped up on steroids. Triumphant entryways, heroic front halls, and cavernous great rooms are the order of the day—which rarely get used. Reserved for entertaining, these giant spaces are wastrels, because few people entertain at home, and if they do, guests find such spaces intimidating.



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These features are the sexy stuff that realtors love to show off, but they make no difference in the lives of the homeowners, save when they want to impress their friends—all show and no substance.

Smorgasbord Style Why settle for one architectural style when you can have a sampling of every style ever invented? Choose the telling details from the Colonial, Classical, and Continental traditions and heap them on the façade: you'll end up with new houses freighted with stylistic baggage clipped from traditions with no unifying theme, thrown together in the vain hope that a signature "style" will emerge. Call it Colonial, Georgian, Victorian, or whatever—it's chaos by design.

Jekyll and Hyde Whatever happened to homes that are designed on all four sides? Today the front of a house is like a stage set from an old Western movie. Don't expect the front to advertise what the other façades will look like, because the front is a fiction covered in some kind of stick-on style. The other three sides aren't meant to be seen. They're a train wreck of leftover walls covered in flimsy materials with haphazard window placements, odd bump-outs, and saddlebag decks hung out on stilts.

Roofitis It used to be that you needed only one roof to cover each part

of a house. Now where one roof will do, the builders add two—or two dozen. Old houses were gracious because they favored the elegance of simplicity. Today too much of everything is not enough. Gratuitous roofs are supposed to add character where the true character of simple beauty is lacking. The multiplication of roofs on otherwise straightforward boxes reveals the desperation of builders trying to make ugly ducklings look sophisticated and stylish.

Snout House Whoever heard of a garage becoming the front door? Yet this is a fact of life in today's suburban home building. The garage stands proud from the rest of the house, the primary portal to the home. Often the front door is just a token, a cleverly concealed afterthought. In the new builders' vernacular, the real front door is the garage—the modern-day classical portico.

Faux Follies Natural materials are the timeless medium of fine craftsmanship in home building. As they age gracefully, they mature to a rich patina. What can one say about aging vinyl siding except that it looks weather-beaten and worn out? Thin veneers of lick-and-stick brick and sissy stone never convey the look of authenticity we cherish in old houses. While synthetic materials may help to make a traditional house an

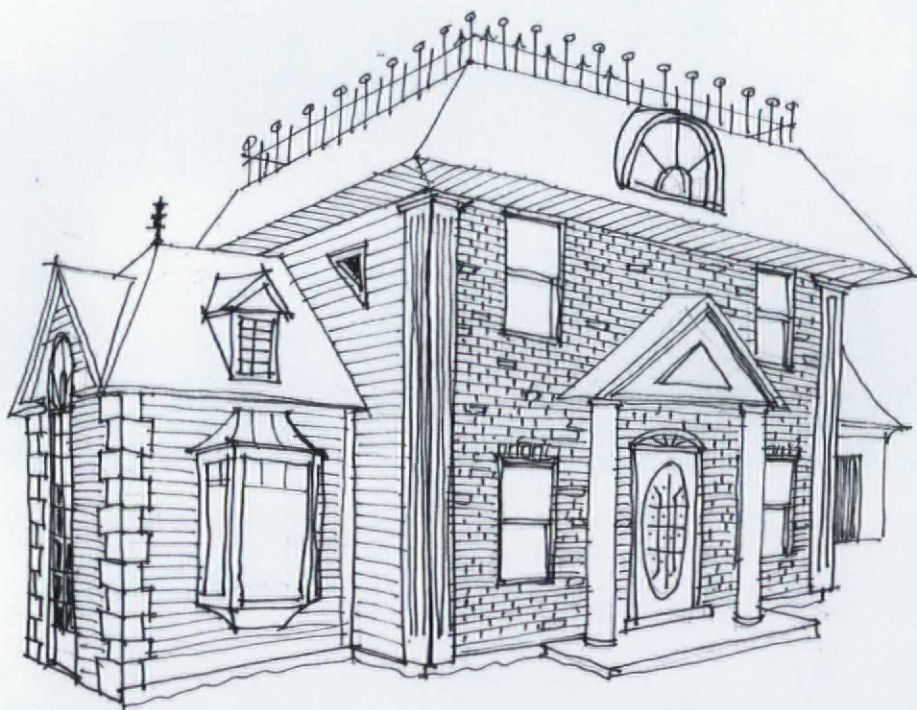
affordable option, fakes ladled onto the façade like caked-on makeup look comic and unbelievable. There is no substitute for the real thing.

Palladia Mania The Palladian window is the default decorative detail that home builders use for the trappings of class on the front of a house. It is a circle-topped central window with two flanking sidelights derived from the work of sixteenth-century Italian architect Andrea Palladio. No matter that today's versions bear little resemblance to the work of the master and are often bastardized in composition and proportion, even by architects. The bigger the better, because the Palladian window is the "must-have" feature for marketing curb appeal.

Unfortunately, the Seven Deadly Sins are merely the most obvious symptoms—and thus easiest to poke fun at—of deep problems in contemporary home building for which there are no simple answers. But there is no need to despair. Here are some basic fixes that can change things for the better. First, we architects need to reintegrate our professional expertise into the design of houses, to liberate builders to do what they do best—build. Knowing that only a tiny fraction of home buyers are able to afford custom design, architects must find new ways to package and offer good design to the home-buying public by providing house plans that are ready to build. Second, builders must reach beyond the bottom line to buy better design services and thus create houses that people will actually love, not just settle for.

There is hope for a renaissance in home building, and the promise lies in the revival of tradition. We all recognize beauty in old houses. We love their simplicity, grace, and authenticity. To create well-loved homes again, everyone with a vested interest in home building should look to the old ways of building—and rediscover the spirit of a time when making great houses was our first passion. **NOH**

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





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Upstairs, Downstairs

TEXT BY MICHAEL TARDIF
PHOTOS BY ANICE HOACHLANDER

Architect Douglas Rixey makes a bold move with a row house staircase.

A stair is either a utilitarian means of getting from one floor to another or a dramatic and gracious design element, a focal point at the heart of a house, a stage set for the drama of family life. For those of us who have seen it, the scene from *Gone With the Wind* of Scarlett O'Hara descending the grand staircase of post-Civil War Tara in a dress made from the mansion's curtains is permanently lodged in our memory—as is the comical image of Carol Burnett reprising the role, with the curtain rod still embedded in the dress across her shoulders. Daily life is rarely so dramatic or comical, but somehow, in homes with a grand staircase, the stair becomes the backdrop for a lifetime of family memories and is the element of the house most fondly remembered.

Stairs take up a lot of space—on multiple floors—and have a strong impact on the layout of every floor. There is usually just one opportunity to incorporate a dramatic staircase into the design of a house: when it is first designed and built. If it is not considered and incorporated into the original design, adding one later can require major renovation affecting every room in the house. Only in very rare instances can a grand staircase replace an unsatisfactory utilitarian stair without turning the entire house upside down.

Douglas Rixey, AIA, of Rixey Rixey Architects in Washington, D.C., managed to perform this seemingly impossible feat in the process of renovating a historic town house in D.C.'s Georgetown neighborhood. Like many houses of its time and place, this town house had a rich and quixotic architectural history. Located on a generous corner lot in the East Village of Georgetown where the eighteenth-century



Architect Douglas Rixey designed a grand staircase to fit in the bay of a Federal row house in D.C.

street grid makes an inexplicable 30-degree bend, the earliest construction dates to 1798, though Rixey doubts that much remains of the original structure. Most of the surviving fabric of the historic house—much of which is still intact—appears to date from 1810–1820.

The original nineteenth-century

layout was a conventional urban town house plan, with the main floor nearly a full story above the street. A double parlor extends across the full depth of the house from front to back, flanked by a narrow side entry hall and stair. The kitchen and other service spaces were located on the ground floor, with family



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bedrooms on the second floor and servants' quarters on the third, or attic floor. With high ceilings and an enormous pair of pocket doors between the parlors, the main floor of a typical town house enjoyed ample daylight and cross ventilation. Nevertheless, lacking side windows, the interiors of town houses could be dark, and corner lots that allowed for many more windows were prized. Inexplicably, the design of this house failed to take advantage of its corner lot. The hall and stair were placed on the outside wall, so that the rooms on every floor had no more light than a conventional mid-block town house.

In 1860, the then-owner decided to take advantage of his trapezoidal corner lot by adding a generous three-story angled bay to the side of the house. While this must have been a costly reno-

vation, like the original design of the house it was not very well considered. The angled bay, with windows on three sides, admitted a great deal of light into the stair hall on each floor but did little to improve the amount of light reaching the main rooms. In the years that followed, the house was subjected to a number of unsympathetic additions and alterations by a succession of owners, including converting the bay at the second floor into an awkward half-octagon library and a classic mid-to-late twentieth-century "remuddling" rear addition finished in T-111 plywood siding and vinyl casement windows.

The house was in need of a serious upgrade and restoration when a young couple with twin daughters purchased it in 1999. They consulted an architect and family friend, William Gridley, FAIA,

The staircase is a flying stair with no visible support beneath it and no structural connection to the interior walls of the bay.

who was unable to take on the project at the time due to other commitments. Gridley provided them with a short list of recommended architects, explaining the stylistic inclinations and technical abilities of each. According to the client, he said about Rixey, "Talk to Douglas; he can do anything." The clients visited Rixey at his home, which he had designed himself, and looked no further.

The original program for renovating the house did not include the stair. The rear addition needed to be completely redone, and the kitchen and other ground-floor spaces needed a complete overhaul, as did the master bathroom. Skylights needed to be added to the attic

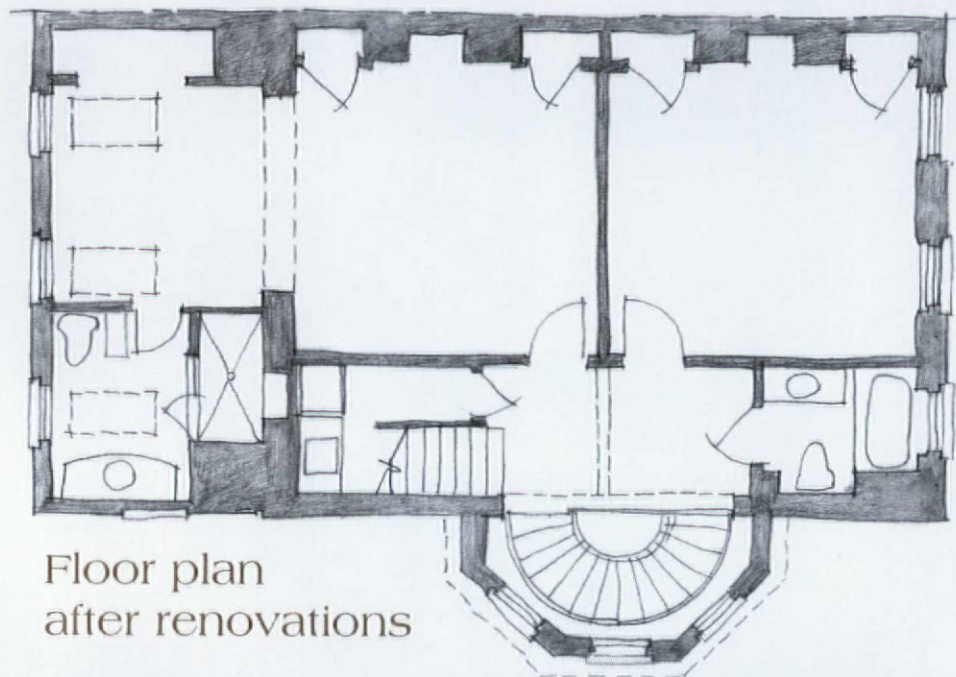


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Floor plan
after renovations

Above An illustration of Rixey's floor plan, which shows the reorientation of the stairs. Right The stair does not interfere with the windows, so the maximum amount of daylight could be preserved.



bedrooms so that they would be suitable for growing daughters. But the notion of relocating the stair surfaced very early. Rixey credits the original idea to his wife, Victoria Rixey, AIA, an architect and partner in the firm at the time. (Victoria has since earned an MBA and is now the director of business development for Bill Gridley's firm, Bowie Gridley Architects.) "There was always this funny little bay," says Rixey. "Victoria came up with the idea of putting the stair in it. We almost couldn't do it. It took a while to work it out." Rixey credits his clients for supporting the vision. "Not many clients are willing to make such a major program change."

The architects decided that the stair had to be a flying stair, with no visible support beneath it and no structural connection to the interior walls of the bay, so that the stair would not interfere with the windows, preserving the maximum amount of daylight. Cost estimates from local millwork shops were prohibitive. Arcways, Inc., a manufacturer of premium custom-built staircases for over 40 years, agreed to build the stair within budget. Built in Arcways's Neehah, Wisconsin, factory, the completed runs of stair arrived on the back of a flatbed truck. The floors—and just before installation, the roof—were removed from the bay, and each run of stair was lowered into place by crane. "The most amazing thing was watching the crane operator work," says Rixey. "He was like a brain surgeon." For Arcways's project supervisor, Steve Van Fossen, it was just another day on the job. "We build over 300 stairs a year," says Van Fossen. "Dropping a stair through the roof is pretty routine for us." At Rixey's request, Arcways also reproduced the handrail profile of the existing stair, which allowed the architect to incorporate the original newel posts and caps into the new stair.

The new stair enabled all of the other parts of the renovation to fall into

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place. "It was the best part of the project," says Rixey. Removing the old, narrow, straight run stair allowed the architect to make much better use of the floor space on each floor. On the main floor, the old stair was replaced with a powder room and entry hall closet. On the second floor, enough space was liberated for a laundry. And on each floor, Rixey artfully aligned door openings with the stair landings, improving the flow and the amount of light that could penetrate the interior. But the new stair yielded the greatest benefit for the ground-floor kitchen and dining room, which for the first time in the history of the house are well integrated with the living spaces above. "Douglas was great to work with," says the client. "He saw the house for what it ought to be. He got rid of all the things that were wrong with it and kept all the things that were lovely." NOH

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

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For Resources, see page 92.





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Ablaze with Style

TEXT BY APRIL PAFFRATH

If you are sitting in front of a Chesney's mantelpiece, you will find more to gaze at than the fire itself.



This page Paul Chesney founded Chesney's in 1984 after need in the marketplace for a company that specializes in bespoke mantelpieces. *Center* Artisans hand-carve intricate details on Carrara marble. *Far right* For the design of "Buckingham," handcarved corbels support a reefed shelf.

Getting cozy in front of the fireplace is an exquisite yet relaxed joy, often reserved for cool seasons when the fire's ginger glow is a marked counterpoint to the whistling wind and damp weather. The licking flames seem to mesmerize all those in front of the fire, and life seems very good, whether your fingers are wrapped around a hot toddy or not. If you are sitting in front of a Chesney's fireplace, however, your enjoyment goes beyond the primitive desire for heat and respite from the harsh winter. Chimney pieces from London-based Chesney's are handcrafted in the traditional style from expansive stocks of fine stone. They look exquisite on the hottest summer day, as well as when the thermometer hits teeth-chattering lows. That's simply because





Chesney's chimney pieces are works of art that balance and complement the architecture of the room year-round—rather than merely providing a frame for the mid-January fire.

Company president Paul Chesney values the quality that he and his company can offer clients. His clarity and calm attitude convey the respect he has for his clients and their wishes, as well as the people who work with him around the world to create some of the finest bespoke chimney pieces around. Chesney's is the go-to source for people who want to bring traditional craftsmanship and quality stoneworks into their home that are both well made and affordable. Because of the quality and style of the product, it may seem like an age-old

company, but it's only been around since 1984, and it started by accident.

Twenty years ago, Paul Chesney and his girlfriend wanted a fireplace for their apartment. They saw a discarded Victorian mantelpiece sitting in a dumpster. Wanting to make the most of their find, they hauled it back to their apartment. Shortly thereafter, they saw the same type of fireplace being sold at Camden Market for \$500. Realizing he was seeing a potential market in its infancy, Chesney, who was trained and qualified as a lawyer, left the legal world behind to focus on antique chimney pieces.

For the first three or four years, he bought and sold salvaged nineteenth-century fireplaces. He knew even then,

however, that there was a limited amount of stock available. The influx of pieces from renovated houses would eventually stall. Likewise, the purchased antique pieces would be permanently installed in new environs. "Unlike furniture, fireplaces stay in the wall," says Chesney. Eventually, the refurbishment trend that was making these antique chimney pieces available would slow down, and he would have less material available for his fledgling business; however, Chesney realized that while supply might slow, demand for quality chimney pieces would not.

Chesney decided to explore facsimile chimney pieces and mantels. Initially, Chesney's began new production of hand-carved stone mantelpieces in

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TRADITIONAL TRADES

Portugal, where skilled carvers chiseled out simple reproduction designs. "The carving industry—by hand and sculpture—is dying right now. It was even back then. It was difficult to find anyone who could carve anything complicated," says Chesney. Portugal is still the home of the company's European production. Today, the more intricate designs are produced in the Far East. "We couldn't buy the carved mantelpieces at the price we sell them for in Europe," says Chesney. The company needed to find another source of hand-crafted work.

In 1989, Chesney's set up production in China. Chesney's uses its Chinese location for the line's elaborate or complicated designs. All the carving is still meticulously done by hand. The only modern advance is the use of pneumatic tools, similar to dentists' tools, that help the artisans carve the stone precisely and more swiftly than could be done by hand. The finished look, which is refined and smooth, is completed by detailed handwork. A craftsman works the entire stone piece over and over with sandpaper, both wet and dry; doing so produces the smooth surface that looks perfect and beautiful, even from mere centimeters away.

Another element of Chesney's quality is the stone that is transformed into the finished works. "The stone comes mostly from Italy," says Chesney. The marble comes from Carrara, Italy, from the same place that Michelangelo got the marble for his masterpieces. The company gets Bathstone from a quarry that dates from Roman times, and limestone comes from Portugal.

Chesney's American market has been growing in recent years—with showrooms in New York and Atlanta. "American clients are far braver than English clients. They are inclined to commission work, and they have a willingness to commit to daring designs,"

says Chesney.

Not only can clients buy Chesney's ready designs, they can also have a unique piece created. The company has its own drawing department where the company's designers produce shop drawings. "There is such a difference between doing it and doing it right," says Chesney. The drawing department designers understand all aspects of mantel design, they know period styles, they understand proportions, and they understand how a mantelpiece needs to work



The "Blenheim" has fluted pilasters with Ionic capitals and a frieze with a central tablet with an urn and foliage.

with an entire room. "We've done work for the National Trust of English heritage properties. The designers know what an 1850s mantelpiece should look like," says Chesney. That's what gives this company an edge. "If the proportions aren't right, the piece just never fits comfortably," he says.

Because of its production practices, Chesney's is able to sell handcrafted stoneworks at prices that compare to mass-produced composite stone casts. "It's not as cheap as molded stone, but it's the real deal," says Chesney, "and the price point is closer than you'll find it elsewhere." Clients can get a fine piece of carving for what most lesser quality pieces cost elsewhere. Mantelpieces may be Chesney's main work, but the company does all kinds of stonework, like capitals and architectural elements. "We're continuing to develop in other related fields like architectural work," says Chesney. "Our custom element is really strong. We provide a unique service, and we have the capacity to complete any design of any complexity," says Chesney, summing up what makes his company stand far apart from its competitors. **NOH**

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

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Open-Door Policy

Period-style hardware provides the cornerstone of authenticity in a new old house. TEXT BY DONNA PIZZI PHOTOS BY PHILIP CLAYTON-THOMPSON

Nothing complements the architectural style of a new old house better than period door and window hardware. Whether it's vintage, reproduction, or custom hardware manufactured by local artisans, period hardware provides character, form, and function in equal measure. Once a beacon for the progression of architectural styles, which began in America with the geometry of Charles Eastlake and went through the excesses of Victoriana, the sparser Arts and Crafts style, and the acute angles of Art Deco, hardware took a misstep mid-twentieth century and has been fighting its way back into the public's consciousness ever since. Today, it is often sidestepped, or even forgotten, by contractors in their door and window specs. As a result, homeowners are left either uninformed or overwhelmed by the quantity of choices, styles, and finishes available. Either way, the outcome is sure to be costly.

Here are a few ways to divert such disasters:

1. Work with an architect or a designer. With so many avenues now available for tracking down hardware styles and finishes that best suit the vernacular of a new old house, an architect accustomed to working with period hardware can help navigate the process.

2. Narrow the playing field. Given the sheer volume of hardware manufacturers, salvage companies, and artisans in today's marketplace, it can be a daunting experience without proper guidance. Most architects provide samples, brochures, and Web sites from which to choose.

3. Bone up. Take a crash course in tricky hardware part names: *escutcheon* (protective plate, often for a keyhole), *strike plate* (metal plate attached to the door jamb that allows the door to lock),



Door hardware can make or break the look you are trying to achieve in your new old house. Pretty glass knobs were paired with a decorative Victorian doorplate for the entry to this formal living room.

mortise lock (lock placed in a precut slot inside the door's edge), *butt hinge* (two-plated hinge attached to abutting surfaces of a door and door jamb and joined by a loose pin), *Harmon hinge* (a hinge designed to swing a door into a pocket at a right angle with the frame), *olive knuckle hinge* (*paumelle*—single-joint, streamline-designed pivot hinge with knuckles that form an oval shape).

4. Leave a line item. No construction budget should be considered com-

plete without a line item for hardware and its finishes. Many architects will write schedules or specifications that list the style, color, finish, and patina before the doors and windows are ordered. Here's advice from some of our favorite seasoned architects. David Ellison, a Cleveland architect who specializes in traditional architecture based on historical precedents, says once his clients have stated the degree of ornamentation and complexity they desire, he presents them



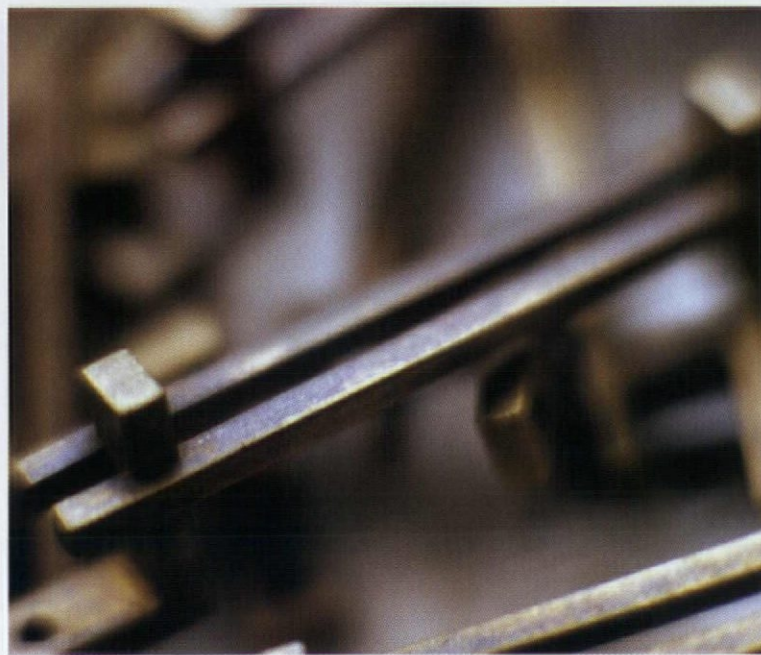
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with a *select* number of hardware styles in pamphlets from the appropriate hardware manufacturers. He paired hand-forged Bouvet and Brionne (available through L. B. Brass) with hinges from Gerber Hinge recently for a rural French farmhouse project. For more elegant French-style hardware, he opts for P. E. Guerin, founded by Pierre Emmanuel Guerin, who immigrated from France to New York City, where he set up shop in 1857.

