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Photo by Brian Vanden Brink
Mary Louise Guertler of McMillen, Inc., revitalizes a historic sea captain's home on the island of Nantucket. For the full story, see page 80.
A NEW WOOD FLOOR SHOULD BE AT LEAST TWO HUNDRED YEARS OLD

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

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

Ann Sample, author of New Spaces, Old World Charm, visits a North Carolina Colonial, a Caribbean-inspired home decked out with loggias and porches. Designer Jack Phillips and Architect Michael Ross Kersting explain how they created these outdoor spaces based on historical forms while incorporating modern amenities for today (page 70).

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

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

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

Nancy E. Berry
Editor
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design that will stand the test of time.
April Pafrath is a writer and editor in Cambridge, Massachusetts. Her interest in architecture and design began at a very young age—her parents designed the house she grew up in. That interest has only increased over time, and her love of Modernist architecture is balanced by an appreciation of the traditional forms that came before it. She has written for *Martha Stewart Living*, *Natural Home*, *Cedar Living*, and other magazines. She has been the managing editor and consultant for several magazine projects and relaunches, including *Scientific American Explorations* and *Technology Review*.

Christine G. H. Franck is a designer and educator with a practice in New York City. She is director of the academic programs of The Institute of Classical Architecture & Classical America (ICA &CA). She serves on the board of directors of the ICA&CA and the management committee of INTRBAU. She holds a master of architecture from the University of Notre Dame. She was honored by the Prince of Wales with the first Public Service Award of Classical America for her outstanding contribution to the study of architecture and design.

Editor-at-Large

Russell Versaci is a residential architect who has spent two decades designing traditional houses. He attended the Harvard University Graduate School of Design in 1973 and received his graduate degree from the University of Pennsylvania Graduate School of Fine Arts in 1979. He founded his firm, Versaci Neumann & Partners in Washington, D.C., in 1985. The firm has designed traditional country houses, cottages, and farmhouses, as well as restorations and significant additions to period homes. Versaci has written his debut book on architecture, *Creating a New Old House*, (The Taunton Press, 2003). He also created the *Simple Farmhouse Portfolio*, a collection of plans for classic American country houses.

Michael Tardif developed a passion for the history of architecture as a project architect designing new old houses in Boston and on Cape Cod. He studied civil engineering at *Worcester Polytechnic Institute* and architecture at the *Boston Architectural Center*. He is the former director of the Center for Technology and Practice Management of the American Institute of Architects and the editor of four books on business management, project management, and marketing of professional design services. He writes regularly about architecture, design technology, engineering, and business management.

Garden Editor

Michael Weishan debuted as host of PBS's "The Victory Garden" in 2001 and has been sharing his design tips, expert advice, and trademark sense of humor with gardeners of all levels ever since. In addition to heading his own design firm, Michael Weishan & Associates, which specializes in historically based landscapes, he has written for numerous national magazines and periodicals and authored three books: *The New Traditional Garden, From a Victorian Garden*, and the upcoming *Victory Garden Gardening Guide*. A graduate of Harvard with honors in classics and romance languages, Weishan lives west of Boston in an 1852 farmhouse surrounded by three acres of gardens.
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Character Building

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

Text by Russell Versaci  Sketches by Andrew Lewis, AIA

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

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

When the character of a place is gone, it is lost forever, and we miss it. In Virginia we mourn the passing of the countryside. “Remember that old place over the big hill? They bulldozed it yesterday to build a new subdivision.” More than any other landscape, farmland lost is farmland lost forever. Rural landmarks are the visual reminders of the memories that anchor us in place and time. A subdivision becomes a tombstone for our sense of place. We feel disconnected, out of place, longing for something that is no longer there.

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

Placemaking in the Past

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

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

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

**Respect the Character of Place**

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

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

Identify the defining features of the homes in your neighborhood. In every locale you’ll find distinctive forms that shape old houses, such as roof profiles and patterns for arranging windows and doors. Study these features—the signature style of front entrances, the character of dormers and bay windows, the decorative details of eaves and porches—and treat them as raw material for creating a new design.

