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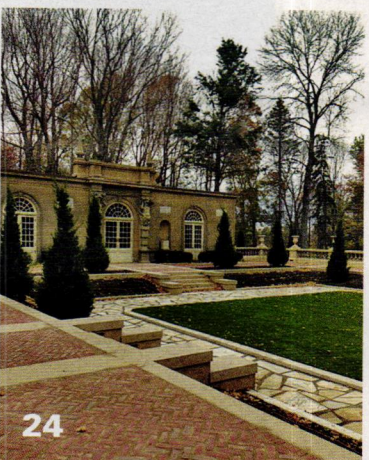
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CIVITAS

profile: Arne Maynard

sense & soul

For Arne Maynard, designing a garden is a matter of combining just the right ingredients.

BY KILEY JACQUES



The design for this hand-crafted garden gate uses the oak leaf motif found on plaster ceiling work and copies staircase spindles found inside the house. A new design which references ancient details unique to the property's interiors.

OPPOSITE: Arne Maynard, standing with his Breon O'Casey bronze, 'Stylised Bird', in the Laurent-Perrier Bicentenary Garden he designed for the RHS Chelsea Flower Show 2012. The garden won an RHS Gold Medal.



“There’s no difference between working in the States, in England, or in the Middle East,” says award-winning garden designer Arne Maynard. “It’s about using the right vernacular details and the appropriate plantings for the area—the design stems from that.”

Maynard is first and foremost a gardener. While growing up, he spent a lot of time with his mother in her garden and often visited his godmother, who owned a large garden nearby. They instilled in him a love for sowing seeds and watching them grow—and grow they did. By 1990, he was helming a London-based garden design practice and working on a range of commissions—from small urban plots to sprawling country estates—both in the United Kingdom and abroad.

Over the years, Maynard has developed a reputation for employing certain design elements. His signature gardens use scale to great effect and are full of juxtapositions of old and new, hard and soft, trained and wild. Topiaries and pollarded and pleached trees create dramatic appeal and make large-scale punctuation points that anchor a garden much like hedges, but are infinitely more engaging and playful. “I see the trees as the main players in the garden—the sentinels at entrances or the characters of the main design,” he says. A love of wild flowers and species bulbs is also evident in his work. Creating year-round interest is something he strives for as well. “I build strong architectural elements into my designs, which form the backbone of the garden and are most apparent over winter.” Come summer, the garden loosens, giving way to its more feminine features.

A Maynard garden is one that appreciates and harmonizes with the onsite architectural elements. “Architecture and landscape design are inextricably linked,” he says. “One cannot exist without the other.” No matter the style of a building or the characteristics of its greater landscape, the garden must relate to both. To ensure this is the case, Maynard often works in tandem with architects, collaborating on their respective design ideas to form a cohesive whole.

To create paths, walls and perimeters, entrances, and areas of interest within a garden, Maynard employs vernacular materials crafted using traditional methods and techniques. Take stone, for example. Looking to any given region for cues, he’ll determine what’s commonly used in buildings and boundaries and use the same. “If brick is the prevalent material, we will use brick and we will try to source [it] from



1. Using traditional methods of pollarding, these willow trees provide the perfect focal point and a good sense of scale for this riverside garden. Pollarding forms an important part of traditional UK riverside management – here it is reinterpreted for a garden setting, underplanted with cultivated varieties of water meadow plants including *Iris siberica* and *Astrantia 'Roma'*.

2. Using the stone found in the ground excavated to build the garden, this cobble path leads effortlessly up to the new oak carved steps and gate. It is dressed down with loose wildflower plantings either side, breaking up the lines and welcoming visitors.

3. The loosely cloud-clipped yew hedging and box plants are combined with pleached crab apples and individual topiaries to create a contemporary knot garden, set within planting of wild native ox-eye daisies.



traditional craftspeople, using traditional methods to make modern materials.” Additionally, Maynard himself, designs oak and painted-timber garden furniture and accessories, which are “based on simple, traditional shapes” and made by craftsmen at Haddon Hall in Derbyshire using English oak that’s grown and aged on the estate. “It is important that we can tell the story of a garden, including the [handmade] elements we bring into a design,” says Maynard. The same craftsmen make the posts and gates he is known to use.

“I also love working with bronze—it is an expensive material but one which sits so naturally within a garden setting,” he notes. “Handcrafted bronze fixtures and fittings within a garden can add a subtle layer of elegance and quality.” Likewise, sculpture figures into his gardens, in part, because of a fondness for the late Breon O’Casey’s work.

Maynard has a great appreciation for a garden’s “sense of place”—something that develops from careful planning and keen observation. “A sense of place is the soul of the garden,” he says. “It is the intangible and harmonious atmosphere that stems from the perfect

balance between the house, garden, landscape, plants, and importantly, the dreams of the owners.” Creating it, he says, requires patience. No matter the setting—rural or urban—Maynard spends quite a bit of time observing the environment, taking photos, and making sketches. “I must first establish a little history of the existing garden,” he explains. “Many of my ideas are inspired by gardens of the past.”

The designer-client relationship is one Maynard greatly respects. “I think it is important to remain in touch with clients and the projects, as so much [more] knowledge can be gained from watching a garden grow and develop over time.” Maynard believes creating a garden that harmonizes with its landscape can only be achieved by knowing the plot and the area well. Therefore, he observes surrounding fields, houses, and architecture and talks with clients about their intentions for the garden. “They are involved every step of the way, and need to be,” he says. “We want to know throughout the process that we are creating a garden they are going to love and enjoy.” He notes that many clients have gardeners, but when it comes time

to set out plants—particularly in a kitchen garden—he invites them to experience the act of planting.

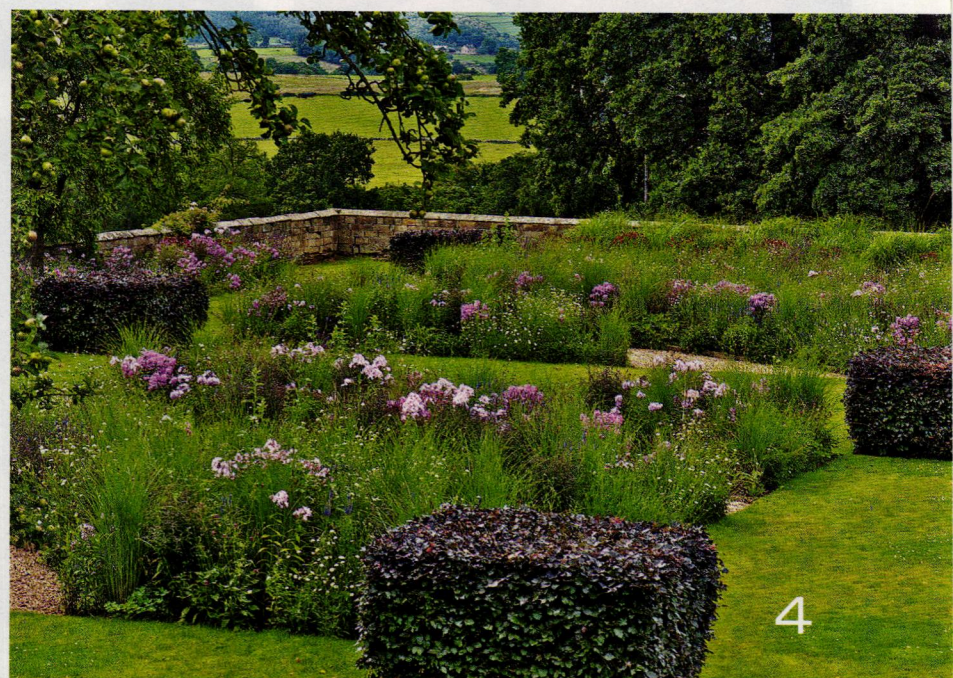
Having started his design business over two decades ago, Maynard has worked with some clients for many years. One such client owns a large country estate in Derbyshire—Haddon Hall. Originally, he designed a garden for the family home, which sits on the property. Today, he is creating terraced gardens around the 12th-century main house. The smaller home once served as a games pavilion for the main estate but the client had updated the interior with contemporary furnishings. “Our design for the garden needed to reflect this shift towards a more contemporary style while retaining the authenticity of the original,” notes Maynard. The solution was to plant a grid of copper beech cubes that give bold structure to the open space. For contrast, he chose a soft planting of herbaceous grasses and flowers. An indented lawn at the center is a subtle repeat of the pattern found in the terrace of the bowling green of the main hall. Against the house stand magnificent scented roses and a deep perennial border. To the back of the house, a natural-