Ellison also warns of the dangers of too many choices. Ellison witnessed months of analysis and decision-making disintegrate recently when a client visited a hardware showroom and heard that the scheduled "antique" wrought iron hardware *might* rust on the exterior. Despite Ellison's suggestion to substitute an oil-rubbed or statuary bronze compatible with the interior wrought iron, the client became enamored instead with a hardware line unavailable in a wrought iron or statuary bronze finish. Custom refinishing was, therefore, required in oxidized nickel. Not until extensive schedules were drawn up, and much time was spent, did the client realize the cost for the last-minute switch was too expensive.

For a wide range of custom hard-

ware in all styles, Ellison recommends E. R. Butler & Company of New York City. Butler is also capable of custom manufacturing and modification of hardware. When modern-shaped lever handles supplied with some tilt-turn windows were unacceptable to a client, E. R. Butler was able to modify the lever handles and escutcheons from another supplier to accommodate the existing tilt-turn hardware.

John B. Murray, a New York City architect whose firm often adapts traditional architecture design to a modern context, works with a broad spectrum of styles, from antique hardware to custom designs. Murray enjoys working with Nanz Custom Hardware, Inc., of New York, known for its ability to reproduce existing door handles or re-create them, using its archive of vintage and antique hardware as guides. He also recommends Katonah Architectural Hardware of Katonah, New York, which carries a number of lines, including its own unique high-quality one.

During the restoration of a Greek Revival farmhouse in Chatham, New York, Murray replaced the cheap hollow-core doors with antique ones, and to complete the look, he turned to D. C.

Left Glass knobs were popular in homes of the 1920s and '30s. *Above* Arts and Crafts hardware was popular in bungalows built in the 1910s and '20s. Shown here is a handsome cabinet pull.

Mitchell of Wilmington, Delaware, for antique door hardware. Murray chose old cast-iron rim locks, when visible, but advocates using a new mortise lock unit for bathrooms, where privacy locks are required, since vintage locks may not have the availability of an emergency release key mechanism.

Architectural designer M. L. "Mike" Waller, who is partnered with architect Mark Pepe at Charrette Design Group in Mandeville, Louisiana, has been collecting antique hardware at salvage yards in New Orleans since the 1970s. Waller simply disables the locking mechanism on the old rim locks and uses new turn bolts with the emergency key over or above the lock for privacy locks.

Waller has used antique rim locks for years and notes that some of the salvage yards where he finds these locks are reproducing the locks in brass with a black finish. For cabinet bin or cup pulls, he recommends Merit Hardware of Warrington, Pennsylvania, which also manufactures fine brass hinges and marine hardware, as the best on the mar-



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ket. For Acme Lull & Porter cast-iron shutter hinges and shutter latches, Waller calls on the John Wright Company of Wrightsville, Pennsylvania.

Waller started his own subsidiary business, now called Details East, to better serve his clientele, using his own expert knowledge. Much of the hardware he collects inspires his work.

Peter H. Zimmerman, a Berwyn, Pennsylvania, architect with roots in historic preservation and restoration who also has an extensive collection of antique hardware, photos, and samples ready for presentations, turns to Michael M. Coldren Company, Inc., of Maryland. Coldren Company has four blacksmiths creating reproduction hardware based on historically accurate patterns. The company has supplied hardware for both Independence Hall and the White House, among others. Coldren Company, in addition to carrying such lines as Emtek, Rocky Mountain, Bouvet, and Acorn Iron, also has a vast collection of original hardware crafted by English, Dutch, German, and American blacksmiths and locksmiths from the eighteenth and nineteenth centuries.

Zimmerman is adamant about avoiding cheap reproduction hardware, whose performance and patina do not hold up well. Although neither he nor Murray advocates using brass, unless it is unlacquered—Murray says lacquered brass does not age gracefully if handled too frequently—Zimmerman does recommend Ball & Ball Hardware Reproductions in Exton, located just 20 minutes from his firm, since it offers historically correct bronze castings and original brass castings.

Murray recommends oiled bronze finishes, rather than brass, for homes located near the ocean. Elsewhere, he uses satin, matte, or burnished nickel or light to dark pewter finishes when a deeper, softer quality is required. White bronzed hardware is another favorite, while antique gold plating provides durability and a certain resistance to moisture because it doesn't tarnish. He never wants to see a Phillips head screw



A shop that stocks vintage hardware is a good place to start your search for period styles, but it can often be tricky to find enough antique pieces for your project.


utilized to secure period-style hardware, although he notes that much of the period reproduction hardware is provided with such inappropriate screws.

Since Murray renovates many New York City apartments, he often uses the unique Harmon hinge, which allows doors to rotate on their axis and disappear into their own jamb. The unusual hinge requires a carpenter well versed in its installation, says Ellison, who witnessed the horrific results of a badly manufactured Harmon hinge put in backwards with Phillips head screws that drew one's eye to the crooked installation.

Liza Kerrigan, a house designer from Sierra Madre, California, is often called to design Mediterranean- or Craftsman-style homes. She never places hardware up front in the design process, preferring to add it as a layer after the initial design has been established. She believes that "function trumps design" and that it's got to work before it looks good. She often uses vintage hardware and frequently sends her clients to Liz's Antique Hardware in Los Angeles to scout for unusual pieces that will add

panache to other, more generic hardware, such as chrome barrel hinges. Experience has taught her that some total-system vintage window hardware, notably the bars that hold open older casement windows with hinges at the side, is difficult to find intact. Her other favorite haunts include Crown City Hardware, Details, and Gerber Hardware.

Timothy Schouten of Giulietti-Schouten Architects in Portland, Oregon, frequently designs new old homes, taking his cues from the period from which a style originated. During the restoration of an 1850s New England timber-framed barn, he called on a local artisan to create the hardware for a custom wagon sliding door, using the wrought-iron swing arm in the fireplace, antique gas schoolhouse fixtures, and an old spinning wheel as visual guides. Tim Sweeney at Chown Hardware, also in Portland, helped Schouten with the specifications for the oil-rubbed bronze hardware for the rest of the project. For this period, Schouten recommends Acorn Manufacturing of Mansfield, Massachusetts, which offers

A man and a woman are seen from behind, embracing each other. They are standing on a wooden floor in front of a large, floor-to-ceiling window. The man is wearing a light blue t-shirt and white trousers, and the woman is wearing a light blue dress. The window looks out onto a bright, cloudy sky.

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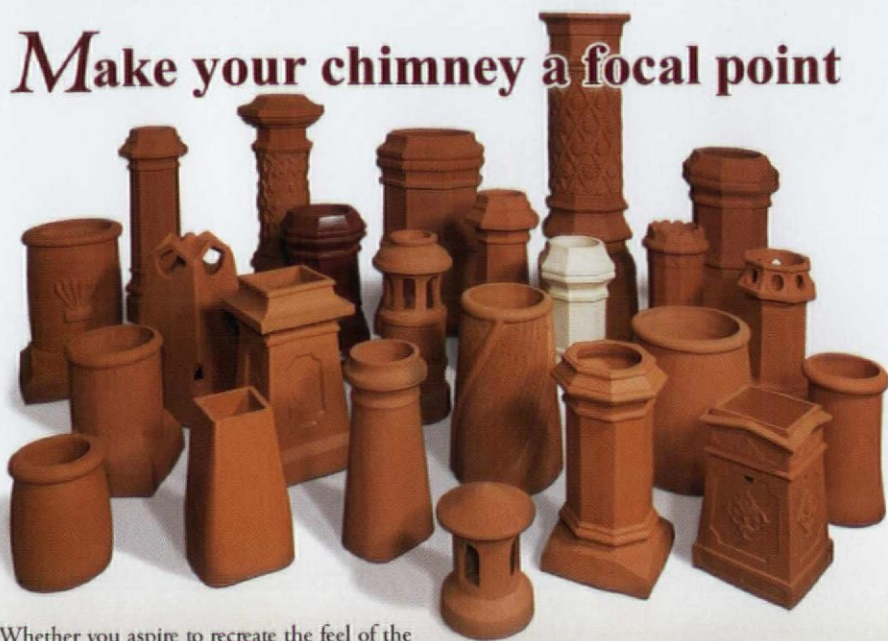
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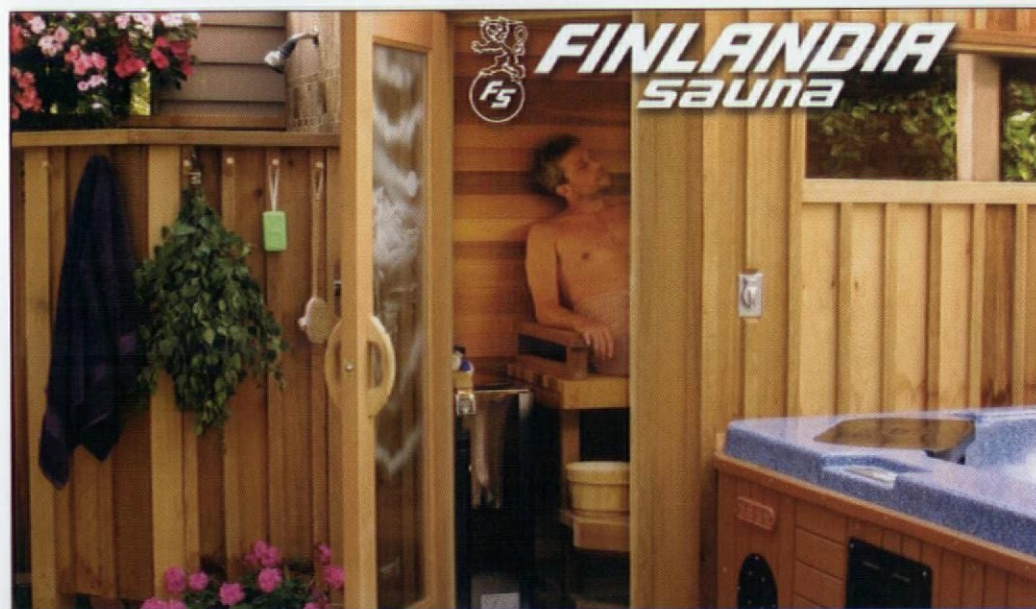
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DESIGN DETAILS

hand-forged iron and stainless steel. When designing a ranch house straight out of the old West, Schouten's firm called on Oregon artisan Chuck Cowart of central Oregon to create distressed forged metal hardware, including handle pulls shaped like arrows. Schouten's favorite local vintage hardware shops include Hippo Hardware, Rejuvenation Lighting and House Parts, the Rebuilding Center, and Aurora Mills Architectural Salvage in Aurora, Oregon.

Architect Julia Wood and designer Simon Tomkinson, of Litmus Design & Architecture LLC, in Portland, Oregon, who design homes that underscore livability, quality of space, and access to light and air, have come to rely on Rocky Mountain Hardware of Idaho, which offers a complete line of custom-cast hardware. Unlike some companies that offer vintage-style hardware that does not always withstand frequent use, Rocky Mountain, says Wood, uses sophisticated technology to create the accurate and durable working components necessary for a reliable product.

Wood, who often turns to the Internet for solutions, also recommends Sun Valley Bronze, which offers a full line of handcrafted and hand-finished hardware for the home. If budget is an issue, Wood will pair Rocky Mountain Hardware on the exterior with such basic interior lines as Schlage or Omnia. Wood relies on Lawrence Hardware of Sterling, Illinois, founder of the first concealed ball-bearing hinge, for components to put together her original ideas, such as using lamp parts to create the brass posts for shelving.

Clearly, hardware is a crucial element for creating the design and function of a new old house. While our experts may not always concur on their approaches, they all agree that guidance through a multitude of sources is essential for creating a harmonious pairing of the new with the old. **NOH**

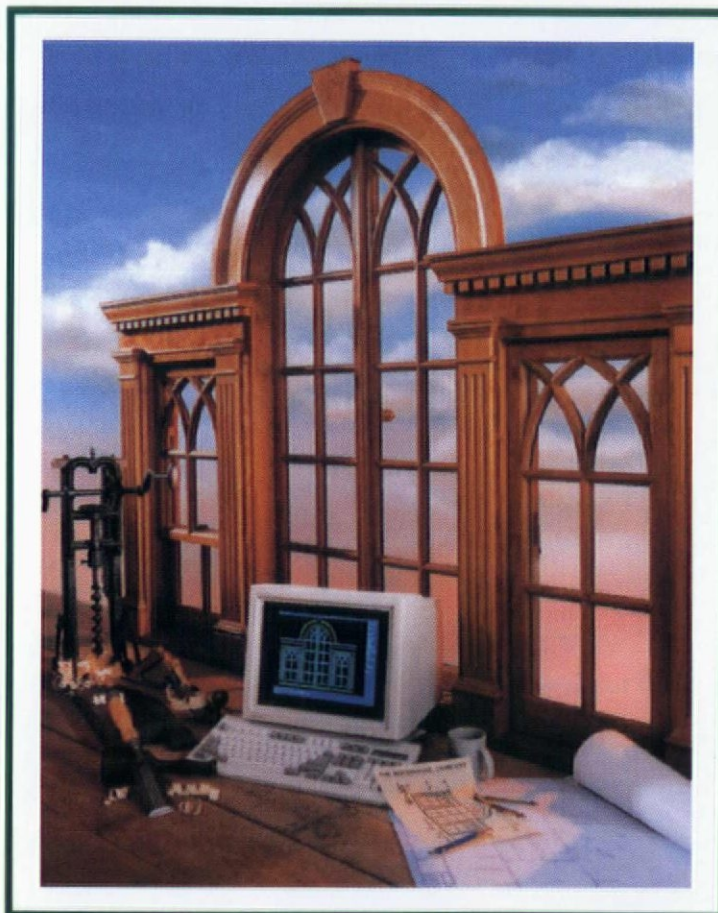
Donna Pizzi is a freelance writer and stylist living in Portland, Oregon.

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Guest Quarters

TEXT BY LOGAN WARD
PHOTOS BY ERIK JOHNSON

Architect Greg Wiedemann transforms a former tannery building into a guesthouse on a historic Maryland farm.



The best guesthouses strike a balance between independence and exile. Out-of-town family and friends should be able to turn in when they choose and brew their own pot of coffee in the morning. Yet you want them to feel welcome, not banished to some corner of your domestic kingdom.

Victoria and Jean-Andre Rougeot created just such a getaway at Pleasant Prospect Farm, their historic property

20 minutes north of Baltimore. Not only is the cozy nineteenth-century guest cottage conveniently linked by a well-lighted stone path to their home, but the outbuilding plays an even greater role as one of the first structures one encounters upon arrival at the farm, a former tannery with buildings dating back to the 1820s. Just as the overture to an opera hints at the larger composition's tone and melodies, the Rougeots' guesthouse

The guesthouse at Pleasant Prospect Farm greets visitors to the historic property.

reveals materials found throughout the property, from the quarried limestone, clapboard siding and painted tin roof to the English ivy climbing the walls. "This little house helps you appreciate the material palette of the farm," says architect Greg Wiedemann.

Wiedemann's Bethesda-based firm,



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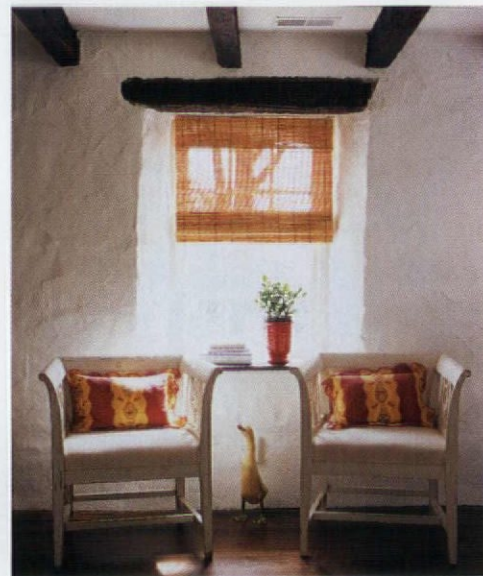
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Wiedemann Architects, oversaw the rehabilitation of the Rougeots' entire property, including the creation of the guest cottage in what was once a tannery drying house. Actually, the workshop already had been converted into a guest-house by a former owner, but that was long ago, and the building sat neglected, fingers of ivy creeping under the wall and into the kitchen cabinets. So Wiedemann's job was to transform the one-bedroom, one-bath residence into a place where guests would want to sleep.

The outbuilding's exterior was mostly intact, calling for restoration work but no major alterations to the basic footprint. Wiedemann collaborated with a landscape designer, reworking existing stone walls to create both the pathway to the main house and a series of terraces with views of the farm's sweep. Most of his efforts, however, went toward overhauling the guesthouse interior.

First, the architect tackled the practical shortcomings, but he did so with the sensitivity and finesse of a preservationist, compromising little in the name of modern comfort. For example, the former drying house had a moisture problem. Wanting to retain the character of the dry-laid brick floor, which rests on the ground (no basement, no crawl space), Wiedemann removed the bricks, lined the bed with a moisture barrier, and replaced them without mortar. Another challenge: Many of the walls are solid stone, making it impossible to bury pipes, wires, and ducts. Instead of furring out new Sheetrock walls—and losing the historic charm—he devised clever alternatives, concealing signs of the twenty-first century inside built-in benches, cabinet bulkheads, and closets. "It was like threading a needle," he admits.

Wiedemann also followed his preservationist instincts when it came to interior cosmetic changes. He drew inspiration from existing architectural details, such as the bead board siding and wrought-iron H-shaped hinges on an original closet. His rebuilt fireplace fea-



tures a simple slab of stone for a hearth and a mantel that echoes the hand-adzed ceiling beams on the second floor. In general, the architect left the original character of the building intact. "When you enter the building, you're aware that you're in an old stone structure," he says. "You feel the thickness of the stone walls,

Top Architect Greg Wiedemann restored the original plaster walls in the house. Above left and right Interior designer Missy Connolly Butler added cozy cottage details.

the deep sills, the waviness of the stucco covering the stone. You sense that this was once a working space."

And yet because it has undergone a



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process known as adaptive reuse, instead of hide-drying equipment, you'll now find a bedroom and bath at the top of the creaky wooden staircase. A pair of twin beds stands beneath a low ceiling of dark, rich beams and rough-hewn white-painted planks. Somehow, the intimate scale and crude commercial informality of the nineteenth-century shop translate into the perfect retreat for today's guests, who are likely to be charmed by the patchwork-quilt snugness.

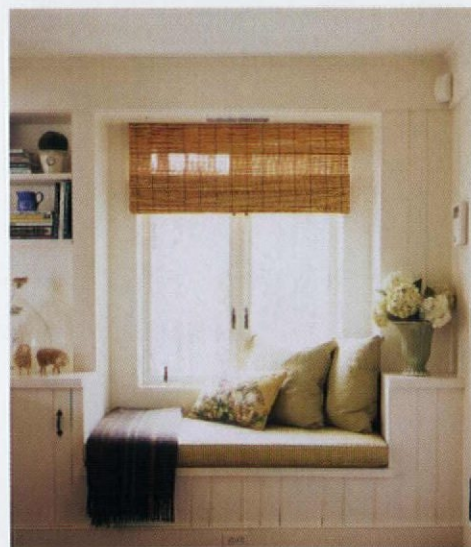
Even the brand-new kitchen feels old and authentic, thanks to Wiedemann's choice of materials. The cabinets are naturally finished knotty pine, with flat-panel beaded doors. New black iron pulls, reminiscent of those from the original closet door, could have been hammered by a local smithy, while open upper cabinets for plate storage and display bespeak country informality. There's a farm sink and French limestone countertops and light fixtures of pierced tin to resemble period lighting. Radiant heat hides in the quarry tile floor.

"With a simple building, it makes sense to keep it simple," says Victoria

Rougeot, who has left the majority of her farm's half-dozen outbuildings alone, converting only those—this drying house, a vat house turned into a tool shed—that are truly useful. She loves her farm's outbuildings, especially this one. "It's still the same sweet little house, but Greg gave us a nice clean kitchen and bath and a very comfortable space."

It was the outbuildings that excited Wiedemann most about the Pleasant Prospect Farm project. "When the original owners of this property occupied the farm, they entered these buildings as a part of their normal workday. The tannery operation interfaced with the residential component of the farm," he says. Today, with the reuse of buildings like the guesthouse, that relationship has been transformed. "But in the same manner, each of these buildings is working to create a whole that's greater than any of its parts." *NOH*

Greg Wiedemann, AIA, Wiedemann Architects, LLC 5272 River Road, Suite 610, Bethesda, MD 20816; (301) 652-4022; www.wiedemannarchitects.com



Top left Bead board walls and brick floors add to the rustic appeal. Top right Wiedemann designed a small kitchen in the structure. Above Wiedemann incorporated built-ins to hide wiring.

Interior designer Fern Hill Design; Missy Connolly Butler; (410) 472-0300.

Logan Ward is a freelance writer living in Virginia.

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Rug Revival

Having grown weary of life as a Hollywood screenwriter, Richard Rothstein turned to a profession he never thought he would embrace. "My parents dragged me to Sotheby's auctions and antique stores," he says. "Our home was filled with the museum-quality rugs and furniture. I hated it all. As a child, I couldn't build forts with the sofa pillows, and as a teenager, I couldn't have keg parties." While the Rothsteins collected fine antiques for their home, the family's New England-based business, Emerson Lounge, produced mid-priced furniture. "What my parents collected and what they produced were opposites, but my exposure to both gave me a broad knowledge of the industry," he says.

Rothstein's change in attitude came when he was 30 years old and a newlywed. "We were shopping for our home,

and searching for new rugs that looked similar to my parents' old rugs but in a price range that we could afford," he says. "They weren't available." Rothstein began to research rugs, specifically the types his parents owned and the ones he saw in high-end auctioneers' catalogues.

Rothstein discovered that some of the most valuable antique rugs were hand-woven during the eighteenth and nineteenth centuries in Caucasus, a mountainous region in southwestern Asia consisting of the once-Russian provinces of Georgia, Armenia, and Azerbaijan. Rothstein visited the region and discovered that the antique rug patterns he was familiar with were altered when the territory was taken over by the Soviets. "Rugs were still being produced—the industry never died, but the rugs weren't the same," he says. "So I worked with the weavers and revived the patterns and colorations based on historical documents. The craftspeople weaving rugs today are ancestors of the people who made the rugs over a 100 years ago." Six years after Rothstein's research began, Rothstein & Company was born.