A new old house should seem custom-tailored for its setting, as if it could appear nowhere else. Site the house to favor special features in the landscape. Use the natural character of the land just as you find it, working with the contours of the ground and existing tree cover. Don’t bury the soul of the place with a bulldozer by slicing off a flat building pad. Build a home that nestles into a hillside, stands out against a rock outcropping, or is sheltered by a grove of mature trees. Celebrate a commanding view by orienting the house toward the sea or a distant mountain, a pond, or a grassy meadow.

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

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

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

Suzanne Stern's butler's pantry cabinetry is based on late-nineteenth-century designs.
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storage space. The kitchen was equipped with a stove, a large preparation table, maybe a sink, and (later) an icebox. A single straight chair can often be found against a wall, not for sitting while working, since most tasks were done standing, but for resting weary feet from time to time throughout the day.

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

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

In the South, a variant of the butler’s pantry is a small room commonly known as a “server”—a butler’s pantry without the butler. “The butler’s pantry was a work area where the final food preparations were made before food was brought into the dining room,” says Suzanne Stern, a designer for Historical Concepts in Peachtree City, Georgia. “The server is just for serving.” The butler’s pantry was the exclusive domain of the butler, but a server functioned much
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like a buffet sideboard in the dining room, from which family members or dinner guests might be served or serve themselves for all or part of a meal.

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

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

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

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

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

"We use the server in our house all the time," says Stern. "We have outlets for coffee pots, and lots of space for putting things out." Historical Concepts receives many requests from clients for "straight pantries"—just for storing food—but as Stern notes, "Now we're also seeing a fair number of servers."

Michael Tardif is a freelance writer and editor. He lives in Bethesda, Maryland.
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Fire Irons
This traditional mason has a real spark for his age-old trade. Text by April Paffrath
Photos by Eric Roth

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

Irons, a restoration mason in Limerick, Maine, was an English teacher—briefly—before he was lured away by historic homes. “I have old-house disease,” he explains. His first symptoms developed early in his teaching career when friends bought houses around Newburyport, Massachusetts, that needed extensive repairs. He noticed that past repair work on the fireplaces had been poorly done, with...
Irons may have quit his teaching job, but he never stopped being a teacher. Not only does he re-create and restore historical fireplaces, he has also revived the lost tradition of passing his trade to the next generation, including his sons. His oldest son, Rick, learned everything he could about masonry from Irons and then expanded his skill into timber frame restoration, eventually starting a business of his own. “That’s how it should be,” says Irons proudly. “It used to be that you would apprentice with a master mason and become a journeyman. Eventually you would move on and become a master yourself.” Even though they now run their own businesses, Irons and his son still work together on many projects.

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

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

Top middle Irons and his son Mike work together at many restoration and new construction sites. Center 200-year-old antique bricks. Bottom Mike Irons collects salvaged brick for a restoration project.
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Richard Irons has many antique tools of the masonry trade including this antique trowel.

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

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

Clients seek out Irons for his careful work and dedication to authentic fireplace and chimney design. When called in on a restoration job, Irons assesses the entire history of the fireplace. “Fireplaces changed over time,” explains Irons. There may be many layers of brick in each fireplace. Early settlers' houses had large fireplace openings, because the hearth was used all day long. It needed to provide heat, a cooking fire, a baking oven, a hot water heater (in large built-in metal kettles), and storage. The brickwork would take up the entire center of the house, and the kitchen hearth would be the largest opening, taking up a major portion of the wall. Over time, houses expanded and some original kitchens were turned into another room, such as a dining room. The fireplace would be altered accordingly: Baking ovens would be covered over, and fireboxes would be made smaller to suit a living or dining room fire. With each successive renovation, the depth of the fireplace would decrease, with a new rear wall built in front of the previous one. Side walls, too, were often concealed behind new ones built at a shallower angle, to better reflect heat into the room.

For each project, Irons conducts a bit of building archaeology and tries to discover all of the past incarnations of the fireplace. He knows to look for a telltale space to one side that might have been a baking oven and the many layers of different brick and mortar. When his investigation is complete, he and the homeowners decide to which period the fireplace will be restored. He then rebuilds it meticulously, using the materials and techniques appropriate to that era.