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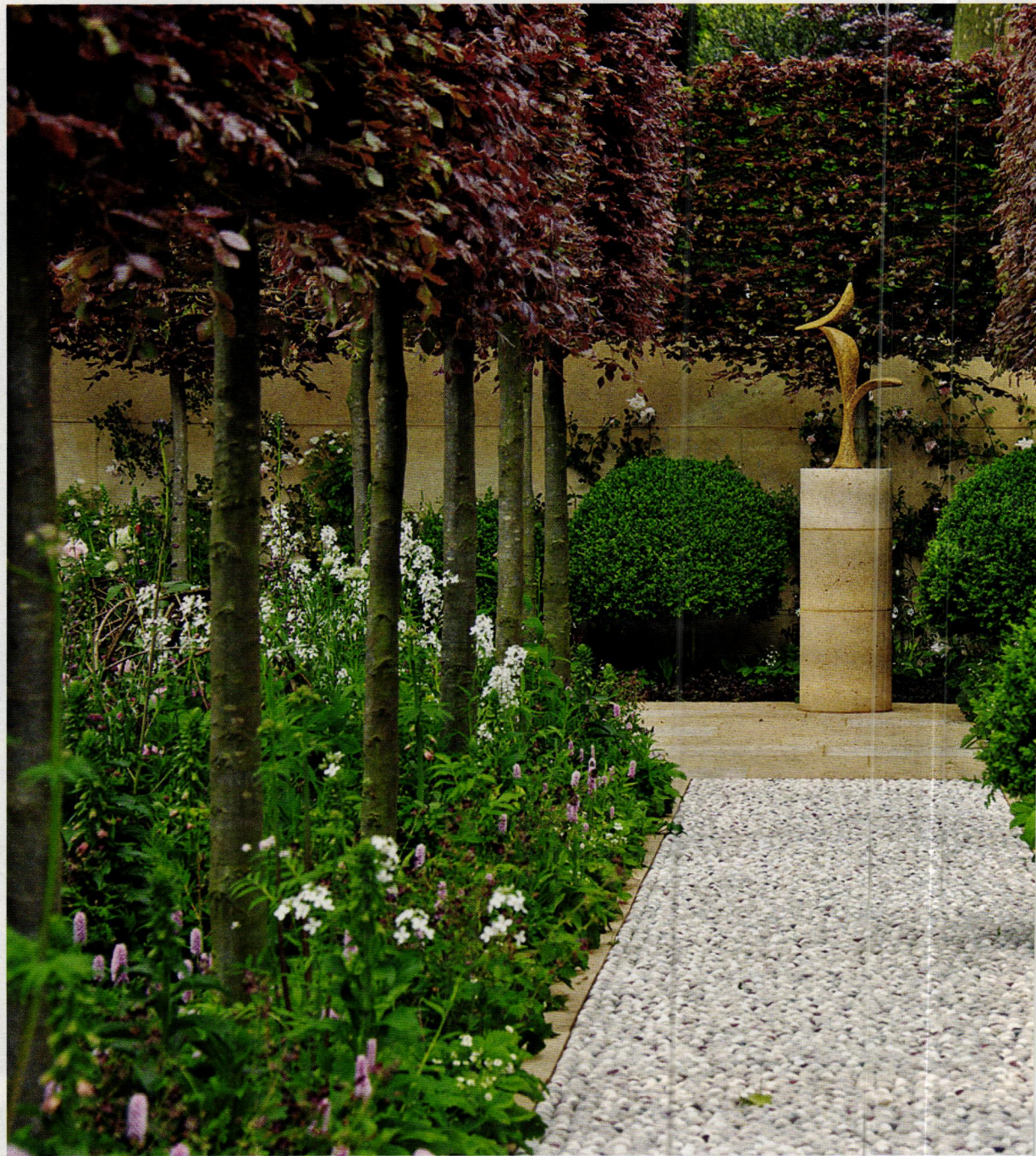
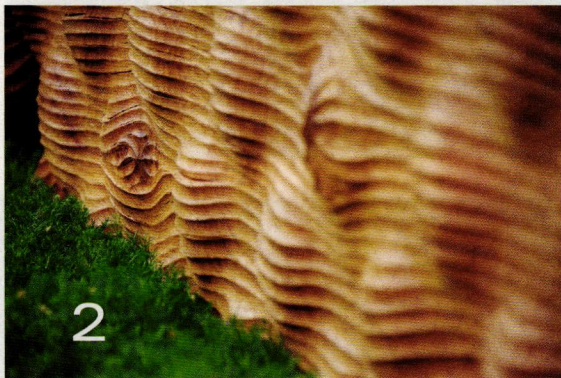
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1. Deep herbaceous borders sit in front of the house, which is covered in climbing roses. They form an opulent and luxurious backdrop to this most English of garden settings.

2. Contemporary grass borders feature copper beech cubes at each corner and sit perfectly beside the inset patterned lawn. The direction of the paths draws the eye out to the landscape beyond. cation and a collaborative process.

3. The plants used in the loose perennial borders give a very contemporary feel to this part of the garden and provide a relaxed juxtaposition to the formal lawn and clipped topiary.

4. A mix of perennials is used including asters, astrantias, iris and several grasses.



1. A hand-crafted bronze spout gently allows water to flow into a stone-carved bowl. Both were commissioned for the Laurent-Perrier Bicentenary Garden Arne designed for the RHS Chelsea Flower Show 2012.

2. Detail of the meticulously hand-carved oak bench, designed and made by UK based sculptor Alison Crowther and chosen by Arne for the Laurent-Perrier Bicentenary Garden at RHS Chelsea Flower Show 2012.

3. Layered box topiary, a signature of Arne Maynard gardens, accentuate the soft, textured perennial planting in the Laurent-Perrier Bicentenary Garden at RHS Chelsea Flower Show 2012.

The Gardens of Arne Maynard by Arne Maynard, is published by Merrell in USA in September 2015. See www.merrellpublishers.com for details and stockists.



ABOVE: Pleached copper beech, set against a backdrop wall of pale Parisian limestone, provide the main structure in Arne's 2012 Chelsea Flower Show garden. The traditional Turkish hand-laid pebble path leads to the featured bronze Breon O'Casey sculpture and is lined by perennial planting, trained roses and more formal box topiaries.

rose recommendations

As an English gardener, Maynard can speak authoritatively about roses. "It is really important to choose disease-resistant cultivars and to look for healthy, thriving plant stock," advises Maynard, who recommends Rosa 'Astra Desmond' for training up north-facing walls. Further suggestions include: Rosa 'Cecile Brunner,' a "lovely bush rose"; Rosa 'Madame Alfred Carriere,' "a relaxed and highly scented cultivar;" Rosa 'La Reine Victoria;' and Rosa 'Paul's Himalayan Musk' used in combination with Rosa 'Mannington Mauve.' Additionally, he appreciates Rosa primula. "In the evening, its leaves give off an incredible incense perfume."

Further advice includes doing regular

checks for signs of disease. Fungal diseases like powdery mildew and black spot, in particular, spread quickly. Maynard suggests removing diseased or damaged leaves and stems and burning them. As all good gardeners know, plant health starts with the soil. "It's really important to ensure the growing medium is well fed, free draining, and incorporates plenty of organic matter," he says. "I am a huge fan of compost tea, which can be used to improve the soil before planting and during the growing season." Healthy and diverse beneficial organisms in the soil can help prevent plant diseases and build up resistance. "I would also advocate spraying the leaves with liquid seaweed to improve foliar health and create a barrier against fungal infection."