Caucasian rugs are saturated with strong, warm colors and rich patterns. Motifs include geometrics, florals, and primitive tribal imagery. Hand-knotted, they are made from hand-spun and vegetable-dyed wool. In addition to rugs, Rothstein sells reproduction furniture, lighting, mirrors, and accessories. —A. S.

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Mark Your Calendar

This year's spring event heads to the city on the lake. The Traditional Building Exhibition and Conference, April 5–8, 2006, will be held on Chicago's Navy Pier and will feature 200 exhibitors showcasing hard-to-find traditional building products and services and more than 75 educational seminars and workshops focused on the latest materials and techniques from the world of traditional building. The Traditional Building Exhibition and Conference will also feature tours of Chicago's historic architectural sites, such as the George Pullman District, the Pullman Factory, and Frank Lloyd Wright's Farnsworth House and Unity Temple. In addition to the tours sponsored by the show, participants will be able to see other Chicago architectural landmarks, featuring some of the country's richest architectural history.

The show is the same date and location as the APTI's Historic Rehabilitation and Codes Conference (April 5–6) and the AIA Historic Resources Committee 2006 Spring Meeting, so there will be plenty to learn and see that relates to all three groups.

At the show, the American Institute of Building Design, the Institute of Classical Architecture, and *New Old House* will sponsor the first annual Traditional Building Design Challenge, where finalists will hand-draw a new old-house—live. *New Old House* will feature the winning design. For more information visit, www.traditionalbuildingshow.com —A. P.

BOOKSHELF

At Home in Maine: Houses Designed to Fit the Land

Christopher Glass, photography by Brian Vanden Brink; Down East Books 2005

In this book, author Christopher Glass and architectural photographer Brian Vanden Brink take us on a wonderful journey of Maine's quintessential housing stock. The houses featured vary in both style and history, yet all capture the essence of place and sit comfortably on the land. Glass, who was trained at Yale's School of Architecture and has practiced architecture in the state since the 1970s, explains, "I learned to value the lessons of the original builders, who knew about placing a house carefully on its site and about keeping it in proportion to its neighbors and its place." Glass delves into the houses' history and strengths and shares how they fit in their surroundings rather than competing with them.

Vanden Brink's breathtaking photos and Glass's clear conversational writing style draw us into these special places. Whether a camp cottage, Victorian renovation, Shingle style, or converted boat-house, Vanden Brink and Glass capture the light and spirit of these thoughtfully designed and well-executed houses. To order a copy, visit www.downeastbooks.com —N.E.B.

AT HOME IN MAINE

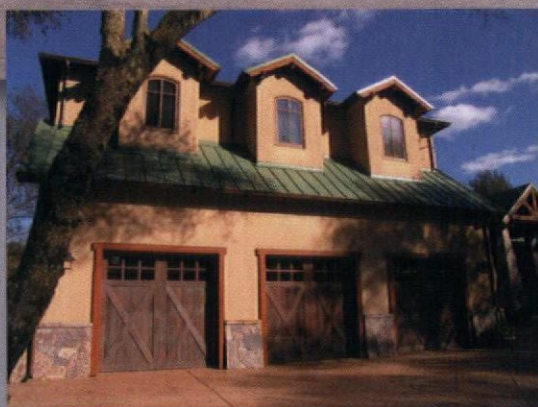
Houses Designed to Fit the Land





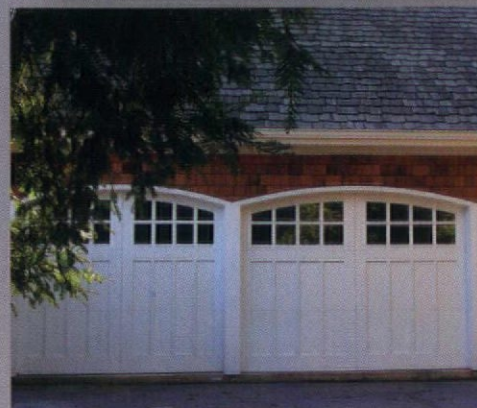
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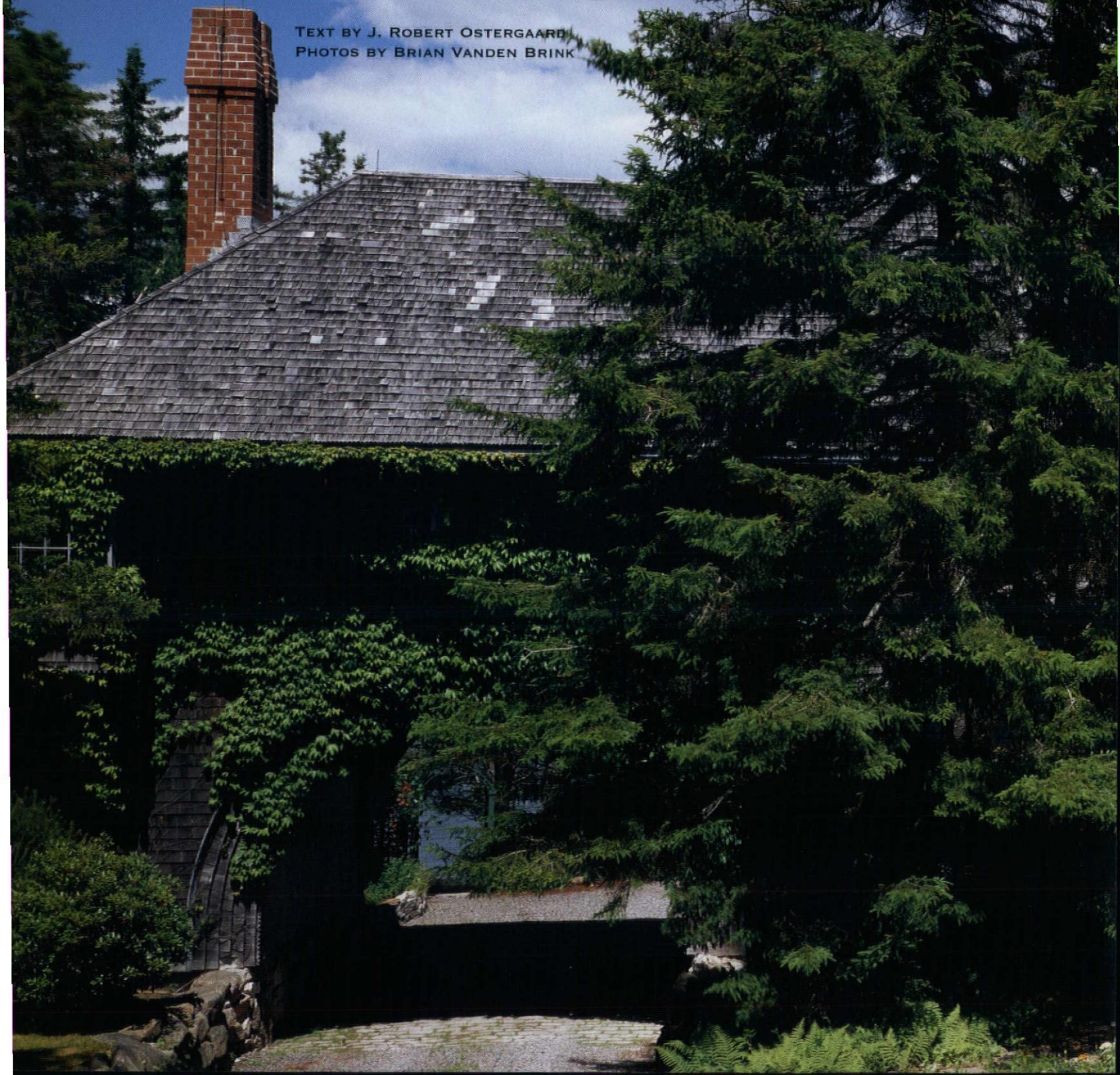
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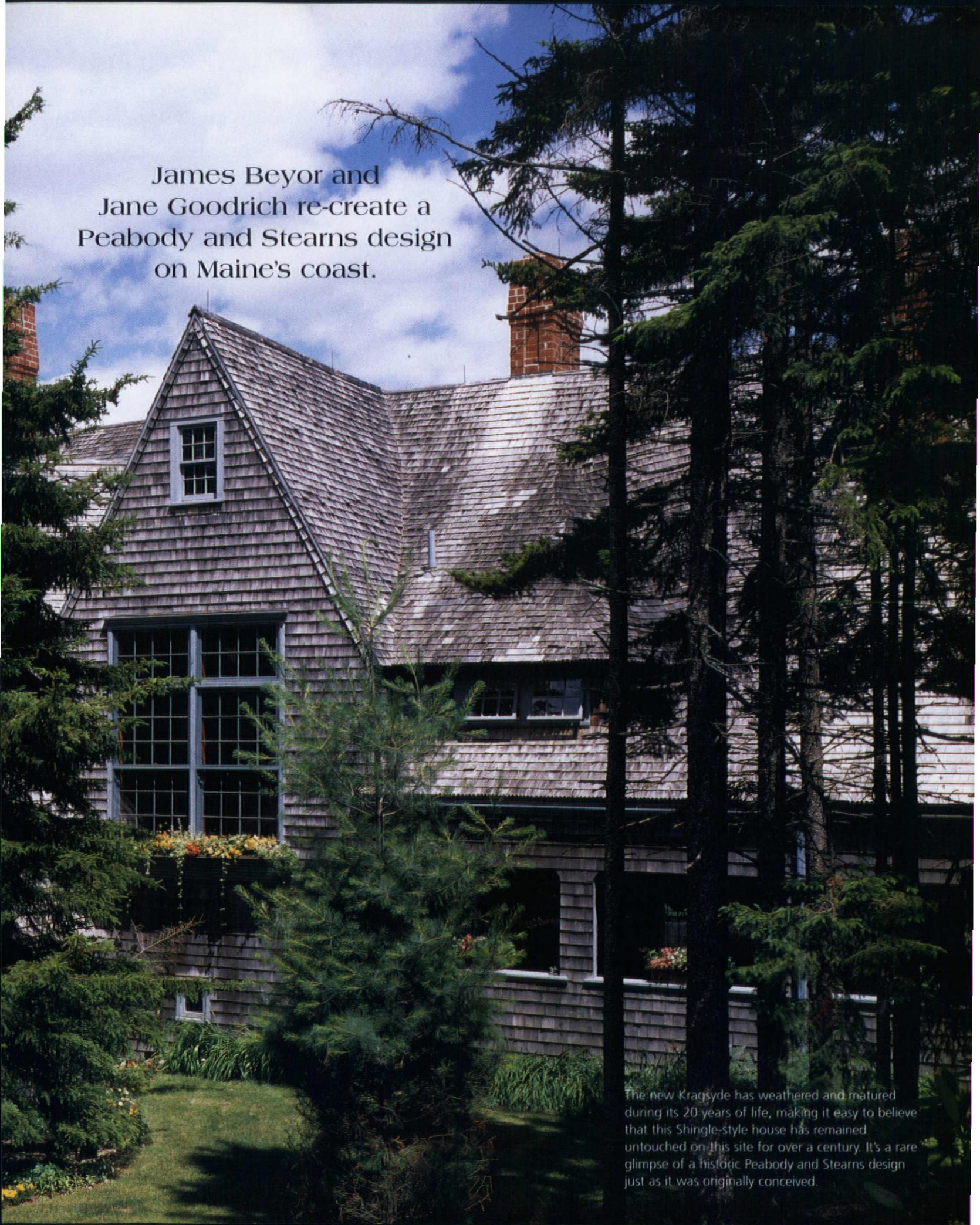
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Kragtsyde Take Two

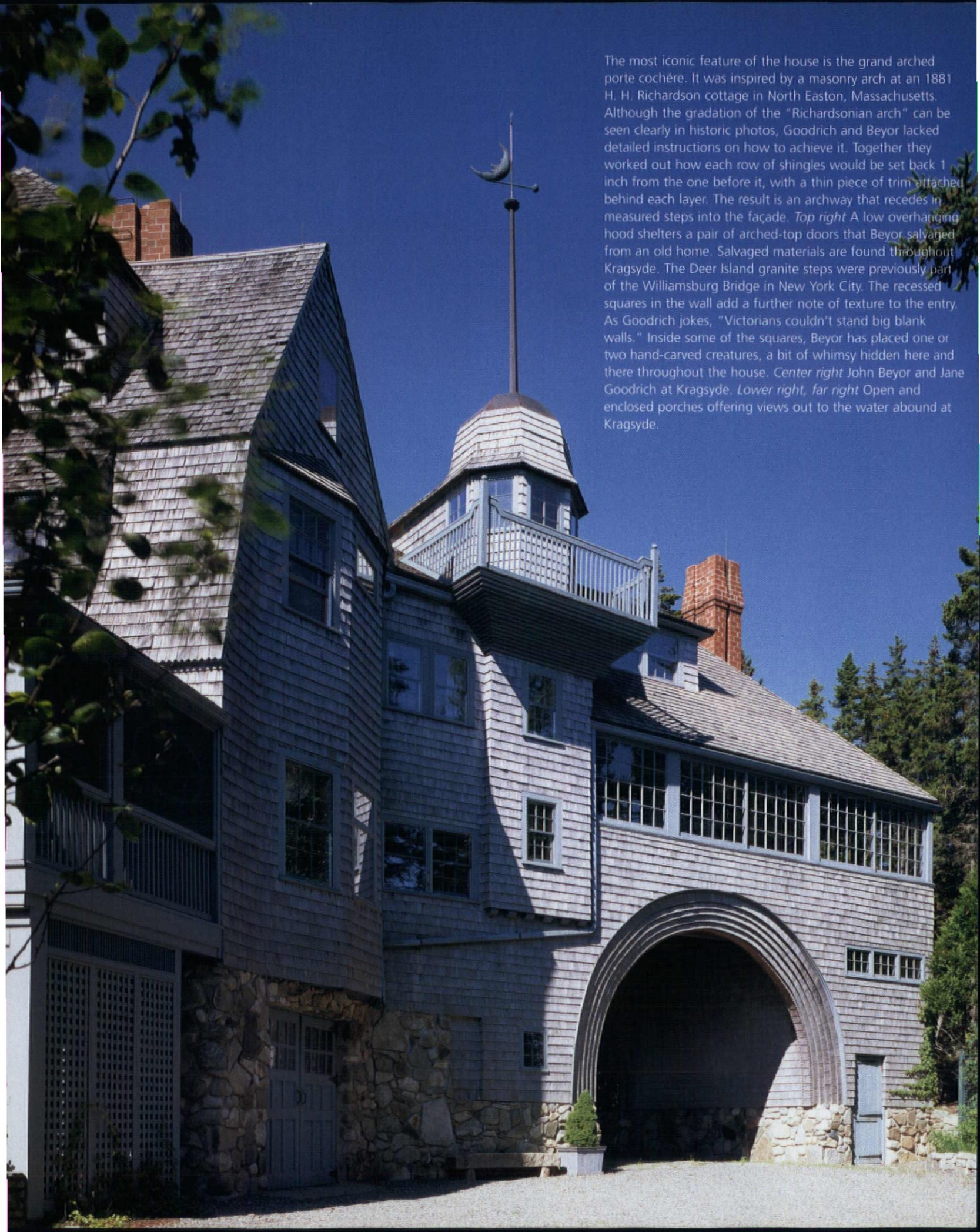
TEXT BY J. ROBERT OSTERGAARD
PHOTOS BY BRIAN VANDEN BRINK





James Beyor and
Jane Goodrich re-create a
Peabody and Stearns design
on Maine's coast.

The new Kraggsyde has weathered and matured during its 20 years of life, making it easy to believe that this Shingle-style house has remained untouched on this site for over a century. It's a rare glimpse of a historic Peabody and Stearns design just as it was originally conceived.



The most iconic feature of the house is the grand arched porte cochère. It was inspired by a masonry arch at an 1881 H. H. Richardson cottage in North Easton, Massachusetts. Although the gradation of the "Richardsonian arch" can be seen clearly in historic photos, Goodrich and Beyor lacked detailed instructions on how to achieve it. Together they worked out how each row of shingles would be set back 1 inch from the one before it, with a thin piece of trim attached behind each layer. The result is an archway that recedes in measured steps into the façade. *Top right* A low overhanging hood shelters a pair of arched-top doors that Beyor salvaged from an old home. Salvaged materials are found throughout Kraggyde. The Deer Island granite steps were previously part of the Williamsburg Bridge in New York City. The recessed squares in the wall add a further note of texture to the entry. As Goodrich jokes, "Victorians couldn't stand big blank walls." Inside some of the squares, Beyor has placed one or two hand-carved creatures, a bit of whimsy hidden here and there throughout the house. *Center right* John Beyor and Jane Goodrich at Kraggyde. *Lower right, far right* Open and enclosed porches offering views out to the water abound at Kraggyde.



There are many reasons to build a new house in a historic style: nostalgia for either a simpler time or a more elegant time; an aversion to modernity; or an appreciation for local or regional history. We may also hold a fond memory of a childhood home or a remembrance of a yellowed page once turned in a history book. Whatever the reason, when we build a new old house, we travel back in time and bring a bit of history forward into the present.

On the shores of Swans Island, Maine, Jane Goodrich and James Beyor have retrieved more than a bit of history: They've brought back a lost architectural masterpiece. And today this Maine couple has the unique experience of living in a historic home that was in fact razed to the ground nearly 60 years ago.

Pick up any book on American architectural history and you're almost assured of one reference to Kraggsyde, the 1882 Shingle-style home of George Nixon Black, Jr. If you happen to pick up a book on the Shingle style, no doubt you'll see the photo of Kraggsyde—a rambling, many-turreted cottage with a massive arched porte cochère—that has become virtually iconic.

George Nixon Black, Jr.—known as Nixon—was the grandson of Colonel John Black, an enterprising Maine businessman who helped establish the state's timber industry in the early nineteenth century. The Colonel made his fortune in timber, and his son, George, moved the family to Boston, where they hoped to become part of the city's sophisticated set. They had limited success.

"They certainly weren't Boston Brahmins," Goodrich says. "They were considered, well, 'Swamp Yankees.' That's what Bostonians called upstarts from Maine."

Nevertheless, Nixon Black was something of an aesthete and became known as a connoisseur of early American art and antiques. (Upon his death in 1928, he left many works of art to the Museum of Fine Arts in Boston.) Black was also a friend of Boston architect Robert Swain Peabody, and so he commissioned his friend's firm, Peabody and Stearns, to design his summer home on the shores of Manchester-by-the-Sea, Massachusetts. Because of the location on a craggy precipice—and perhaps with a tip of the hat to Craggsyde, an 1870s English





The center of every Shingle-style house is the grand hall, a nineteenth-century interpretation of the Anglo-Saxon medieval hall. It speaks to the importance of family and the hearth. The living hall is open to the dining room and parlor, and as Vincent Scully noted, "The ceilings are fairly low, giving a constant sense of horizontal extension." The ash paneling hangs from the walls using a patented system of Beyor's own devising. Dining rooms are typically formal spaces, but here the proximity of nature exerts a casual influence, as reflected in the use of woods—Beyor designed and built the oak paneling—and natural motifs like the hand-painted maple seed frieze.



mansion designed by Richard Norman Shaw—the house was called Kraggsyde.

Kraggsyde was among the finest examples of the Shingle style that Peabody and Stearns ever created. And in the words of architectural historian Vincent Scully, “Peabody and Stearns never again, to my knowledge, created a house of such quality. One wonders later, as they produced their cool Georgian formulas out of books, if they regretted their freer early days.”

Style Origins

A subset of the Queen Anne style, the Shingle style came into prominence in the United States soon after the Centennial, as Americans began to celebrate the rustic and pictorial charms of indigenous colonial structures. Architects traveled throughout the Northeast sketching ramshackle homes, barns, and cottages, which they used for inspiration. Their clients were often members of the newly emerging leisure class who desired summer homes and informal getaways where their families could enjoy leisure-time pursuits.

The Shingle style is considered the first truly modern American architectural style and is noted for an open floor plan in which interior spaces are allowed to grow and shape themselves according to their needs and uses. The exterior is given cohesion and continuity thanks to a flowing envelope of simple wood shingles. The style was especially popular for summer homes by the shore, where its informal and organic attitude suited the natural environment and where the shingles weathered to a silvery patina. Indeed, Kraggsyde was later joined in Manchester-by-the-Sea by three more Shingle-style masterpieces: Fort House, River House, and Barn House (by another notable Boston architect, Arthur Little).

The house has 13 fireplaces. The living hall has a black-and-white tile surround. Beyor's collection of animal skeletons dress the space.







A Federal-style pencil-post bed, designed and built by Beyor, is the primary furnishing in a guest bedroom. The wallpaper is a William Morris & Company print: Blackberry. Right The turret has a balcony that offers a bird's-eye view of the island.

Re-creating a Masterpiece

Jane Goodrich first spotted a photo of Kraggsyde in a Vincent Scully book as a child. But when she and her husband traveled to Massachusetts in 1979 to see the house in person, they discovered it had been torn down in 1948. It was then that they conceived the idea of resurrecting Kraggsyde. "As far as we know," Goodrich says, "we're the only people who have ever done something like this."

They chose a lot on the coast of Swans Island, Maine, that resembled the original Massachusetts site and—perhaps more importantly for this young couple—was also affordable. Armed with copies of Peabody's plans from the Boston Public Library, Beyor, a builder by trade, and Goodrich, a graphic designer, set to work. It took them 20 years spread out over nights and weekends—about 18 years longer than it took to build the original house.

Along with Peabody's plans, the couple was assisted by a few period sketches by E. Eldon Deane that appeared in *American Architect and Building News* in 1885 and 10 antique glass-plate negatives of the original house: nine exteriors and one interior. "The photos were especially important," Goodrich says, "because they show a level of detail that can't be seen in sketches."

Beyor and Goodrich stayed true to Peabody's plans to an astonishing degree. About the only major change was to reverse the structure, so their house is a mirror image of the original. This was done to accommodate the unique constraints of their site. "I don't think Peabody would mind," Goodrich says of the change. "After all, he designed the house specifically to fit the Blacks' site."

From the street side, Kraggsyde appears almost cottage-like, "but not in the Newport sense of the word," Goodrich says. Just as in the original, the home is sheathed in cedar shingles with a 4 1/2-inch reveal, and the walls and rooflines flow and sweep and blend together into one seamless and harmonious form. As Scully wrote, "The shingles are like a thick membrane over echoing volumes, as the boom of the surf below reverberates low and deep through the house."





Peabody created a library above the archway as a place of respite for Black's mother and sister, who shared the house with him. But Goodrich suspects that Peabody was more interested in books than the Black ladies were, and so the room is referred to in the plans as the Boudoir Library.



