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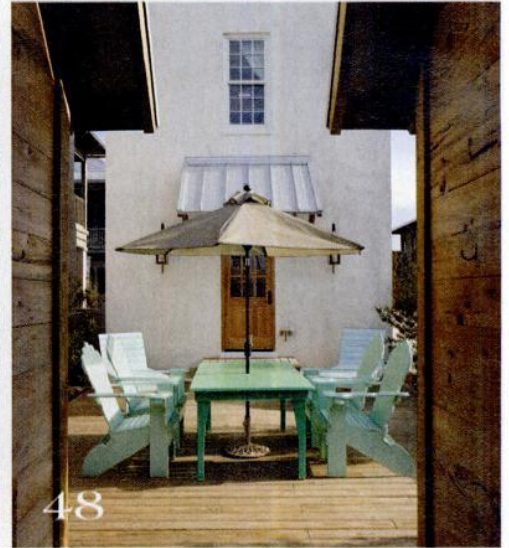
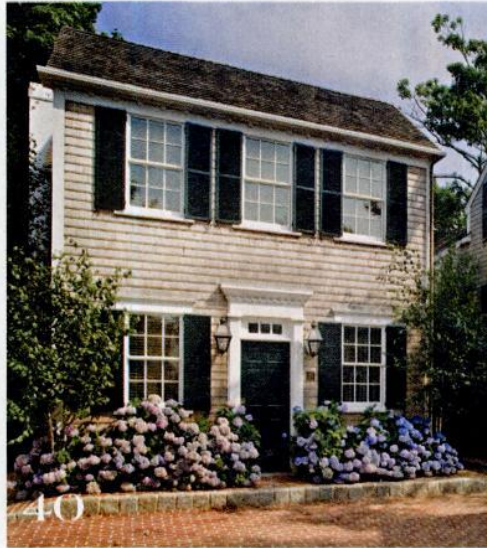
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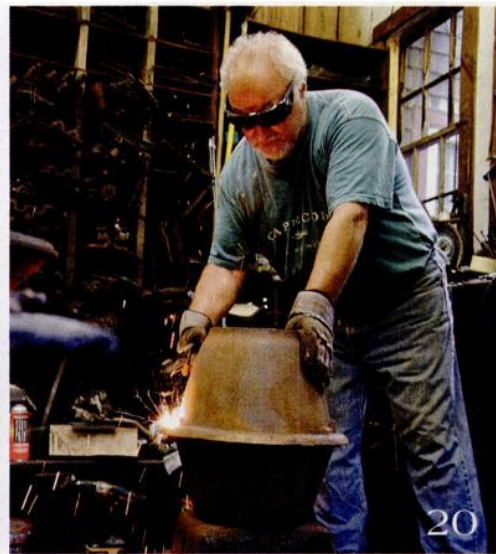
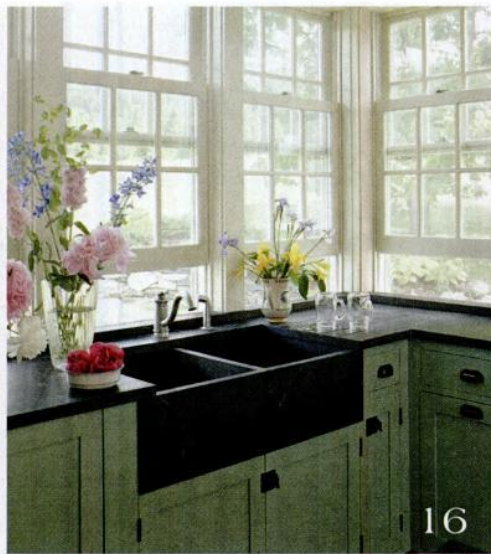
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Cover photo by Eric Roth.
Architect John B. Murray re-created this stair hall in an 1840s Greek Revival house in New York.

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Good Things in Small Packages

I think we all can agree the years of conspicuous consumption are over for most folks. Instead of doubling the size of our homes with superfluous and ill-conceived additions or building houses that are the size of government institutions, we are all being more thoughtful on how we build our homes, how we live in our homes, and what those homes look like.

This issue of *New Old House* explores thoughtful design in compact, characterful dwellings. Architect Geoffrey Mouen's 1,000-square-foot home in Rosemary Beach, Florida, fits in well with the tenets of the New Urbanist seaside community—small, efficient homes built close together to conserve space. Mouen's intent was to build a simple, quiet home that blended into the neighborhood. He achieved this with an Anglo-Caribbean-influenced design that fits well in its subtropical beach setting.

In historic Edgartown on Martha's Vineyard, architect Dudley Cannada partnered with developer Kenn Karakul to reimagine a choice piece of in-town real estate once occupied by an ill-fitting 1950s cottage. Instead of building another large home on the lot, Cannada designed three small cottages, along with two commercial buildings with affordable living quarters on the second floor. The cottages (all under 1,600 square feet) are in keeping with the original house styles around them—Federal, Colonial, and Greek Revival façades sit perfectly together in the small enclave.

Russell Versaci writes about his latest endeavor with Rouse Company to design modular houses in traditional styles. Called Pennywise Houses, the designs are based on vernacular houses found across the country. The interior design is fashioned after a ship's galley, to make every bit of usable space work.



Versaci believes this modular model can bring good traditional design to the masses.

Another new concept in traditional home design at a palatable price point is the collaboration of the Winterthur Museum, a nonprofit entity that's home to Francis Henry du Pont's collection of art and antiques, and Connor Homes, a custom "mill-built" homebuilder, to develop four home designs based on traditional regional styles. The collaboration is the first home design partnership that Winterthur has procured.

Whether it's a custom architectural design, a modular home, a mill-built structure, or a home plan in a New Urbanist village, it's evident that the housing industry is striving to keep good traditional design a viable option for all.

Nancy E. Berry
Editor

Old-House Journal's

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

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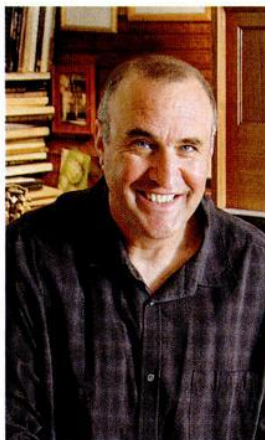
Editor-at-Large Russell Versaci is a residential architect who has spent two decades designing traditional houses. He attended the Harvard University

Graduate School of Design in 1973 and received his graduate degree from the University of Pennsylvania Graduate School of Fine Arts in 1979. He has designed traditional country houses, cottages, and farmhouses, as well as restorations and significant additions to period homes. Versaci is also the author of *Creating a New Old House* and *Roots of Home* (Taunton Press).



Michael Weishan is host emeritus of PBS's *The Victory Garden* and has shared his design tips, expert advice, and trademark sense of humor with gardeners of all levels. In addition to head-

ing his own design firm, Michael Weishan & Associates, which specializes in historically based landscapes, he has written for numerous national magazines and periodicals and authored three books: *The New Traditional Garden*, *From a Victorian Garden*, and *The Victory Garden Gardening Guide*. Weishan lives west of Boston in an 1852 farmhouse surrounded by three acres of gardens.



For more than 30 years, **Eric Roth** has been capturing life through the lens, which has guided him on local, national, and international journeys. He has shot for such publications as *Traditional*

Home, *Metropolitan Home*, *Elle Decor*, and *Coastal Living*. He lives in Topsfield, Massachusetts, and has two lovely daughters.

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Frugal Like a Fox

Russell Versaci takes affordable housing to a modular level.

BY RUSSELL VERSACI

When the tidal wave of the Great Recession rolled in, much of the business of designing handcrafted custom homes rolled out. Since then, we architects who love classic traditions have been searching for new ways to design vintage homes for a changing market, one I believe to be much larger than the small base of patron clients we have traditionally served.

The new market is made up of homebuyers who love classic houses but have neither the will nor the wallet to hire an architect for a custom design. In devising a strategy for serving this market, I regard Ralph Lauren as my mentor.

For years, Ralph Lauren has reinterpreted fashion classics into two models: a couture line of one-off clothing for the fashion elite and an off-the-rack line for the mainstream. His phenomenal success in translating high design for patrons into accessible design for customers inspired me to do the same thing in home design. The only question was—how?

A few years ago an answer started to gel when I thought about the potential of modular homebuilding. Although prefab was getting some recognition, I thought its potential was being squandered on modernist designs that had an infinitesimally small market, more patron than customer. I wondered: “Could prefab be adapted to classic traditional designs?”

Over the next few years, I toured modular factories in hope of finding a fitting marriage, but each visit was more discouraging than the next. Getting the modular manufacturers to understand what I was proposing was like preaching to a stone, and I concluded that the industry was hidebound.

Then lightning struck in the form of Jerry Smalley, former co-captain of The Rouse Company, who had the inspired



idea that modular construction could serve as the building platform for fine architectural design. His new company, Haven Homes, was setting out to break the modular mold.

Jerry and I began our partnership in the beginning of 2008, just in time to watch the homebuilding industry crater. For the past two years, while the market has been hibernating, we have been quietly working to refashion homebuilding with classic home design and modular fabrication.

Thus was born Pennywise House. As the name implies, these homes are far from McMansions. Ranging from 400 to 3,400 square feet, they are smaller houses designed to be within reach of middle-income homebuyers. Classically American, they are based on the design principles outlined in my first book, *Creating a New Old House*, and the historic regional traditions profiled in my second

The Powell House in Lowndesboro, Alabama, was a model for the design of the Southern Piedmont Pennywise House.

book, *Roots of Home*. So, while Pennywise houses are designed exclusively for modular manufacturing, their styles are authentically traditional. They are modeled on the farmhouses, cottages, and outbuildings of preindustrialized America.

Design inspiration has come from three sources: my travels, the Historic American Buildings Survey (HABS), and colleagues. For years, I have photographed vernacular houses everywhere I've traveled in search of elegant details to use in new design. I've also plumbed the Library of Congress's HABS archives for photos and drawings of historic American homes, and I've gotten ideas from fellow new old house architects who are well-versed in their regional styles.

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These sources enable us to draw on a library of American vernacular traditions to design homes that reflect the rich variety of our country's regional styles, from Cape Cod to the Hudson Valley, Chesapeake Tidewater to the Carolina Lowcountry, and Key West to the Gulf Coast, with many more to come.

We design the interiors as if we're designing yachts, making every inch of usable space count. In this way we can provide more features in fewer square feet, which is essential to the Pennywise concept. Consequently, our houses are small, but they live large. Artfully designed, a 1,250-square-foot house can be a perfect size for young families or empty nesters, single people or aging parents, a place at the beach or in the mountains.

How can we make them affordable if they are authentically detailed? The secret is to use synthetic materials that are durable, low-maintenance, and affordable. If "authentic" and "synthetic" seem like a contradiction in terms, remember that the Great Recession has made us rethink everything. If we can achieve the appearance we want at a quality standard we can endorse for a price within reach, we have reached our goal.

Examples of material choices for a Pennywise house run the gamut: from Artisan Lap siding made of fiber cement to Eldorado Stone of reinforced concrete, from Windsor Windows in cellular PVC to Enviroshake recycled composite roof shingles, from Masonite doors with wheat-straw particleboard cores to WindsorOne moldings of micro finger-jointed pine. Each product is historically accurate in design detail while being priced to sell in a competitive marketplace.

Isn't traditional design more expensive by nature? Yes, good traditional design is more expensive when compared to a builder's faux traditional box, but that's only part of the story. Affordability



COURTESY OF RUSSELL VERSACI

Versaci's compact and charming design for the Hudson Valley Pennywise House is only 721 square feet.

is a slippery slope, because building construction costs range widely across the country—what costs \$200 per square foot in Atlanta costs \$1,000 per square foot in Greenwich, Connecticut. In the Mid-Atlantic where I live, we are in the middle of the pack, with the price for custom high-end construction running about \$400 per square foot.

A Pennywise House costs about \$200 per square foot when complete, less land costs and permits. While this price may not suit Atlanta and points south, it seems like a downright bargain in many flourishing metropolitan areas.

Factory fabrication is key to reaching the \$200 price point. In truth, the method of stick-building houses defies logic in the modern world. With the exception of our homes, everything we consumers buy is built in a factory. Would you ever consider building your Volvo from a pile of spare parts dropped off in the driveway? Why build a house that way?

Modular construction is a new twist on homebuilding for both architects and homebuyers, but it doesn't take long to understand its merits: sustainable construction, superior craftsmanship, rapid delivery, and affordable price tag. For architects it means learning new lessons in frame construction, designing a house as a set of modules that go together like Lego blocks. For homebuyers it means looking beyond the trailer park stereotype to see that modular is built better, more efficiently, and at a much lower cost.

Work done in a factory is expo-

nentially more efficient than the same work done in the field. The process of factory-building a home is complete in about a week's time. The process moves in assembly-line fashion. Modules are made that mate into whole floors, floors couple into a whole house, and a roof box is the cap. Precision equipment fine-tunes the construction fit and finish, while material use is maximized to create little waste. The labor force of skilled artisans is steadily on the job, making a product that is tight and strong enough to be hoisted by crane and driven down the highway at 70 miles an hour. Best of all, the finishes are installed inside and out before the modules leave the factory, so the onsite completion schedule is a breeze. All of these factors create unique quality and cost advantages.

In the end, though, the proof of the pudding is in the designs. Our firm has vested years of expertise in handcrafting new old houses to bring the Pennywise House to life. This process has been one of translation, morphing those carefully honed classic design values into a formula for everyman. Ralph Lauren's footsteps have guided our efforts to deliver the promise of classic home design to mainstream America. We hope Pennywise House will be a fitting successor. **NOH**

Russell Versaci is the author of Roots of Home (Taunton Press). For more information, visit russellversaci.com.

For Resources, see page 70.



This rendering of a Connor Homes design depicts the level of traditional detail the company incorporates in its homes. Connor's Winterthur-licensed home designs will be available this fall.

Perfect Match

Connor Homes and Winterthur Museum collaborate on a new set of home plans based on traditional designs.

BY JANICE RANDALL ROHLF | PHOTOS COURTESY OF CONNOR HOMES

Three hundred and ninety miles of highway separate Connor Homes in Middlebury, Vermont (specialists in historically accurate architecture) and Winterthur Museum & Country Estate (the former home of Henry Francis du Pont, a renowned early twentieth-century antiques collector and horticulturist) just north of Wilmington, Delaware. Their views on historically accurate architecture couldn't be closer, however, and this synchronicity recently spawned a one-of-a-kind collaboration between the two.

The builder-museum collaboration is "a perfect partnership," according to Kristin DeMesse, director of Winterthur Licensed Products, who says the idea of

producing a line of homes endorsed by Winterthur had been on her mind for about 10 years before she finally zeroed in on Connor Homes at a Traditional Building Conference. "Others attempt traditional design but don't understand it," she observes. "Connor gets it." To her knowledge, DeMesse says, "There is no other nonprofit doing the same thing we're doing with Connor Homes."