Authentic reconstruction requires authentic materials. Irons's barn is stacked with bricks from the seventeenth, eighteenth, and nineteenth centuries, sorted by period. Because brick styles and mortar recipes are different for each period, a fireplace built in 1634 cannot be restored with brick from the Federalist period; the newer brick will not fit, and the color is unlikely to match. Restoration with brick that is contemporaneous to the existing fireplace is essential.

The ratio of raw materials, such as clay and sand, varied over time, resulting in brick of different hardness and color. Seventeenth-century brick tends to be larger and softer than later brick. Most modern bricks are made of crushed shale, which is hard and dark. Their size, color, and hardness make them easy to spot in a bad patch repair. Irons's personal inventory of period brick is a unique but necessary resource for his restoration work. "I get them when buildings are being taken down," says Irons. "I'm a preservationist, but sometimes a building cannot be saved. I try to get the bricks so they don't end up in some landfill.”

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

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

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

Clay was also used as mortar in early America. "It was the mortar of choice in less wealthy and more rural areas," says Irons. He believes early masons would use lime and clay mortar in the same project. Lime, when cured, is weather resistant and was therefore the preferred material for the portion of chimneys above the roofline. Clay, however, absorbs water and dissolves. But being plentiful and cheap, clay is perfectly suitable below the roofline and inside the fireplace. The clay is protected from water; the heat from the fire bakes the clay, making it durable. Above the roofline, both the chimney and the water-resistant lime mortar would often receive an additional protective layer of lime stucco finish to counter the ill effects of rain.

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

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

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

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

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

Sandy Vitzthum, a Vermont architect who specializes in the restoration of nineteenth- and early twentieth-century homes and the design of new old houses in period styles, is adamant about the importance of choosing the proper lighting. Older homes, she points out, were designed to take into account the changes of the seasons and the times of day, while modern technology tends to disconnect us from nature's seasonal and circadian rhythms. Vitzthum advocates low-wattage task lighting and low-level overhead fixtures when needed. If you must use recessed overhead cans, minicans are less intrusive. Wall sconces are also good solutions—a favorite of Vitzthum's is the Edith Wharton Sconce by Conant Custom Brass, a simple converted gas reproduction that goes well with a variety of period interiors. For a more convincing period look, Vitzthum will use a reproduction sconce such as the Edith Wharton with an authentic vintage glass shade. Bulbs can be crucial—try clear, refrigerator bulbs of 40 watts or less. "Keep your lighting simple," she advises, "and don't be afraid of pull chains and switches." Switch plates in raw brass with black or brown switches and horizontal outlet boxes set into the baseboard can complete the period look.

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

Charles Paul Goebel, a builder of custom waterfront homes in the mid-Atlantic region, finds that vintage lighting is often a wonderful way to personalize a home. One of his clients used striking brass-plated green and red ship navigational lights to bookend a long porch across the front of their home. “Under scaling” lighting is a common mistake, Goebel points out; if in doubt, make a silhouette of the full-sized fixture to better visualize how it will look in a particular spot. “Wattage flexibility” is another key consideration—several sources of light allow you to set different moods at different times. One of Goebel's favorite items is Lutron's “Scene Setting” light controls, which allow you to preset all of the lighting in a room in different configurations, all controlled by just one master switch. Goebel's favorite fixture? Exterior coach lights in brass and copper, from Bevolo Gas and Electric Lights of New Orleans, for a timeless traditional look.

Greg Collins, a project architect for the Boston-based Classic Group, often uses both restored period fixtures as well as reproduction lighting for his homes. Two of his favorite sources for vintage lighting are Yankee Craftsman (a barn full of antique and restoration lighting and shades in Wayland, Massachusetts) and Appleton Lighting (Brookline, Massachusetts). Both are experts in stripping, replating, and rewiring old fixtures and bringing them up to current code standards.
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Collins lives in a restored Victorian in the Boston area, and for his kitchen he chose simple pendant fixtures with milk glass shades. With polished nickel escutcheons and silver cloth cords, the pendants have a clean and modern look but still appropriately vintage appeal. Collins finds that reproduction schoolhouse lights from Norwell Lighting work well in hallways. And while he enjoys vintage fixtures, he does not hesitate to add modern light sources when necessary. He used accent lighting (Ardee puck lights, recessed MR16 halogens) under his kitchen cabinets to unobtrusively raise the light level in the room. Collins also recommends Lightolier’s accent lights to wash a wall or painting with light.