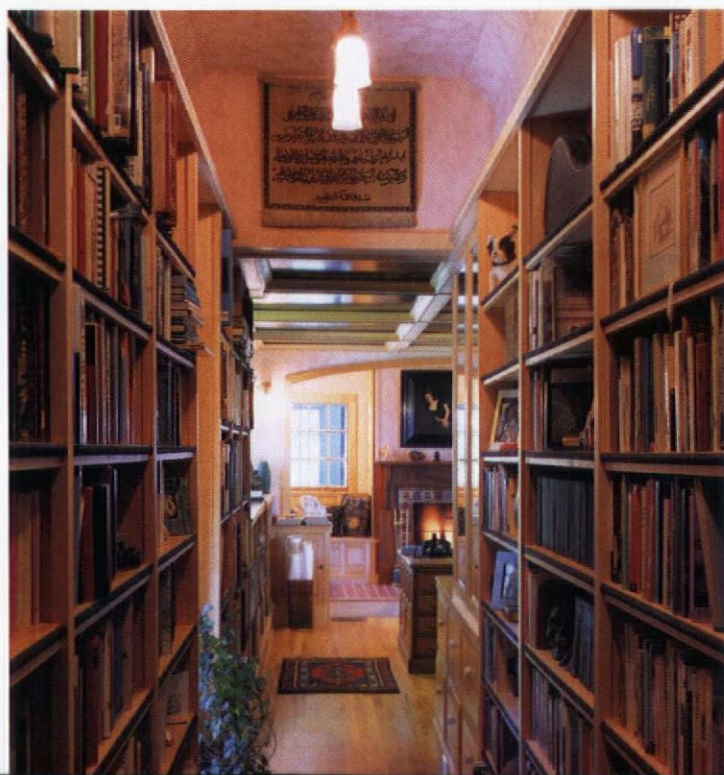
On closer inspection, Kragtsyde can look massive, but Goodrich reminds visitors that this is only an illusion: The entire house is really only one room deep. She likens the roofs of Shingle-style homes to "a great tent pitched to the ground," and theirs shelters numerous porches and piazzas, which makes Kragtsyde seem much larger than it truly is.

From the waterside, Kragtsyde is an energetic commingling of fanciful towers, turrets, and bow windows. But looking at the house from the water, Goodrich's favorite view, the weathered shingles allow it to virtually disappear into the shoreline. "It has a natural, shaggy, almost animalistic look," she says. It's Kragtsyde's mercurial appearance that Goodrich and Beyor find especially pleasing and that architectural historians point to as among its most noteworthy features. "It arrests everyone who sees it," Goodrich says, "from every angle."

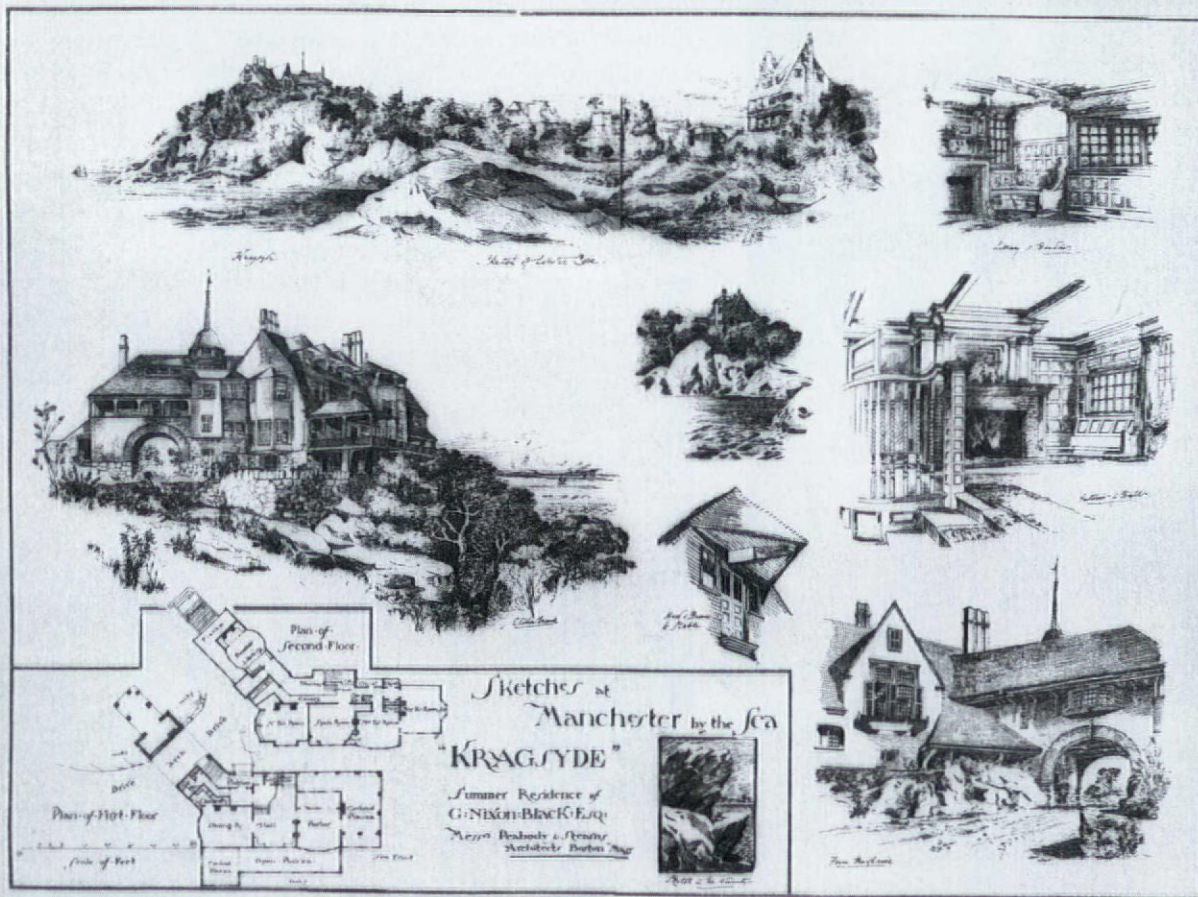
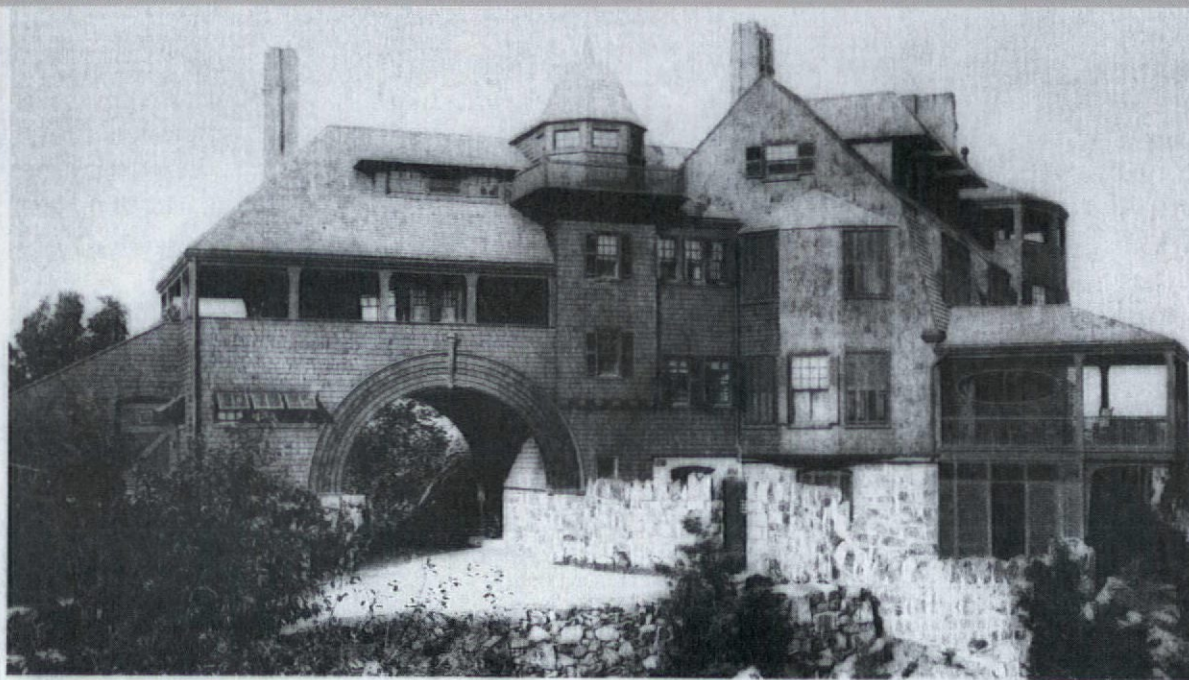
Inside, Beyor and Goodrich also tried to stay true to the original, but this was not such an easy task. The only photo of the interior is of the library, so the couple had to rely on contemporary written descriptions of the house and examples of other Shingle-style homes and then make their best guess at interior details. Goodrich volunteers at the Blacks' ancestral home, now the Woodlawn Museum in Ellsworth, Maine, so she has reviewed Nixon Black's personal papers, including a complete inventory of Kragtsyde's furnishings when he lived there. Where changes were made to the interior, such as turning a butler's pantry into a kitchen and converting a guest bedroom into a master bath, Goodrich and Beyor made sure that anything they altered could easily be changed back. As a result, Goodrich says, "Nixon Black could walk through the door today and not be too confused or find anything too out of place." And somehow, looking at this new old house, it's almost possible to imagine George Nixon Black, Jr., doing just that. **NOH**

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

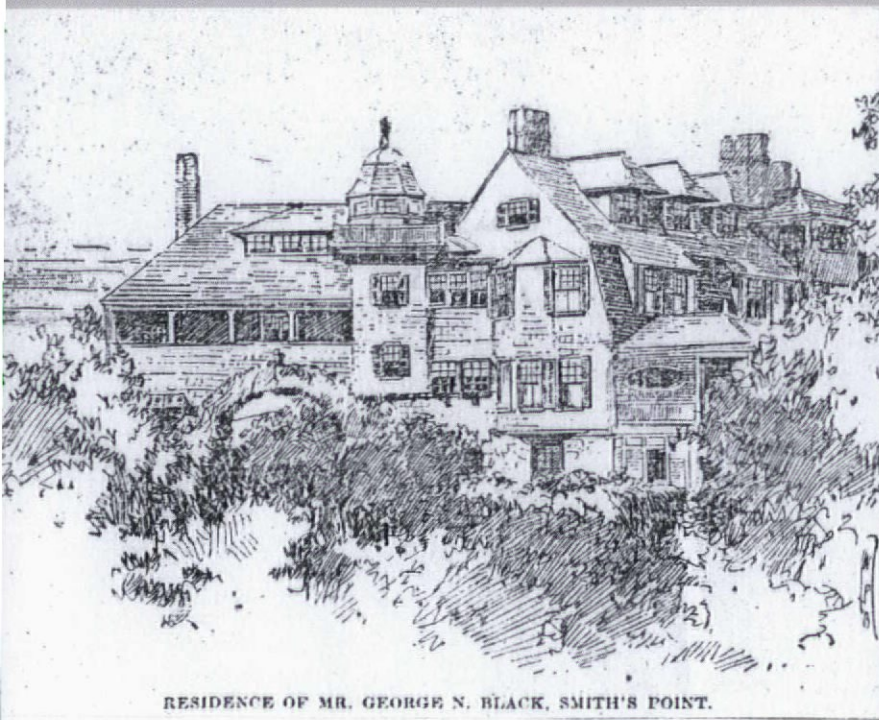
A hallway leading to the library is lined with built-in shelves and stacked high with books and family photographs.



The Original Kraggsyde



Top Photographs of the original Kraggsyde assisted Beyor and Goodrich in capturing details of the building. Left Sketches of the interior of Kraggsyde, which appeared in *American Architect* in 1885, helped the couple re-create moldings and trim work. Right Behind the fireplace inglenook is one of many porches—a necessary feature of a summer home that allows family members to enjoy the view, the ocean breezes, and a bit of privacy when their summer guests became too familiar. This is the only interior room for which a photograph survives.



RESIDENCE OF MR. GEORGE N. BLACK, SMITH'S POINT.

Peabody and Stearns

The architectural firm of Peabody and Stearns was established in 1870 in Boston by two Harvard graduates, Robert Swain Peabody (1845–1917) and John Goddard Stearns (1843–1917). Both men had studied at the Ecole des Beaux-Arts in Paris, where a classmate was Charles F. McKim, later a partner in the firm of McKim, Mead & White.


They built their early practice by designing houses for well-heeled New England clients during what Mark Twain called America's "Gilded Age." Between 1870 and 1880 alone, Peabody and Stearns designed no fewer than nine residences in Newport, Rhode Island, including one of the most famous, The Breakers, which they created for Pierre Lorillard V in 1878 and remodeled for Cornelius Vanderbilt II in 1885. (It burned down a few years later.)

Architectural historian Wheaton Holden wrote that their firm was "one of the chief wellsprings of architectural inspiration in their time." And indeed, they produced more than 1,000 varied and memorable structures, from private homes to commercial, religious, and public buildings, across the United States. Among these was Machinery Hall at Chicago's 1893 World's Columbian Exposition and Boston's first skyscraper, the 1915 Customs House Tower. Along with the many architectural treasures they left behind, these two men groomed a generation of talented architects and had a profound influence on American residential design, as well as urban design and planning.





Indoor/outdoor living: Looking outside to a portal, or covered terrace. The home's total square footage is 6,500, but twice that if you include the portals.



Adobe Details

Architect Michael Bauer creates a
modern traditional adobe in New Mexico.

TEXT BY LOGAN WARD PHOTOS BY ROBERT RECK

Michael Bauer's design for this Santa Fe home takes full advantage of its scarpment perch above the Tesuque Valley. From the guesthouse's small lining portal, you see the Sangre de Cristo Mountains shimmering in the distance. "You can watch storms floating off the mountains," says owner Bob Marshall.

On the south side, the house wraps itself around a private, neatly landscaped courtyard. "The second we leave a courtyard, we return to native landscaping," says architect Michael Bauer. Deep portals, propped up by thick wood columns, offer shade from the desert sun.



Like others before him, Bob Marshall fell in love with the traditional architecture of Santa Fe, New Mexico. He had seen plenty of adobe knockoffs where he lives in Phoenix, Arizona, especially in the house-sprouting suburbs of Scottsdale and Carefree—frame and cinder block buildings thrown up and sprayed with stucco. "I wanted something authentic, not only in its design but in its construction," says Marshall. "I wanted a house with modern conveniences that embodies the Santa Fe of a century ago."

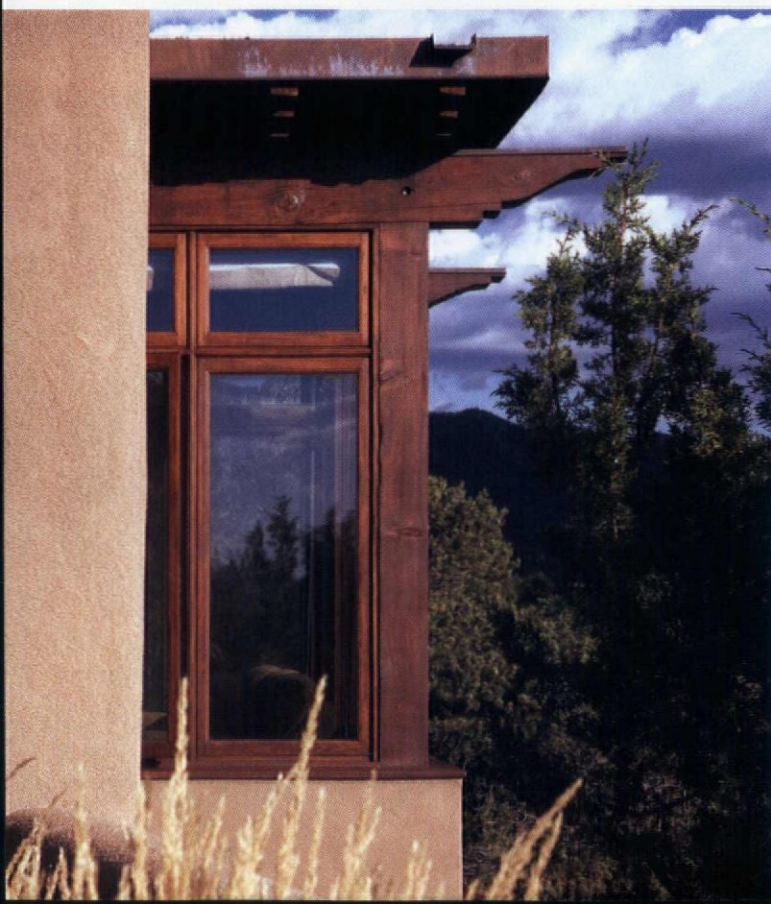
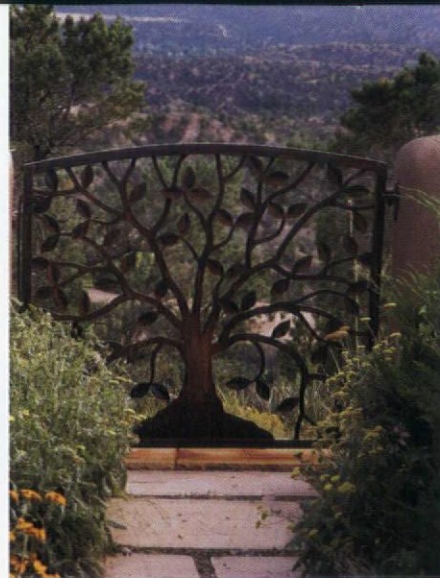
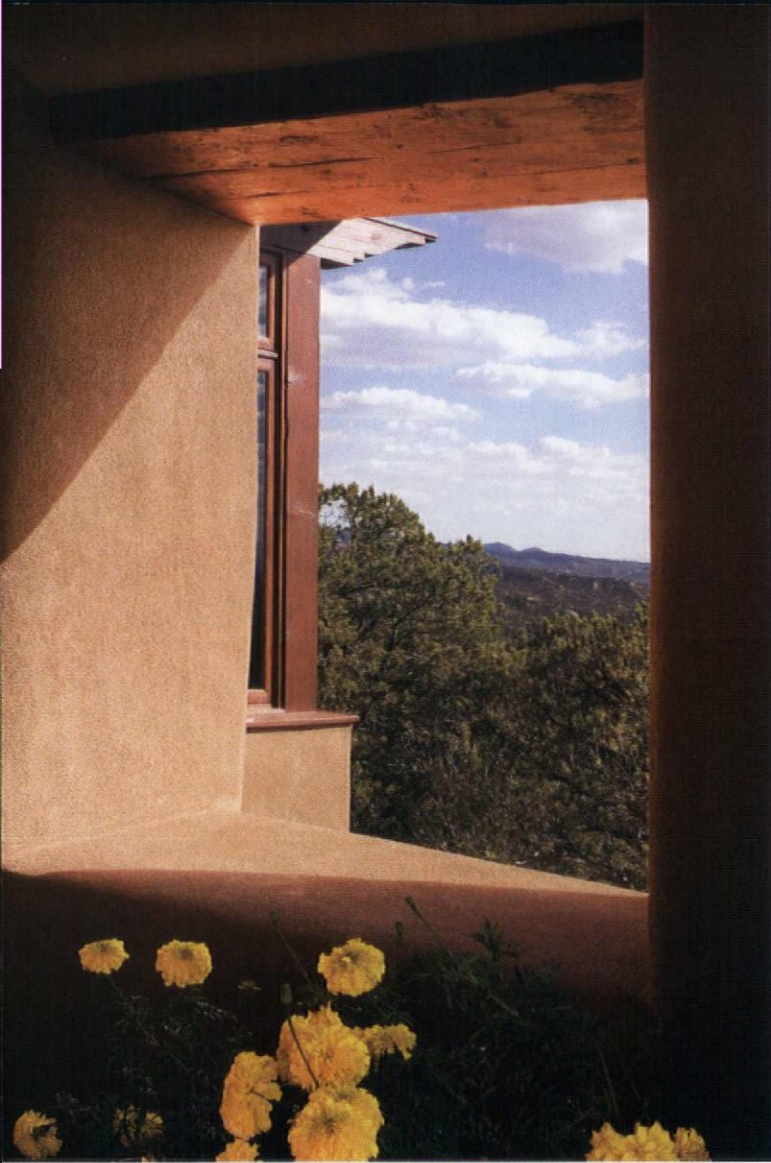
Marshall found a site worthy of such a home, an escarpment in nearby Tesuque with jaw-dropping views of the Sangre de Cristo and Jemez mountain ranges. And then he hired an architect—Michael Bauer, of the Santa Fe firm Bauer, Freeman, McDermott: Architecture—who doesn't monkey around with cheap imitation.

Bauer knows that beauty, in homes as in people, is more than skin-deep. "I don't waste my energy on stylistic issues. I'm more concerned with honesty and truth," says the architect, who has been designing buildings in New Mexico for more than 30 years. "In that sense, I'm more of a modernist, generally trying to do less rather than more."

Clockwise from top left 1. The low structural value of sun-dried adobe brick means deep walls, which in turn gives adobe homes their most beloved qualities—warmth and security. 2. The tree-of-life gate symbolizes "all things natural and beautiful in life," Marshall says. 3. Details like this heavy wooden door add a handmade quality to the home. 4. A cooling fountain breaks the monastic silence. 5. From the main house, a long porte cochère leads to the guesthouse. 6. Bauer's nod to modernity: To flood the interior with light, the architect breaks out the corners by adding big windows and shading them with broad eaves.

A modernist? Designing a traditional home? You bet. The pueblo-inspired houses of the Southwest certainly follow Louis Sullivan's dictum of "form ever follows function." Thick walls keep out the desert heat; smooth adobe plasters stand up to fluctuating desert temperatures; and rooms spill onto portals (pronounced *por-TALLS*), or covered terraces, for indoor-outdoor living. The finest adobe homes seem to have risen organically from the desert floor.

Even with the heating and air-conditioning technology available today, Bauer designs with Mother Nature in mind. For example, in Marshall's home, the architect limited west-facing openings to block the scorching afternoon sun, and





The master bedroom boasts one of the home's five wood-burning fireplaces. Double French doors open into an excersize room. Inspired by traditional adobe ceilings, this one features undressed vigas, or logs, topped with rough-hewn planking.

though he lined the southwestern side of the house with glass—sweeping views demanded it—he covered the openings with portals so that sunlight never directly penetrates. In fact, the house has no air-conditioning, only swamp coolers to remove humidity. In winter, the home is warmed by five fireplaces and subfloor radiant heat. “Because of all the stone and adobe, it’s extremely cool in summer,” says Marshall’s partner, Pam Dixon. “In winter the house absorbs the sun and radiates it at night. It takes advantage of its location beautifully.”