Rosa 'La Reine Victoria' trained over hazel domes in the Chelsea Flower Show 2012 Laurent-Perrier Bicentenary Garden.

ized terraced amphitheater sown with a mixture of grasses and species bulbs makes for a dramatic display.

Furthermore, he has taken the house's history into account in his design, and has re-instated a natural dying garden with plants that would have been used for dying the silks found in the tapestries hanging in the Hall. Additionally, the knot garden features plants that would have been used in the original gardens laid out when the Hall was built. Maynard's hope is that by referencing these plants and styles in the contemporary design, Haddon Hall gives the impression of being fresh and exciting but always in view of its ancient history. Such is an Arne Maynard garden.

Noted for his incorporation of big broad bands of native grasses and perennial plantings, Maynard also seeks to create habitat for beneficial insects and

pollinators. "We always try to include areas of long meadow grass in our designs and leave discrete wild areas of nettles for butterflies and predatory insects," he explains. He notes the importance of a property's aspect, climate, soil type, and land contours. "We must be aware of [these things]," he says, but we must also be mindful of the environment itself, and ensure the final design 'holds hands' with its landscape both aesthetically and sustainably."

For inspiration, Maynard turns to the late William Kent whom he credits with creating "a near-perfect garden" in Rousham, Oxfordshire—a classic example of the early landscape movement, remodeled by Kent in the early 18th century—and a place he returns to time and again. "[It's] proof that the fundamentals of good design don't change,"

notes Maynard, who says Rousham is about simplicity and quality of design. "It is a big, grand garden, but every time I visit, I come away with something new that can be re-interpreted in even the smallest of gardens." From Rousham he has learned a limited palette of plants can produce a very powerful effect. Two or three species of trees, or 10 varieties of herbaceous plants in a border, can be more effective and elegant than a messy mixture.

On a more fundamental level, Maynard believes a garden has the power to unite people with their environment. "It allows them to appreciate the small wonders of nature," he says. "A garden provides the opportunity to shine a light on and magnify those wonders. And, of course, gardens have the power to calm, heal, inspire, and enthuse."

A lush green landscape featuring a stone wall, a white picket fence, and a large tree. The scene is set on a grassy hillside with a gravel path and a large tree in the foreground. The background shows a dense forest of green trees under a cloudy sky.

Green Acres

Today a number of celebrities and city slickers are opting to start “gentleman’s farms,” which revolves around their deep love for the land and respect for nature. I recently spoke to Janice Parker of Janice Parker Landscape Architects about the widespread trend.

INTERVIEW BY NANCY E. BERRY



Turkey Hill Farm in New York was designed by Janice Parker is a wonderful retreat for a city couple.





NANCY BERRY: Why is the concept of the gentleman's farm trending today?

JANICE PARKER: There is a large grassroots understanding of how important it is to change the course of agribusiness and how important it is to resist the urge to change the natural course of things.

Gentleman's farms are a way for environmentally conscious individuals with a strong respect for the land to explore sustainable methods of farming. Focusing on natural and organic maintenance practices, protecting the landscape from deer, and rebuilding natural habitats for native wildlife restores the land and creates an area of preservation to be enjoyed by future generations.

NB: What are some important aspects you take into consideration when creating these rolling landscapes?

JP: One thing I have learned about land in 30 years is this: The strength of the land is its weakness, and the weakness of the land is its strength. I have observed that historical farmers "shaping" of the land was pragmatic, yet often resulted in a disciplined beauty. Our design intent is to honor that ideal and use graceful arcs and well-proportioned axial connections to create a blend of the indoor spaces and the larger outdoors—with a focused simplicity. After careful consideration of the client's intentions I like to use form and color liberally to create a pattern throughout the landscape, and then repeat the patterns in large and small ways. This can be done with plants, stone, water, metals, and wood—all natural landscape materials.

A walk through the landscape should be planned as a beautiful series of surprises that connect the whole—for rolling landscapes, it is especially important to include wildlife corridors that restore natural migration paths, and nesting areas. When this is working, you know the design intent was to make the landscape dance with true visual rhythm.

NB: What are some of the greatest challenges in maintaining these landscapes?

JP: The Gentleman's farm is a long-term investment and requires the client to have a sincere desire to understand and nurture the land. These landscapes are not a low maintenance project and require the client and designer to fully understand and build with the land and long-term maintenance goals in mind.

NB: What are some ways that you maintain these properties sustainably?

JP: Planning enduring landscapes is about creating beauty within the natural constraints of the site. This is done by having respect for the natural world. I have learned that if you respect and pay attention to the natural world, it will repay you in bountiful ways. Give nature respect and a chance to repair itself, and you have remarkable results.

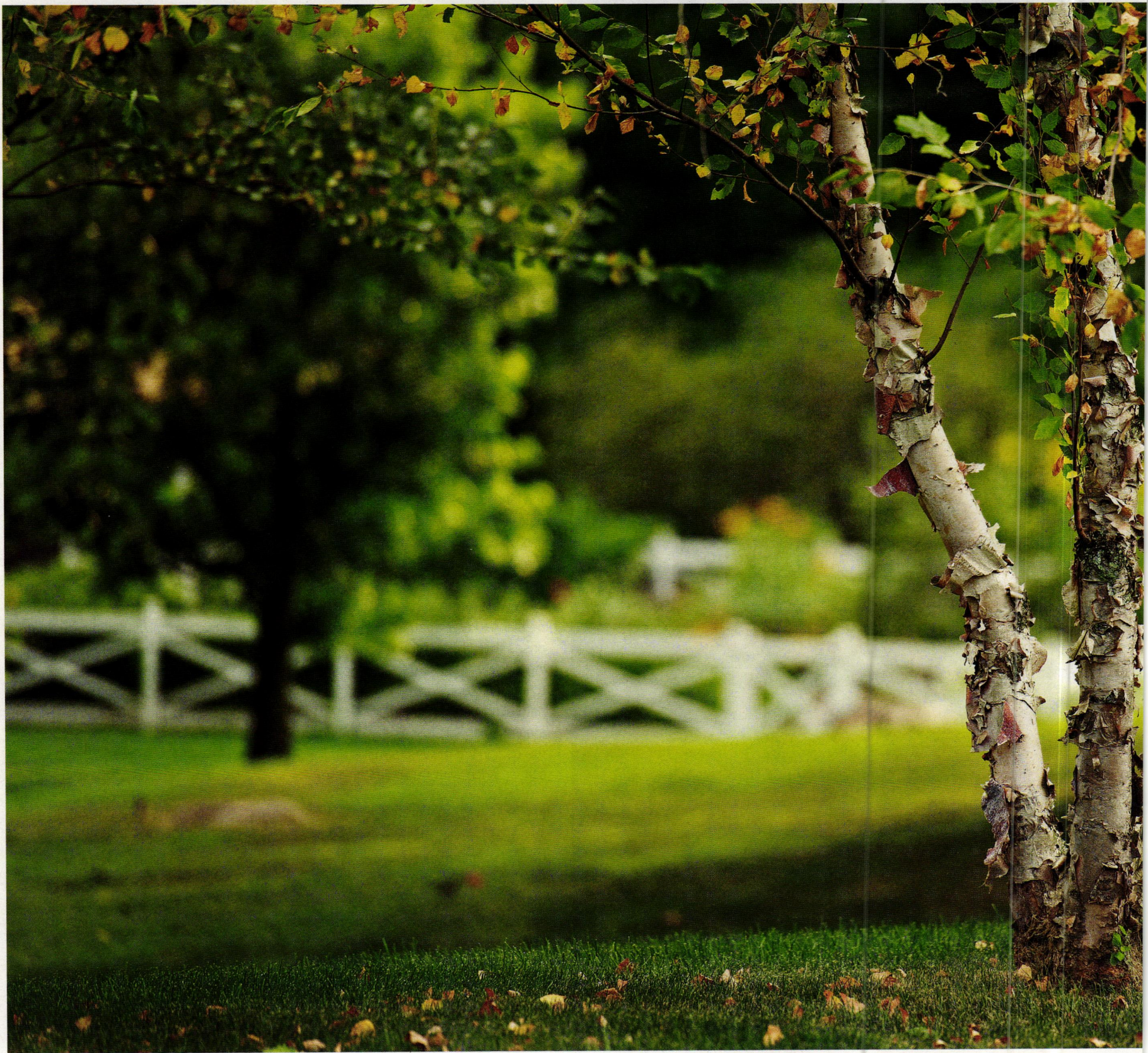
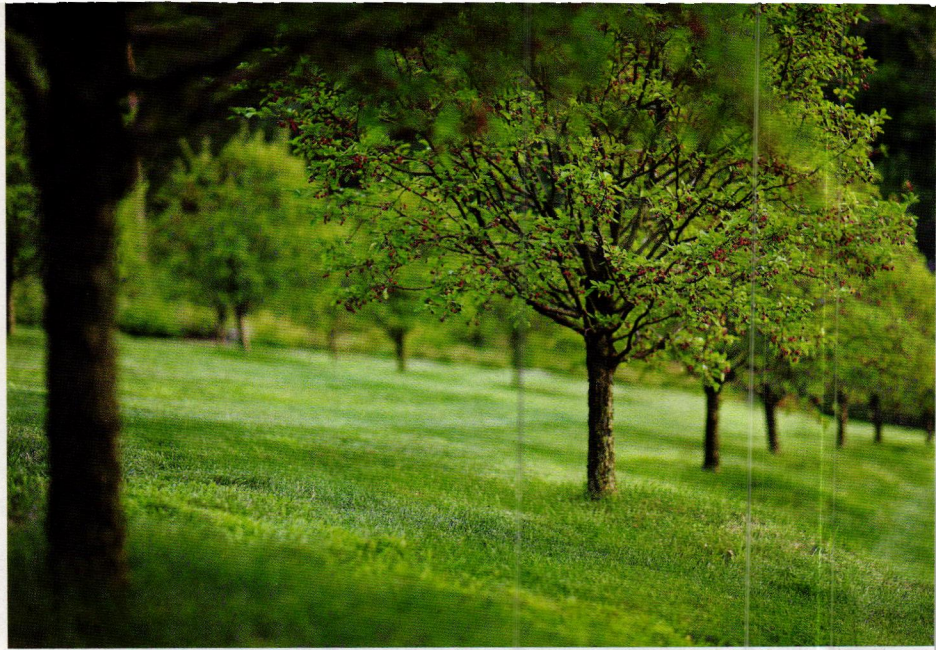
We are constantly learning and examining new approaches to storm water management and drainage—both are key factors in the success of every project. Keeping water on the site in as many ways as possible is the goal and creates true sustainability. Best management practices for storm water management and drainage are being updated and then adapted to most town building and environmental codes, and rules and regulations. It is crucial for landscape architects to stay educated and aware of all environmental concerns, for long-term success and short term permitting processes.