Since beginning a licensee program in 1982, Winterthur has formed relationships with some 30 companies "that do everything from cocktail napkins to, now, houses," says DeMesse, who points out that Connor will be joining a group of licensees that include Brunswick & Fils luxury home goods, Hickory

Chair, and Mottahedeh porcelain tableware—all, like Connor, among the *crème de la crème*. For design inspiration, Winterthur offers 175 period-room displays in the museum and approximately 85,000 objects. The collection, which includes furniture, ceramics, metals, textiles, and fine art, spans two centuries of American decorative arts, from 1640 to 1860. It is one of the most important collections of Americana in the country.

"This is a great opportunity for us to get involved with Mid-Atlantic architecture and continue to build quality homes that are affordable *and* get the stamp of approval from a prestigious museum," says Michael Connor,



founder and CEO of the 40-year-old company that heretofore has focused mainly on New England architecture. With a portfolio of model homes with names like the Eli Thatcher House and the Hesther Burr House, Connor has built its reputation on reproducing classic New England homes—from modest Capes to lofty Federals—while creating high-tech ways to customize and factory-build them. They call this construction method, which produces homes with exquisite detailing at a significantly lower price, “mill built.” The components are shipped to general contractors all over the country.

And so it will be with the Winterthur-endorsed line. “The Mid-

The Connor Home interiors reflect a high traditional design aesthetic with natural materials.

Atlantic architecture is new, exciting, and will look a little different in detail from New England architecture,” says Connor. “Both are classically inspired. It’s the regional differences that make it interesting.”

DeMesse, who works with the vast archives of Winterthur—more than 87,000 volumes and approximately 500,000 manuscripts and images—explains a few ways in which Mid-Atlantic architecture distinguishes itself: “A lot more use of brick, rather

than clapboard; chimneys that tend to be on the gable end rather than in the center; more ornamentation on the outside—cornices, dentil friezes—and more elaborate door surrounds.”

When Henry Francis du Pont, an heir to a family fortune in chemicals, was in his 20s, his father and an architect transformed the original Greek Revival-style Winterthur into a French Renaissance-style villa. Like many Americans in the early nineteenth century, the du Ponts favored a look of age and culture that they associated with old European paneling, mantels, and other interior elements that they had shipped over and installed in their house. It was only when Henry married

Exterior detailing often mimics original eighteenth- and nineteenth-century design.



and started outfitting a summer place of his own on Long Island that his interests turned to making what he called “an American House,” starting with the purchase of antique paneling from the Eastern Shore. Later in his life, du Pont explained his penchant: “It seemed to me that early American arts and crafts had not been given the recognition they deserved...I hoped, therefore, that, by preserving under one roof examples of architecture, furniture, and widely divergent early American materials of all kinds, interest in this field would be stimulated and that the magnificent contribution of our past would be helped to come into its own.”

In 1926, after his father’s death, du Pont *filis* hired architect Albert Ely Ives to renovate Winterthur and, notably, to

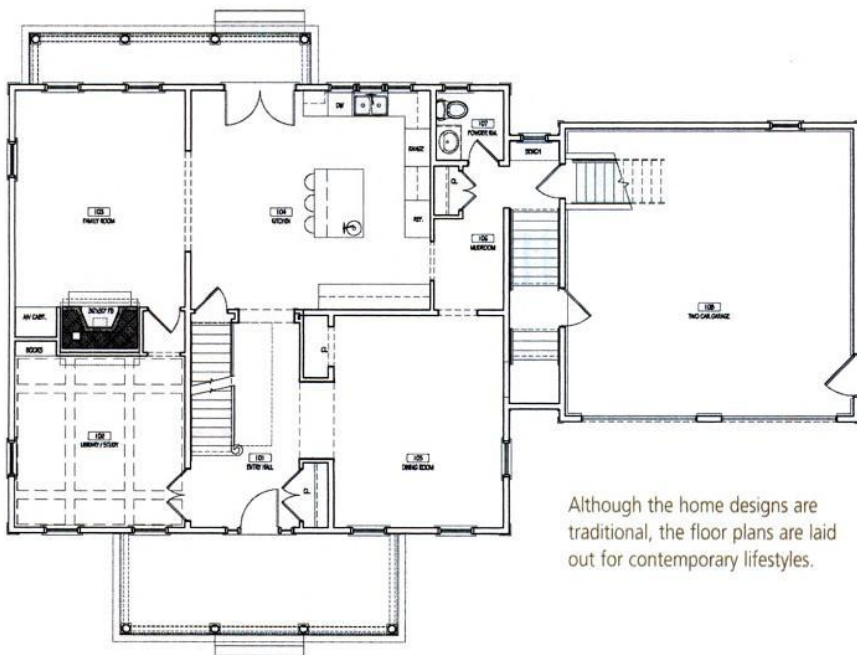
add an enormous “American” wing to the house while removing the French Renaissance trappings on the exterior. Twenty-three new rooms were constructed from salvaged materials from at least nine houses: mantels, doors, pediments, moldings, paneling, flooring, and staircase balustrades.

“I find it fascinating that in all the years that people have been walking through the rooms at Winterthur, no one has known the house that a particular room belonged to,” observes Connor, adding that, when they began the collaboration, “We asked ourselves, ‘How do we represent rooms as homes?’”

A team from Connor combed through Winterthur’s extensive print and photo archives, drawing inspiration from not only the rooms in the main house but also from several other houses and outbuildings on the 982-acre property. They also reviewed original homes from up and down the East Coast, where many of the museum’s interior architectural pieces originated.

“An exact museum reproduction [of a home] is not marketable,” points out Connor, explaining that interiors always have to respond to modern needs. “Sometimes we will copy a house exterior almost to a tee; in other cases, it will be a composite home.”

The Winterthur Gate House, for example, one of four proposed and approved Winterthur designs from Connor Homes, will copy as much of its original detail, scale, and proportion as possible. Says the Connor Homes team: “We will include the recessed paneled entry, the Palladian window, and the roof trim...We will recommend this



Although the home designs are traditional, the floor plans are laid out for contemporary lifestyles.



Above: Connor homes prides itself in designing the whole house—not just the front façade, like many suburban homes today.

Left: Fluted pilasters and dentil molding contribute to the thoughtful design.



house stay clad in stucco, but varying stucco and trim colors could be used to differentiate it from customer to customer.” Another design, the smallest of the first group at around 2,000 square feet, is based on a house named Mordington with a porch from a separate structure, the circa-1700s Golf Cottage.

“The best compliment to us is when people question whether one of our houses is old or new,” says Connor, whose company’s expertise at reproducing

exact details in a way that is affordable to everyday customers is what initially caught the attention of DeMesse. The two share a sentiment that Henry Francis du Pont expressed this way: “Art belongs to the center, not the periphery of life. It is not the pastime of princes, but a necessary language of the human spirit.” NOH

Janice Randall Roblf is a freelance editor and writer who lives on Cape Cod.

For Resources, see page 70.



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Trim Theory

Architectural trim can make or break a room. Architect Sandra Vitzthum explores the principles behind using moldings. **BY SANDRA VITZTHUM | PHOTOS BY ERIC ROTH**

When we make buildings, we fashion raw materials into tectonic elements. Much like cotton and wool are carded, spun, and woven to create clothing, trees are transformed into lumber, and stones are shaped into blocks.

And just as a dress celebrates its style and fabric with neat seams, embroidery, and even buttonholes, a building celebrates its style and materials through its windows, doors, walls, and moldings. There is something comforting about occupying a space that resonates with the clear intention of its builder. Just as we might compare *haute couture* dresses from Chanel and off-the-rack dresses from J.C. Penney, there is both a tangible and intangible difference between a carefully articulated space such as Boston's Trinity Church and a ho-hum one, such as a McMansion in Anywhere, U.S.A.

Traditional Rules

With any craft, there are local and universal rules for transforming raw materials into the finished product. And architecture has a special set of rules, because it deals with heavy materials, gravity, and water.

The first and simplest rule of architecture is the knowledge that “things fall,” or there is gravity. Therefore, we have the plumb—or vertical—line. We also have the horizontal line, which gives us stability.

The second rule in traditional architecture is the division of buildings into thirds. Builders once celebrated the three distinct parts of the world—heavens, earth, and underground—in most everything they fashioned. This division even connects us to our bodies—head, torso,



Architectural trim details complete a room and give it personality. Shown here is the carpentry work of Doug Gest of Hartland, Vermont.

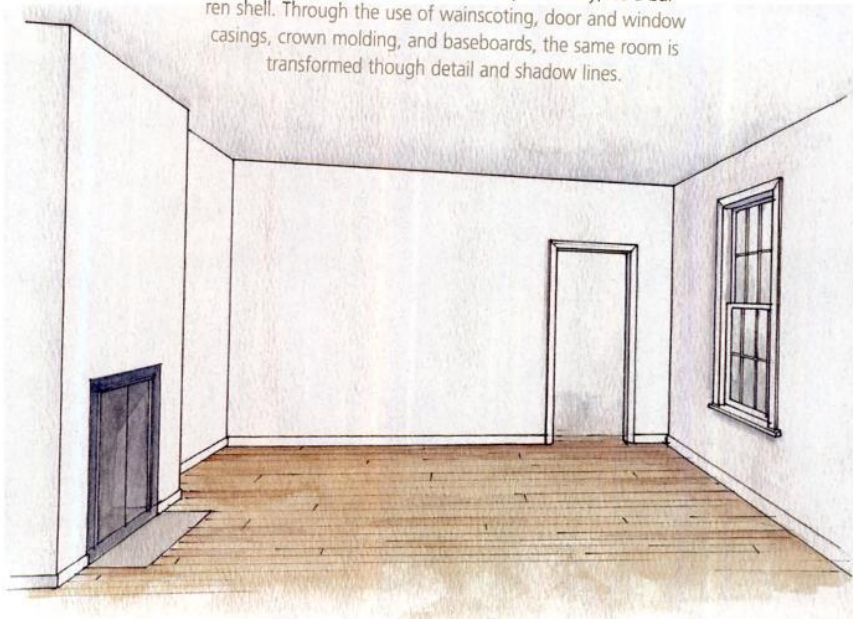


and foot—and reinforces our connection to the very materials with which we build.

The third rule is also anthropomorphic: There is a front and back to a building—just as humans have a front and a back. A traditional building celebrates this orientation. Its entry is clear, and once inside, the visitor or occupant can intuit the relationship of various rooms by their proximity to the entry, relative size, and amount of ornament. This dynamic dichotomy also can be expressed as public versus private spaces within a building.

The fourth rule reflects the process of construction, or tectonics. When we place two objects together, they meet at a certain point. It is a moment to be celebrated.

The room below without trim has no personality; it's a barren shell. Through the use of wainscoting, door and window casings, crown molding, and baseboards, the same room is transformed through detail and shadow lines.



When windows are ganged together, it is important to continue the layering of casings between windows to allow for deep shadows. This bank of windows in a Vermont farmhouse was designed by the author.



The fifth rule is to celebrate each unique material for its nature, whether it is a wood, stone, copper, or plaster surface.

Relation to Trim

Interior trim contributes to each of these rules. Following steps—like recipes—for each material, trim is used to dress surfaces and make the designer's intent clearer.

It is worth stepping back and looking at the composition of an entire wall. A wall divides naturally into three parts: its field or wall surface, its connection to the ceiling, and its connection to the floor. In classical architecture, these components become the cornice, the body, and the base. In highly classical designs, these divisions follow proportional rules, again based on anthropomorphic (and harmonic) theory. It is worth noting that the cornice and base can be further divided into thirds. Sometimes the base is elongated up a wall to become a pedestal, sometimes called wainscoting. The pedestal also divides into thirds: the cap, the panels, and the base. Even a panel divides into thirds: top rail, bottom rail (usually wider), and panel. In other words, traditional trim subdivides down to the individual pieces that compose it.

Door Casings

On doorways in wood-framed walls, the wall's gravity loads are transferred by the lintel to the jambs. The wall might be covered with lath and plaster. To dress this construction, casings are added, first in the depth of the openings and then on the faces of the wall. The head casing sits on top of the jamb casings. In a more formal room, this opening might be further celebrated by adding layers or steps of casings, and the connection of casing to the wall field may be enhanced by adding band molding.

Window Casings

Windows—the openings to our world—are highly anthropomorphic and often ornamental because they are so symbolic. As operable elements, they are composed



Left: The ogee comes into play in this prominent kitchen shelf designed by Heartwood Kitchens of New England. Right: Architect Sally Weston designed a convex curve topped with dentil molding for a fireplace surround.

of many pieces, each telling its part of the whole story. Windows have heads, jambs, stools, and an apron below the stool. They may be dressed with a pediment and a pedestal. And they may be backbanded like a door.

As a window is cased, its jamb is visible. Builders case windows with stops in the depth of the wall and casings on the faces of the wall. When windows are ganged together, it is critical that the layers of casing be continued between the windows. Visually, this layering keeps shadows, which are created by the depth and shapes of the casings, consistent. The trim casing allows each window to be a complete organism. There should be enough structure, or at least the appearance of structure, between the windows to carry loads down. These posts between windows are called mullions.

Shape of Things

Much of building is rectangular. This comes from the simplicity of dressing materials and assembling them using plumb lines and levels. Curves show up

as special moments in an interior, giving a craftsman the opportunity to showcase his or her skill. A particular shape of a curve may be due to tools, materials, and social status of the homeowners. For instance, the quarter-round is a time-honored and simple curve. It starts to be more unique as it becomes elliptical. The ogee, or S-curve, can similarly be composed of quarter circles, or it can be quirked (where one section's curve is larger than the other) or composed of ellipses. In a modest interior, curves may be simple or even nonexistent. In a highly classical interior, the room may be filled with them.

Traditional buildings strive at all levels to reinforce our connection to the universe. They celebrate their own construction. When produced with consistent and clear intent, they actually come to life. And getting the trim details right can make a new old house sing. NOH

Sandra Vitzthum is a traditional architect who lives in Vermont.

For Resources, see page 70.



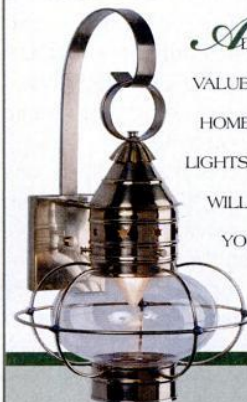
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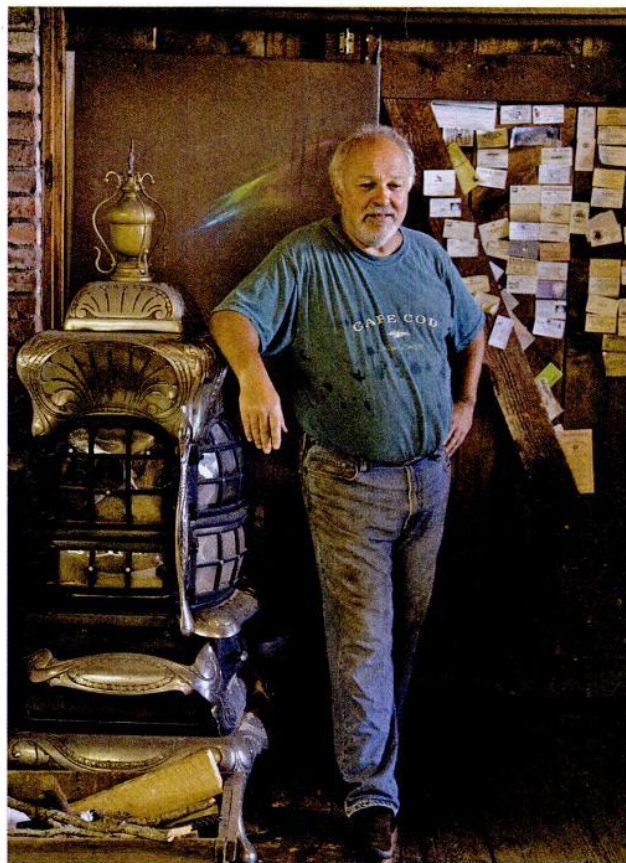
What started out as a way for one New Englander to earn some extra income evolved into a lifelong passion for antique stove restoration.