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

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

Sadie Marker is a freelance writer living in London.

For Resources, see page 92.
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Summer Oasis
You might not need a pool house, but it will leave you feeling swimmingly. TEXT BY APRIL PAFFRATH

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

Anne Fairfax, of Fairfax & Sammons Architects in New York City helps her clients create a space on their property that makes the most of both play and functionality. "I've lost count of the number of pool houses we've designed," she says. "Most of the houses we work on seem to require one." Almost all of her clients have the same basic request. "They want an outpost from the house that will provide certain amenities," says Fairfax. No one wants to have to run back to the house in the middle of chilling out at the pool. A pool house eliminates dripping water over the hardwood floors and carpeting when it's time to fetch some lemonade. Cooking and serving areas around the pool save someone from leaving the gathering of people in order to cook up some snacks back in the
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kitchen. And with changing rooms right by the water, there is no need to streak across the lawn in a bikini and towel turban.

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

**Design in Practice**

One pool house designed by Fairfax’s firm for a client in Connecticut incorporates all of these facets. Fairfax & Sammons worked with the client to complete a half-built house they purchased near Greenwich. The pool house (shown above) makes use of some of the stylistic elements that the firm used on the main house. The shingles and white trim make the pool house a part of the estate without directly mimicking the main house. Stone walkways and a stone terrace, made from local sources, surround the water and coordinate well with the landscaping and pool by H.M. White Site Architects, a landscaping firm from New York that worked with Fairfax & Sammons to create this retreat for the homeowners. The same stone was used in the main house, which, along with the shingle and wood, creates a similarity of texture and style that allows the buildings to belong together without overly matching. The Doric columns and pergola enhance the whimsical summery aspect of the pool house, while white wood panels over the shingle siding recall a formality of the house without sacrificing the casual element. The oval windows on the wood panels are the same motif as is used on the main house. This pool house provides several changing rooms, as well as ample entertaining space poolside. The barbecue area allows the house owners to cook and serve casual meals by the pool without leaving the party and to extend the pool house’s use well into the fall.

Large pool houses can double as year-round guest houses, while small ones spend their winters providing storage for summer outdoor furniture. “It doesn’t have to be serious,” says Fairfax, who is all for the playful aspect of this type of outbuilding. Exterior fireplaces that double as barbecues play with the theme of fire and water and extend the use of the pool house into the shoulder seasons, making the most of the house owner’s enjoyment.

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


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

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

Text by Michael Tardif  Photos by Brian Vanden Brink
Right: The entrance facade and courtyard are disarmingly informal, more reminiscent of a carriage house than a home, nestled beautifully in the natural landscape. Above in the living room, an antique fireplace mantel and antique black freestanding lining are combined with newly made period details and an eclectic mix of period and contemporary furniture to achieve the casual elegance of a New England summer home.
Maine’s jagged coastline is nearly 3,500 miles long, with countless coves, bays, peninsulas, and islands. While the coastal seascape of other Atlantic states has changed greatly over the last 400 years, a seventeenth-century mariner could still navigate the coast of Maine using only the nautical charts of his time. Efforts to reshape the rocky shore reached an equilibrium long ago that favored nature.

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

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

A New York family commissioned the firm with very simple instructions: “We would like the cottage to appear as if it had always been there.” Simple enough. Except that there is a remarkable south-facing site in a sheltered cove, with long arms of pine-covered headlands and islands to the east and west stretching southward toward the distant open sea. There is an ecologically fragile site bordered by coastal wetlands to the south and seasonal ecosystems to the north. There is the annual gathering place for
Undoubtedly the most popular room in the house, the enclosed porch on the southeast corner is a comfortable spot to enjoy the view throughout the year. Note the double-hung windows to the dining room at left that drop completely into the windowsills to create a full opening between the two rooms in warm weather.
The entrance hall is small and formal, as it would be in an original Shingle-style home. Antique light fixtures and door hardware and the owner’s collection of fine prints create an authentic turn-of-the-last-century ambiance.
three generations of a close-knit family, a stable anchor through life’s rising and falling tides.