How important is the idea of organic gardening to your clients?

It is a serious responsibility to create with nature, and plan with organic and sustainable maintenance in mind, but one that becomes intuitive with true respect. Sustainable means the capacity to endure and we all want that—in our natural and built environments. Whether we are working on new homes, pools or renovations, the goal is to make the right choices, both aesthetically and functionally. This is why in all aspects of our design we work with nature to create an enhanced landscape that has true value for our client's intimate domestic lives as well as for the environment. It is a balancing act, and we very carefully consider the long and short-term impacts of our design and the maintenance on the environment.

Do your clients end up digging in the dirt—working in their own vegetable gardens and fields?

At times they do, but it depends on the client and their specific tastes. That being said, nobody can resist gathering fresh herbs for their evening meal or clipping some mint for their cocktails. My clients take great joy and pride in the vegetables that their gardens produce—especially their tomatoes!



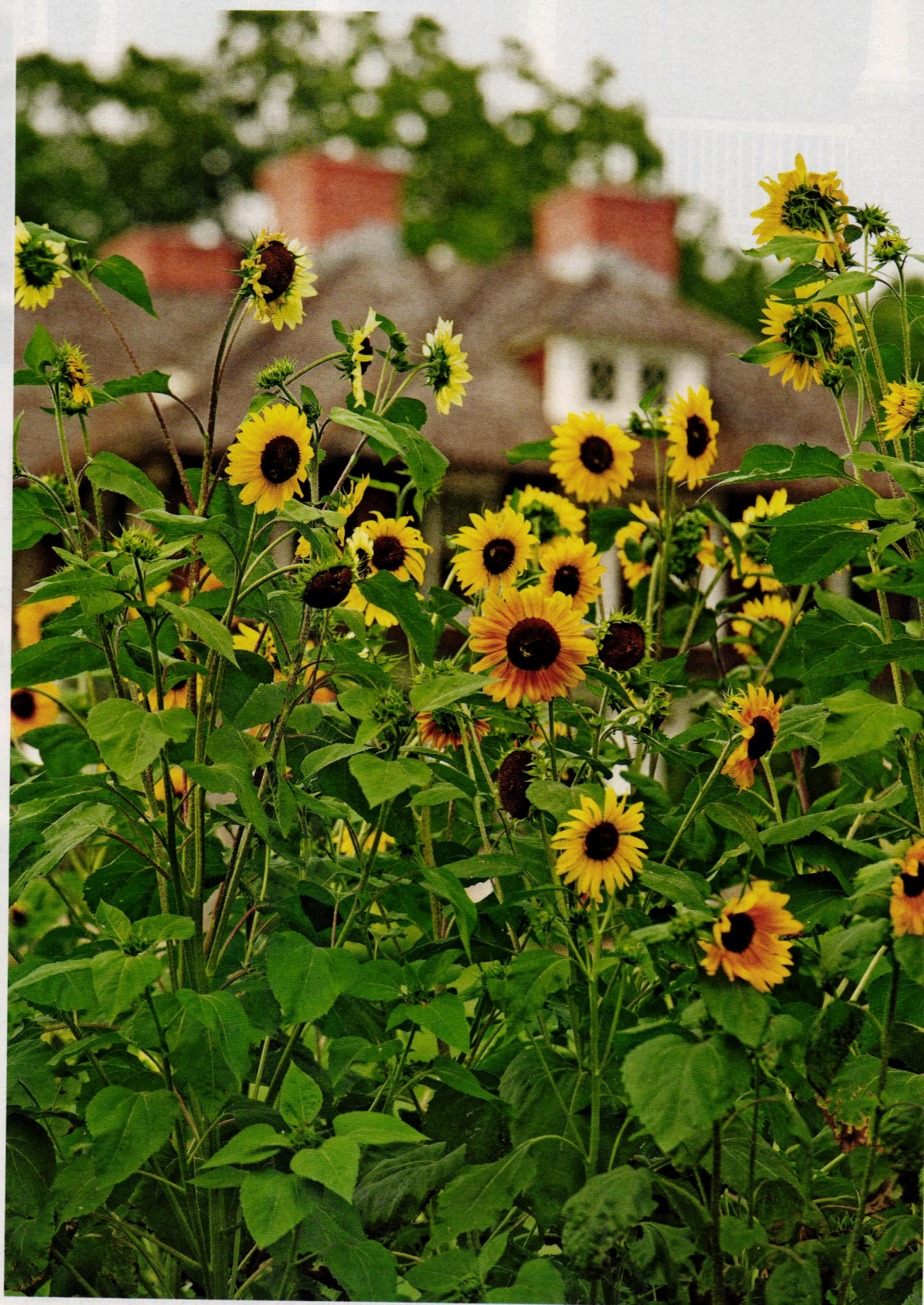
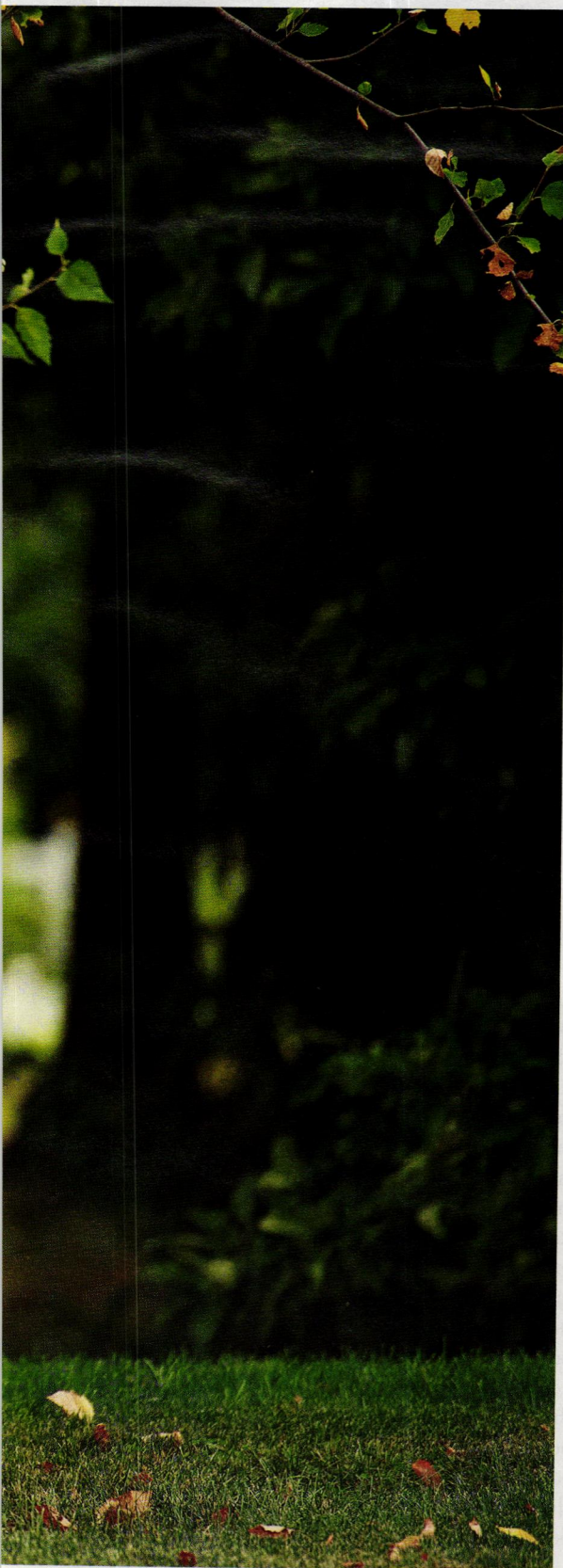
FAR LEFT: Vegetable gardens are ubiquitous on a gentleman's farm. Parker is a master at creating structure and order in the garden.