BY STEPHEN T. SPEWOCK | PHOTOS BY DAN CUTRONA

The Barnstable Stove Shop is not unlike many of the varied one-owner businesses dotting the byways of rural Massachusetts: As you pass the old coal depot, turn left just after the tracks of the Cape Cod railway; if you pass the town cemetery, you've gone too far. There is a universal familiarity to pulling down the tree-lined drive that leads up to the massive 1880s barn where owner Doug Pacheco plies the wares of a homegrown establishment achieved after decades of commitment, earned one day at a time. And in Doug's case, measured one stove at a time.

It becomes quickly evident why locals refer to Doug as the "stove guy"—and not because of the huge gold-leaf "STOVES" sign hanging above the barn's large sliding door. He has hundreds of antique wood-, coal-, and gas-burning stoves at various stages of disassembly interspersed throughout the swaying long grass of his front yard. Like rusting steel tombstones from a forgotten era, they compete for space with the crowded footpaths that converge toward the office entrance, forcing determined visitors to just "go around."

"We call it the boneyard," Doug says with a shrug. "Believe it or not, we took three stoves out of there—two Glenwoods and a nice cookstove—and redid them for the National Park Service out in Provincetown—all part of an effort to restore the old Life Saving Station." At first glance, wayfaring tire-kickers might have difficulty with Doug's claim. And apparently the people on the committee tasked with selecting the antique stoves were guilty of the same disbelief. "I told them the stoves were perfect, that everything was

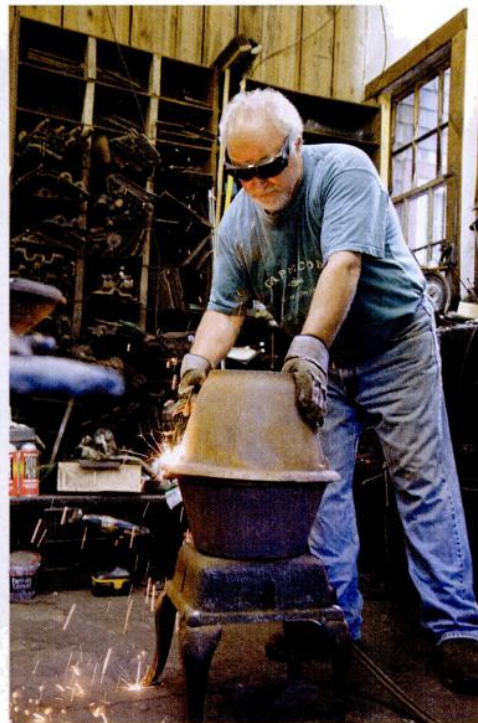
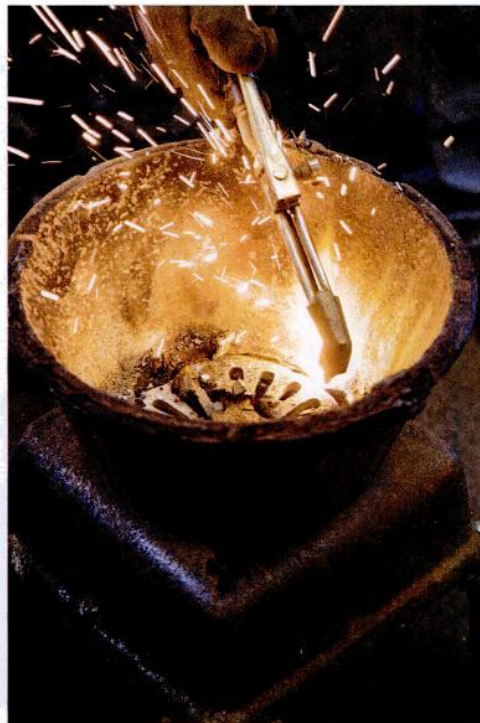
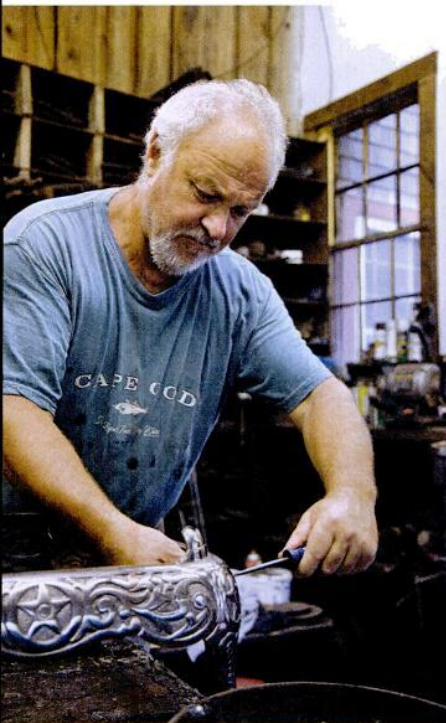


Doug Pacheco restores antique stoves in an old horse barn in Massachusetts.

there—they came out of an old dairy barn in Whitman, Massachusetts. In one month, we restored them with high-back shelves, authentic coal grates, new kerosene burners—drove them up there and installed them. They *still* can't believe it was the same three stoves!" he exclaims.

Despite first inclinations, Doug's unbridled enthusiasm comes from a different place. No doubt, as sole proprietor he has done his share of buying and selling, researching and marketing—all required at various times in various

amounts to help build a successful business. But deep down, beneath the showmanship, shines forth a light of peaceful joy, belied by his unwavering belief in the goodness of rediscovering the boundless history wrapped up in countless piles of discarded cast iron, sheet metal, brass figurines, and nickel-plated trim. "Every stove has a different story, and if stoves could talk, they'd have a lot to say," he says, calmly resonating with the rarified wisdom of late baseball great Yogi Berra.



In the Beginning

Inside the main entrance of the restored horse and hay barn, there's a plethora of paraphernalia to support Doug's convictions. Behind the dozen or so pristine restored heat stoves that adorn the showroom floor space—like proud jewels in a king's crown—one is bombarded by the countless number of artifacts, procured over time, that take up every square inch of wall space. They document the rise and fall of the cast-iron stove industry from its modest conception of “portable fireplaces” in the early 1830s, through its meteoric rise with mass production during the post-Civil War industrial revolution, to its eventual demise with the enamel gas-burning units of the 1920s.

There are hundreds of photographs of the factories where the stoves were made, of the showrooms where they were sold, and of the churches and saloons where they were used—everywhere from Connecticut to Colorado, Maine to Florida. Adorning the walls and support beams are the boldly colored marquee signs once used by dealers to grab one's attention in favor of a particular brand,

with names like Acorn and Atlantic, Splendid and Summit, Red Shore and Red Cross, Harold and Modell, Plymouth and Waverly.

Many of these companies were concentrated in New England. Both Boston and Taunton were once known as “stove cities,” with Crawfords and the broadly popular Glenwoods being produced in each town, respectively. “The old Crawford factory was actually located along the Charles River in Watertown,” explains Doug.

Other factories weren't as fortunate. As demand for stoves began to shrink after the Great Depression, foundries closed and workers dispersed, creating ghost towns out of previously thriving communities. Ironically, one of the only major companies to endure the transformation was Garland Stoves of Detroit, Michigan, which still makes commercial-grade gas ranges today.

“The absolute mecca of stove building was the Troy and Albany area of New York,” says Doug. “They had unlimited access to water energy from the Hudson River, and huge deposits of

To clean up the old stoves, Pacheco dismantles, torches, and sands them, then adds a coat of paint to bring them back to life. The nickel plating is done in New Bedford.

some of the finest sand required to make the hand-cut casting molds.” Raw iron ore mined in northern Michigan had a short trip through the Great Lakes down east through Buffalo and then over to the booming factories around Troy and Albany. “Many of the early artisanal column stoves from this area are considered by many collectors as the most beautiful,” says Doug.

Works in Progress

Sliding through a door at the back of the showroom, we enter into the smaller workshop, where Doug begins the actual process of breaking down stoves. It's a space diametrically opposed to the quaint, museum-like organization witnessed in the room before: bright lights overhead reveal a burnt black residue covering the entire space, developed over years of torching, welding, sanding, and painting. Hundreds of metal

hand tools fight for shelf space with canned aerosol solvents—all surrounding a cement, board-layered workbench—while strips and shards of scrap metal are scattered across the floor.

Once disassembled, the pieces are wheelbarrowed out the screened side door and down a ramp to the sandblasting pit, where each load gets a “good going over” to remove the dirt and corrosive rust accumulated from a century of neglect. After blasting is complete, all of the pieces are immediately returned to the shop—or just outside if the weather’s nice—for painting and reassembly. “We try to do everything as it was, as it should be,” says Doug. Not an easy task when there are thousands and thousands of parts pertaining to each stove’s specific year, make, and model—mostly lost in attics, cellars, garages, or storage sheds across America.

Back through the workshop, we cross over to the other half of the barn’s floor space: interior storage for roughly another 200 stoves. “I’ve taken inventory a couple times,” sighs Doug, “but I’m losing track these days.” Quietly standing in neatly organized rows, the stoves seem more intact and in better overall shape than the boneyard’s less-organized piles of rusty specimens—partly due to being out of the weather, but also because they came to Doug in more complete packages. “This is what we call our ‘undone inventory,’ stoves that have all the parts and just need to be put together. We reseal, reline, repaint, reassemble, re-everything. Make the stove brand-new, just like you see ‘em back in the showroom!” His energy is infective, while his straightforwardness bears a light burden. “Do you want to go see the museum?” he asks.

If These Stoves Could Talk

Directly across the road from Doug’s barn is a small and tired farmhouse, only steps from the paved road. Plate glass windows across the front reflect the traffic whizzing by, yet also reveal another stash of wonderfully preserved antique stoves—all standing at attention while peering out at a world that keeps passing by without realizing what treasures await



The showroom is reminiscent of a museum, with stove paraphernalia lining the walls.

inside. “This used to be an old general store and post office,” explains Doug. “I put a roof on it and gave it a coat of paint when I first moved in—it was really a cool spot back then,” he explains. “It could really use some more work today.” The owners—two old ladies in the bigger farmhouse next door—have rented the space to Doug since 1978, and so far haven’t mentioned changing the lease. “I’d like to set it up as a museum when I retire,” he confides.

Just as in the barn across the street, Doug has been able to squirrel away maybe another 150 antique stoves, so many that the spillover was repopulating a “Boneyard, Part Two” out in the tall grass behind the house. “We call that the Out Back!” Doug laughs and then turns semi-serious. “I’m trying my best to keep it to a minimum.”

Moving through the structure, one can’t help but notice that each room contains a different style of stove that pertains to a different period: The entryway holds 10 to 15 early column stoves of the 1830s; the front parlor another 10 basic cookstoves with finer details from the 1840s; the hallway harbors 10 more basic

models from around the Civil War; a room further back in the house contains 10 to 15 taller, more slender “oak” stoves from the 1880s that were used in front parlors and burn either wood or coal; the next room back holds a few beautiful turn-of-the-century six-lid cookstoves that circulated hot water to heat more efficiently; and the last room retains a smattering of miscellaneous units, predominated by some gas-fired enamel stoves from the 1920s.

As we move from room to room, Doug explains some of their specific history, as if already preparing for an eventual role as curator. “This one here was a ‘column stove’ from the 1840s, with either two to four exposed columns connecting the stove to a heat box higher up the flue to help disseminate more heat before exiting the chimney. The four-column was considered the *crème de la crème* for its time.” He continues: “Look at this rare cookstove from 1855 made in Albany. It’s the size of a table with four large cook lids—very solid! It had a cast-iron liner to protect the fire wall of the box from the tremendous amount of heat.” Redirecting again: “That one was called ‘The Harvard’ and was made by Fuller and Warren, one of the bigger companies in the Troy/Albany area. Built around 1875, it was a very popular coal- or wood-burning Franklin-type stove with a ‘fire view,’ which sells pretty well to people even today.”

The history lesson is peppered with occasional background information of a personal nature, as if the stoves were lost relatives at some family reunion he hadn’t seen or heard from in ages. “Here’s one still wrapped in 1930s newspapers from when I removed it from the Empire Stove Company’s warehouse attic!” Coming across a modern boxed unit, he recalls, “Just restored a gray one of these old Fairmounts—wood-and-gas combination—for a woman over in Wareham who inherited it from her father. It was all busted up inside, and we totally went through the whole thing: new grates, new lining, new gas fittings, new everything. Brought it back within a month!” Pointing to a nice oak stove, he says, “This one came from Florida—Tampa

Bay area. Traveled down with some scientist from New York who was a butterfly expert. Wound up at his other home in Sarasota.”

One can't help but wonder how he keeps all the names, dates, styles, places, and people cataloged. "It's all right here in the Library of Congress," he says, pointing to his head. "Good thing I still have my marbles as best I do," he deadpans in his best Boston accent, somewhat lost from living around the cranberry bogs of Cape Cod for almost 40 years. "Seriously, most every stove can tell you what you need to know: what model it was, where it was made, who made it, and what year they made it—all stamped into the design when forged. On top of that, companies were forced to come up with new designs to coincide with the expiration of their patents, which occurred every 10 years or so. After a while you recognize what parts go with what pieces."

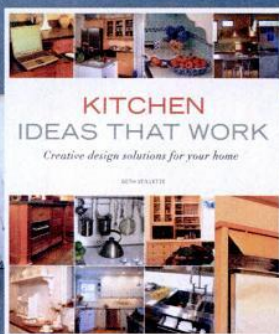
End of the Line

After locking up the "museum" and dodging traffic, Doug explains the high point of his annual calendar: "Gotta pack up for the Brimfield Antiques Fair this week." There, he'll hold court with hundreds of serious antiques dealers, all competing for the attention of thousands of potential customers. "After that, it's up to Maine for the annual stove collectors' conference," which should be well-attended, as one of the sponsors is liquidating his entire collection at auction. "Then, it's back to Barnstable—back to the trenches, as I call it." We're briefly interrupted by the Cape Cod Central Railroad's scenic train, passing parallel to Doug's driveway less than 100 feet away, completely restored to its original condition. The train disappears and Doug continues, once again plumbing the depths of Yogi Berra's book of wisdom: "If I don't do it, then it doesn't get done."