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

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

As you enter the house, the symmetrical arrangement of the entry facade carries through to a seemingly formal, symmetrical floor plan with clearly defined axes and formally composed views. The entry hall is modest in size and rather closed in feeling. You have the sense of having entered a very fine, but more or less conventional, traditional home. But as you move
Left From the courtyard, the house slowly reveals itself with a deeply recessed arched opening that pushes up the roof in a nod to the eyebrow dormers of the Shingle style. Above The living room opens to the expansive view and the enclosed porch beyond. Note the custom-made, insulated double-hung windows with authentic chains and counterweights.
New and antique fixtures and hardware, painted wood walls, cork flooring, and large fritted-glass door panels make this bathroom indistinguishable from its 100-year-old predecessors.
Finished in plain white tile, full-inset glass-front and open-shelf cabinets, chrome surface-mounted fittings, wood and steel countertops, and cork tile flooring, the kitchen recalls the “efficient and sanitary” aesthetic of the early 1900s.
about, the influence of Lutyens becomes most apparent as the formality and symmetry dissolve into a casual, free-flowing, asymmetrical plan. As you enter the living room, the dramatic view to the south unfolds, and you are momentarily stunned to realize that you have passed through a portal to a serene and private world on the very edge of the water.

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

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

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

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

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

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

For Resources, see page 92.
To my way of thinking, a relaxing, well-designed terrace or patio is the most important feature of the entire backyard. It’s here, after all, that you get to reap the rewards of all that hard labor—hours spent weeding, mulching, and planting come to fruition when you sit down in a comfortable chair with a cool beverage, survey your domain, and drink in the pleasures of a job well done. But for the owner of a traditional home, obtaining this dream space can be full of pitfalls, as outdoor living areas can quickly turn from adjunct to albatross if not properly designed. The key to success is to consider the two most important aspects of any terrace—dimensions and materials—long before you move the first shovelful of dirt.
Terrace Firma

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

PHOTOS BY BRIAN VANDEN BRINK

Designed by the homeowner and students at the School of Sustainable Architecture in Cambridge, MA, the Howe Hill Farm terrace, in keeping with the property’s dairy farm origins, originally, the backside of the house dropped off into a steep slope. “We couldn’t enjoy the space or views of the white birches and fields of blueberries,” says Schoo. So he designed a wall and terrace up the embankment using fieldstones indigenous to the area. Stone steps create a visual and physical transition between the gray below and house above. “This is the perfect spot for a summer picnic,” he says.
Terrace History

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

The 1894 Auldwood Estate terrace in Seabright, New Jersey, was designed by Olmsted and Eliot. The house was designed by Shepley Rutan and Coolidge.
Size Counts
As a landscape designer, I was taught early on that outdoor living spaces "can rarely be too big," and although I've found the occasional exception to his dictum, by and large it's true. Most outdoor living areas built today are too small for their intended use, something that the average homeowner generally doesn't discover until it's far too late—after the project is completed.

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

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

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

Both molded and wire-cut bricks come in a wide variety of colors, ranging from light creamy yellow through orange to every shade of red and even brown, and this difference will have a major impact on the final look of your project, in much the same way that changing the color of your interior flooring will drastically alter a room's appearance. If you're unsure which hue is best for your project, it's a good idea to obtain several square...
This courtyard terrace in Tashmoo on Martha's Vineyard includes a stone walkway, a knot garden, and pergola showered with New Dawn climbing roses. Top right: Choosing the right type of brick when planning a terrace or garden walkway is critical. Some brick may be too soft for the job. Bottom left: Terraces don't have to be massive—they can become an intimate space for a party of two.
feet of sample bricks and try them out in your yard, always making sure that the bricks you purchase are specifically designed as pavers. Wall bricks or re-used bricks from unknown applications may not be sufficiently durable and will often disintegrate when laid on the ground.