LEFT: Heirloom apple orchards are a popular addition to the modern day gentleman's farm.

BELOW: Texture and color delight in Parker's landscapes.

RIGHT: A deep love of nature and the land bring homeowners to try their hand at owning a farm.

BELOW, RIGHT: Sunflowers add a burst of color to this late summer garden. He admitted in the school's history.





LEFT & FAR RIGHT: COURTESY OF MELTON CLASSICS

Perfect Porches

When designing a period appropriate porch, it's best to start with the supporting cast—columns, posts, pedestals, and piers.

BY GORDON BOCK

From columns and posts to pedestals and piers, supports are the essence of porches. Besides bearing the roof, supports establish the limits and architecture of these half-indoor, half-outdoor spaces, not only with their designs, but also often with their materials, both traditional and modern.

CONTEMPORARY COMBINATIONS

Since the stone of ancient Greco-Roman temples, classical columns have been reincarnated in new materials—from wood and masonry to cast metals and synthetics—in an ongoing quest to make them more authentic, adaptable, or practical. “We offer columns in eight different materials,” says Mel Fuller of Melton Classics, Inc. in Lawrenceville, Georgia. “Which one a customer chooses really depends upon their needs and the application.” Fuller says his most popular product is a polymer resin and marble com-

posite that includes fiberglass as minor component. “It comes in a full array of classical designs, plain and fluted,” he says, “and diameters from 6 in. all the way up to 24 in. and 24-ft. tall, so it covers most applications for residential.” For even larger columns Fuller makes a fiberglass product with a thinner wall that is still load-bearing, but can also be employed as a cover around steel. “It’s much simpler to handle on a residential job site because you don’t require a big crane to set the column.”

Fuller notes he also can supply a call for a-historical piers and pedestals of the type used on bungalows and other early 20th-century porches. “We do a lot of these not only for Arts & Crafts and Craftsman-style houses, but for commercial applications too where they’re looking for something contemporary,” he says. Since his company sets up for each particular order, using cellular PVC board, they can fabricate piers and pedestals that are tapered, non-tapered, plain,

or with raised panels and recessed panels, “essentially anything you desire.”

For a house that’s stone or stucco, an alternative may be to add porch materials that look and feel more like stone. “We have a synthetic marble that is sandblasted to give it a stone-like texture, with an integral color, so it doesn’t ever have to be painted.” Railings too can be had in a pre-finished synthetic marble system, which, it turns out, is more than just a porch decision. “If you’ve got a house that’s stone or stucco, there’s very little paint going on,” he says, “so you don’t want to add paint.” Conversely, he explains, if the house and porch will be painted, then it doesn’t make sense to pay for pre-finished porch products. “The likelihood the pre-finished coloration will exactly match what you’ve got is slim, so you would choose a material that works better with painted millwork.”

Depending upon the house, the porch may also



LEFT: ERIC ROTH; BELOW: COURTESY OF CHADSWORTH COLUMNS



FAR LEFT: The MeltonCraft CPVC columns are crafted from cellular PVC and come in L sections for easy assembly around structural supports.

MIDDLE: Coastal environments can wreak havoc on porch components. Consider synthetic materials that can withstand the elements.

ABOVE: Square paneled pedestals by Melton Classics support simple square posts on this porch.

LEFT: Chadsworth Columns has perfected the classic column profile.



The Victorian era ushered in decorative posts. This fully restored vintage house is on the coast in Hyannisport.



MAN-MADE COLUMN MATERIALS GLOSSARY

CAST STONE A varied class of masonry materials that combine ingredients such as white and grey cement, crushed or natural sand, crushed stone, and mineral coloring, tightly packed into molds to produce (often hollow) stone-like building components.

GLASS FIBER REINFORCED CONCRETE (GFRC) Lightweight fibers combined with precast concrete to enhance its qualities, GFRC was first developed in the 1940s and is now popular for architectural elements and exterior building façade components that simulate limestone.

FIBER REINFORCED POLYMER (FRP) A broad term for glass fibers embedded in polyester or epoxy resins. There are many formulations and manufacturing techniques, but in the production of columns the two basic processes are wound fiberglass (where glass fibers are coated with resin, then wound on a mandrel) and chopped/matt fiberglass (where glass fibers and resin are laid into a mold).

COMPOSITE FIBERGLASS Another broad category that first appeared in the 1980s, composite fiberglass columns combine ingredients such as marble dust, polyester resin, and fiberglass in a rotating mold to cast a stone-like column.



LEFT: ERIC ROTH; RIGHT: COURTESY OF MELTON CLASSICS



have a balustrade running between the supports, and for safety as well as durability, the railings must be well secured. “Our balustrade systems generally attach with an L-bracket to either a column shaft, a column pier, or a newel post,” says Fuller. Heights and positioning are not only a matter of local building codes, but also the design of the supports. “If you’re dealing with an 8 in. classical column, you can run the bottom rail right over the top of the base, because that will still leave you with a 4 in. clearance off the porch deck,” he explains. “But if you’ve got a 10 in. or 12 in. column, normally, you’d run the rail right on top of the plinth block, and just notch the torus – the round part of the base – to receive the rail.” Fuller says he does balustrading in several different materials. “We can not only do straight rails but radius rails, in several different sizes and shapes, and balusters from 1 ¼ in. to 6 ¾ in. in diameter.”

VICTORIAN VARIETY

During the heyday of the Industrial Revolution in the late 19th century porches became showcases of elaborate decorative wooden ornament, and while they might feature classical columns, the hallmark of the Victorian porch was often wood posts turned and decorated in patterns inspired by Gothic or Eastlake design motifs. “We sell a lot of porch products to people who are not specifically interested in Victorian architecture,” says Gregory Tatsch of Vintage Woodworks in Quinlan, Texas. “What they want is something that speaks to tradition and nostalgia, but is not necessarily in a style that can be immediately identified.”