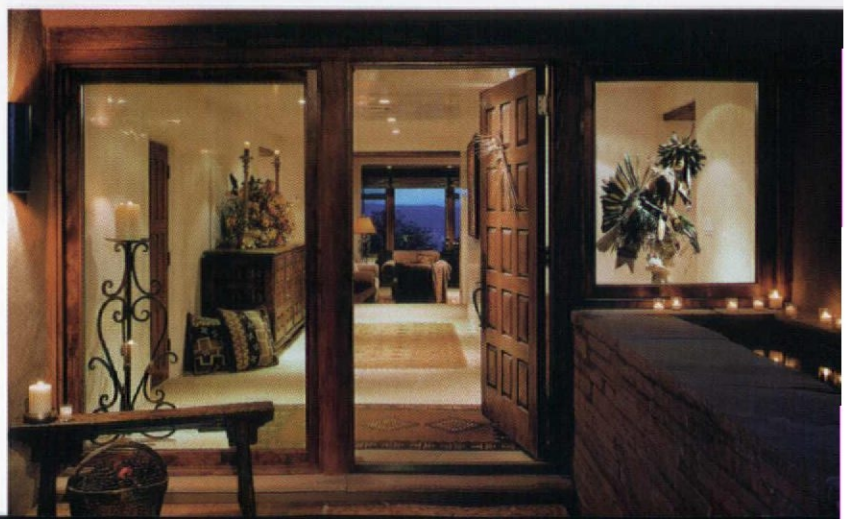
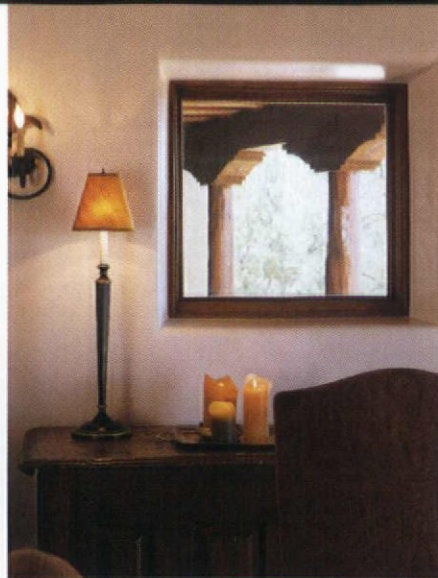
Those practical design decisions help give the house more than just a traditional look. Marshall and Dixon and their guests *feel* something special emanating from within. The indirect light filtered by the overhangs lends a “sublime quality” to the gallery of French doors leading to the master wing. Two-foot-thick walls communicate comfort, warmth, and security, all qualities of a successful home. “It hits you the minute you walk into this house—an innate beauty,” says Marshall. “Even if the house were unfurnished, it would still be a work of art.”

Actually, the good vibes begin even before you step inside the heavy 15-paneled front door. At the entrance, beneath a broad post-and-beam porte cochère connecting main house to guesthouse, stands a sandstone fountain built in the tradition of

Opposite: clockwise from top left 1. Rise and shine: A sun-drenched table commands a corner of the kitchen. 2. Reflected in a mirror are examples of the sturdy, decorative post-and-beam portal construction. 3. “All the art in the main house is original,” says Marshall, “done either by Native American artists or by western artists.” 4. Even the thoroughly modern kitchen feels old, thanks to custom-made pine cabinets, rich wood floors, and plaster coving in the ceiling, a traditional technique that made grease cleanup easier than from typical beam-and-plank ceilings. 5. A fountain of Anasazi stonework and a heavy 15-paneled door greet visitors. 6. Everywhere you turn there’s an “explosion of views” says Bauer.

the region’s prehistoric Anasazi Indians. An island in the fountain’s stream holds a column of stone, which symbolizes a tree and harkens back to the timbers, or vigas, that hold up roofs in pueblo houses.

Vigas and other traditional materials help give the home its sense of timelessness. Step inside the entry door, and you’re greeted by a cool sandstone floor, cut, polished, and laid by hand. The kitchen cabinets are hand-tooled pine. Stacked sandstone flags surround fireplace openings. And, of course, there are the adobe bricks hidden beneath layers of plaster; open a false door near the master bedroom and an exposed wall section shows how they stack up to form the adobe walls.



Marshall Residence



Floor Plan Main house and guesthouse

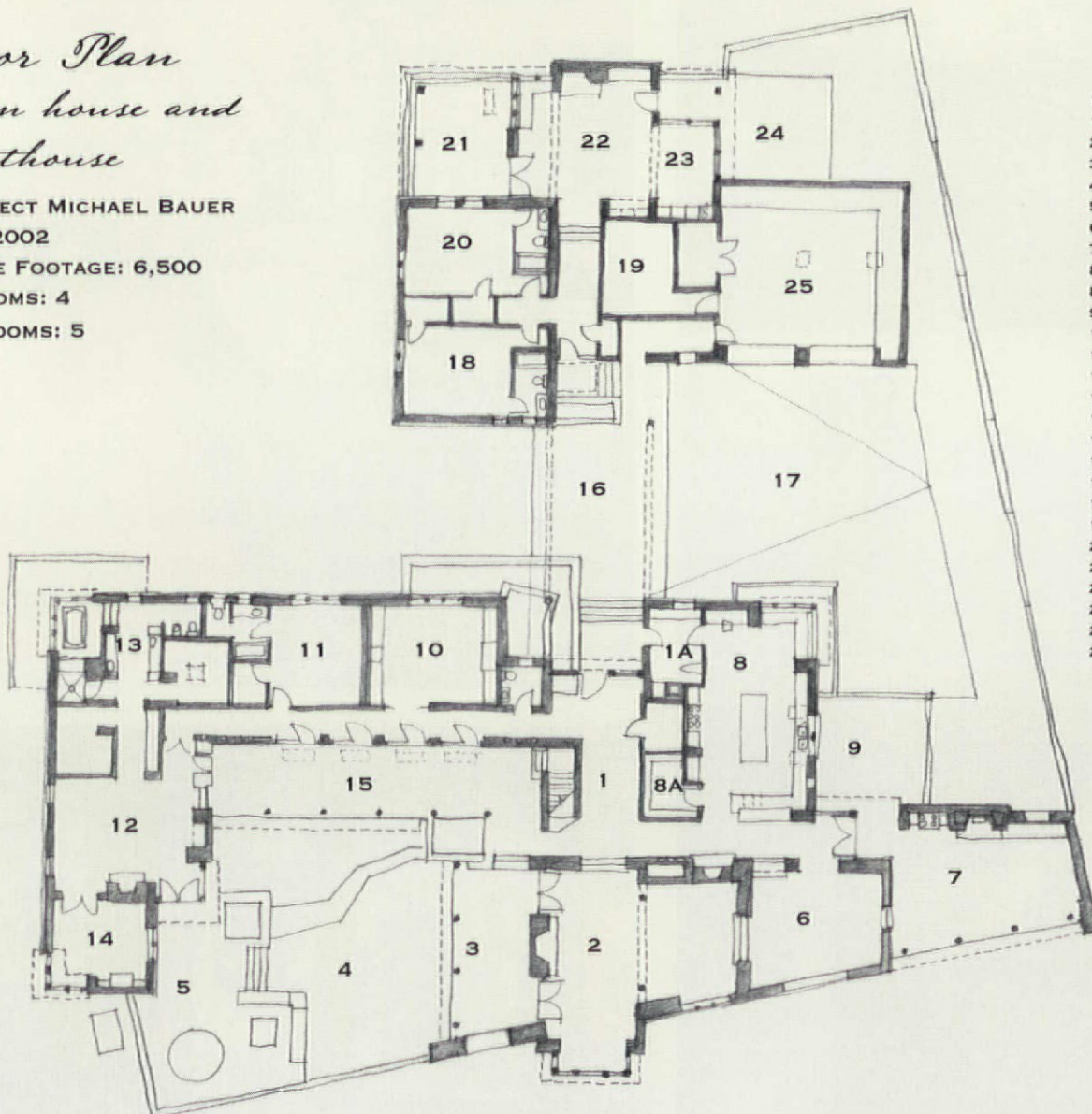
ARCHITECT MICHAEL BAUER

DATE: 2002

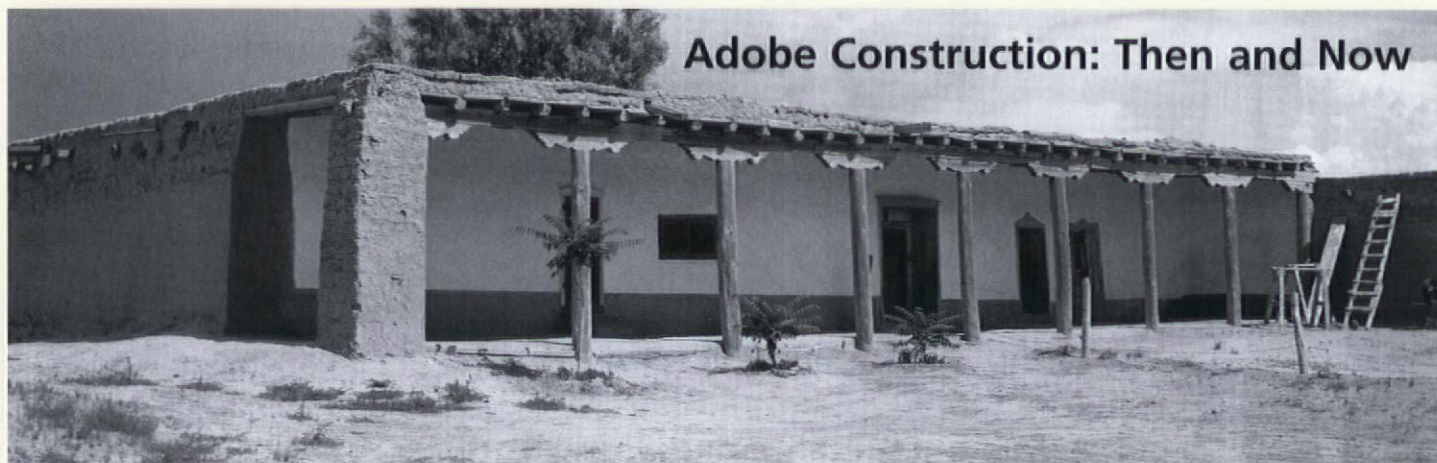
SQUARE FOOTAGE: 6,500

BEDROOMS: 4

BATHROOMS: 5



- 1 ENTRY
- 1A MUD ROOM
- 2 LIVING ROOM
- 3 WEST PORTAL
- 4 COURTYARD
- 5 SOUTHWEST TERRACE
- 6 DINING ROOM
- 7 EAST PORTAL
- 8 KITCHEN
- 8A PANTRY
- 9 DINING TERRACE
- 10 MEDIA ROOM
- 11 BEDROOM
- 12 MASTER BEDROOM
- 13 MASTER BATH
- 14 EXERCISE ROOM
- 15 SOUTH PORTAL
- 16 PORTE COCHÈRE
- 17 AUTO COURT
- 18 GUEST BEDROOM
- 19 STORAGE
- 20 GUEST BEDROOM
- 21 NORTH PORTAL
- 22 GUEST LIVING ROOM
- 23 GUEST DINING
- 24 GUEST TERRACE
- 25 GARAGE



Adobe Construction: Then and Now

COURTESY OF HISTORIC AMERICAN BUILDING SURVEY

Adobe brick is one of man's oldest building blocks. Although the construction methods for working with adobe have evolved, the material's basic characteristics of warmth, security, and earthy beauty remain. Here's a quick look at early adobe building methods versus those used today on fine houses such as Bob Marshall's.

Then: Traditionally, adobe bricks were made by hand. Builders filled wooden molds with a mixture of sand, clay, and water, with grass to bind them together, and baked them in the sun. These air-dried adobes were laid into walls with mud mortar and then coated with mud plaster. Pink or ochre pigments were often added to the plasters, which was finished by hand using animal skins or small round stones. Sometimes a white-wash made from ground-up gypsum rock, water, and clay was brushed on.

The walls were not waterproof; rather, they breathed, wicking moisture into and out of the brick and mortar, a process that eventually crumbled the adobe. The walls were traditionally

Traditional materials aren't the only things that help make a new adobe more authentic. Historically, adobe homes followed a recognizable layout, which Bauer kept in mind as he drew up his plans. "It's a testament to the way houses were built one room at a time," the architect explains. "They started with the soil right on the site, digging it up, making bricks, using family and community labor. They cut vigas from the forest, hauled them to the site, stripped branches and bark, and placed them on load-bearing walls. If they did one room in a season, they'd be doing well." The following season, or as the need for more space arose, the family might add another room to the first. Here, Bauer followed the example of the centuries-old adobe compounds he has seen in Taos Pueblo and other sites around New Mexico—but only to a point. That cellular layout—enclosed boxes connected by punctuated openings—poses a problem for homeowners who are used to flowing, light-filled rooms. "That's the challenge with traditional adobe architecture," Bauer says. "How do we deal with more contemporary concepts of space?"

Though he respects historical precedents, Bauer—a living, breathing architect creating in the twenty-first century—is no slave to tradition. His modern-day pueblo-style interpretation doesn't turn its back on the views or hunker down too far from

thick—2 feet or more—to compensate for adobe's low structural strength. Walls almost never rose more than two stories tall. The tallest adobe mission churches in the American Southwest are 35 feet, and these are buttressed for stability.

Now: Because of building codes and technological improvements, almost all of today's adobe bricks are stabilized with cement or asphalt, which makes them waterproof. "They're still sun-baked, not kiln-fired," says Bauer. Another difference: they are often sprayed with an exterior coat of insulating foam.

The walls, still nice and wide for the same structural reasons, are hand-plastered, usually with gypsum rather than mud plaster. They typically include a scratch coat, a brown coat (containing a shredded fiberglass binder that acts like the traditional grass), and a finish coat. "I often ask the plasterers not to use large two-handed darby floats on the finish coat, only single-handed trowels," says Bauer. "When they're done, you can still see minor surface undulations, and you can see the strokes they put in the plaster. It's a very humanizing thing."

the sun. Rather, he filled the home with windows in order to capture New Mexico's clear desert light. One trick was to "break out" the corners. He did this by adding head-high plate glass where wall meets wall, with overhanging eyebrow-like eaves to block direct sun. Another was to insert skylights along walls, letting natural light cascade into rooms. "You're greeted by sunshine every day," the architect says. "As the light changes during the day, the color and mood change inside."

"But," says Bauer, "no matter how sophisticated you may get about space or technology, you're still left with the notion that this home is handmade." Cabinets, fireplaces, and doors are custom-built; interior plaster walls display trowel marks and other hints of human imperfection. "Except for things like appliances and fixtures, everything could have been done 200 years ago."

And that suits Bob Marshall just fine. "This is the kind of home that appeals to somebody who loves open spaces," he says. "I can have my morning coffee in seven different places with seven wonderful views, one for every day of the week." **NOH**

Logan Ward is a freelance writer living in Virginia.

For Resources, see page 92.



Designing a kitchen that respects the age of an old house can be a tricky task. Modern necessity often betrays the simplicity of an authentic period-inspired room. At her home, an 1843 Greek Revival in Montpelier, Vermont, architect Sandra Vitzthum sacrifices nothing in the design of her kitchen, pantry, and mudroom—blending both function and aesthetic for a kitchen that reflects the home's past.

"When I bought the house in 1994, the kitchen had been moved to the original 'shed' [a cramped narrow space which led out to the original carriage barn *cum* garage] and the kitchen sink was right next to the back door," says Vitzthum. "There was no room to hang a coat when you came in. After I dumped a pot of spaghetti sauce on my boys' [Alex 14, Carl 11, Auggie 8] snow boots, I knew it was time to rethink the kitchen."

Vitzthum, who grew up in this well-preserved New England town, has a sentimental connection to her home known as the Loomis House. Her grandfather had stayed in the house in 1938 while interviewing for a position as church minister, and her grandmother had lived next door to the property. Acting as steward to the house, Vitzthum wanted to restore the shed, pantry, and kitchen to their original places—the 1843 kitchen had been utilized as a dining room since the 1950s.

For the kitchen design, Vitzthum chose an "unfitted" composition, contrasting colors and materials in the space. She designed a freestanding mahogany dresser and dish rack and hired local cabinetmaker Paul Donio of St. Johnsbury to construct them. The dish rack hangs on the wall above a salvaged porcelain sink with a double drain board. "I had three salvage yards looking for over a year for that type of sink for me," says Vitzthum. "It's a popular style." The original floor-to-ceiling white cabinets in the room contrast with the dark mahogany pieces and antique kitchen table and chairs.

Right Sandra Vitzthum designed a kitchen that respects the home's Greek Revival farmhouse past while making it a functional space for her growing family. *Above* Sophie, the family watchdog, loves to spend time in the kitchen in front of the warm Aga cooker.



A photograph of a cozy kitchen. In the foreground, a wooden hutch with open shelves holds stacks of white plates and bowls. Below the hutch is a white, apron-front sink with a brass faucet. A bowl of fruit sits on the sink's edge. To the left, a white door is partially visible. In the background, an archway leads to a dining room with a dark wooden table, chairs, and a bookshelf. The walls are covered in yellow patterned wallpaper, and a white ceiling with crown molding is visible.

Tradition Built-in

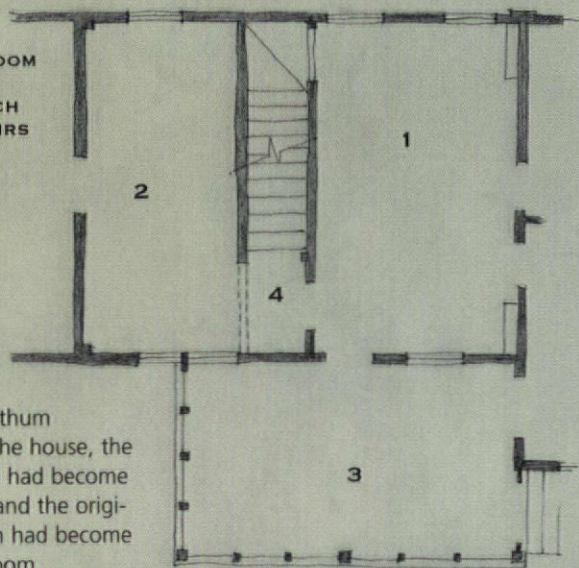
Architect Sandra Vitzthum creates a cozy kitchen for her and her three young boys in Vermont.

TEXT BY NANCY E. BERRY PHOTOS BY JAMES WESTPHALEN

Floor plan Then and Now

Before Restoration

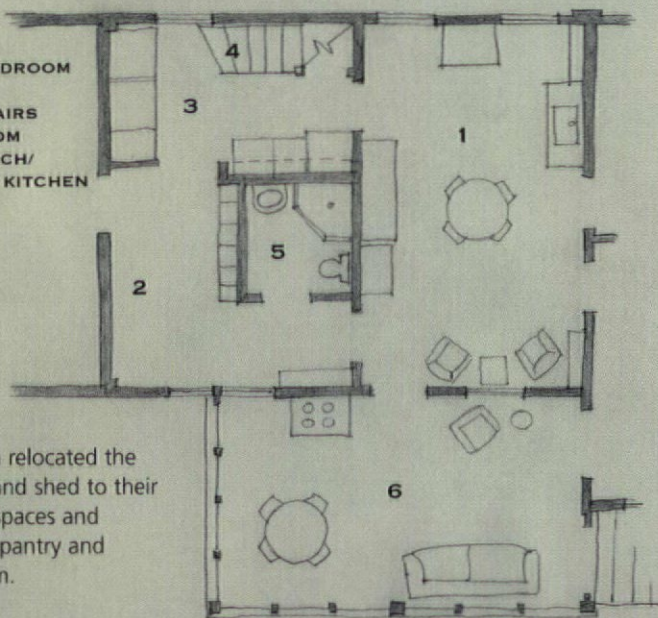
- 1 DINING ROOM
- 2 KITCHEN
- 3 SUN PORCH
- 4 BACK STAIRS PORCH



When Vitzthum purchase the house, the 1843 shed had become a kitchen and the original kitchen had become a dining room.

After Restoration

- 1 KITCHEN
- 2 SHED/MUDROOM
- 3 PANTRY
- 4 BACK STAIRS
- 5 BATHROOM
- 6 SUN PORCH/SUMMER KITCHEN



Vitzthum relocated the kitchen and shed to their original spaces and added a pantry and bathroom.

Top left Vitzthum incorporated a salvaged porcelain sink into the kitchen. Top right Local artist Ruth Pope designed and painted the hutch and bench, creating functional pieces of art for the restored shed. Bottom left The back staircase was reconfigured to open up a passage-way from the kitchen to the pantry. Bottom right Vitzthum incorporated the washer and dryer into the dish pantry.

Kitchen Convenience

Vitzthum spent a summer gardening during her college days in Ireland and prepared all her meals on an Aga cooker. She fell in love with the range (popular in the United Kingdom and Northern Europe, it is enameled cast-iron that uses radiant heat to cook food) and installed one in her kitchen. Because it is continually on, it makes the kitchen the warmest room in the house. "We live in the kitchen during the winter," says Vitzthum, who incorporated a sitting area into the space. "My boys hang out here—do homework or read." To keep the kitchen cool during the summer months, she cooks on a gas range in the enclosed screened porch just off the kitchen.

Vitzthum, who stands 5 feet 4 inches does most of her food prep right on the kitchen table, which is 32 inches tall. "The standard counter height is 36 inches—that's too high for me," she says. She also uses the sink's drain boards for counter space. Vitzthum wanted the kitchen to feel open, so she did not enclose the sink or add an island. She advises leaving open space under such counters, which will help make the room feel larger. She also kept as many appliances out of the kitchen as possible and focused on what she really needed in the immediate space—a stove, a sink, and dish and food storage. She placed the refrigerator, washer, and dryer in the pantry. "The refrigerator is just a few steps away from the stove. It doesn't feel physically out of the way, and it's nice not to have to look at it," says Vitzthum. "I don't use a dishwasher, but if I were to add one, I would put it in the pantry where I store most of my dishes."

Perfect Pantry and Mudroom

To create a passageway between the kitchen and pantry, Vitzthum reconfigured the back steps. The pantry shelves made by Randy Koch of Calais, Vermont, are fashioned after a traditional dish pantry with glass-front doors where she stores her sister Heather Pierce's pottery, 100 china place settings that Vitzthum's grandmother chose for the church suppers back in 1940s, and her uncle Sam's endless jars of pickled vegetables. "We found an old soapstone sink in the basement and added it to the room," Vitzthum says. She papered the walls with an early nineteenth-century English pattern called "Kensington" from the Victoria and Albert Collection. The walls would have originally been whitewashed plaster, but she wanted to add color to the space.

Vitzthum brought back the shed to its original use: a common room attached to old Vermont farmhouses for people to change out of their outdoor clothes. She incorporated loads of storage into the space, including a shelf that runs around the top of the room. It's lined with hockey skates, bike helmets, and football equipment. She also added hooks for hats and coats. On the opposite wall is a 5-bay storage unit with 10 cubby holes for the boys' winter gear. The walls are varnished pine bead board. Local artisan Ruth Pope painted Green Mountain scenes on a hutch and chest for the shed. Today, the spaces respect the past while offering Vitzthum a working kitchen for her and her growing boys. **NOH**

For Resources, see page 92.





Frank Lloyd Wright REDUX

Architect Curtis Gelotte draws from the master's sensibilities to create a Prairie-style home in a Virginia forest.

TEXT BY MICHAEL TARDIF PHOTOS BY NANCY EASTER WHITE



Left The "prow" of the Lunn residence living room juts out onto the terrace and into the landscape, dissolving the boundary between inside and outside. *Right* Stylized wisteria blossoms, executed by the homeowner, add an Arts and Crafts touch to the front entry.