Back inside the barn, I ask Doug how long he intends to keep up the current pace. "As long as I can," he replies. "I'm hitting 60 in August—I try to stay in shape and keep at it. Got another 10 years or so before I can get things in line maybe the way I'd like to." Despite 30-plus years in the stove restoration business, Doug says, "Basically, business is one day at a time and one stove at a time. You have to sell to buy, and you have to buy to sell—it's a vicious cycle, but you have to just keep the wheels turning."

With that, we say our goodbyes, and on the way out the door, a worn bumper sticker placed near the clear glass side-light catches my attention: "Happiness is a warm wood stove." I start thinking that maybe before this winter starts, I'll pay Doug Pacheco another visit, but this time as an interested buyer. **NOH**

Stephen T. Spewock is a freelance writer living in Massachusetts.

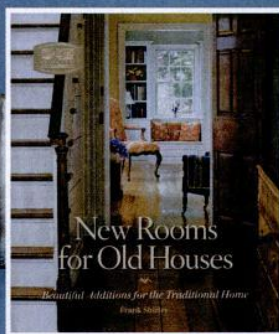


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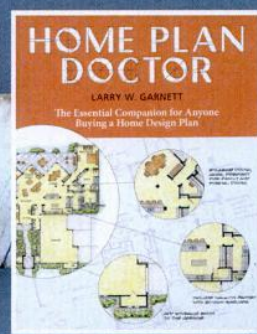


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Indoor Foliage

When the weather turns cold, bring the outdoors in with these beautiful and exotic flowering plants. BY MICHAEL WEISHAN

In many ways, you could say that my gardening career began in front of a television screen. The summer I was nine, our local public television station began broadcasting reruns of Thalassa Cruso's *Making Things Grow*, and somewhere along the way on one rainy afternoon, I caught an episode. Suffice it to say, I was immediately hooked, to the point where at precisely three o'clock, no matter what I was doing, I would run and park myself for a happy half-hour in front of our old black-and-white console set. For those who may be thinking that's a rather strange choice of programming for a child, you've obviously never experienced Thalassa Cruso's ability to delight. A Brit with royal diction and razor-sharp wit, Thalassa cracked crocks and divided plants in the same effortless way Julia Child deboned a duck—and with the same carefree sense of humor.

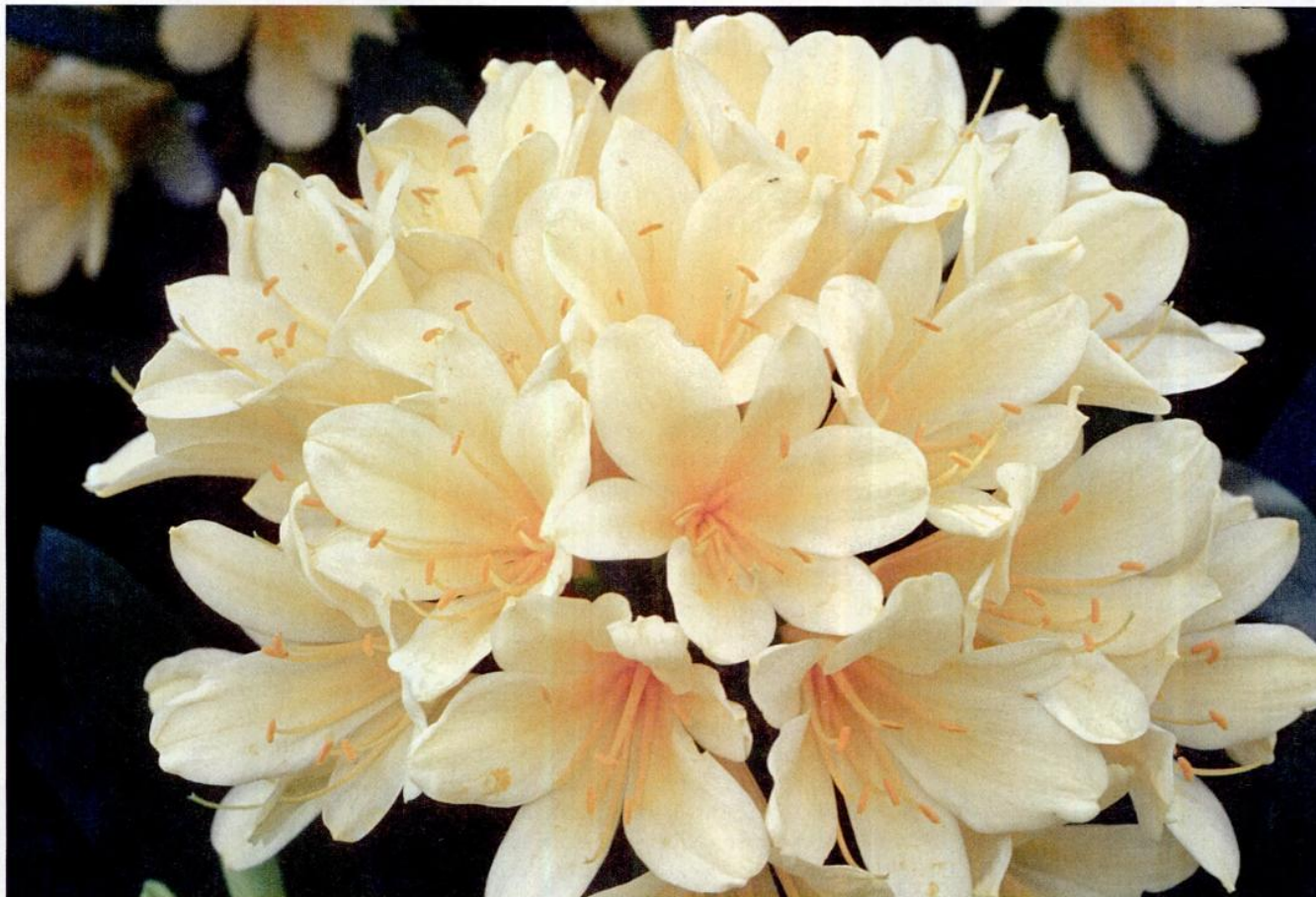
I would sit entranced as one day Thalassa attacked a giant rubber tree plant with shears, then the next, stuffed plants down an incredibly thin-necked bottle to construct a miniature landscape under glass. With Thalassa, things didn't just grow; she made them grow, or else they were chucked unceremoniously into the bin—there were no coddled plants in her gardening world. Though eventually the programs ran out, and my interests expanded to the larger world of exterior landscape, thanks to Thalassa, I never lost my love of growing things indoors.

Nor should you. If you still think of boring philodendrons and “mother-in-law's tongue” when the subject of houseplants arises, then you're in for quite a revelation. Since the 1970s, a host of intrepid plant breeders and explorers have expanded the world of indoor gar-



Clivia is a hardy plant and needs minimal care. Native to the Horn of Africa, its red or yellow blooms resemble lilies.

JUDY WHITE/GARDEN PHOTOS



dening exponentially, to the point where you can have flower and foliage inside all year round with very little special knowledge or care. Here are four of my favorites plants to keep you green and growing all year round:

Clivias (*Clivia spp*)

If you're looking for a hardy plant that blooms in the winter and doesn't require much attention, this is it. Species of clivia (pronounced CLIVE-ee-a, after Charlotte Florentia Clive, Duchess of Northumberland) are native to the Horn of Africa and were first brought to Europe in 1820. Although rarely seen in American houses, in Europe and Asia clivias are prized as much for their handsome green foliage as for their orange to

yellow to red lily-like flowers. (Extremely handsome variegated varieties are also available.) Indifferent to soil, clivias also happily tolerate the lower light conditions common to indoor settings. (Note that I say "lower light," not "no light"; a bright north or east window is ideal.) The most common problem people seem to have with clivias is getting them to bloom. Often they will sit for years without throwing any flowers. The answer is really quite simple, and shared by many winter blooming plants: Clivias need a period of cool each fall to set bud; if you have a partially heated sunroom or cool window where nighttime temperatures routinely fall into the 40 to 50s, that's all that's required. Other than this hereditary quirk, clivias are trouble-free and

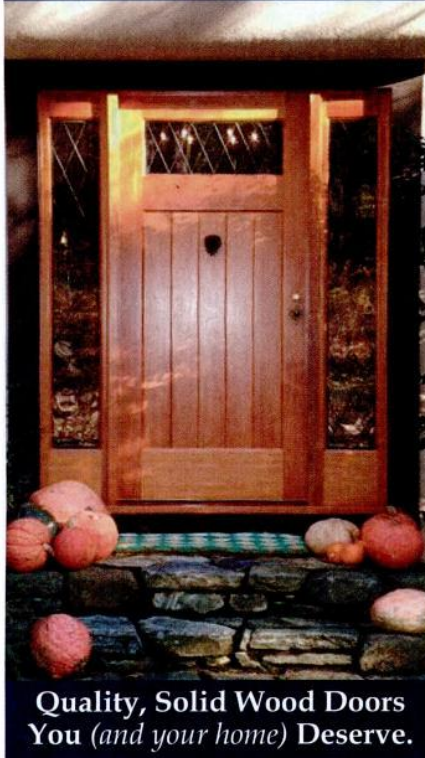
Named for Charlotte Florentia Clive, Duchess of Northumberland, clivias were brought to Europe in 1820.

are unbothered by most household pests. They're hardy outdoors in Zone 10.

Winter Jasmine (*Jasminum polyanthum*)

Nothing is more delightful than the scent of flowers indoors when all is cold and dreary outdoors, and here's a plant that provides that in spades: winter jasmine. A climbing vine by nature (I grow mine in a pot with a little wooden trellis) this jasmine species covers itself with hugely fragrant white flowers right when you need them most, in January. There is only one trick to growing jasmine—like clivias, jasmine needs a period of cool

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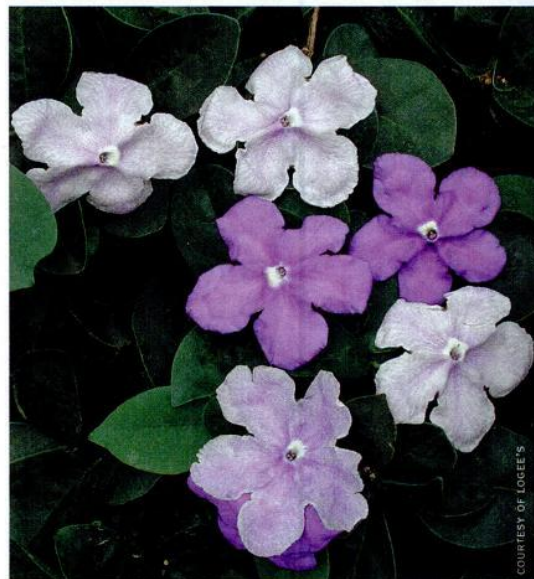
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(40 to 50°) temperatures in the fall to set buds. I leave mine outdoors all summer in full sun, then bring it in just before first frost. Placed in a sunny southern window, buds soon form, and presto, every January on the dot I'm treated to a fantastic display of flowers. For those in Zone 8 or higher, winter jasmine can reside outdoors all year round—just make sure to place it near a door or window that you pass frequently to maximize its fragrant appeal.

African Gardenia (*Mitriostigma axillare*)
 If you're one of those who hears the word "gardenia" and runs shrieking for the exits on account of the clan's well-deserved reputation as impossibly cranky houseplants, this gardenia cousin will reform your opinion. African gardenias (which are actually more closely related to the coffee plant than traditional gardenias) are a hardy, easy-to-grow specimen that adapts well to indoor culture. The small white flowers, which are somewhat innocuous but highly fragrant, appear on and off all year round, attractively placed between glossy green, wavy-edged leaves. Hardy outdoors in Zone 10 or above, this is one plant that will relish warmer rooms in winter: African gardenias require a minimum temperature of 55° or above. Just be sure to keep the plant well-watered, thoroughly soaking the pot, then allowing the soil to dry out slightly between waterings.

Yesterday, Today, & Tomorrow Plant (*Brunfelsia australis*)
 What a charmer, this! The appeal begins with the name, which derives from brunfelsia's odd habit of opening flowers in hues of deep violet, which fade to pink, and then white, in several days' time, creating a multicolored cascade across the plant. Actually a small shrub in its native tropics, brunfelsia makes a delightfully easy-to-grow potted plant, requiring part sun and moderately rich soil. Though the manual states that brunfelsia thrives on being under-potted (i.e., root bound, thus forcing woody growth, which in turn forces more bloom) this



hasn't been the case in my experience. Pot-bound plants dry out very quickly, and brunfelsia shows its displeasure with this condition by going into a major wilt.

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Winter jasmine is a climbing vine and can be grown indoors (top left) or outdoors (above). The fragrance is beautiful and can brighten any dreary winter day. The "yesterday, today, and tomorrow plant" (bottom left) has sweet blooms in hues of violet, which then turn soft pink and white. African Gardenia's blooms (shown on page 70) are beautifully white and easy to grow.

My own specimen, which is now about ten years old, is about 2' high, and blooms intermittently throughout the year, filling terrace (in summer) and greenhouse (in winter) with a delightful, soft fragrance akin to lilac. Minimum winter temperature is 50°. NOH

Landscape designer and PBS horticultural guru Michael Weisban gardens outside Boston and writes a nationally acclaimed weekly garden blog at michaelweisban.com.

For Resources, see page 70.

Vintage Vibes

Spruce up your new old house décor with these paints, papers, and fabrics inspired by the past.

PRODUCED BY RICHARD DOWNEY



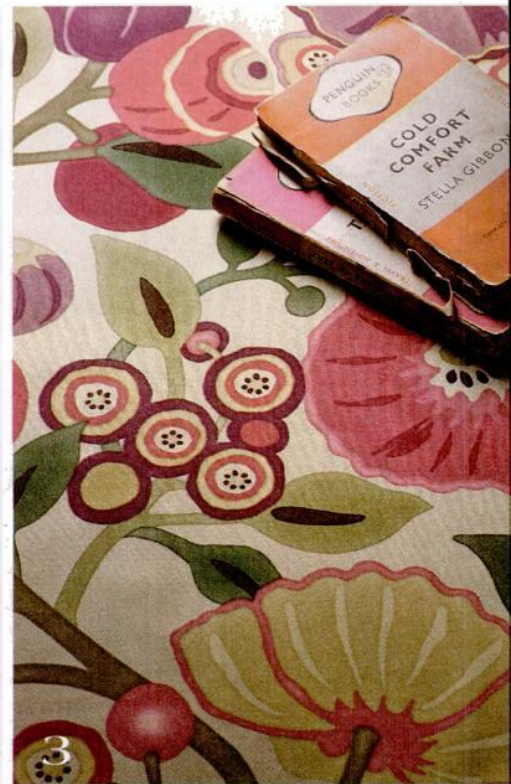
1. Romantic Roslyn

Sanderson celebrates 150 years of English decoration with a revival of its Vintage line, the company's most vibrant and varied embroidery, prints, and wallpapers. Shown here is the Roslyn print, designed by William Turner in the 1920s, in eco-friendly linen. For more information, visit sanderson-uk.com



2. Shades of Green

A hue often used in kitchens and baths at the turn of the twentieth century, muted green makes a striking comeback for the bath. Shown here is Benjamin Moore's color-fast, zero-VOC Natura paint in Landscape. For or more information, visit benjaminmoore.com.