Tatsch says his company prides themselves on offering many different configurations of turned porch posts—not only in different styles and materials, but also within a given post. “The choices are not just an 8-ft., 9-ft., or 10-ft. height, but also whether

it should have a deep top and not so much bottom, or kind of balanced between the two.” However, this wealth of options comes with a caveat. “Well before ordering posts, someone needs to have worked out a pretty good concept for the porch,” advises Tatsch. Most Victorian-style porches include a handrail and often a top decoration, such as a spindlework frieze or brackets, he says, and if the client doesn’t plan ahead, or simply resorts to very generic post from a big-box store, they can face surprises later. “The unturned flat at the top of the post may not accommodate what’s chosen to put up there,” he says, “or the turning at the bottom may be way too high for the hand rail, or there’s huge, unturned section that makes the post look unbalanced.”

When it comes to installation, Tatsch notes that anything decorative needs to be pre-painted before it’s installed—especially wood posts. “Take an unfinished post, nail it up for weeks or months of porch



FAR LEFT: Simple railings and beam adorn this Texas house.

MIDDLE: A series of Doric columns by Melton Classics create an impressive array across the front of this classically styled home.

LEFT & ABOVE: Vintage woodworks recreates Victorian era porch parts such as these decorative posts and railings.

construction, and you've violated two major rules. First, you're exposing bare wood to changes in moisture and – much more damaging – direct sunlight." As he explains, unprotected wood will absorb ambient moisture that can lead to premature stresses. "We want to see posts pre-painted with a good oil-base primer – especially the end-grain at bottoms, tops, and along turnings, which is several times more likely to wick up moisture – and preferably two finish coats." The second rule violation, he says, is putting finished posts up early in construction. "Just because you have a roof to hold up doesn't mean you should grab the finished posts because, guaranteed, they are going to get nicked up before the job is done." Instead, he says the construction crew needs to substitute temporary supports, such as doubled-up 2x4s that can be swapped out by jacking the roof just enough to relieve the load. "One of the last steps in constructing a porch should be

installing pre-finished posts and then hanging pre-painted balustrades and trim."

Tatsch offers posts in several wood and materials options. "Hemlock, generally speaking, is less expensive for a given post than other options, but it is also less weather-resistant." Cedar, of course, is naturally rot-resistant. He adds that the only kinds of synthetic posts they offer are those that are visually indistinguishable from wood. In fact most of the synthetic material posts will carry a higher load than natural wood posts because they incorporate either an engineered heartwood interior or a steel column. Post installation depends upon the material, detailed in the company's literature, Tatsch says, "but the main thing is to elevate the post off the deck surface because of the natural tendency of end-grain to wick up moisture. If a porch post fails, it's almost always due to rot coming up from the bottom." The company generally recommends that balustrade railings be attached with

L-brackets and lag screws. "We like to see spandrels and brackets pre-drilled, and then installed with corrosion-resistant screws."

CLASSICAL CASTINGS

Perfected in England by the 1820s as an alternative to natural stone, cast stone (also called artificial stone) is often described as refined architectural concrete that is cast into building components, often in proprietary ways. "In the United Kingdom, naturally, cast-stone columns are very in-keeping with traditional, brick Georgian properties," says David West of Haddonstone Ltd. in Pueblo, Colorado. Indeed, as the model for early high-style classical houses and the later Colonial Revival movement, the Georgian Style has been an almost unbroken design influence on American porches. "We pay great attention to detail in order for our columns to have classically correct proportions, which we've taken from European



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OPPOSITE. In the latter part of the 19th century, several cottages were built Martha's Vineyard Oak Bluffs as a summer camp cottage. The houses defined the architecture of the area.

LEFT: A side entrance to a Queen Anne house offers paired Doric columns.

BELOW: Reminiscent of a temple front, Chadsworth Columns provided the pedestals and columns for this Southern house.



OPPOSITE & LEFT: ERIC ROTH; RIGHT: COURTESY OF CHADSWORTH COLUMNS

styles, right back to ancient Greek architecture.”

West says that the Tuscan order is among the most popular of their columns, especially with a smooth-faced column shaft, followed by Ionic and also Corinthian. “In certain applications a fluted column would be used, but I would say probably 70 percent of the time, clients tend towards a Georgian appearance with a smooth-faced column.” He adds that while a lot of the designs shown in their catalog are relatively traditional, that does not restrict their use in a country like the United States, where mixing and matching of styles on houses has a long history. “Obviously, in the States even Victorian-era buildings can incorporate classical-design columns.”

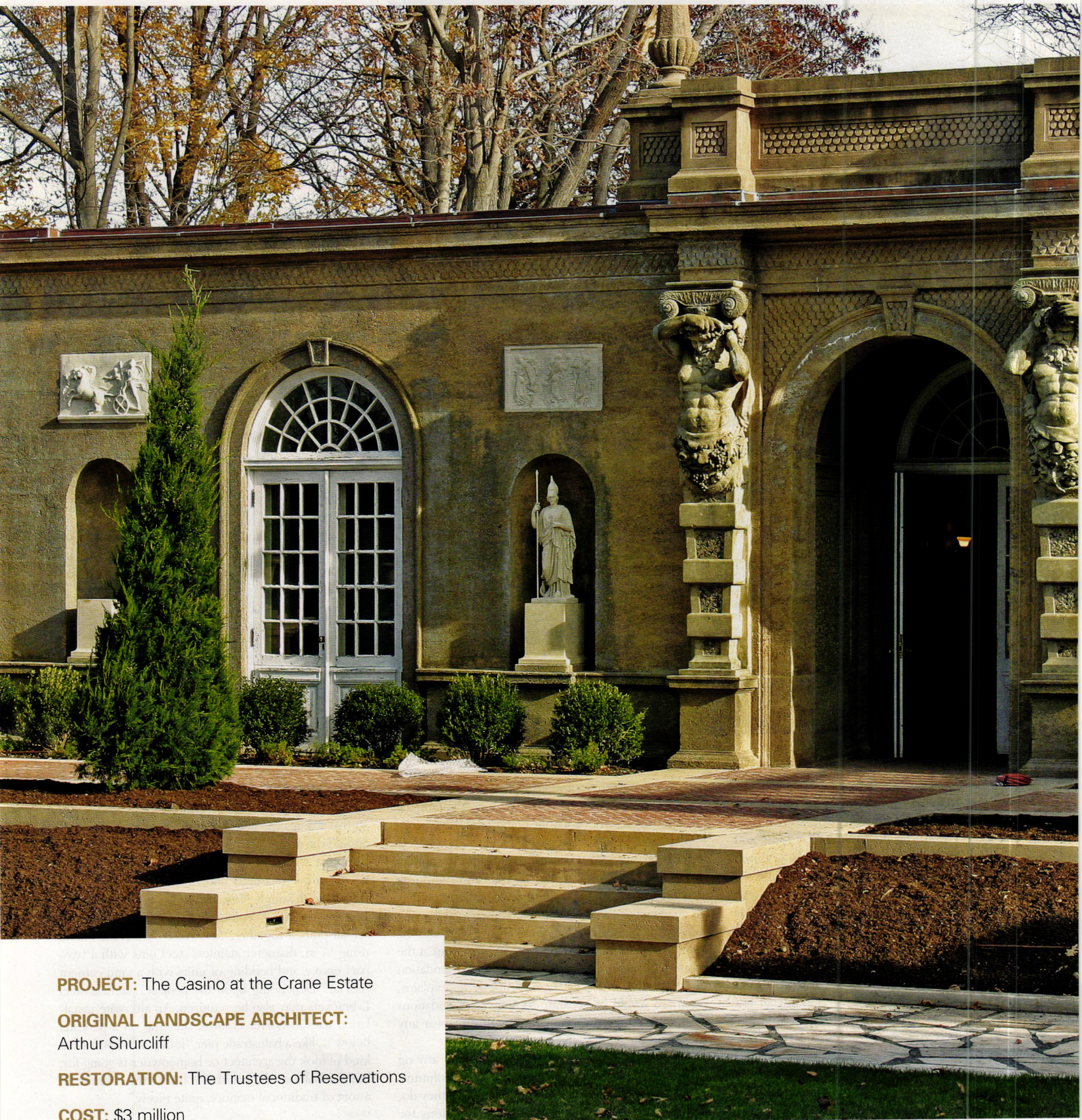
Not surprisingly, cast stone columns and other cast stone architectural elements, such as window sills and hoods, lintels, and door surrounds, have a natural aesthetic affinity for masonry buildings, whether they be actual brick or stone construction or simply veneer over wood frame. “A lot of this probably goes back to traditional European construction, where you’ve got, perhaps, a cavity-wall type construction with exter-