Frank Lloyd Wright continues to have many admirers among architects more than 45 years after his death, but only a handful have dared follow in his stylistic footsteps. The problem with an iconoclastic genius such as Wright is that it is very difficult to imitate him without looking like you are, well, imitating him. The master is very difficult to match, even more difficult to transcend. The late architect Fay Jones, a Wright disciple, managed to absorb Wright's philosophy and develop his own forms of expression, but he did it by largely staying away from the building type on which Wright lavished the most attention: the single-family home.

Seattle architect Curtis Gelotte, working for a client couple living in Hong Kong and San Jose on a home they wanted to build in Charlottesville, Virginia, accepted the challenge of interpreting Wright in his preferred medium and has succeeded admirably well. Like Wright, whose mother gave him Froebel blocks at the age of 5 and famously declared that he would become a great architect, Gelotte's introduction to architecture—and to Wright—came at an early age. "For my tenth birthday, my parents gave me Wright's book, *A Testament*. I just devoured it. I still have it, and it's all stained on the binding with handprints. I just went through it—I can't say I read it because

Left and above Architect and clients shared a profound understanding of the principles underlying Frank Lloyd Wright's work: Simple bands of trim and subtly modulated ceiling planes establish distinct boundaries for the main rooms in an otherwise open floor plan.

his writing style is very hard to read. But I looked at the pictures and became very fascinated with forms and spaces. It has always stuck with me. I decided I was going to be an architect when I was 14."

Even the way the project came about has echoes of Wright, who often developed complex relationships with colorful clients and lived something of a peripatetic-celebrity existence—an international jet-setter before jets were invented. The precise details of how Gelotte's relationship with Gerald and Barbara Lunn developed into a fruitful collaboration are somewhat elusive, but from separate interviews, this much seems clear: While living in Hong Kong in the late 1980s, where Gerald Lunn was working for Motorola as an electronics engineer and manager, the Lunn's purchased a condo in Seattle in a building designed by Curt Gelotte, on the assumption that the Hong Kong assignment would last until retirement, after which the condo would serve as a staging point for settling somewhere in the





Pacific Northwest. Barbara loved the design of the condo, and thinking ahead to when she and Gerald might build a new home, she visited Gelotte in his office. She took brochures of his work back to Hong Kong, whereupon Gerald took one look and said, "Absolutely not; we can't afford them."

Turning a Vision into a Reality

As it turned out, they never moved into their Gelotte-designed condo. In 1995 Motorola transferred Gerald to San Jose, where he retired in 1998. But the Lunns continued to search for a building site. While on a textile tour of Thailand, Barbara developed a passing acquaintance with a fellow traveler from Harrisonburg, Virginia, who suggested the Lunns consider Charlottesville. On their first scouting visit in 1990, they saw a small sign marked "For Sale—Land Only" at the end of a quiet road. Despite knowing little about the area and having never lived there, they bought the four-acre site immediately. The wooded site is shaped like a saddle: rising at both ends, dropping off at either side. Gerald, who was born and raised southwest of London, remarked upon first seeing the site and the surrounding countryside, "I love this; it looks just like England."

Left and above In the dining room and kitchen, the delicate balance between openness and separation is achieved not just with changes in ceiling height and a coherent trim system, but also by a kitchen island with a "too tall" buffet counter that becomes an elegant piece of furniture in both rooms.

Meanwhile, the years passed. "I was still tracking Curt," says Barbara, who would call or stop by his office whenever she was in Seattle. "She contacted me every 18 months for about 5 years," says Gelotte. "Then one day she called and said, 'We're ready, but the land is in Virginia.'" Barbara remembers the on-again, off-again conversation lasting closer to 10 years, and the calendar seems to support her. "I persuaded Gerald to talk to Curt in 1997," she notes. At the initial meeting, Gerald and Curt agreed on a budget. Clients and architect then embarked on a remarkably harmonious long-distance collaborative relationship, with the architect in Seattle, the clients in San Jose, and the site in Virginia.

Developing a satisfactory floor plan is often the biggest design challenge for architects and homeowner clients. Oddly, neither Curt Gelotte nor the Lunns seem to remember quite





how the initial floor plan came to be, though Curt noted that he always works from the answers to a detailed “lifestyle questionnaire” that he gives to his clients. “We started with an initial trip to the property,” says Gelotte. “I sketched a quick layout on the flight to Virginia. I showed it to them, and it was about two-thirds of what we ended up with. After seeing the site, I realized I had a few things misoriented. We talked about where exactly we wanted to place the house. Barbara and Gerald also had ideas of what they wanted to look out on from various rooms. Barbara, a painter, wanted a higher ceiling in her studio, so of course that had to be on the downhill side.”

Fulfilling a Shared Passion

To an outside observer, their shared passion for Frank Lloyd Wright’s work seems to have fostered an unspoken understanding about many major elements of the design. “How the floor plan came about...that’s just a blank space for me,” says Barbara. “I was more concerned with whether the details were ‘chunky’ enough to hold up the design. I think the initial plan came together very quickly because we were so specific about what we wanted. Frank Lloyd Wright was all around me, being born

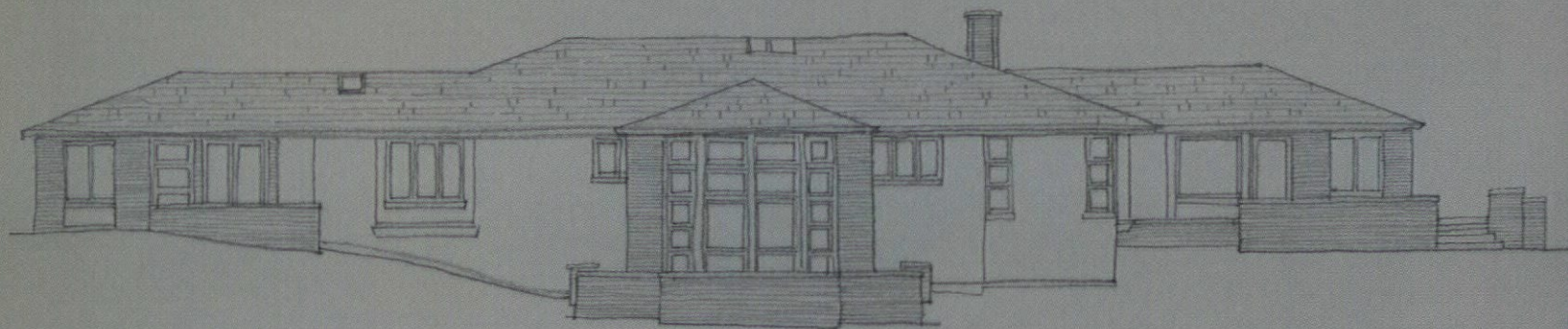
Left Taking advantage of the saddle-shaped site, a high-ceilinged artist’s studio steps down from the main level on the northeast side, while the “prow” of the master bedroom gently tucks into the rising “pommel” of the saddle toward the southwest (above).

and raised in Wisconsin. As young persons, you were so exposed to it, you didn’t even recognize it as Frank Lloyd Wright.”

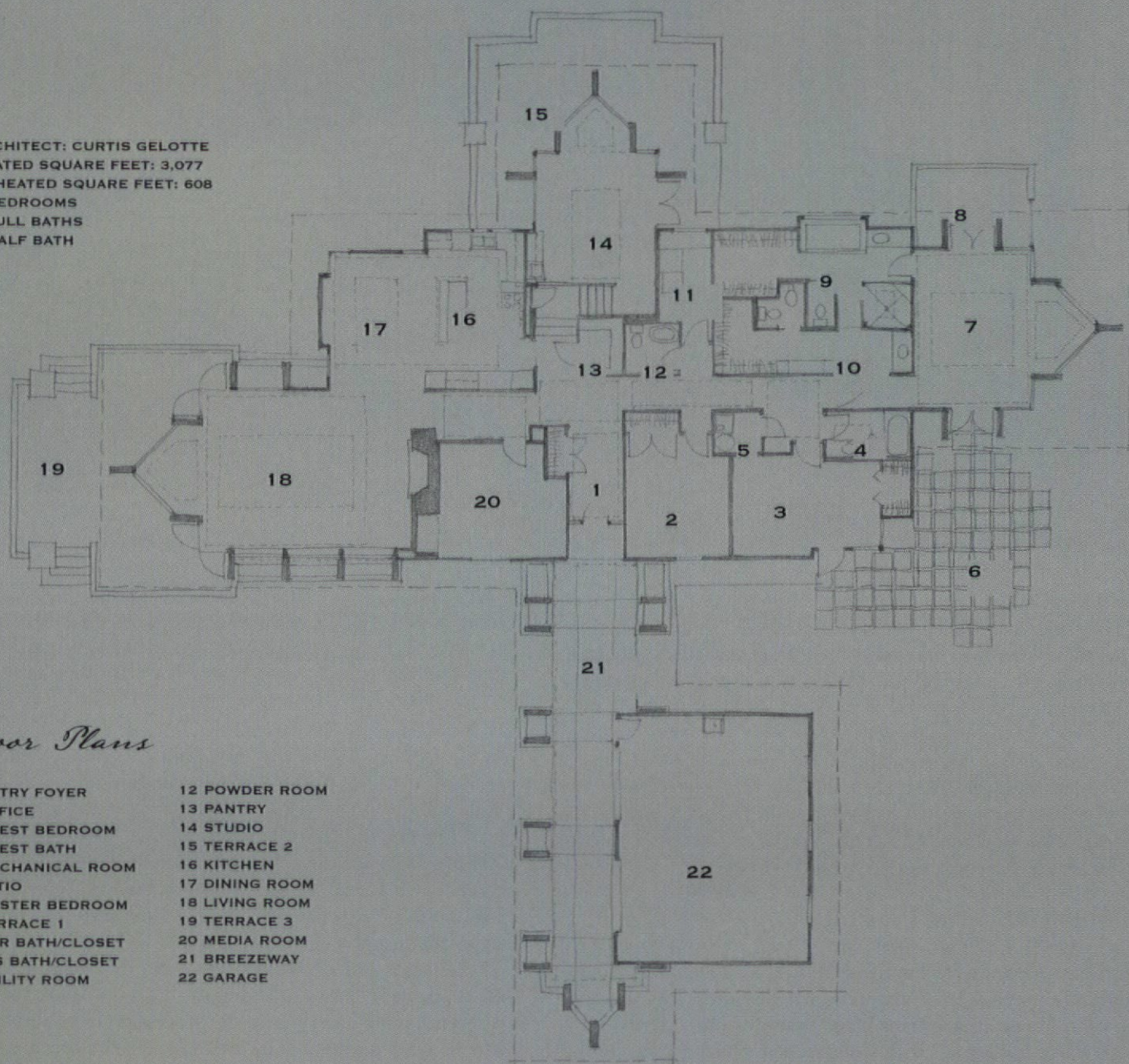
“She had the same Wright reference books that I had,” says Gelotte. “It made the communication quite a bit easier.” Gerald Lunn, for his part, shared his wife’s passion. “Gerald was very keen on this,” says Barbara. “It [the Prairie style] was one of the styles that America generated, which he liked a lot.”

Gelotte’s initial plan reflected one of Wright’s core design concepts, with spaces radiating out into the landscape in a pinwheel fashion. “For Wright, the procession from street to hearth had to be a journey, one involving at least seven turns,” says Gelotte. “In my mind, that’s what Wright’s work is all about: the unfolding and unveiling of the interior as you walk through it. You arrive at a place of refuge but can see out into the landscape.”

Lunn Residence



ARCHITECT: CURTIS GELOTTE
HEATED SQUARE FEET: 3,077
UNHEATED SQUARE FEET: 608
2 BEDROOMS
3 FULL BATHS
1 HALF BATH



Floor Plans

- | | |
|--------------------|----------------|
| 1 ENTRY FOYER | 12 POWDER ROOM |
| 2 OFFICE | 13 PANTRY |
| 3 GUEST BEDROOM | 14 STUDIO |
| 4 GUEST BATH | 15 TERRACE 2 |
| 5 MECHANICAL ROOM | 16 KITCHEN |
| 6 PATIO | 17 DINING ROOM |
| 7 MASTER BEDROOM | 18 LIVING ROOM |
| 8 TERRACE 1 | 19 TERRACE 3 |
| 9 HER BATH/CLOSET | 20 MEDIA ROOM |
| 10 HIS BATH/CLOSET | 21 BREEZEWAY |
| 11 UTILITY ROOM | 22 GARAGE |

Historical Reference



Curtis Gelotte found inspiration for the Lunn residence from Frank Lloyd Wright's early Prairie-style architecture. The 1909 Wohnhaus Oscar Steffens House in Birchwood, Illinois, demonstrates the pinwheel plan and horizontal banding prevalent throughout this house type.

With the floor plan settled early, clients and architect immersed themselves in the details and worked to fulfill their common vision. "As the design became more complex and detailed, we had to upgrade the budget," says Gerald. "But we always did it in a very collaborative relationship with the architect. A lot of compromises had to be made to keep the cost down, but we did not want to compromise the design." Barbara remembers this as the most satisfying part of the experience. "When you keep cutting to fit the budget, that's where the creative energy comes in," she says. "And when you have a partnership like we had, where you both know where you're going, you get the best results."

Collaboration, Invention, and Interpretation

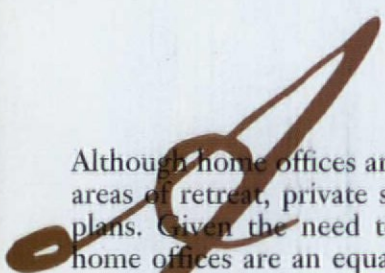
One of Gelotte's original inventions is a covered arcade that passes in front of the garage and connects the main house to the freestanding guest suite. Frank Lloyd Wright disliked garages and would not include them in his designs. (He is credited with largely inventing the carport.) The Lunnns wanted a detached garage but did not want a "car court" dominated by garage doors. The deep arcade causes the garage to recede into the background, unnoticed. "In developing the pinwheel design, the garage became one of the four radiating elements: master bed-

room, studio, living room, garage," says Gelotte. "There is a lot of imagery in Wright's work of covered walkways but no breezeway exactly like this one. It's a complete interpretation of Wright's concepts, with some similarity of detailing. What really stands out are the columns." The arcade anchors the garage to the center of the pinwheel design, which is at the center of the house. Though the guesthouse was not part of the original program (Gelotte designed it several years after the house was built), it looks very much like an integral element of the design concept, which Barbara calls "a testament to Curt's foresight."

Years after the house was completed, Gelotte continues to admire his clients' commitment. "This project is one of my personal favorites, for a lot of reasons," he says. "But probably the biggest was Barbara's and Gerald's willingness to explore ideas and stay true to a vision. Houses always cost more than you want them to. Whenever we faced cost issues, they remained true to the character of the house. Just 'eliminating some of the trim' would not fly." *NOH*

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

For Resources, see page 92.



Although home offices are places of work, they are also areas of retreat, private spaces in a time of open floor plans. Given the need to fill two functions, the best home offices are an equal balance of functionality and domesticity. In terms of function, they require ample workspace and storage, excellent task lighting, and the latest technology; as a private space, they need to make the owner feel at home.

When designing a new home office in a style that is meant to evoke the past, clever solutions must be found to hide modern conveniences. Built-ins with solid or louver doors are popular. They are often designed for multiple functions such as for filing cabinets, drawer space, and cupboards. Desks outfitted with multiple holes and faux drawers conceal wires and computer towers. Strategically placed floor outlets offer more design options while limiting wire exposure.

Concerning overall design, professionals say the decor should read more library or den than office. Architects and interior designers rely on a few basic tricks to avoid an office look. In place of standard-variety office furniture, they opt for custom-designed pieces, reproductions, or antiques. Architects include informal seating areas and design historically inspired built-ins and moldings, which follow the style of the rest of the home. Antique or reproduction light fixtures are used in place of or in conjunction with recessed lights. Area rugs, paintings, and accessories add final touches.

The following are four home offices that are highly functional without sacrificing style.

Office under the Eaves

For a busy journalist who works from his home in Maine, architect Christopher Glass was asked to add an office under a steeply pitched roof of a Gothic Revival board-and-batten house. To do so, Glass added a tongue-and-groove, groin-vaulted ceiling in tribute to the house of eighteenth-century English architect Sir John Soane. The ceiling's pine knots bleed through the transparent stain. "It is a way of accepting the inevitable," he says. For contrast, he used Douglas fir as flooring. The windows are double-hung cottage style, chosen to complement the home. Open built-in bookshelves are used for storage. The desk is one of the owner's antiques, and an informal seating area lends the space a den-like appearance. Nautical elements, including model ships, add the final touches.



Home Work

Offices are fast becoming standard in today's residential floor plans. We'll look at four traditional designs wired for today's travail. TEXT BY ANN SAMPLE PHOTOS BY BRIAN VANDEN BRINK





Creative Cabinets

Famed Shaker furniture designer Thomas Moser lives in a white clapboard Cape on an island in Maine. His office overlooks the Atlantic Ocean and is lined with a combination of open and closed built-in storage made from black walnut. The built-in and paneling style is Tansu, a simple, elegant, and ancient Japanese style similar in form to the American Shaker style. One panel of the open-faced bookcase slides backward to reveal a secret room used for additional storage. Books and accessories line the open shelves while the closed

shelving, conceals television and stereo equipment. The flooring is made from salvaged Burmese teak; the ceiling's decorative inlay, compass rose, is made from more than 15 exotic woods salvaged from Hurricane Andrew wreckage. Moser designed the furniture in the room, including the Arts and Crafts-inspired sofa (an older piece no longer part of his furniture collection) and the updated Windsor-style chair, called the "Continuous Armchair." Maritime-inspired light fixtures and weather station clocks enrich the room's nautical theme.



Craftsman Conversion

For a 1950s Federal-style vacation home located in Maine, architect Dominic Paul Mercadante was asked to design an addition and remodel the existing space. The project involved converting a small kitchen into a home office that could be used seasonally. Mercadante found his inspiration for the room's built-in and custom paneling in the architectural details of the early twentieth-century Craftsman style. "The simple lines of the style suited the scale of the space and sea-coast environment," he says. Mahogany was chosen for the woodwork because the owner is a sailor, and Mercadante wanted the room to remind his client of the cockpit of his boat. The flooring is made of pine. The built-in is a combination of drawers, cupboards, and filing cabinets. A partner's desk serves as a workstation.



Caribbean Collaboration

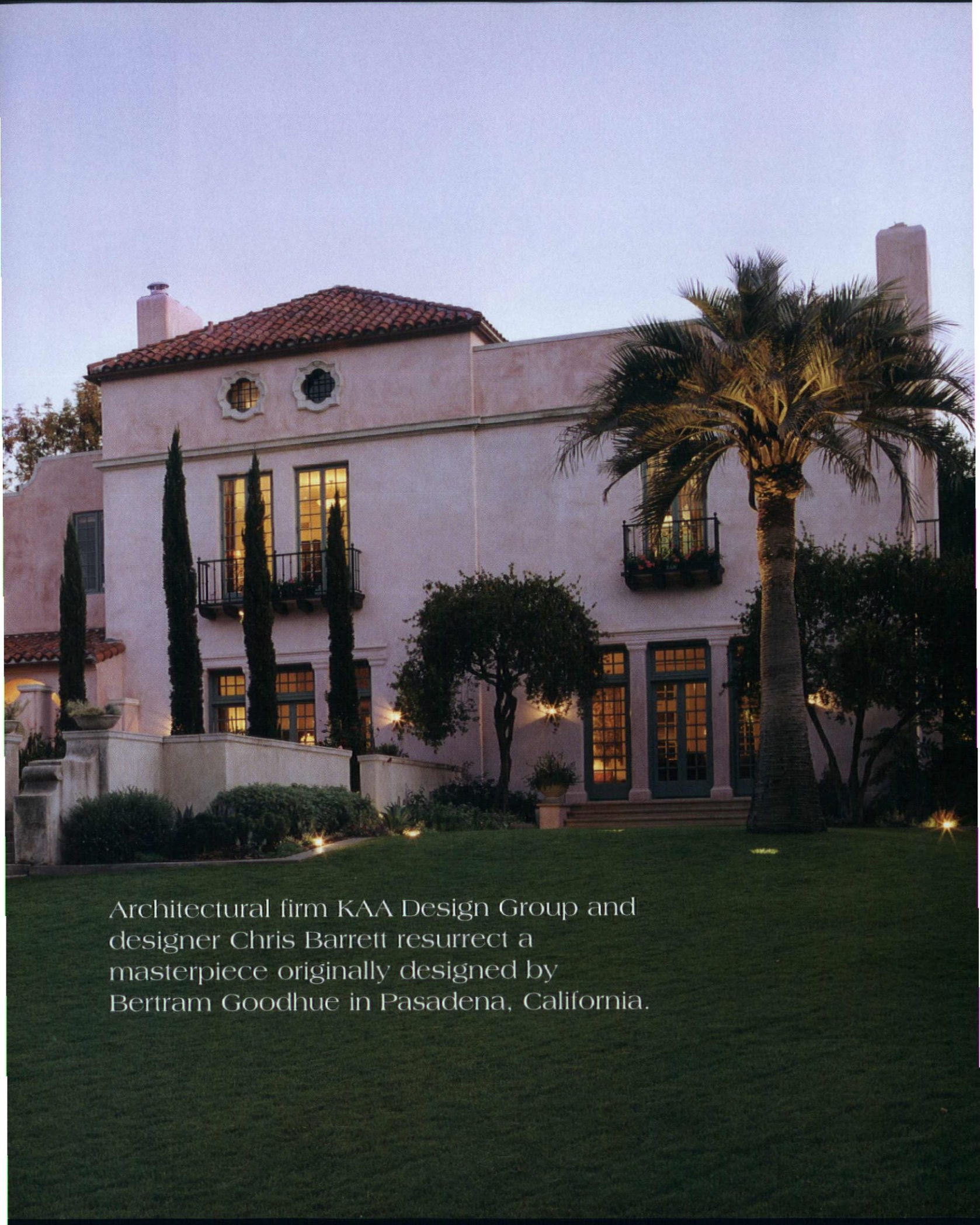
Located on Hilton Head Island in South Carolina, this office was designed by Group 3 Architecture's Mike Ruegamer for a full-time mother. Houses found in the British West Indies inspired the home's design, including the office. In the office, the client wanted a combination of open and closed storage. The open storage is used for display of family photos and other keepsakes; the closed storage—tucked behind louver doors—conceals filing cabinets and shelves. These doors and tongue-and-groove ceiling add to the room's Caribbean feeling as does the sea-grass rug. The desk is British Colonial in style and is paired with a petite office chair. Large seashells and exotic plants complete the decor.