3. Poppies of the Past

Dating from the 1920s, this Eton Rural design called Tree Poppy has large poppy rosettes against a tangled trail of branches. The design was ultra-modern at the time it first appeared. For more information, visit sanderson-uk.com.

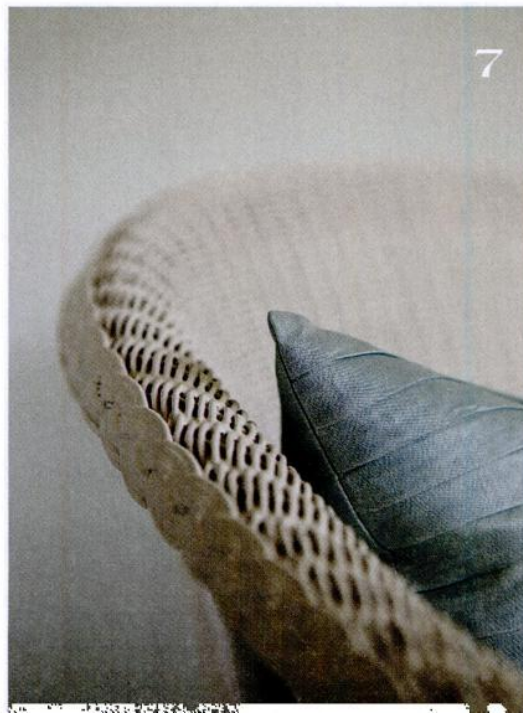
4. Old World Island

Inspired by Vermont, an eighteenth-century estate in Bermuda, Lee Jofa reinterprets classic Jacobean decorative elements in hand-screened and -embroidered patterns. Shown here is Tyler Crewel in sorbet, lemon, and aqua. For more information, visit leejofa.com.



5. Old and New

California Paints produces an array of historical color palettes in its Flawless Elements line. A zero-VOC paint product, it also has a component called Microban that creates a germ-proof barrier. For more information, visit californiapaints.com.



6. Beautiful Baroque

Farrow and Ball has introduced a line of papers inspired by Baroque designs, including Orangerie (shown here). The trim color is Breakfast Room Green, the floor color is London Clay, and the butcher's block is White Tie. For more information, visit farrow-ball.com.

7. Soothing Colors

Farrow and Ball has produced a line of traditional eco-friendly paints. The wall color shown here is Powder Blue; the chair is painted in Skimming Stone. Both hues are found in the Estate line. For more information, visit farrow-ball.com.



Expanded History

Architect John B. Murray designs a sensitive addition for a Greek Revival home in Salt Point, New York, in keeping with original vernacular details.

BY NANCY E. BERRY
PHOTOS BY BRUCE BUCK AND ERIC ROTH



The original Greek Revival structure in Salt Point, New York, dates from the 1840s. Its columns were rebuilt using traditional methods.



Above: Murray re-created the dining room in the original portion of the house with exposed beams and salvaged flooring. Below: Murray also redesigned the front hall, creating a freestanding stair. This design move makes the hall more spacious.



In the rolling countryside of Salt Point, New York, sat an 1840s Greek Revival with a history as rich and varied as its democratic style. Known as the White Pillars Farm, the stately house had “good bones” but needed work after sitting in quiet decay for years—and a few very unfortunate additions didn’t help the condition of the house. Although the building needed a major overhaul, a professional couple looking for a weekend getaway fell in love with the historic 120-acre farm complete with pond, open fields, and evergreen forest. Just over an hour from Manhattan, the commute was convenient for weekend visits, so they purchased the house and set about looking for an architect who could help with the renovations. The couple had seen the work architect John Murray had done to his own Greek Revival farmhouse in Chatham, New York, and they knew



A simple colonial mantel dresses the fireplace in the dining room.



Above: The windows in the new family room addition were designed to flood the space with light. French doors lead to a bluestone terrace.

Left: A winding staircase in the back hall is simple, with tapered balusters and curved handrail.

Right: In the mudroom, Murray incorporated beadboard, shelving, and dog-eared molding around the door to keep the look simple.



his firm, John B. Murray Architect, could help them with their project. "The house is a wonderful example of the Greek Revival style," says Murray. "It also has quite a colorful history." In the 1940s James Forrestal, Secretary of the Navy and then Defense under Presidents Roosevelt and Truman during World War II, purchased the property. The house was full of wonderful memorabilia from that era, including old photographs of hunting parties and social gatherings. In fact, Roosevelt himself used to make the short drive from Hyde Park in his convertible to visit the home.

At the Beginning

The owners had no preconceived notion of what they wanted in the house; they just knew they needed ample space for family and friends to come and visit, and wanted guidance with their decisions. "The old house really needed everything," says Murray. There was no insulation in the walls, all the mechanical systems were antiquated—even the temple pillars had rotted through and needed to be replaced. "A large addition went onto the back of the house in the 1950s," says Murray, "but unfortunately it needed





The eat-in kitchen offers unadorned cabinetry, painted floors, and a farmhouse table to create a country atmosphere. So that the correct window proportions are not interrupted on exterior of the house, the windows extend below the kitchen cabinetry.



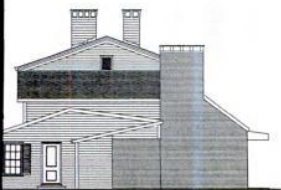
to come off—there was nothing salvageable.” Murray ended up razing the mid-twentieth-century addition and extending the massing of the main house by a third. This new addition is recognized through a slight offset of the roofline. In conjunction with the extended massing, Murray added three flat roof additions to the north side of the house. “We looked at examples of the Greek Revival style throughout the area to get ideas on how to approach the design of the new additions. Flat roofs were common on Greek Revival structures, often appearing in the front of the building,” notes Murray. These additions incorporate a new kitchen and a breakfast room, family room, and guest suite just off the north side of the house. “We really wanted to create light-filled spaces in the new additions,” says Murray. The kitchen is situated on the east side of the house to catch the early morning light, while the family room, located on the west side of the house, takes advantage of the afternoon light. “We added a bank of windows, French doors, and transom windows to engage the spaces with the landscape,” notes Murray.



WEST ELEVATION



WEST ELEVATION



NORTH ELEVATION



SOUTH ELEVATION



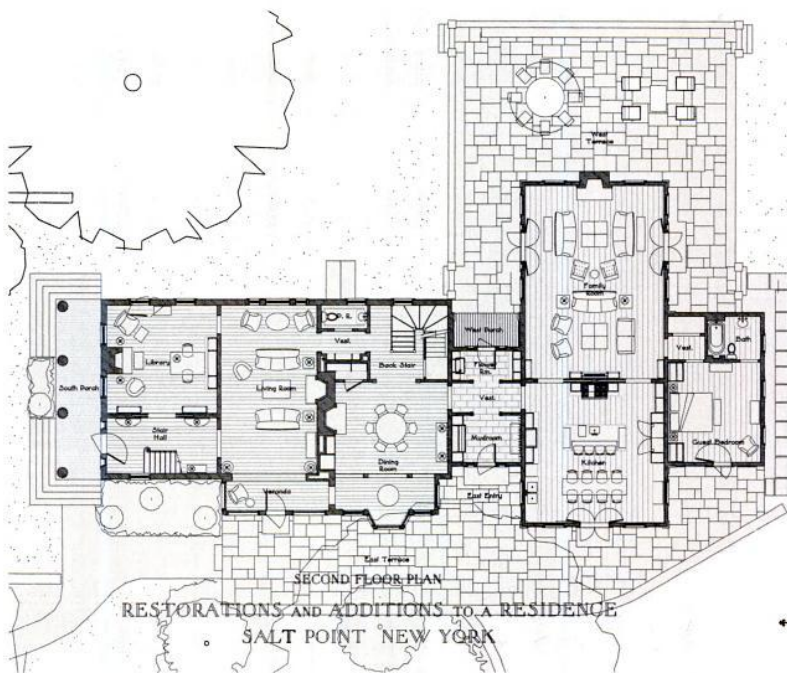
SOUTH ELEVATION



NORTH ELEVATION

Before Elevations

After Elevations



EAST ELEVATION





Although Murray wanted to preserve as much of the original fabric of the house as possible by keeping original windows, doors, and a pediment fanlight, it essentially had to be gutted. “We approached the process of the renovation by really peeling back the layers to the house,” he says. The old portion was taken down to the studs to install insulation and new plaster. “We restored as many historic windows as we could. We also incorporated bronze screens, screen doors, and removable storm sashes—there is no insulated glass, which adds to the authenticity of the house.” The only exception to the single-paned glass is in the French doors and transoms off the kitchen, family room, flower room, and mudroom, which are made with insulated glass.

Murray also redesigned the front hall stairs, creating a free-standing staircase. This open stair, which seemingly floats above the stair hall, makes the hall leading into the living room more spacious and creates a better proportion. A small antique chest

and chair occupy the space under the stair, creating the perfect spot for keys and mail. The simple tapered balusters and curved newel create an understated elegance in the space. A second winding stair at the back of the house has a very simple articulation with a rounded, tapered newel post. A random-width scalloped wallboard becomes the backdrop.

The general contractor, George Carrothers of George Carrothers, Ltd., also rebuilt the four fluted columns in mahogany. “He assembled them as they would have been originally—in staved boards,” says Murray. The result of the restoration, renovation, and sensitive additions to the old Greek Revival is success—not only in its design and execution, but also as a warm and welcoming getaway for the homeowners to enjoy for years to come. NOH

For Resources, see page 70.



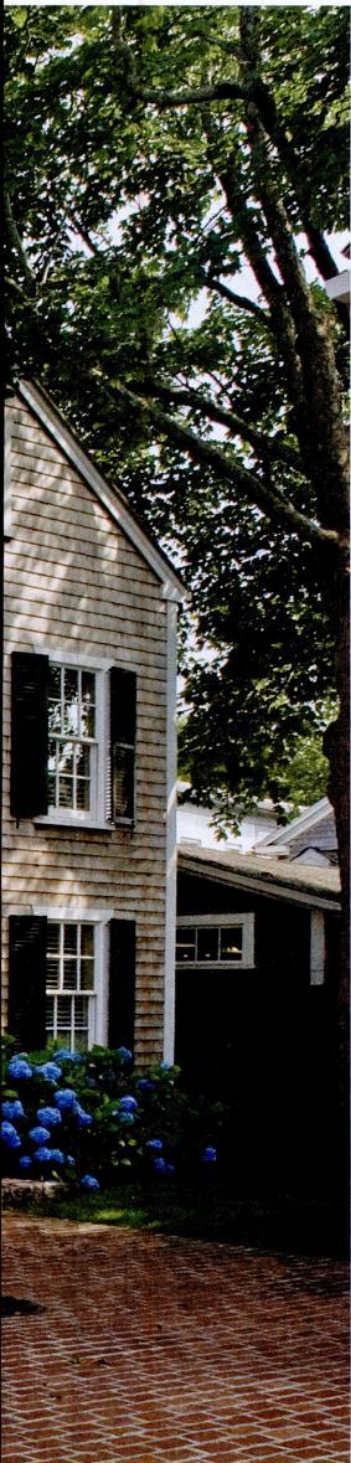
Above, left to right:
Toile papers dress up a guest bedroom. Bathrooms are kept modest with clawfoot tubs and pedestal sinks. Salvaged flooring and white beadboard are carried into the second floor hallway.

Right: The flat roof additions are reminiscent of old additions on other Greek Revivals in the area.





*Mixed Use
Medley*



Dudley Cannada and Kenn Karakul received unanimous acceptance from the Martha's Vineyard Commission for their proposal of a mixed-use property in keeping with the vernacular designs of the town. The plan called for three cottages and two commercial buildings with affordable housing upstairs.

Architect Dudley Cannada reintroduces the old concept of community in historic Edgartown, Massachusetts.

TEXT BY LAUREL KORNISSER
PHOTOS BY RANDI BAIRD

Right: The interiors of the houses are all different. Shown here is the Federal-style house, with a stark yet elegant living room.

Far right, top: The entry door is reminiscent of styles found around town.

Far right, bottom: A small kitchen offers stainless steel appliances and crisp white cabinets.



On Martha's Vineyard, Edgartown's past is its present. While its neighboring town of Oak Bluffs colorfully parades its Victorian influences for all to see, Edgartown more quietly displays the architecture of its seafaring days, overseen by a historic district commission that makes sure that past remains unsullied by inappropriate additions, paint colors, even parking spaces. The spirit that is protected emanates from a time when sea captains anchored their merchant ships in the deep harbor alongside vessels back from the global chase of whales, and fishing boats returned from a day's outing to offload their catch. The town's architecture not only reflects the building types of the early centuries of settlement (Colonial, Federal, Greek Revival), it also reflects the wealth that came from Edgartown's status as the island's whaling capital. In one

decade, 1835-1845, 110 whaling captains built homes in the village; Dr. Daniel Fisher, whose company produced whale oil and candles, built his prominent Federal-style mansion in the heart of downtown; and the Greek Revival-style Old Whaling Church—with its hefty front columns—was raised to accommodate whaling captains of the Methodist persuasion.

This is not to say that Edgartown lives in the past. On the contrary, in the summer and the shoulder seasons of late spring and early fall, its sidewalks and streets are well-traveled by tourists, seasonal homeowners, and year-rounders shopping, dining, and heading to boats in the harbor. Cars line side lanes, funneling toward Dock Street to catch the Chappaquiddick Ferry, the barge-like boat that carries passengers and cars to the small island just off Edgartown's edge.



There is respite from the overactive hubbub of the waterfront areas. If you cross a green commons tucked behind North Water Street, you pop out on North Summer Street, where you can stroll with a bit more breathing room; though boutiques and other businesses still line the way, the demeanor is decidedly quieter. With a bit more space, it becomes easier to notice the architecture. Passing by 15 North Summer Street and looking in the direction of the cluster of Cottages on the Village Green, you might nod in recognition of the historic architectural styles: two Greek Revival storefronts and three cottages, one Federal, one Greek Revival, and one Colonial—the past as present. If you thought these cottages, tucked back a bit on the property, were built in the eras they represent, you would be mistaken. These five buildings recently replaced



Karakul says the cottages “let people feel that this is their special house, not only with their own décor, but in the actual architecture and the thought process that went into them.”



a 1950s suburban Cape that did not sit well on the property or within the architectural vernacular of the historic district. “The house that was here,” says architect Dudley Cannada, “was not well-built or interesting. It was set back from the property and did not use the lot well.” What the new homes represent, he says, is a “new urbanism.” The apartments above the storefronts are affordable housing, a cause dear to the heart of Cannada’s partner in the project, owner and co-conceptualizer Kenn Karakul.