nal masonry, and prior construction of solid stone masonry walls.” For structural reasons though, the ideal porch deck for cast stone columns is also typically masonry. “What we suggest is they have a concrete foundation,” says West, in order to properly support the weight of the cast stone columns and the porch structure above them. Wood decks can potentially be challenging for the columns from a load-bearing standpoint, he says, though there are ways around the issue. For example, a wood deck can be cut out at the position of each column. “Then a concrete foundation can be poured in below the deck itself,” he explains, “so there would be separate footings or foundations for each column, and the columns do not bear any weight on the deck itself.”

Classical porticos (entrance porches) are among the most popular applications for cast-stone columns. Not all porticos have balustrades, but where they do, as West explains, there are a couple of options for installation. “Generally speaking, the bottom third section of any column is parallel-sided,” he says. “Where say, the balustrade would be about 36-in. high, we

produce the rail and baluster plinth with a scalloped end, actually curved to go around the column itself so that it hugs the column with about a ¼-in. joint.” Should the design of portico mean the balustrade goes over that ⅓ height, then the diameter at that point needs to be measured and mirrored at the end of the rail to fit snugly. “Installation is a relatively simple process, inasmuch as the plinths, rails, and balusters are all pinned together,” says West. “We recommend using ¼-in. diameter stainless steel pins with a two-part epoxy, and bedding of units with a sand cement mortar.” Depending upon the project, stainless steel L-brackets may also be required. An alternate installation uses a shorter column standing on a pedestal below it, like a balustrade pier. “It depends upon what kind of look the architect or homeowner is going for, but this links up the balustrade below the columns in a sort of traditional manner, quite nicely.”

Gordon Bock, co-author of *The Vintage House* (www.vintagehousebook.com) is an in-demand speaker for seminars, workshops, and keynote addresses through www.gordonbock.com.



PROJECT: The Casino at the Crane Estate

ORIGINAL LANDSCAPE ARCHITECT:
Arthur Shurcliff

RESTORATION: The Trustees of Reservations

COST: \$3 million



Casino Restored

Located in Ipswich, Massachusetts, the Crane Estate's 12,000-sq.-ft. Italianate courtyard is fully restored to its early 20th-century beauty.

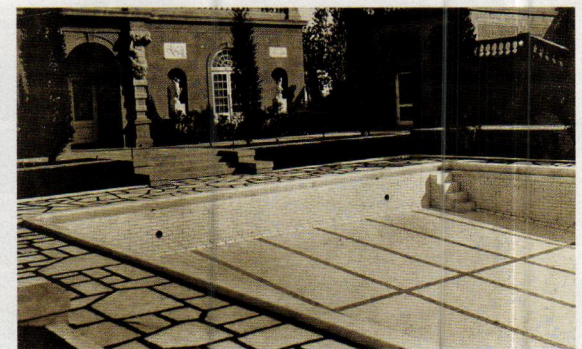
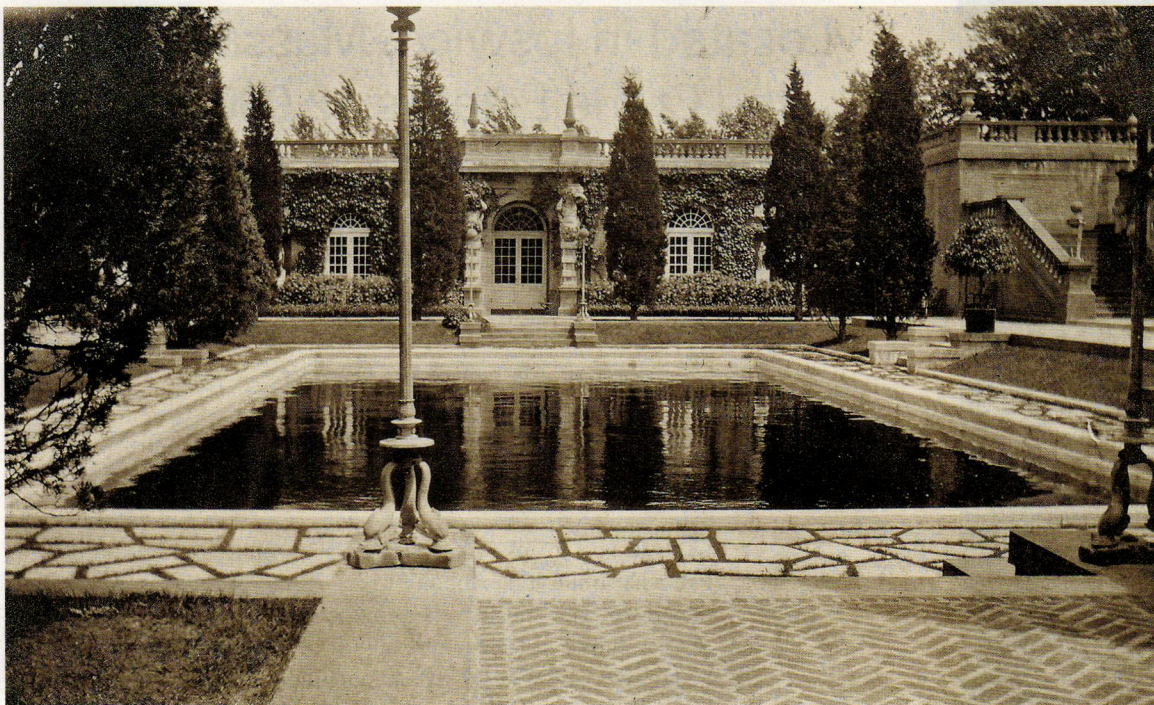
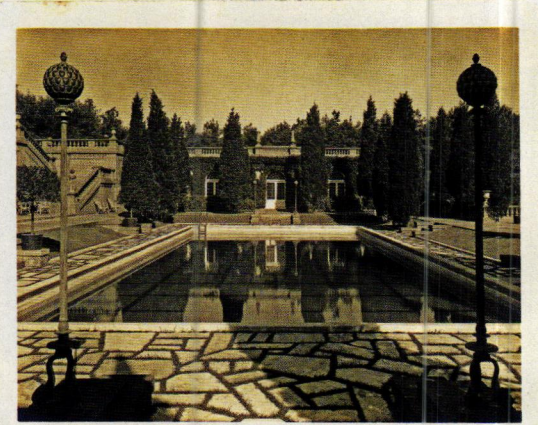
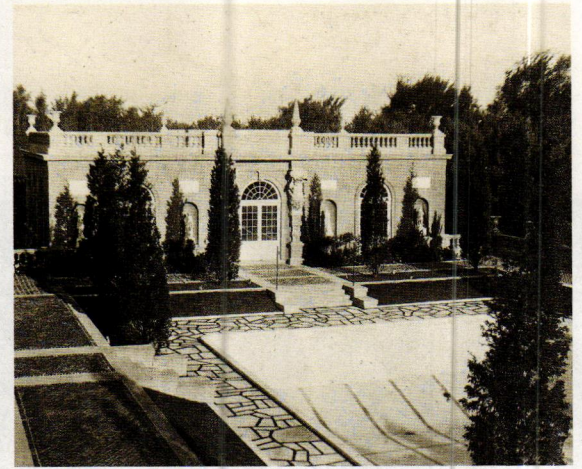
BY JEFF HARDER

At Castle Hill in Ipswich, Massachusetts, the Grand Allée unfurls like a half-mile-long ribbon of green straight into the cobalt blue of the sea. The allée is a key vista on the property's 165 historic acres: a hundred-foot-wide column of hills framed by manicured hedgerows and Greek statuary, lending a focused line of sight from the English manor Great House on the top of the hill down to Ipswich Bay. The only interruption is a single stone balustrade sprouting in the middle of the hillside.