Remaking of Mi Sueno

TEXT BY LYNN MORGAN PHOTOS BY PHILIP CLAYTON-THOMPSON

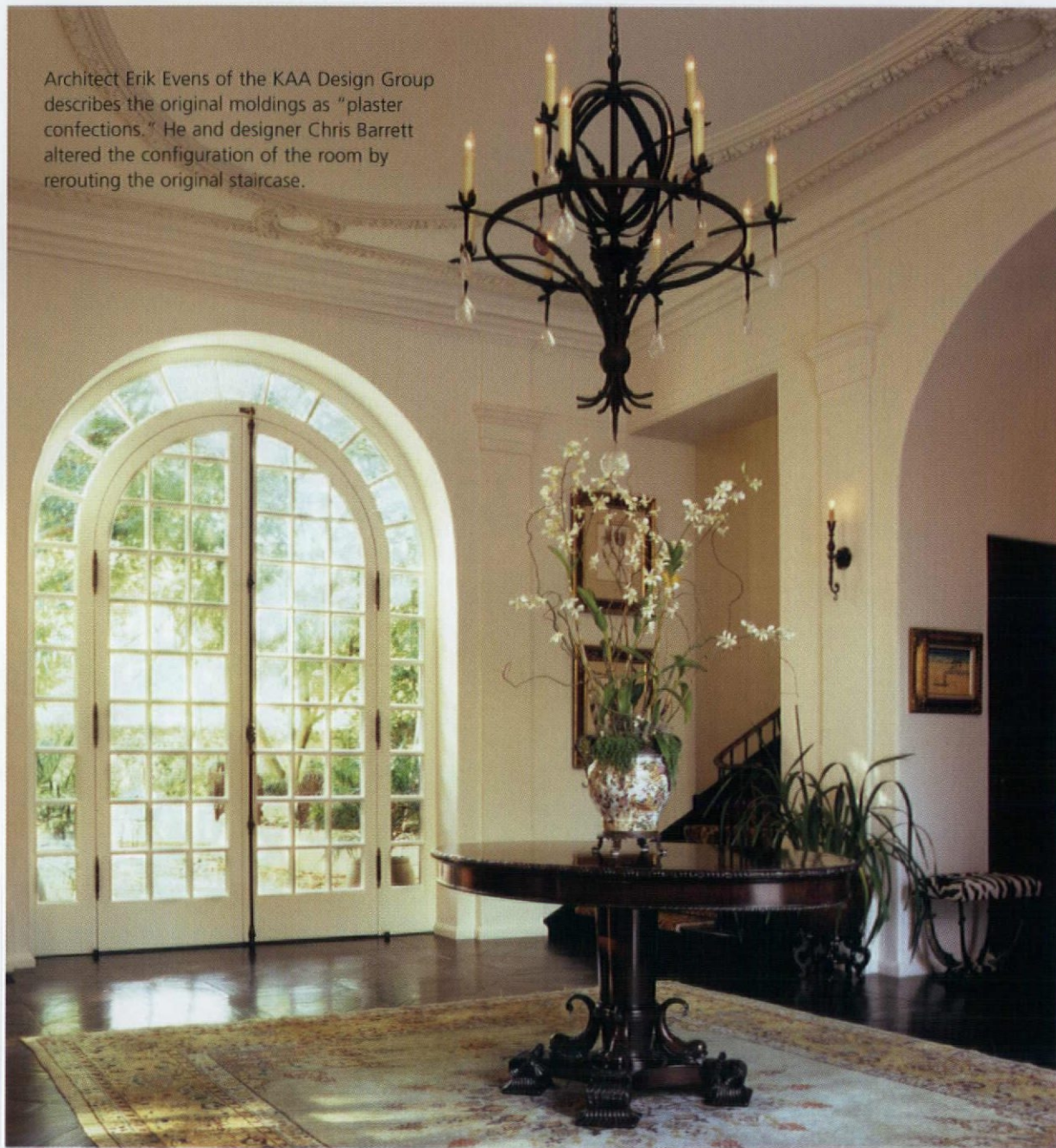


Originally designed by architect Bertram Goodhue in 1916, Mi Sueno fell prey to neglect and poor renovations over its life. KAA Design Group and designer Chris Barrett brought the building back to its former grandeur.



Architectural firm KAA Design Group and designer Chris Barrett resurrect a masterpiece originally designed by Bertram Goodhue in Pasadena, California.

Architect Erik Evens of the KAA Design Group describes the original moldings as "plaster confections." He and designer Chris Barrett altered the configuration of the room by rerouting the original staircase.



Nothing in her previous 17 years as an interior designer had prepared Chris Barrett for "Mi Sueno," a grand but magnificently derelict Mediterranean palazzo incongruously located on 2 1/2 acres in Pasadena's historic arroyo.

Built in 1916 by renowned architect Bertram Goodhue, the house had undergone a great many changes over the ensuing decades—it had even been subdivided into two different houses, probably in the 1940s. By the time Barrett's clients showed her the sprawling property in 1997, it was on the verge of collapse, a relic of a gracious era sadly surrendering to decadence.

"When I first saw the house, it was in horrible condition," Barrett recalls. "There was aluminum foil covering all the windows! There were cobwebs everywhere, and you couldn't see the

ceiling. You knew it was wood, but you couldn't see it beneath all the grime and neglect."

Previous owners had included actor Robert Reed, who was the patriarch of "The Brady Bunch," and legendary music producer Phil Spector, who had lived reclusively in the attic, sealed away from all sunlight.

It took Barrett and her firm, in partnership with the architectural firm KAA Design Group and Curtis Quillian of Quillian Contractors, three years to revive the crumbling manse. It was the largest restoration project the architectural firm had ever undertaken. "We had experience renovating houses of this vintage before, but never one of this size or significance," says Erik Evens, AIA, of the KAA Design Group,



the principal architect on the project. "The house was dilapidated. It had been neglected for quite a few years. Maintenance had been deferred, and previous owners had renovated it badly. But the bones of this great beauty of a house shone through. You could see that it was a great piece of architecture. The challenge was to turn it into something livable for the clients."


"It was a painstaking restoration," Barrett continues. "The Pasadena Historic Society had a lot of input. They didn't want any compromises to the architectural integrity of the house."

Nevertheless, Barrett and her collaborators made sweeping and extravagant changes to the sprawling home. "We kept the footprint of the house but completely redesigned the interior," she says.

The hand-painted ceiling required three months of panel-by-panel restoration. The massive mosaic tile fireplace is original, and Barrett used the colors of the fireplace tile for inspiration to define the palette for the entire room.

The first obstacle the team faced was the home's aging exterior. "When we removed the exterior skin, we found it was made entirely of hollow clay tile," Barrett says. "It was very fragile and crumbling; it needed to be completely redone." Evens explains, "Hollow clay tile is a building material that's no longer in use for good reason. It's very brittle; it's not earthquake resistant. Most of the house had to be encased in concrete and metal reinforcing, like putting a cast on a broken limb."

The team put in new hardwood floors of Peruvian walnut



This room was enlarged by combining two smaller rooms to create a spacious yet informal dining room to seat up to 20 people. Because the dining room is easily accessible from the courtyards and gardens, the owners wanted wicker chairs for indoor/outdoor use. The chandelier is an antique Barrett had originally purchased for her own home.

throughout the house except in the living room and master bath. They rerouted a stairway, eliminated an upstairs library, and combined a warren of small rooms into a single spacious and airy dining room.

The entry hall of Mi Sueno is spectacular: A soaring 15-foot ceiling, pale ivory and decorated with wedding cake moldings and medallions, is original to the house. Barrett added an antique Agra rug from Pakistan and a custom-designed table from Mulholland Furnishings, based on an eighteenth-century Italian design, and illuminated an already light-filled space with a simple wrought-iron chandelier. This combination of classicism and exotica sets the tone for the rest of the house.

"There's a lot of Moorish influence in the house," says

Barrett, citing a popular attribute of Californian Mediterranean design of the early twentieth century. "We used that theme throughout."

The living room ceiling was in need of months of restoration. "Every millimeter of the 20-foot-by-50-foot ceiling was painted," Barrett explains, "and every panel was slightly different, so it couldn't be stenciled. A restoration specialist, who does lots of work on historic homes in Pasadena, spent months lying on his back on scaffolding, cleaning and restoring it one panel at a time."

One detail of the room had survived all previous renovations intact—the massive fireplace. "The cast, surround, and tiles are all original. I used the colors of the tiles to inspire the



rest of the room," says Barrett.

The colors she selected are bold and exotic: The sofas are covered in steel-blue velvet, strewn with red, purple, and indigo velvet pillows; the antique rug features slightly muted shades of red, orange, blue, and gold. Barrett custom-designed the sleek velvet recamier, covered in a blue Fortuny fabric, imported from Venice. The red paisley velvet chairs also have an antique Venetian flavor. The clients are both musicians so the Bosendorfer piano takes a prominent position in this room. "The windows are all original," Barrett explains. "The clients don't like heavy draperies, so we made light window treatments from cut velvet and red tulle." Because the original library was sacrificed for the newly reconfigured staircase, Barrett added

Barrett lined this corridor with bookshelves to take the place of the original upstairs library, which was lost when the stairway was reconfigured.

floor-to-ceiling shelving to a hallway to make room for books and memorabilia.

The dining room neatly balances informality and elegance. The architects combined two first-floor rooms to make it accessible from two different exterior courtyards on either side of the house. The owners wanted to be able to take their dining room chairs outside as well, so Barrett chose wicker chairs from Hays House on Melrose Avenue in Los Angeles to surround the hand-carved walnut table.

The kitchen was a close collaboration between the design-



The kitchen deftly combines the modern with the Moorish. The cabinetry was designed by Darwish, a Moroccan company based in New York City, and a local cabinetmaker, Basile Cabinets in Van Nuys, California, constructed them. The Art Deco tile border in the kitchen was custom-designed to match the original tiles in the living room fireplace.

er and her clients. "We made a conscious effort to really play up the Moorish elements," she recalls. "We used fretwork cabinets from a Moroccan company, Darwish, in New York. Basile Cabinets in Van Nuys constructed them. I found the antique Moroccan light fixtures in a local antiques shop."

Upstairs, the exotic Moroccan theme reaches its apex. Barrett created an arabesque fantasy, converting a bedroom into the master bathroom, with marble floors and hand-applied tiles in a vivid shade of lapis lazuli, hammered brass Moorish light fixtures, and an antique Persian Samarkand rug.

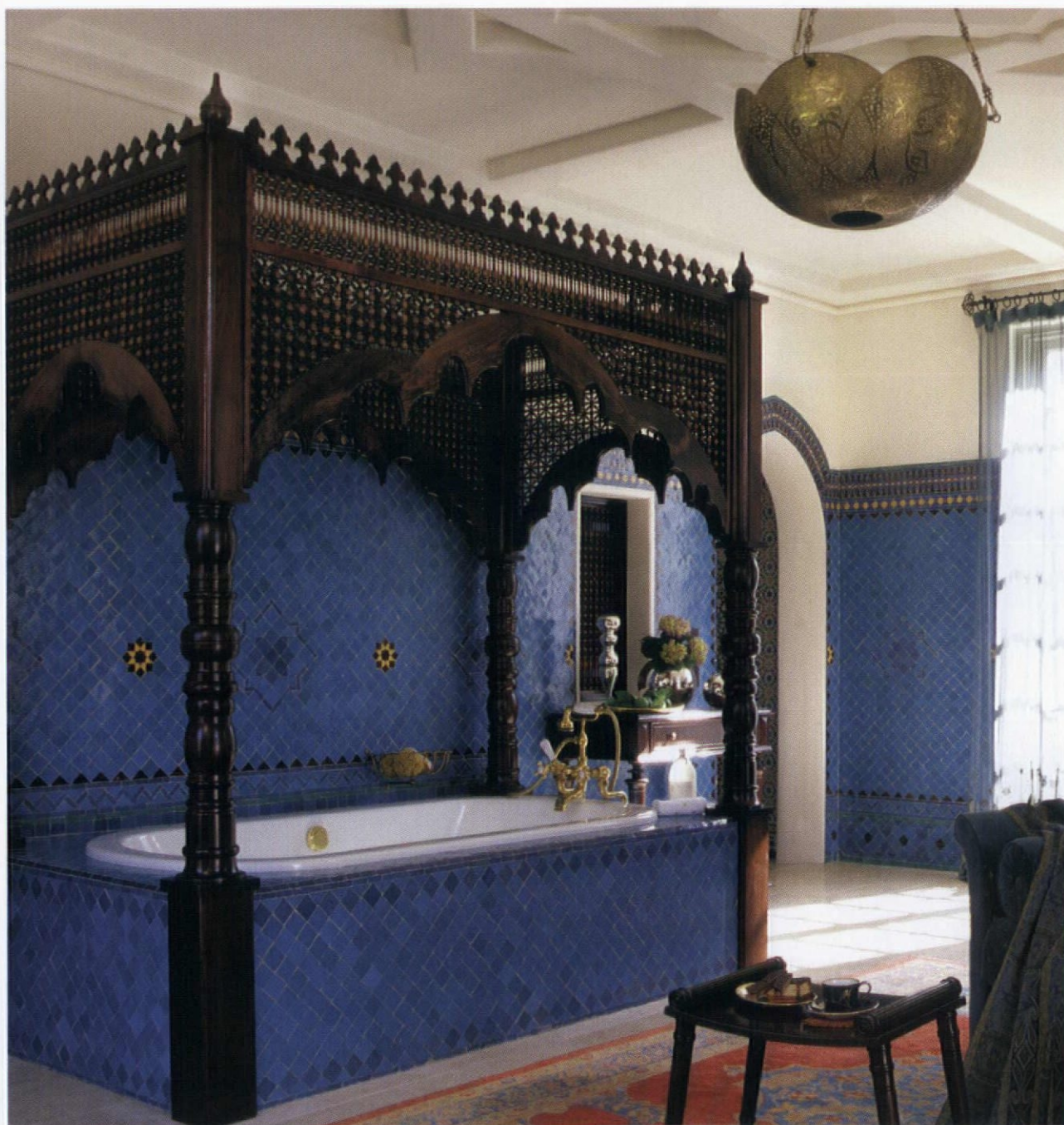
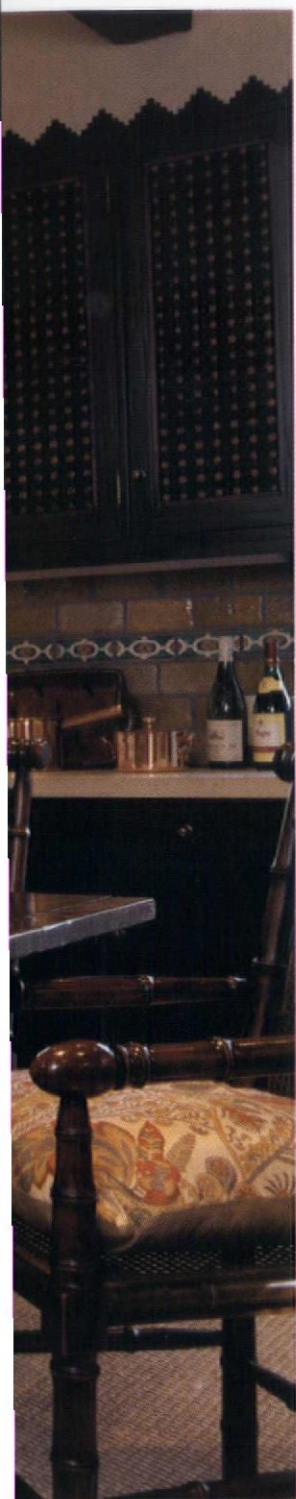
"It's definitely a folly," Barrett says. "This shade of blue is the owners' favorite color, and the craftsmen from the Mosaic House in New York spent three months on the bathroom—

every one of those tiles had to be hand-set, one at a time."

The bathtub was designed to mimic a canopied bed. "The architect designed the posts to surround the tub, and a local cabinetmaker fabricated it in walnut," Barrett explains. "It's Moroccan through and through."

She custom-designed the recamier in turquoise velvet, scattered with gold stars, and added pillows made from vintage fabrics from a store called, appropriately enough, Odalisque.

Barrett also custom-designed the opulent walnut bed in the master bedroom, adding custom-made silk and gold brocade bedding from Anahata in Hollywood. The color scheme of the bedroom also derives from her choice of an antique rug: shades of saffron yellow, blue, and red. "It's one of the simplest rooms



in the house," says Barrett.

Simplicity, however, was not the goal. "Our clients didn't want anything that was cold and spare," says Evens. "They were looking for a design that's very detailed, textured, tactile, and graceful. The owners spared nothing." And the results are lush and exuberant, a fanciful vision perfectly realized. Out of the ruins, Barrett and Evens reclaimed *Mi Sueno* and restored it to extravagant seraglio-like beauty. It's not difficult to imagine Rudolph Valentino dancing the tango here.

For Evens, the success of the project lies in its authenticity: "It's true to Goodhue's original vision," the architect reflects. "There was no way to return it completely to its original condition; too much of its history had been erased. The hardest

The master bath was originally a bedroom that Barrett and Evens transformed into a Sheherazad fantasy bathroom, with an opulently hand-tiled walk-through shower and a bathtub, inspired by a canopied bed, framed in lavish woodwork. "The architect took the Moorish symbols that were used throughout the house and incorporated them into the surround for the tub," Barrett explains.

part was preserving the parts that were original and of good quality. We kept its integrity." **NOH**

Lynn Morgan is a freelance writer living in Los Angeles.

For Resources, see page 92.