Motivated not only by the need to add to the precious stock of affordable living space in a high-priced town (and island), but also, Cannada says, “by a desire to add quality housing to Edgartown without using up open space,” Cannada and Karakul sought to create a new model, which clustered affordable housing, commercial footage, and high-end cottages on one property. “This is a new approach,” Cannada explains. “This is a commercial zone, but we wanted the houses to have

Opposite: Though its exterior is Colonial, this home’s interior offers a more contemporary cottage feel. Above, left to right: The kitchen has a pass-through to the dining area; well-worn beach stones surround the fireplace.

a sense of privacy.” With the generous buffer of the park behind them and the two mixed-use Greek Revival buildings flanking the entrance, the three sister cottages do feel like their own enclave.

Built at the same time and each clad with historic district-approved white cedar shingles, painted clapboards, red cedar roofs, and Essex Green wood shutters and flat-paneled doors, the cottage façades have clearly been informed by the surrounding architecture. “Almost every house in town has that door and the same shutters,” Cannada comments. These elements not only help the cottages relate to the predominant features of their neighboring houses, they also tie the project together. Also linking the homes to each other and the cottage “village” to the surrounding town is the use of brick, for the central courtyard and for several parking spaces, each with a grass median strip to soften the effect.

Though they share common traits, given that each cottage

This page: The much-needed affordable living spaces offer open floor plans.

Opposite: The roomy enclave is welcome change on an island where open land is often swallowed up by large home-building projects.



was inspired by a different architectural style found in town, each has its own outer profile: the Colonial has a simple façade, the Federal a balanced symmetry, and the Greek Revival mariner's cottage, a bolder, more detailed face. The interiors of each were also informed by their emulated period. The Colonial, for instance, has light, wide-plank pine floors, natural clear select pine walls, a beach stone fireplace, honed Absolute Black granite kitchen countertops, and oiled bronze hardware. The Federal-style cottage has white oak floors that have gained a rich, dark color through a seven-step staining process; its fireplace is neoclassical, its kitchen counters mahogany, and its hardware polished brass. For the Greek Revival, a more ornate fireplace mantel—found at the Brimfield Antiques Fair in western Massachusetts—was used, the wood paneling was bleached two tones lighter than that of the Colonial, the counters are soapstone, and the hardware is antique brass.

Despite their loyalty to their models of the past, the cottages very much answer the lifestyle of today's empty nester, who may be looking to downsize, to be responsible for less maintenance, and to guard their privacy, hosting one visiting child at a time (or even better, giving their children and their families more space in their own rental). Even more important, says Karakul, the owners of these cottages "love being able to walk to town, to restaurants, and down to the water."

While Cannada, a preservation architect, took some of his space configuration cues from the condominiums he has designed in the Washington, D.C., area, these cottages are anything but predictable. "These are not cookie-cutter condos," says Karakul. With interiors designed by John Murphy, who recently opened Tracker Home Décor in Edgartown, Karakul says the cottages "let people feel that this is their special house, not only with their own décor, but in the actual



architecture and the thought process that went into them.”

The thought process that conceptualized this mixed-use property won swift acceptance from the Martha’s Vineyard Commission. In fact, Karakul says, it was the only project brought before the commission in the past eight years that received unanimous approval in one night. Karakul cites the “caliber of architecture, the sensitivity to the site, and the affordable housing mix” for the quick approval. Even better, the affordable housing component came from private investment, not public funds or subsidies.

Karakul originally bought the property because of its situation on the park, and as a trustee of the Martha’s Vineyard Preservation Trust, he knew that whatever was developed on the site would affect the park. Ultimately, though, the mixed design was about more than preserving the character of the open space or emulating area architecture. Karakul explains,

“It is as much about people preservation as land preservation.” What often happens in high-end seasonal destinations like Edgartown is that the locals—the fishermen, the artists, the service people—are priced right out of town. With their combination of affordable housing and high-end cottages, Karakul and Cannada have catered to both populations, which together make a place like Edgartown dynamic.

Even more compelling, this property serves both segments in a way that pays homage to Edgartown’s always present past: “It totally fits in,” says Karakul. “People say that the cottages look like they could have been here forever.” ^{NOH}

Laurel Kornbiser is a freelance writer and editor of La Vie Claire magazine. She lives on Cape Cod.

For Resources, see page 70.

Drawing on Anglo-Caribbean influences, architect Geoffrey Mouen designs a compact home in Rosemary Beach, Florida.





Little Beach House

Architect Geoffrey Mouen designs a simply sweet getaway cottage in Rosemary Beach, Florida.

BY JEFF HARDER
PHOTOS BY RICHARD SEXTON



Sometimes they would come for a long weekend. Other times, a week or more. When the Little Beach House on Rosemary Beach was the destination, the duration didn't matter to architect Geoffrey Mouen: The time away was always special.

Mouen and his wife, Pat, would frequently and eagerly trek the six hours from their Orlando home to their refuge on the Florida Panhandle. Relaxing days in the surf would culminate with evening dinner reservations and sand between their toes as they walked along the beach. Their twins would run freely through the neighborhood—pedestrian-only walkways stand in for streets in this resort community—or ride their bikes down to the Sugar Shack for candy. In the summer high season, the weather was always cooler than their inland home; in the winter, it was quiet as could be.

Mouen would often spend the afternoons with his sketchbook. Sometimes, when he wasn't designing the four other projects he had lined up in Rosemary Beach, he would turn a page and render drawings of his own modest architectural dreams. "You sketch these little gems on paper," Mouen says, "and you never

The interiors are kept casual with a mix of vintage furnishings and artwork. Wood floors are covered in beach grass rugs for a seaside atmosphere.

get to build them." Except, that is, for the Little Beach House.

At a little more than 1,040 square feet with a single bedroom and a loft, the Little Beach House proves that simplicity can coexist with elegance. The home, which draws heavily upon

Anglo-Caribbean aesthetics, is a seamless addition amidst the resort community's tight, New Urbanism-influenced standards. And in the five years since construction was completed, it has been the backdrop for countless memories.

New Urbanism relies on efficiency: smaller and more functional homes, neighborhoods connected by walkable streets instead of thoroughfares, and consolidation of space. The movement is rooted in the way cities were planned more than a century ago, but today, Mouen says it is also the best solution available to combat urban and suburban sprawl.

Mouen, a Savannah College of Art and Design alumnus, has worked on a plethora of New Urbanist projects like Orlando's Baldwin Park, Albany in the Bahamas, and Celebration, Florida, the location of his firm, Geoffrey Mouen Architects. In 2003, Mouen and his wife bought a small lot for a beach house in



Above: A pass-through in the wall exposes the small, efficient kitchen.

Right: A loft overlooks the bedroom, which has a wonderful cathedral ceiling and fan to keep the room cool.



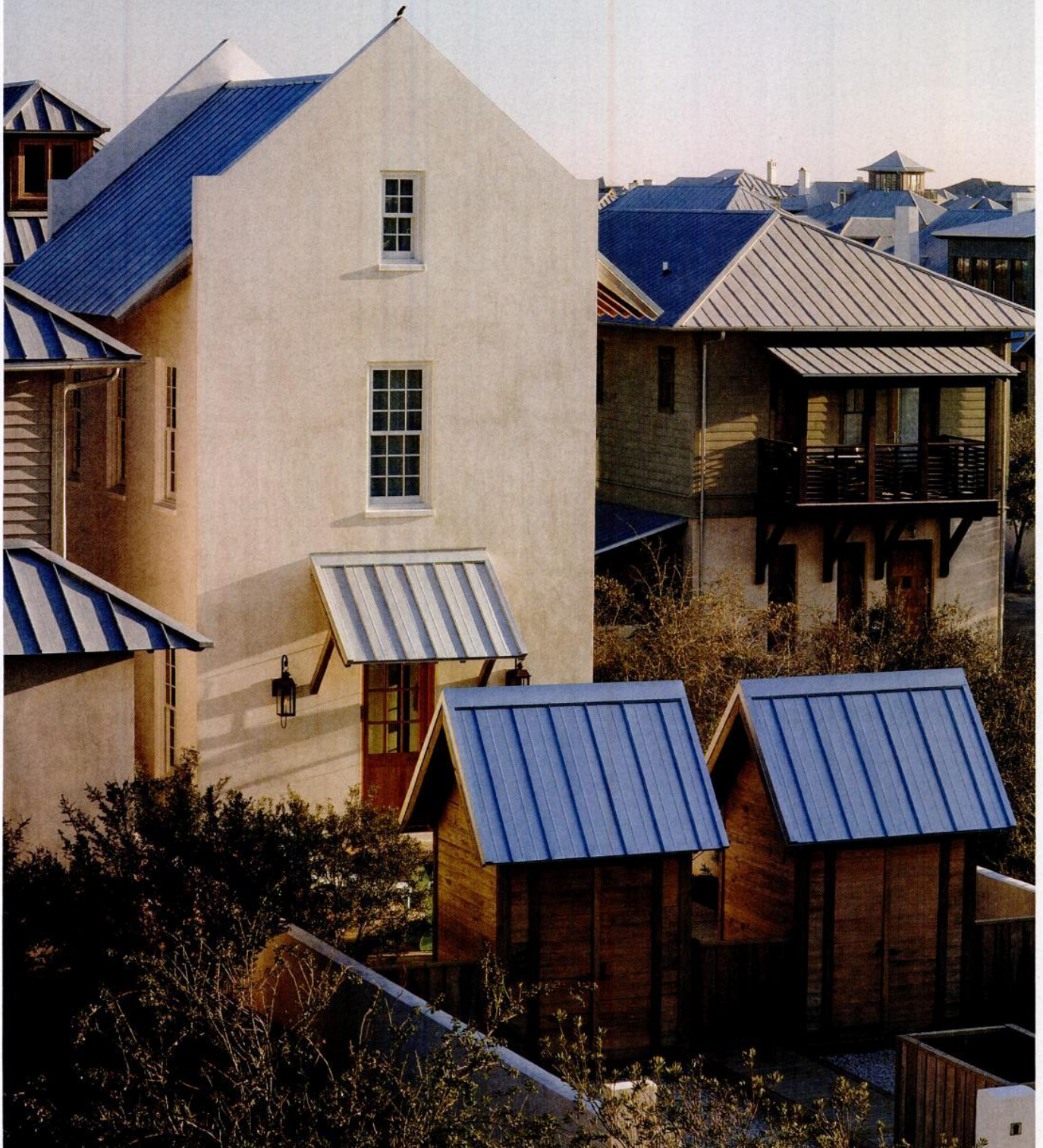
Rosemary Beach, where strict building codes govern the materials and setbacks that can be used. “I wanted to design in an environment like that because I knew the standards were as high as they could be,” he says.

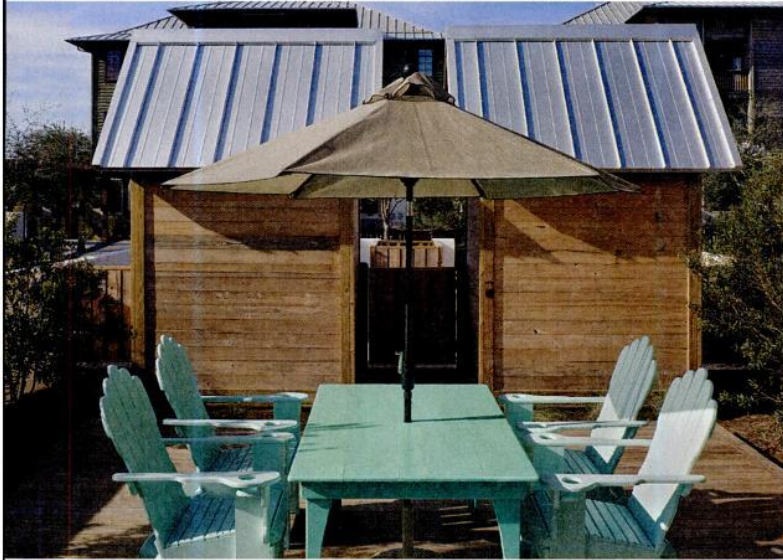
Along with his own home, Mouen had plans to design four other homes in Rosemary Beach. Mouen grounds his work in traditional and classical architecture, scrutinizing an area’s essential architectural language before putting forth his own contribution. But for his Rosemary Beach projects—including the Little Beach House—Mouen used an aesthetic that’s in contrast to the powerful architecture that defines many other homes in the community. “It’s all excellent. Many of the houses have won national awards, and I applaud it all, but it’s a bit like walking through a museum,” he says. “As an architect, you get overloaded with visual stimulus, and our intent was to keep [our designs] very simple, very quiet, and blend in.”

Over the course of a year and a half, the home was economically built in a much more literal sense as well. “We’re architects. We’re not rich,” Mouen says with a laugh.

The Anglo-Caribbean influence on the Little Beach House—inspired by waterfront homes in the West Indies—is consistent with other homes in Rosemary Beach. The home’s stucco exterior is free of paint, save for the trim around the windows. A modest stoop leads into a compact home—one room deep and one room wide—with pine floors and high ceilings. In the southwest corner, cherry cabinets and a granite countertop highlight a perfect kitchen for an avid chef. (“All you have to do is turn around, and there’s the refrigerator and the stove. You turn back around, and there’s the counter and the sink,” Mouen says.) In the opposite corner, a spiral staircase winds around a hard pine post to the second floor of the house. The simple metal handrail that wraps around the post had to be built three times to get the spiraling curve just right.

The 107-acre community of Rosemary Beach has high standards when it comes to its design and building practices.





“It’s one of those examples of how to restrain yourself from being exuberant and overpowering for the sake of drama,” Mouen says.

Upstairs, the second-floor bedroom has a 15'-high vaulted ceiling lined with cypress boards. A loft, for a study or a bunkroom, is elevated above the bedroom. Fourteen windows and two doors are placed throughout the house—very few face the public walkway outside—to provide ample natural light while maintaining a cozy, private atmosphere. “It’s really kind of a perfect beach house hangout for a small family,” Mouen says.