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

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

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

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

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

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

For Resources, see page 92.
The Perfect Florida Fit

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

TEXT BY LOGAN WARD
PHOTOS BY GEORGE COTT

Summer 2005
Architect Don Cooper of Cooper Johnson Smith Architects imagined a Colonial style-home in Boca Grande's historic district. The house had to meet the district's standards. Cooper drew inspiration from an old church just two doors down from the home's site.
The interior spaces are casual, light, and airy. The look is achieved through blue and white cottons in plaid and florals, the Swedish-inspired dining table and chairs, and the informal rattan pieces. Interior louvered shutters placed over screen windows and doors keep the house cool in Florida's summers.
When architect Don Cooper was asked to design a new home in Boca Grande, Florida, on Gasparilla Island, near Ft. Meyers, his simple rule for designing buildings—always draw from the local architectural tradition—got put to the ultimate test. Smack-dab in the heart of the historic district, the lot—empty for years—had been guarded like hawks by preservation-minded locals. In addition to winning the approval of his clients and pleasing the neighbors, he would also have to pass muster with an especially demanding historic design review board, which had already rejected another architect's drawings for the same spot.

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

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

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

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

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

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

Though the home features many architectural elements found in early Florida homes, it defies easy categorization. The basic masonry rectangle echoes early Dutch or English Colonial homes. But Cooper added lots of wood-framed appendages—the screen porches, a board-and-batten shed, the guest house balcony—to contrast the hard, formal stucco and to
Above The great room features a massive Spanish Colonial fireplace in stucco. Crisp white fabrics and oversized furniture such as the ottoman create comfortable sitting spots. Right The great room’s deep arched window niches echo the front door’s exterior. Beams are left exposed in the room for visual interest.
The light and airy feel of the home is carried through into the den. Rattan chairs with cozy white cushions balance the stark white walls and sofa. Again interior shutters are introduced as window treatments to help shade the space.
Architect Don Cooper understands that vernacular architecture relates to climate. The screened porch, which overlooks the pool area and guest house, offers a cool retreat out of the Florida sun as well as the region's frequent showers. The floors are a rustic stone terra-cotta tile. Blue and white pin-striped cushions along with yellow and white check pillows dress the space. The Fuller's collection of blue and white porcelain complete the space.
inject a bit of semitropical exoticism. Part of the home's imagined history is that these framed structures might have been added as the house “evolved.”

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

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

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

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

Logan Ward is a freelance writer living in Virginia.

For Resources, see page 92.
*The first floor of the carriage house consists of a two-car garage, mechanical room, pool equipment, and golf cart storage. The second floor of the carriage house offers two guest bedrooms and a studio.

Not shown is the main house's second-floor layout, which has a bedroom and sitting room.
Above The guest bedroom's wooden balcony overlooks the pool area, an enclosed courtyard with brick. Left No detail was left to chance. The courtyard board-and-batten gate echoes other wooden details on the main house.
Arts & Crafts Flavor

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

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

Creating the Space

So how does an architect create a new old Craftsman kitchen for today's lifestyles? When Dan Birkemeier of Curtis Gelotte Architects in Seattle was asked to renovate a 1950s ranch house in Yarrow Point, Washington, for Bruce and Joanne Jones, he first asked what the couple was looking for in their home and kitchen. "Bruce and Joanne had very definite ideas on how they wanted the space to work," says Birkemeier. They wanted a house that would fit into the sylvan landscape as well as meld stylistically with other traditional Craftsman houses in the area. One of the most important spaces would be the kitchen and great room, which would be a combined central spot in the home—a large open space where the couple could entertain their children and grandchildren. The kitchen would also need to incorporate an office area for Joanne, who runs a business out of the home. "Before we began the renovation, we lived in the house for a few years," says Bruce. "We wanted to see how we would use the space." The home overlooks Lake Washington, and the kitchen and great room would take advantage of this water view. They also wanted the kitchen to have easy access to the outdoor area that contained their pool, pool house, and cabana.

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

Pacific Style

"The trend on the West Coast is to design floor plans that incorporate great rooms," says Curtis Gelotte the firm's principal. "Lifestyles are more casual out here, and people want comfortable spaces in which to hangout—they want the home to be interac-
The kitchen is full of small details that add visual interest including this beveled edge to the honed-granite countertops. The coolness of the stone plays off the warmth of the cherry cabinets, offering texture and contrast to the design.

Design Oriented

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

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

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

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

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

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

Truly Inspired
Birkemeier finds inspiration from early twentieth-century architects such as Greene and Greene. But his reference for Craftsman design does not stop with these masters of the craft. "I also get ideas from studying old houses in the Seattle area," he says. "There are a lot of unknown architects who were doing beautiful work a century ago. You can learn a lot by just driving around."