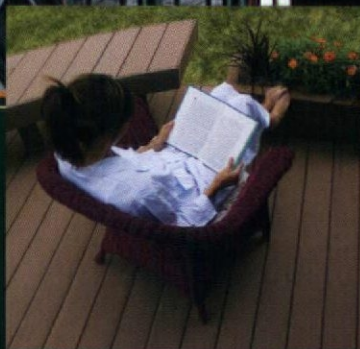
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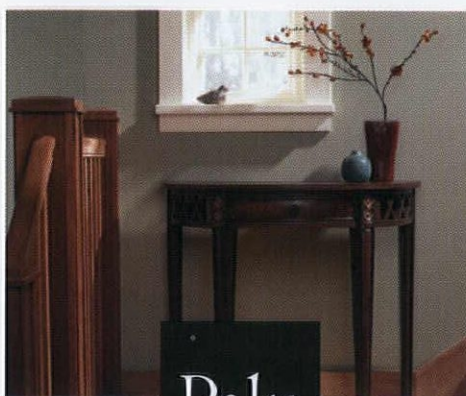
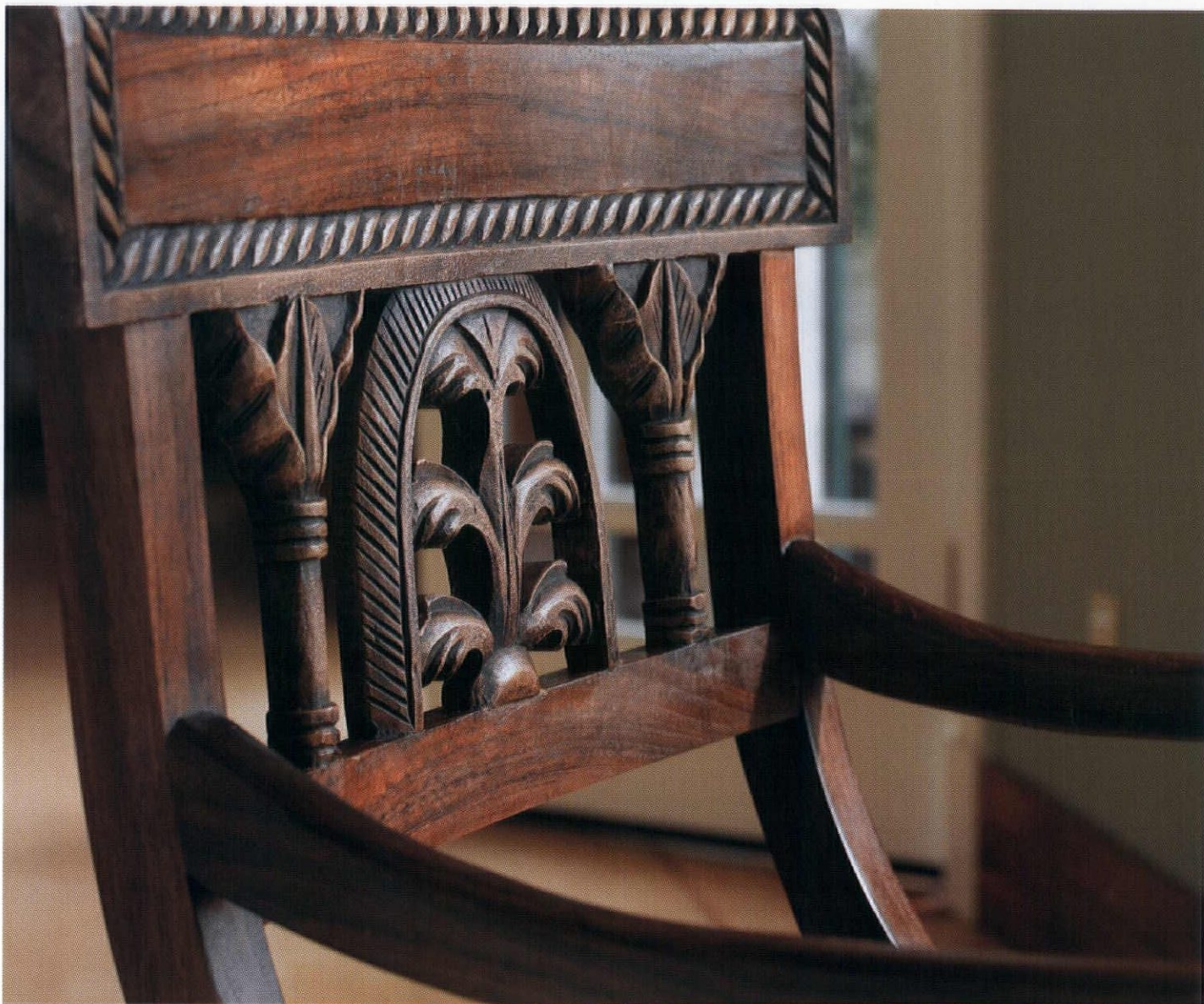
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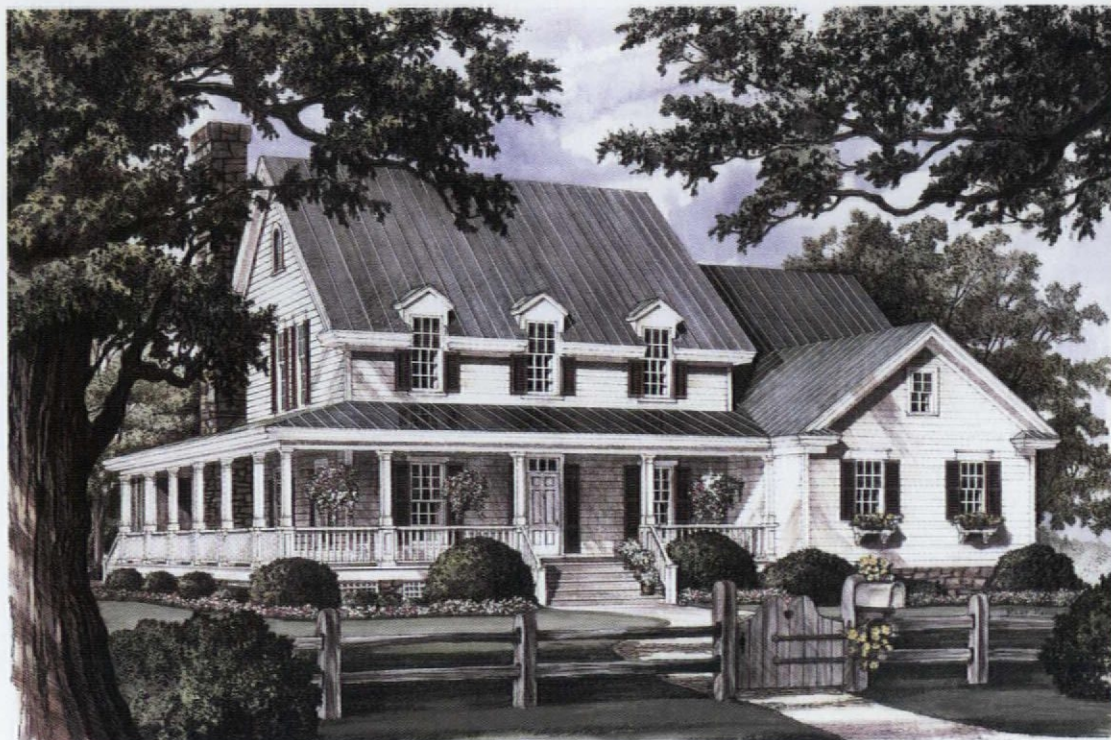
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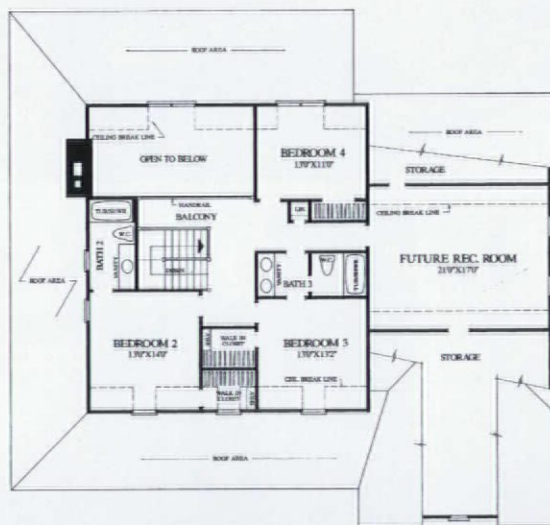
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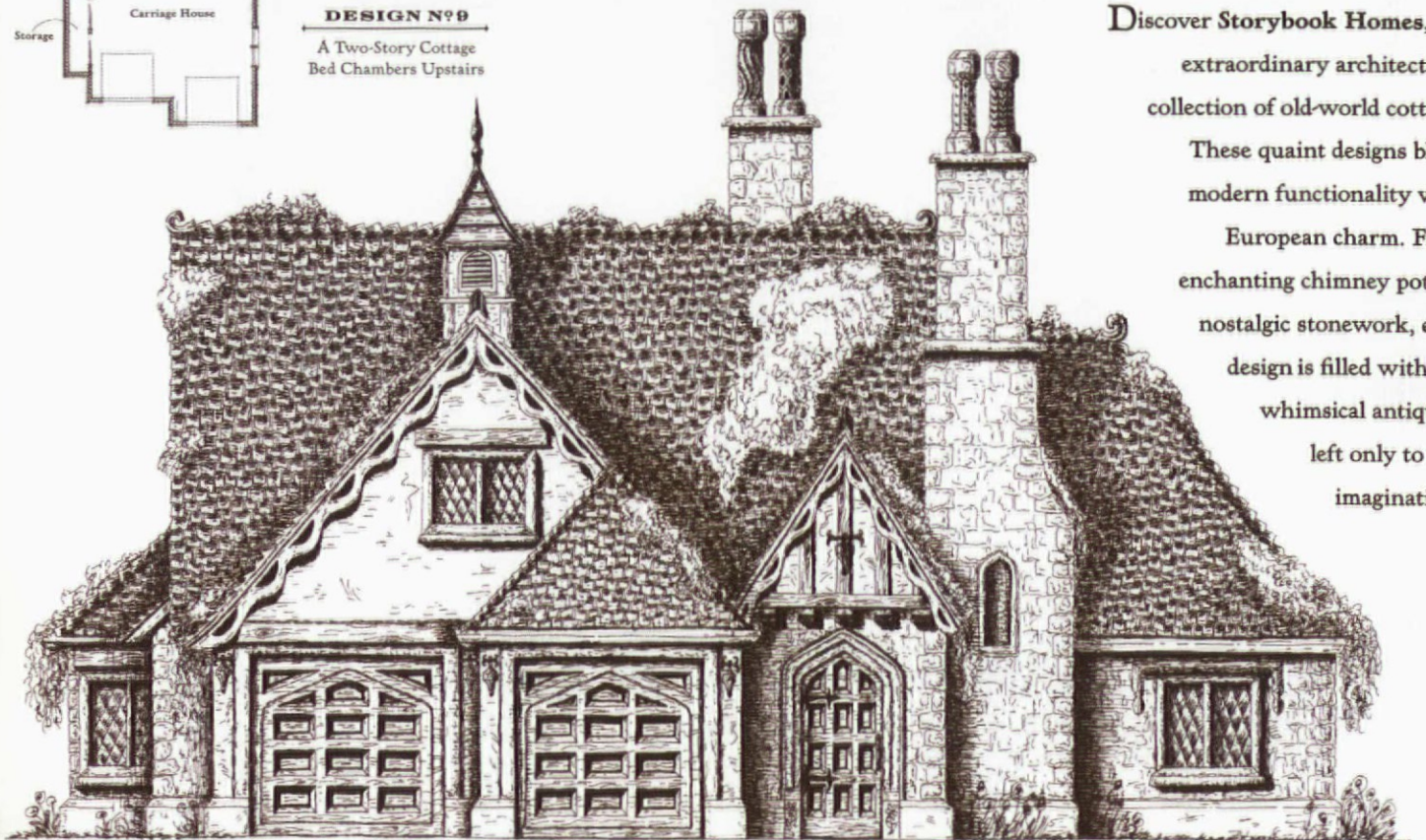
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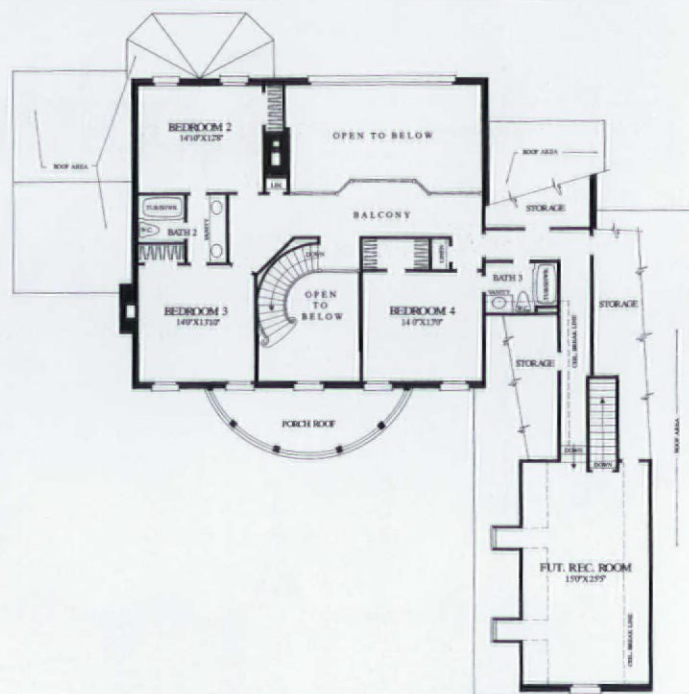
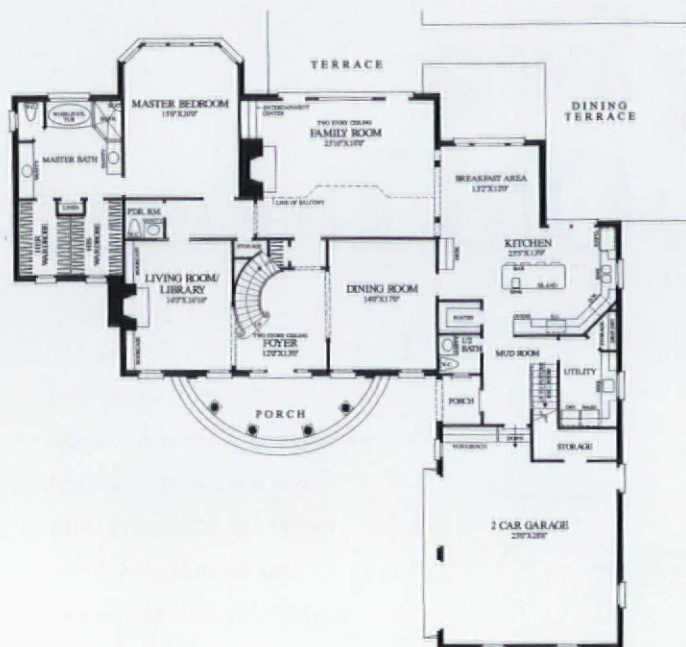
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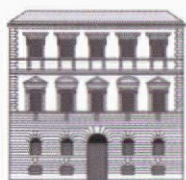
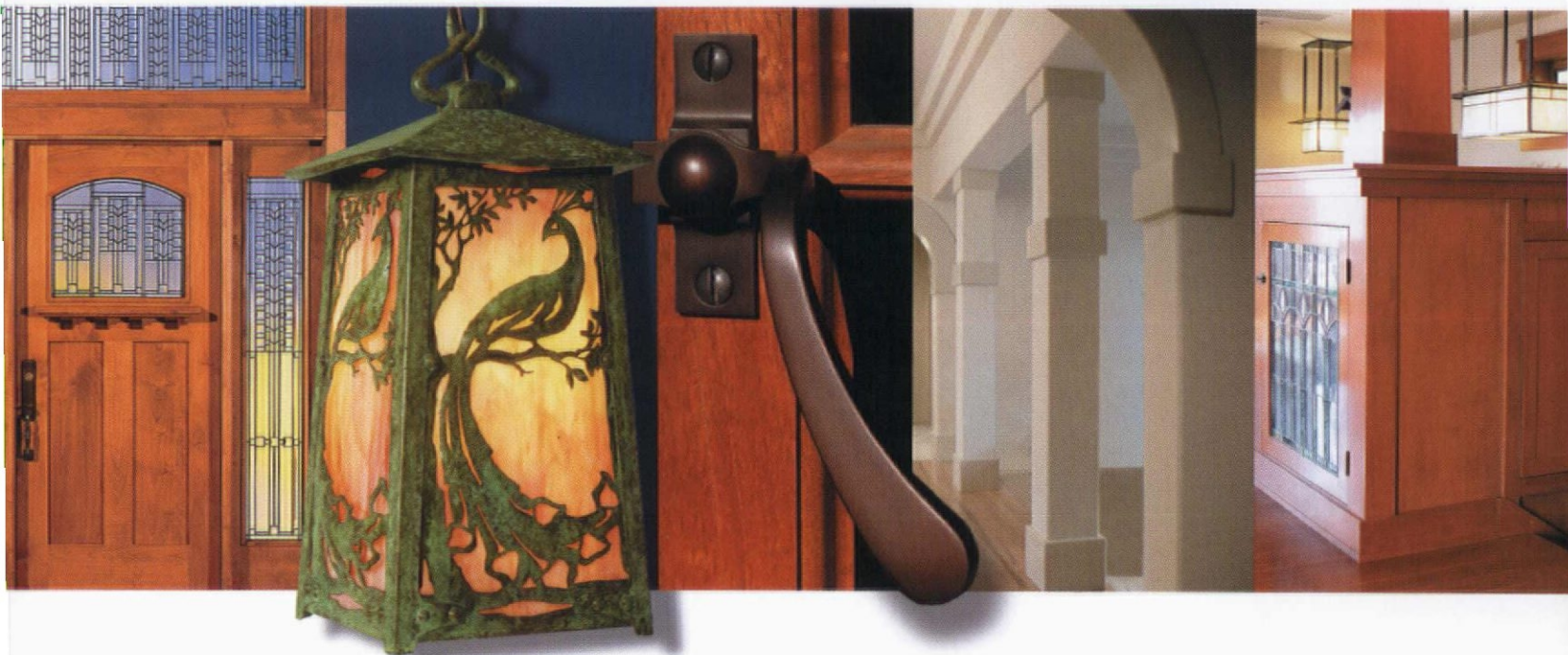
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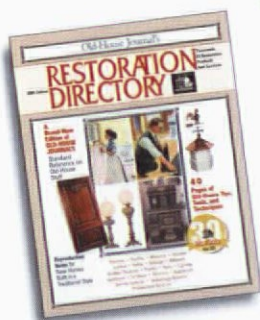
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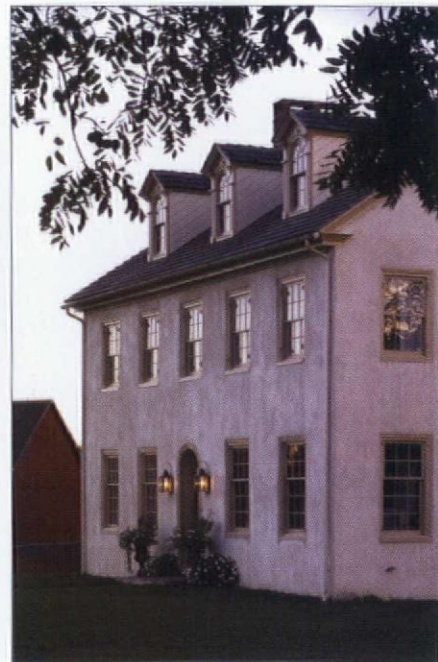
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Project Coordinator: Mark Murphy
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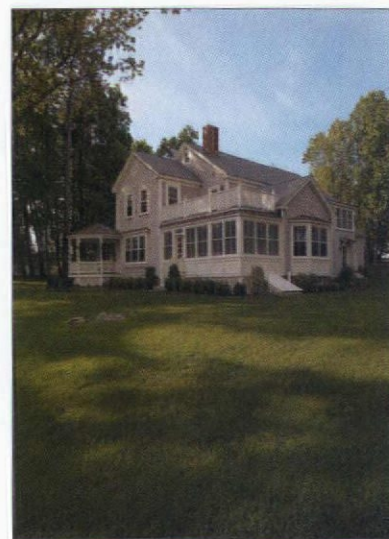


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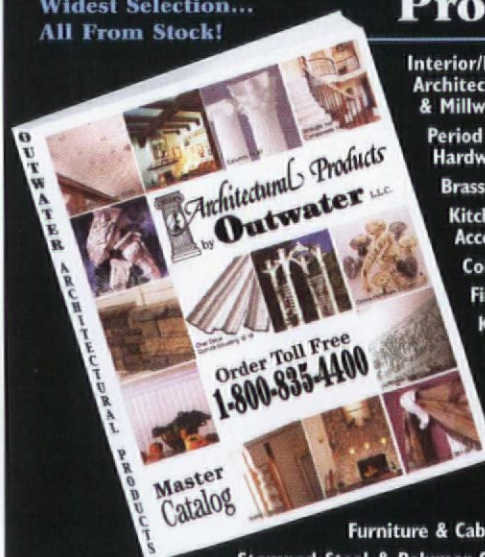
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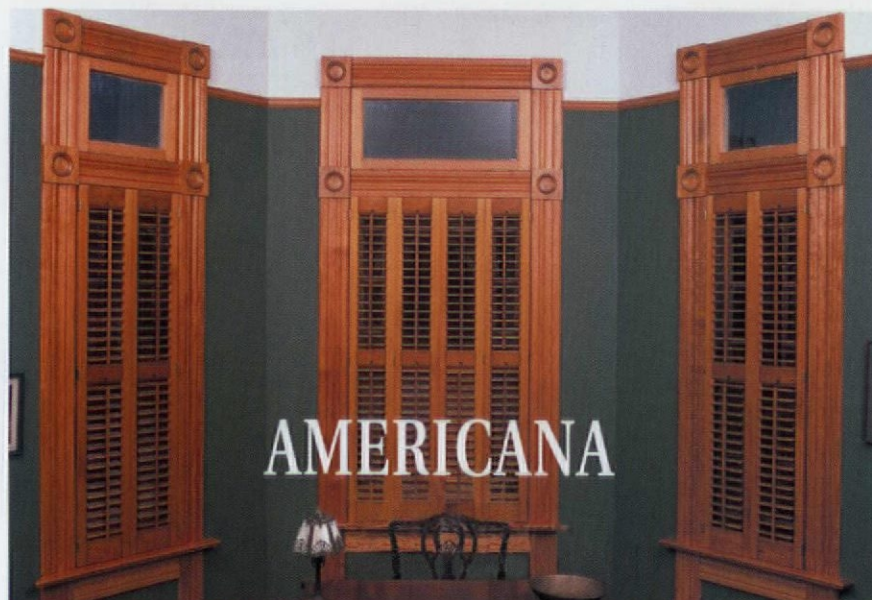
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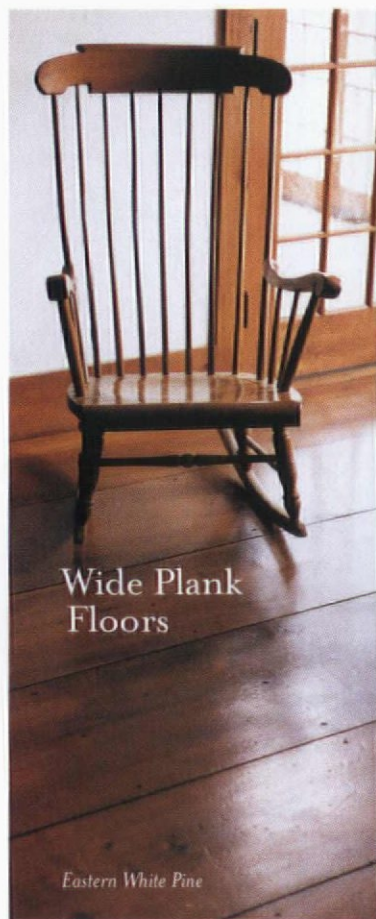
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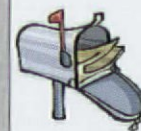
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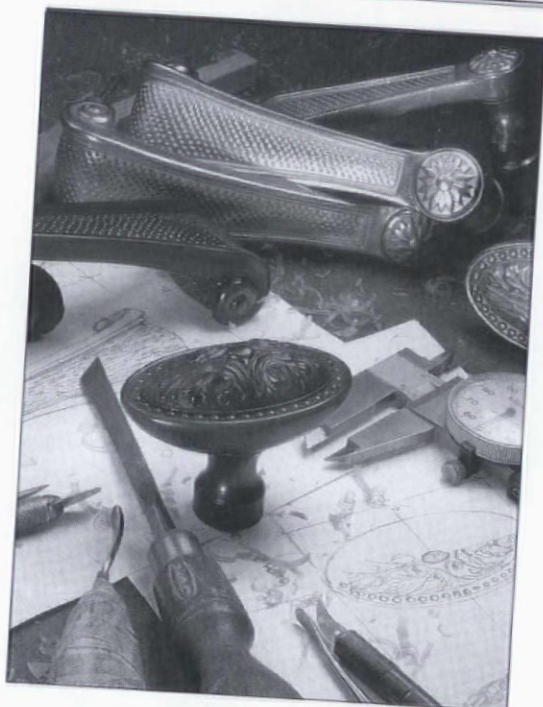
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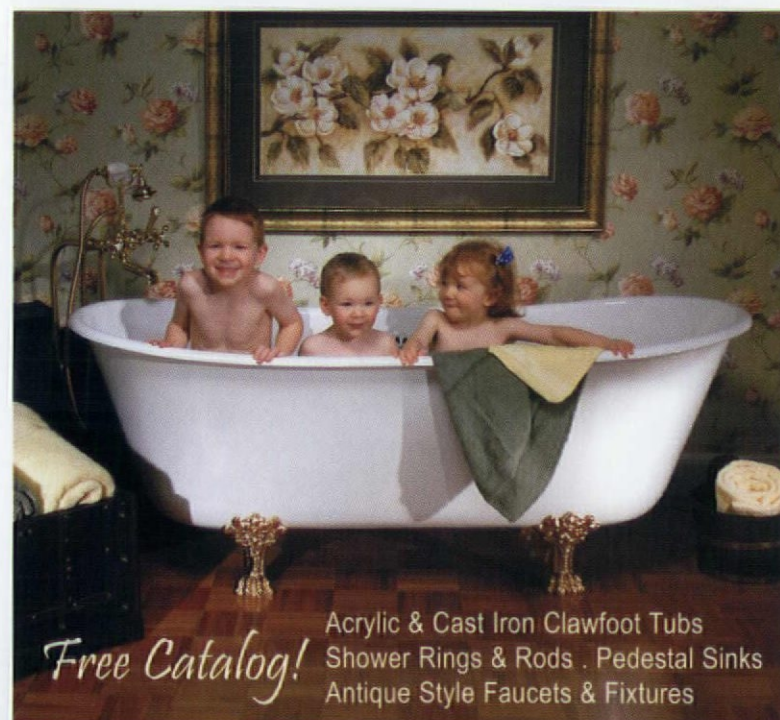
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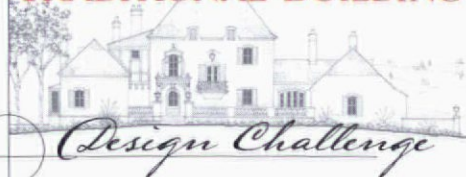


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✓ Where and When?

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✓ How to Enter?

To qualify for the Traditional Building Design Challenge you must submit an application and up to 3 portfolios of your work. Portfolio submissions should include renderings, images, or photos of specific projects that reflect your experience and knowledge of the traditionally-inspired movement. To download a Traditional Building Design Challenge application, please visit www.traditionalbuildingshow.com or call 866.566.7840, ext 112 to receive it by fax or email.

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Design Traditions in New Orleans



The Historic American Buildings Survey took extensive detailed drawings of Chesneau Mansion in the 1980s. The building is a strong testament to New Orleans' design traditions.

The Chateau Mansion, situated along Louis Street in the French Quarter Francaise of New Orleans, is one of the finest examples of late eighteenth- and nineteenth-century architecture in the city.

The mansion is prototypical of a type of commercial/ residential building that arose in Spanish New Orleans following the fires of 1788 and 1794. Unusually sophisticated mantels, cornices, and hand-forged hardware distinguish the building as an important reservoir of architectural details found in houses contemporary to that period.

Constructed shortly after 1800, the Chateau is a two-story brick building. The ground floor contained two stores, each with separate storage areas or *entresols*, following the mediterranean tradition. The second floor constituted the premier living quarters for the family. Divided into four large chambers that were bisected by a narrow hall, this floor was accessible through a winding wooden staircase which extends from the ground floor loggia to an elegant loggia upstairs. Architectural remnants in the attic conclusively establish that the roof was originally terraced. NOH

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