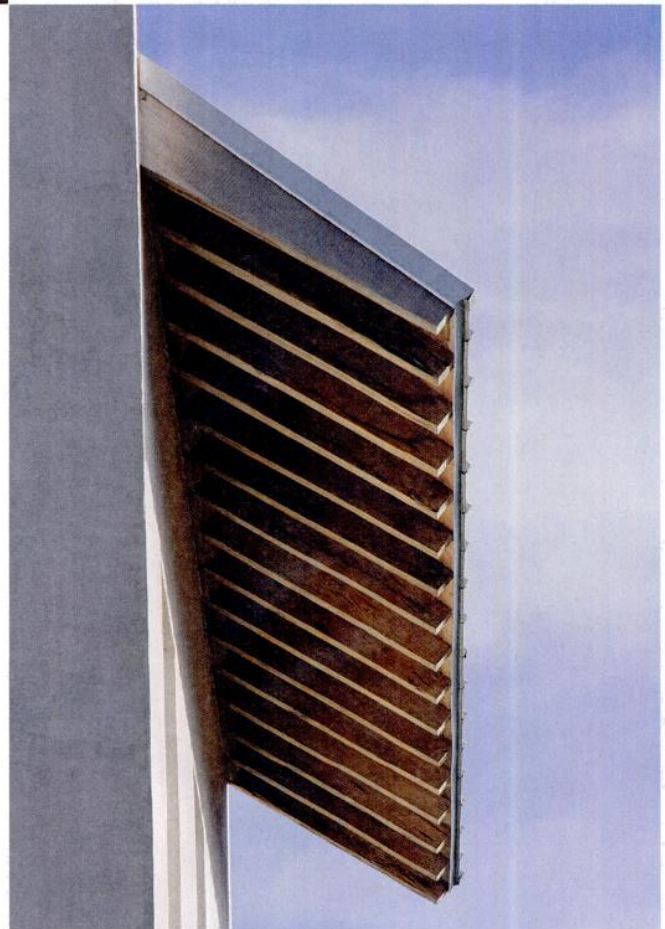
Passive cooling features regulate the home’s temperature in the subtropical climate. “In this environment, we’re more worried about cooling the house than we are about heating it,” Mouen says. A reflective galvanized metal roof with Icynene insulation reflects the sun’s heat; otherwise, the concrete walls provide the home’s only insulation. The sun’s rays never shine on one part of the house long enough to significantly raise the inside temperature. When the thermometer does climb, the response is silence: The home uses a geothermal energy heat exchange system to cool the house rather than an air conditioner.

A rear stoop leads out to pressure-treated pine wood deck overlooking a courtyard. A canopy of trees casts shadows over the outdoor shower and wooden grill. Before the buildings were constructed at Rosemary Beach, Mouen says, winds from the Gulf of Mexico would knock down larger, delicate trees. “Now that the buildings are there, the buildings protect the trees so they grow much taller,” he says. Lush natural plantings of scrub oaks, ferns, and palm trees have burgeoned throughout the community.

Even though the Mouens sold their share of the home to their partners years ago, they still visit frequently. And they often bring company: Houseguests scrawl fond vacation memories on the pages of a simple linen notebook kept in the home. “The Little Beach House is special to a lot of people,” Mouen says, “no matter how much time they’ve spent there.” NOH

Jeff Harder is a freelance writer living in Massachusetts.

For Resources, see page 70.



Top: Two matching storage sheds are perfect for holding bicycles, gardening tools, and beach accessories.

Above: The galvanized metal roof’s deep overhangs help keep the house cool in the summer months.

A two-story white Greek Revival house with a prominent porch. The house features a gabled roof with a decorative pediment over the porch. The porch has four columns and a large window. The house is surrounded by a green lawn and trees. The sky is a clear, deep blue.

GONE GREEK

The challenge of building a new old Greek Revival in a rural area is accomplished through the collaboration of key professionals on a local level.

BY STEPHEN T. SPEWOCK
PHOTOS BY ERIC ROTH

Marc Rueter designed this
Greek Revival in Michigan's
Upper Peninsula.





Typical retirement for most people includes moving to destinations further south where the weather is warmer and more inviting. Yet when it came time for Sandra Page and Pete Magas to follow suit, they decided on the reverse: relocating from Texas to the Upper Peninsula of Michigan.

“Texas was too hot, and the politics seemed bad,” says Sandra, who spent 20 years in the Dallas/Ft. Worth area managing family-owned bookstores. “Pete had spent a lot of his younger years around Marquette, and had built up a wonderful circle of friends over time,” she continues, “so it was easier to move because of the social connections.”

For Pete, the desire to return to his college stomping grounds was rooted more in the territory’s

wilderness. “I went to school at Northern Michigan University back in the 1960s, and fell in love with the wild beauty surrounding Lake Superior,” he recalls. “The opportunity to get back to some real grouse hunting and steelhead fishing was too hard to resist.”

While visiting family on vacation, they happened upon an old farmhouse for sale a few five miles outside of downtown, in a hamlet known as Harvey. Sitting on a knoll amidst seven acres of mature trees, it appeared to be the perfect spot to consolidate their lives. “It was this charming owner-built farmhouse from the 1920s,” remembers Sandra, “complete with a beautiful 100-year-old barn with a metal roof.” Then the bad news: “Unfortunately,” she confesses, “it did have some problems, too.”



Above, left: The dining room floods with light through generous six-over-six windows. Above, right: The window sills have deep recesses. Right: A stone fireplace warms the living room during Michigan's cold winters.







Left: The kitchen is outfitted with simple cabinetry; a center island and flat screen T.V. reveal the space's contemporary side. Above: Shelving is kept open for a country farmhouse feel. Below: Simple half-circle bracket detailing graces the stairs.







Sandra had just finished reading *Creating a New Old House* by Russell Versaci. “Inside the book I saw a beautifully completed Greek Revival by architect Marc Rueter,” she says. “I called him, and we spoke briefly over the phone about a possible project,” she explains. “He made a trip up to see the site.”

Site Unseen

Travel to the Upper Peninsula—referred to by most Michiganders as “the U.P.”—is not taken lightly. Because of the size and depth of Lake Superior (the largest and deepest of the Great Lakes) defining the northern border, locals suffer through more snow in a month than Buffalo, New York, sees in a winter season. Self-proclaimed “more practical” inhabitants of lower Michigan compare the U.P. to the boundary-water territory of northern Minnesota: a place so wild that only wolves or moose can survive.

Undeterred by logistics, Rueter—a lover of all things Greek Revival—left his Ann Arbor headquarters to visit Sandra and Pete in Marquette, to see if he could help. “We quickly determined that it was not possible to renovate,” Rueter explains, “as the original house had been added on to at least two or three times.” Conceding to a rebuild, the couple was now tasked with finding an adequate location on the property to do so. “Reshaping the land gets

Left: The mudroom is accessed through a small porch complete with a pediment and square columns. Above: The bedrooms are austere in nature, reflecting the simple farmhouse style.

expensive quickly,” says Rueter, “so I was happy when the owners selected the old house site for their new home.” His other reasons for agreement were easily recognizable: “It was on a slight rise close to the road with good drainage, nestled nicely between some preexisting mature trees, looking east toward the old apple orchard,” he adds. “Only about 50 yards below the house was the barn, and just beyond that was a nice trout creek.”

Geoff Harker—an excellent detailer in Marc’s office at the time—worked up some preliminary designs, including a nice screened porch area to keep out the U.P.’s infamous black flies. “Our main priority was providing enough space for our extended family to overlap their visits and be comfortable,” says Sandra, “but still be small enough for us to manage on our own.” For Pete, the overall goal was a little more self-evident: “Well, I’m Greek,” he brags, “so it wasn’t too hard to figure out what style of house to build!” After a great laugh, he thoughtfully comments, “I’m really delighted with the Greek



Revival—it all works very well, aesthetically.”

In an effort to scale down the final plans, Sandra and Pete made a trip to Ann Arbor to visit Marc at his office. “After that meeting, Sandra and Pete always made themselves available for over-the-phone discussions about finer details,” recalls Rueter.

Building Friends

It was around this time that builder Craig Cox entered the equation. A longtime friend of Pete’s, they had done some work together back in the days when everyone learned how to “make do” living in rural country by working at whatever you could find. “I did some remodeling for Craig a long time ago,” remembers Pete. “He was the best boss—always led by example, and the project wasn’t done until absolutely perfect.” Apparently not much had changed in the more than 30 years since. Rueter explains, “When we all first met at the site, Craig already understood the overall intent of the project and made some thoughtful suggestions.” Craig explains, “Greek Revivals create an attractive opportunity from a building perspective because of all the detail and built-

ins, and my job was to provide Pete and Sandra with what Marc had designed.”

Classically American

To help facilitate creating and assembling all the intricate details, Craig brought on local craftsman Jim Hendrickson, a fourth-generation carpenter whose company’s employees include his dad and his younger brother. “Jim and his crew are excellent craftsmen. They would call me to go over all the finer details to ensure they got it right,” says Rueter. In 1911, Jim’s great-grandfather came over from Sweden and settled in the area as a carpenter. For almost a century, the company—aptly named American Classic—has survived by keeping things low-key. “We’re just a small company doing one to two custom homes a year, filling in the schedule with small repairs and occasional garages or additions,” says Jim.

Armed with tried-and-true handed-down principles, Jim started the nine-month building process. Initially, the effort focused on creating a weathertight envelope before winter, including all the framing,



Left: Stone flooring in the mudroom is a practical, durable alternative to wood. Above and right: The couple relaxes in summer months with friends and family on the screened porch.



roofing, porches, exterior trim, and rough mechanicals. By December, the crew moved inside, where they began work on finishing the custom stairs, kitchen, wall-to-wall built-ins, fireplace surrounds, and gun cabinets in Pete's study. Beech wood flooring was locally harvested, then steamed before installation to produce a ruddy red hue that compares nicely to more expensive cherry. Through it all, Jim was amazed at the accuracy of Marc's plans. "We worked straight from the drawings, and all the trim came out within 1/16 of an inch," he says.

Settled Down

In April 2009, Sandra and Pete were finally ready to take the keys from Craig. "It's funny how the momentum in life was interrupted by our next move," says Sandra, "but I can honestly say I'm as happy as I've ever been—as long as I can remember." Pete chimes in, "Of all the places we have lived or wanted to live, this is by far the best place."

All the other contributors shared equal perspectives of satisfaction. "Sandra had requested that a lot of detail be carried throughout the project," remem-

bers Rueter, "and everyone involved really enjoyed working together to accomplish that vision." Craig seconds Marc's lead: "Bringing together good people who took pride in their work and were seriously concerned for the outcome of the project was the most fun for me." Jim finalizes the theme: "For us, making clients happy is the priority, and when we finished this project, Sandra and Pete were very happy."

After spending the summer getting organized in their new digs, the couple prepared for the first long winter in their new home—easier to do with a five-star energy rating, thanks to Craig's focus of making the house as energy efficient as possible. "I really love the wintertime with all the snow," says Sandra. "I got to try out my new snowshoes from Christmas." Pete describes how he cut in a few miles of footpaths through the property for family and neighbors to use. "Winter is really magical around here." **NOH**

Stephen T. Spewock is a freelance writer living in Massachusetts.

For Resources, see page 70.

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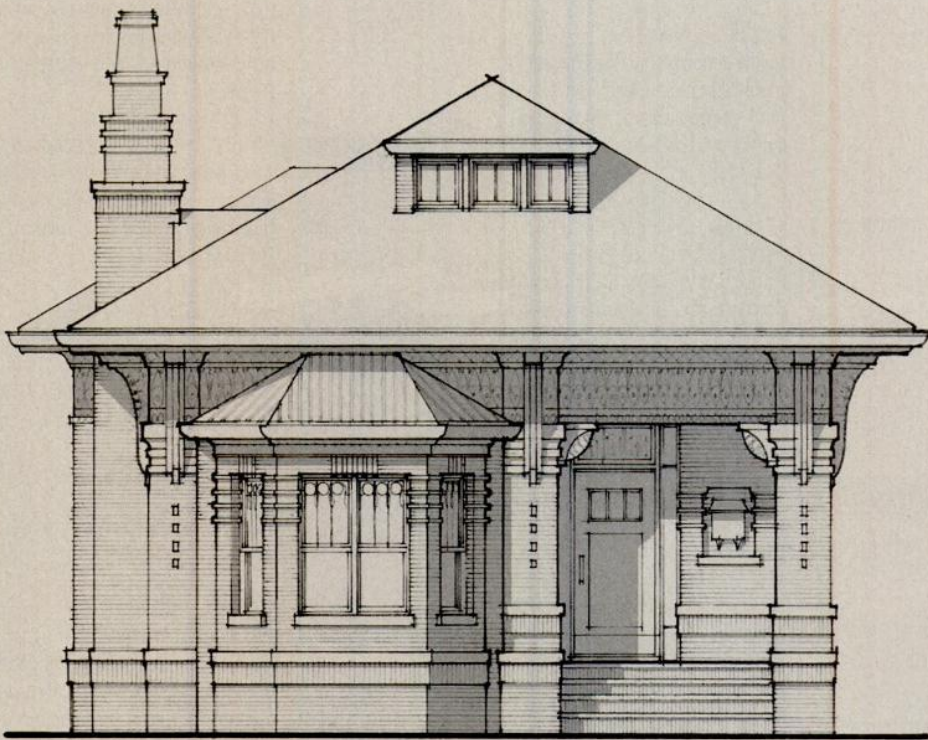