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

For Resources, see page 92.
Designer Jack Phillips creates outdoor spaces in keeping with this new old house's Southern roots.

Text by Ann Sample
Photos by Deborah Whitlaw Llewellyn

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

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

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

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

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

Vintage Elements

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

The loggia was designed to look more like a living room than a porch. The design team used weather-proof stucco called drivet as a surface material on the walls as well as the pilings to create unity on the ground level. The ceiling is beamed. A combination of local brick and cement was used to create the flooring and the brick was also used to make a double-sided fireplace. A wooden mantel completes the fireplace. "The mantel gave me an additional space to add an architectural artifact and vintage accessories," says Phillips. "I included items I would place inside: lanterns, an antique window frame, potted plants." Louvered doors add to the Anglo-Caribbean feeling.
Shore Footing
The design team decided to make the 8-inch by 8-inch wood pilings appear larger (20 inches by 20 inches) and sheathed them in stucco. "Taking our inspiration from the older homes commonly seen in Vero Beach, Florida, we wanted the Stout's home to have a massive base and its additional floors to appear lighter," says Kersting. "This type of construction gives homes a solid, grounded appearance." Phillips adds that square columns were chosen because they are less formal than round columns and are more in keeping with typical West Indies structures. Phillips added ceiling treatments throughout the interior and exterior parts of the house to modulate the scale of the home's interior ceiling heights (12 feet and higher) and to give the home a sense of age. The decks' ceilings were outfitted with bead board and beams.

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


For Resources, see page 92.
The 1827 Captain Seth Pinkham House on Fair Street in Nantucket is a classic vernacular example of that period on the island. The house was recently redesigned by McMillen Inc. after years of “remuddlings.” The interiors are dressed in crisp whites and nautical attire befitting the home’s history.
McMillen Inc. restores an old sea captain's home on Nantucket to shipshape condition.
Rehabilitating a historic home is no small task. The architectural integrity of the original structure must be maintained while a functional and livable home must be created. The resolution of these often-conflicting objectives is a challenge—and responsibility—that a homeowner accepts when purchasing a historic property.

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

**Historical Views**

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

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

**Step into the Past**

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

*Left* The staircase has a "mortgage button" in the newel post. Much of the moldings had been lost through the years, so McMillen Inc. used old photographs to replicate the original molding profiles. Nantucket baskets and sailors' valentines adorn the stairs. A simple sea grass rug acts as a runner.
Quaker Origins
Often cited as an example of the architecture of this late Nantucket period, 40 Fair Street is pictured in several books, including *The Architecture of Historic Nantucket* by Clay Lancaster (McGraw-Hill, 1972). The main section of the house is two and one-half stories high, with four bays and an off-center doorway. The central chimney allowed for a fireplace—and therefore heat—in every room. This simple yet functional Quaker plan became the footprint of a new Nantucket home having a style and elegance previously unknown on the island.

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

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

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

Today's Restoration
"I liked the history of the house, and of the neighborhood," says George Roach of his Nantucket home. He was also attracted to the interior elements of the house: the original wide plank floors, the windows, the horsehair plaster walls. Six of the seven original fireplaces, all with original mantels, remain. Many of
The entry hall is typical of a Nantucket house built in the early nineteenth century. Interior shutters featuring box molding were added to the original six-over-six windows. Crown molding was added where it was missing.
the paneled interior doors—with the high two-pane windows used to spot fires—are still intact.

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

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

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

**Modern Conveniences**

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

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

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

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

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

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

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

For Resources, see page 92.

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

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

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

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

Additional resources continued on next page.
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Before

After

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**Coastal Camp, page 42**  
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Project architect David Leonard  
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Terrace Firma,
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Summer 2009
98 Old-House Journals New Old House
Each season Old-House Journal's New Old House magazine brings you new homes that echo the past while keeping all the comforts of today's lifestyles.

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

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

New old houses offer a freshness to our country's landscape, bringing back a sense of place to the home.
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Arts and Crafts Flavor, page 70
Yarrow Point Craftsman
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Kirkland, Washington 98033
(425) 828-3081

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

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

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

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