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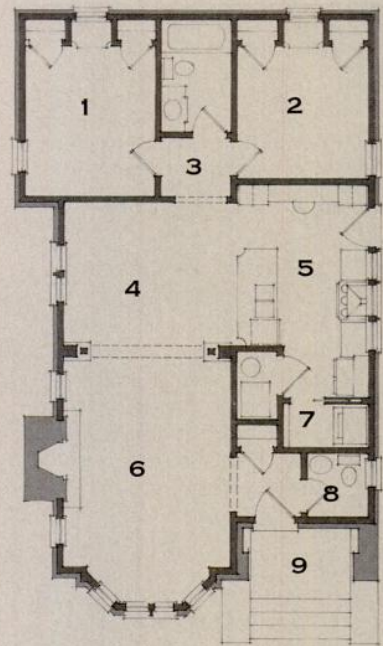
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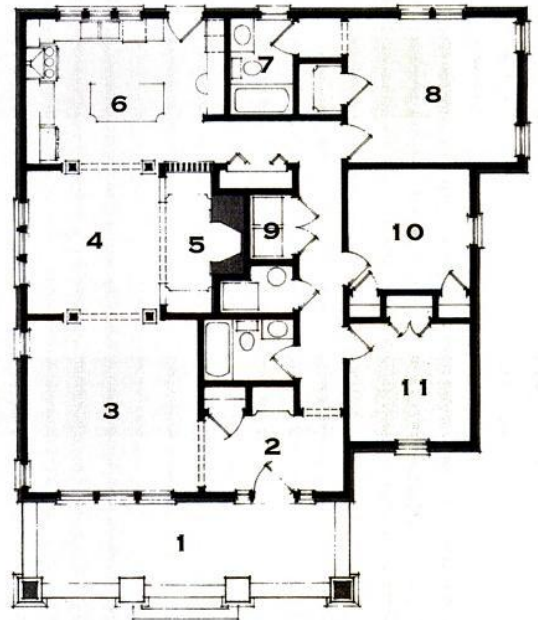
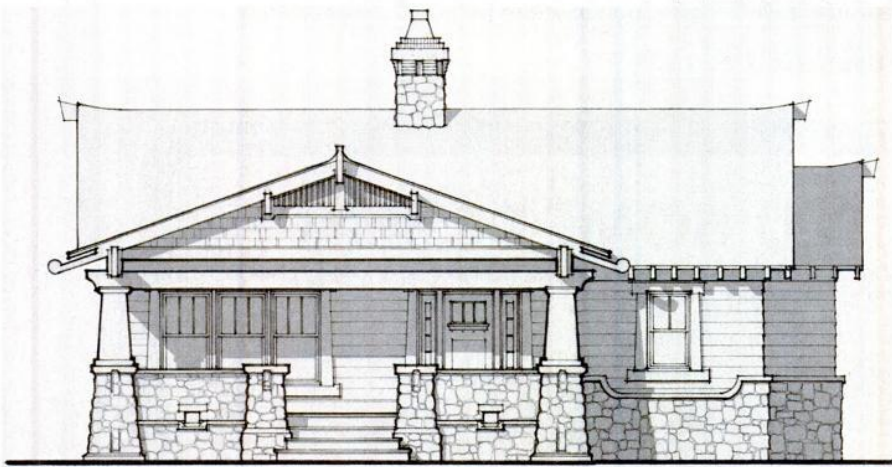
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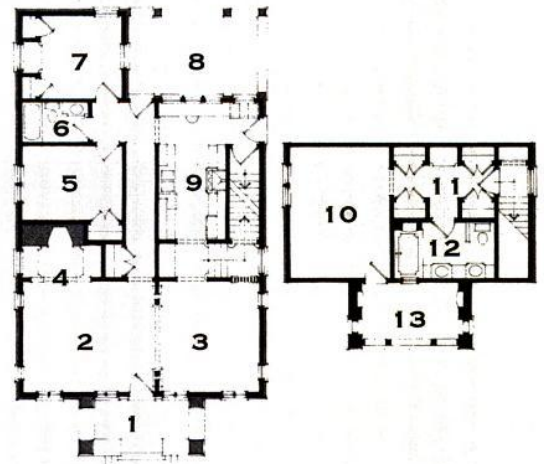
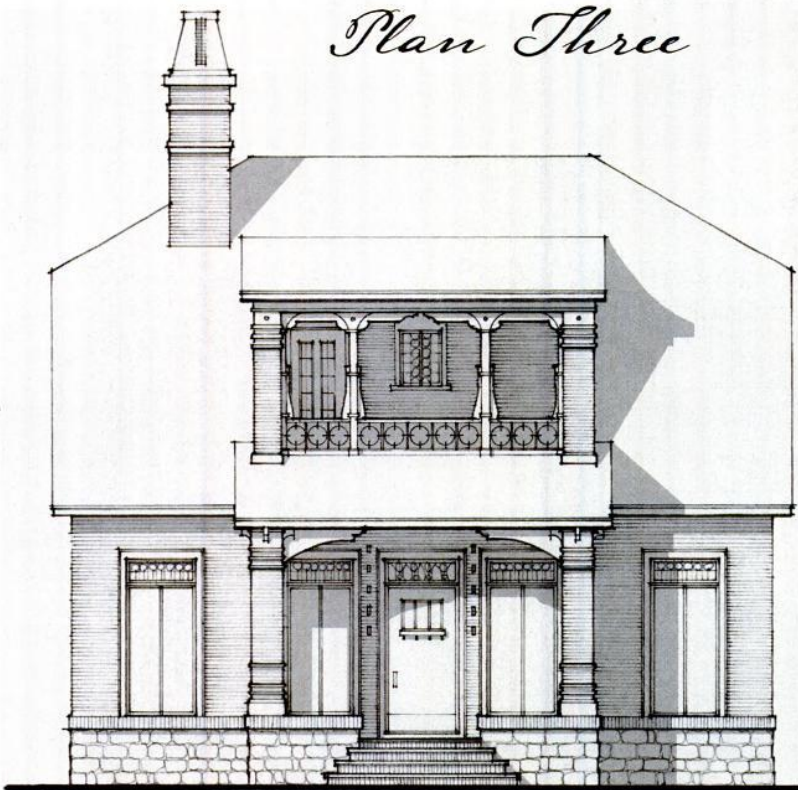
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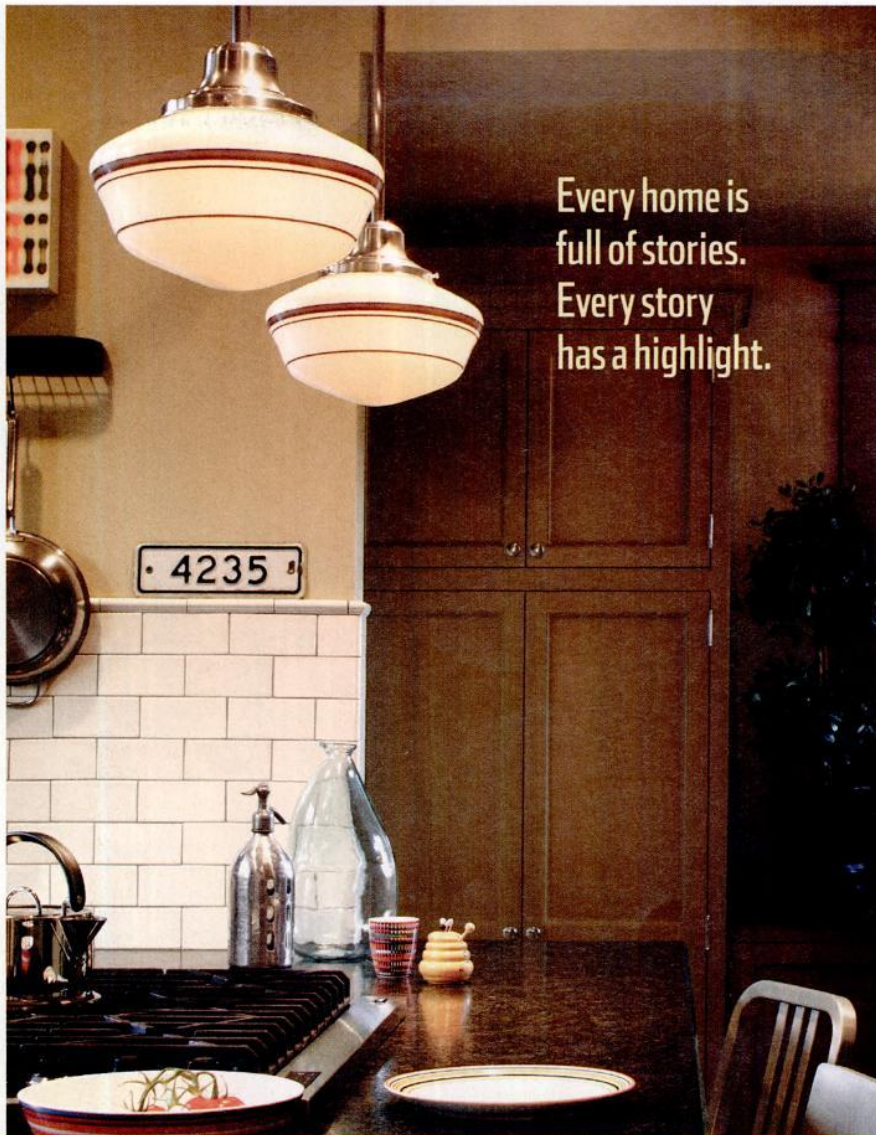
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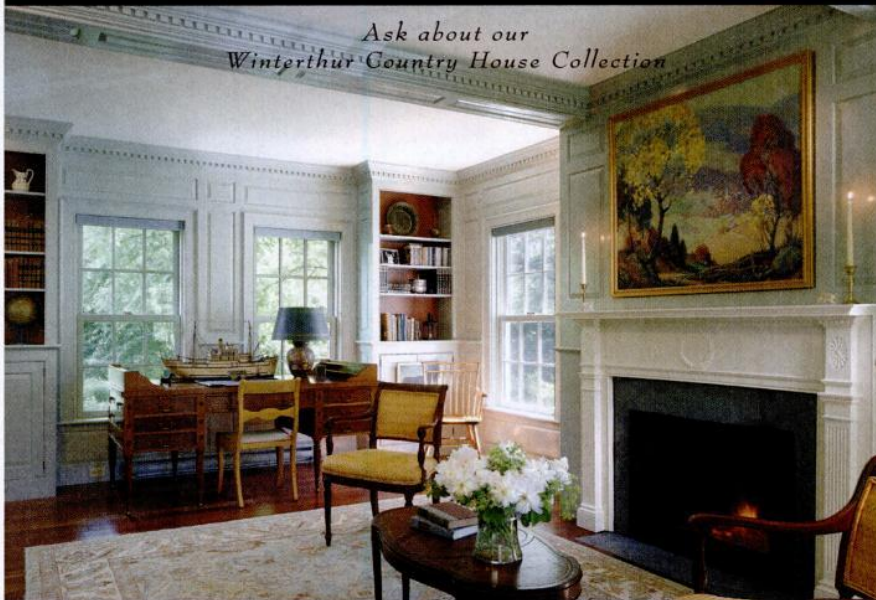
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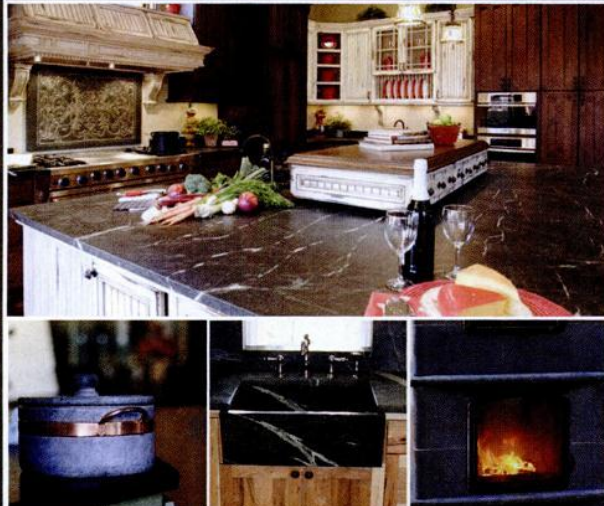
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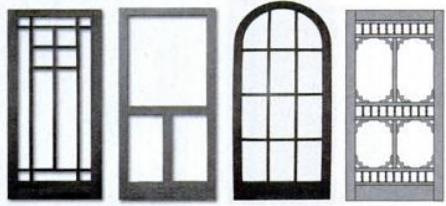
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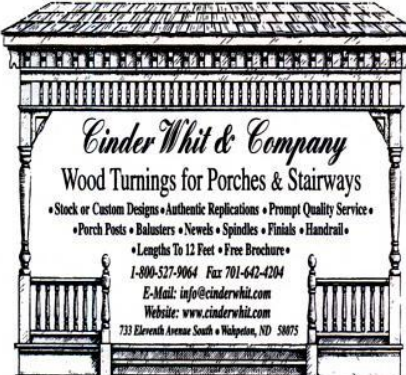


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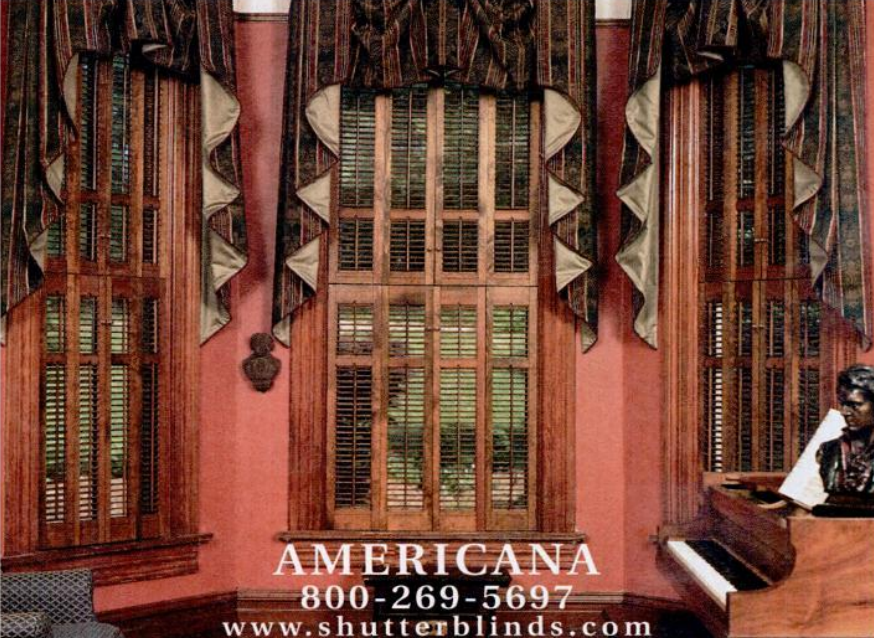
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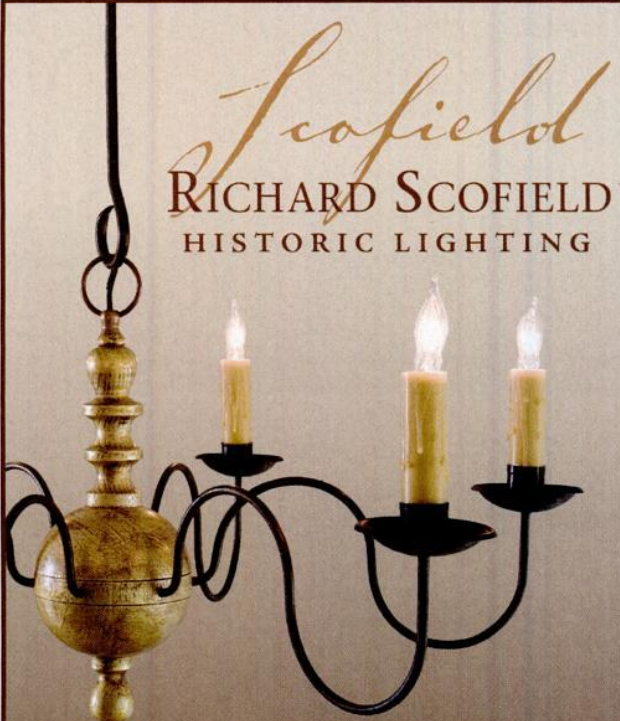
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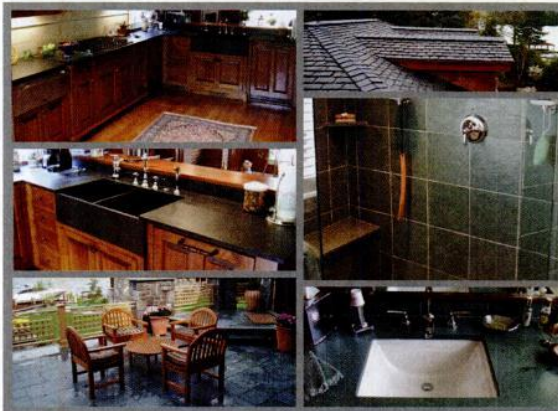
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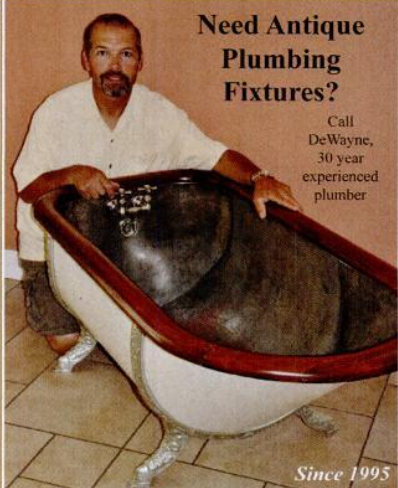
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