But when you get up close and gaze over the balustrade, you learn there's a secret down below: the Casino, a 12,000-sq.-ft. Italianate courtyard full of ornate architectural details and punctuated with columnar plantings of cedar. "It's like a home that's been dropped into the hillside that puts you in an entirely different place," says Cindy Brockway, program director for cultural resources at The Trustees of Reservations, the preservation group that cares for Castle Hill and 111 other properties in Massachusetts.

A century after its construction, the Casino remains a marvel of Italian Renaissance Revival style as well as a tribute to the extraordinary talents who conjured it. Once a place for a wealthy Chicago family to house and entertain its summer guests, the Casino—which, in this case, means "little house" instead of a gambling establishment—fell prey to 20th century deterioration. But now, after a roughly \$3 million restoration that materialized over nearly 20 years, the Casino is set to welcome summer visitors of a different sort.

After a long tenure as a farmland, Castle Hill's most recent incarna-



At the cost of \$3 million, the Italian Renaissance Revival style Casino at the Crane Estate in Ipswich, Massachusetts, was fully restored and will be open to the public this summer. The property is owned by The Trustees of Reservations, an organization that operates many historic houses and landscapes in Massachusetts.



tion began in 1910, when Chicago industrialist Richard T. Crane, Jr., bought the property to serve as his family's summer estate. The designed landscape adapted tenets of Italian Renaissance Revival design to coastal New England, complete with a villa overlooking the property. (Mrs. Crane's lasting umbrage with the villa prompted its 1920s transformation into the Great House, the 59-room Stuart-style home that exists today.) The Cranes planned to place a saltwater pool in a valley between two hills, a measure that threatened the view. But Arthur Shurcliff—a neighbor, who also happened to be one of the finest landscape architects of his day—proposed a compromise: cut into the hillside, terrace the pool, and only a stone balustrade would remain.

The results, carried out by Shurcliff as well as the Boston architectural firm Shepley, Rutan, and Coolidge, were the Grand Allée and the Casino, a complex containing a courtyard, ballroom, and

bachelors' quarters, and a place where guests could lounge in the sun away from the Great House looming up high. "It's a space that really reflects the Italian Renaissance Revival in its highly articulated architectural details, its design, and its decorative elements," says Bob Murray, The Trustees' operations manager who helped oversee the restoration. "It brings out some of the incredible detail that was so typical of this era, and it creates a much different experience as you enter this more intimate space."

Today, the Casino looks almost indistinguishable from its century-old forerunner. On either side of the balustrade in the middle of the allée, staircases descend alongside a 15-ft.-high concrete retaining wall into a space rendered in exquisite detail, with a number of smaller changes in elevation. Brick laid in a herringbone pattern encircles the courtyard, and six sets of stairs descend 2 ft. further to a jigsaw of marble pavers surrounding a lawn panel. (The Cranes filled in the pool back in the 1940s.)

The ballroom and the bachelors' quarters were born of the day's etiquette, which barred raucous young men from the main residence—adorning the buildings' entryways with term figures that depict Bacchus, the Roman god of wine and merrymaking, wasn't an accidental choice. Eight classical-style statues cast from late-19th-century molds fill niches in the buildings' façades, and a second balustrade caps a lower retaining wall on the north side of the courtyard.

It's a long way from the Casino's former state of disrepair. Shortly after the Crane family donated Castle Hill to The Trustees in 1949, the Casino began to deteriorate: the weather took a toll, a leaky tar-and-gravel roof on one of the buildings collapsed, and a particularly insidious problem called alkali-silica reaction caused the concrete in the retaining wall to deteriorate from the inside out. "Concrete is made of sand, water, and aggregate, and the voids in between hold it together," says Jim Younger, The



The original landscape architect was Arthur Shurcliff, a neighbor of the Cranes. Jim Younger, The Trustees of Reservations director of structural resources and technology, oversaw the restoration of some of the concrete features.

Trustees' director of structural resources and technology, who oversaw some of the restoration on the Casino's concrete features. "Essentially, those voids formed a gel over time that became bigger than the voids themselves, causing breaks and fractures that eventually became a powder in the wall." By the 1990s, the Casino was in such bad shape it had to be closed to the public.

But after Castle Hill became a National Historic Landmark in 1998, attention turned to bringing the Casino complex back to its former glory. The buildings were repaired and the concrete retaining walls were faithfully reconstructed to their original dimensions. Work on the terrace had to wait, but in the meantime, The Trustees carefully removed and stockpiled the original marble pavers, coping,

and balustrade, then filled in the courtyard with a lawn. After beginning the restoration of the Grand Allée in 2007, bringing back the Casino courtyard became an aim of the project. In April 2014, crews began excavating the area, removing earth and exposing the courtyard's original footings and foundations, pouring new slabs and foundations, and laying irrigation, wrapping up the project the following autumn.

Along the way, the landscape stayed true to Arthur Shurcliff's early vision, while casting an eye toward sustainability and lower maintenance plantings. Beyond the vertical cedars, the Casino features a hearty groundcover composed of vinca, candytuft, geraniums, and other perennials, along with ferns in shadier spots and a layer of inkberry bushes in front

of the buildings. "It's remained more of a classical, green, Italian space, and it's very understated when it comes to the plant choices," Brockway says.

With the restoration complete, the upshot is simple: the Casino is ready to welcome guests once again. Along with a slate of programming in the works for the coming summer, the Casino complex will include seating, refreshments, and games—including a billiard table in the ballroom, just as there was a long time ago—to make it an anytime destination. And ultimately, the Casino—amidst the vastness of Castle Hill—is a place that naturally lends itself to visitors, Brockway says. "You're completely enveloped by this little world, and instead of looking out, all of the sudden, you're looking inward."

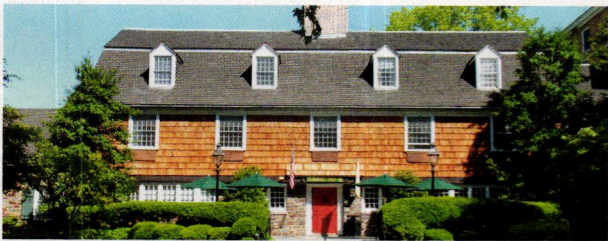
FIRE & LIGHT: A TOUR OF THE ART GLASS OF GREENE & GREENE, May 30, 2015. This two-hour in-depth tour of The Gamble House in Pasadena, Calif., will examine the stained-glass work of Greene & Greene. Contemporary glass artist and Gamble House docent John Hamm will show participants the Greenes' evolution of style. For more information, visit www.gamblehouse.org.

OLD PASADENA WALKING TOUR, June 6, 2015. Pasadena Heritage will conduct walking tours of Old Pasadena, the original downtown, in Pasadena, Calif., on the first Saturday of every month (except July). The organization, established 36 years ago, saved Old Pasadena from being demolished. The tour features virtually unchanged alleyways from the town's early days. For more information, visit www.pasadenaheritage.org.

SGAA ANNUAL SUMMER CONFERENCE, June 10-12, 2015. The Stained Glass Association of America will host its summer conference in Portland, Ore. This year's theme is "Expanding Horizons," and the event will feature classes on traditional painting, technical lectures, and a stained-glass tour. For registration and conference updates, visit www.stainedglass.org/html/SGAAconference.htm.

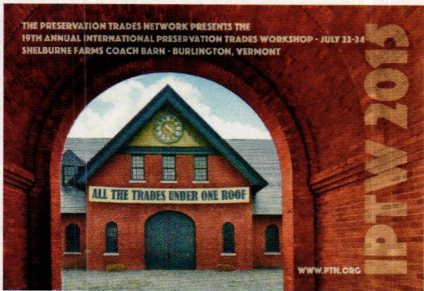
JEWELS OF LIGHT, June 19-20, 2015. Focusing on the creation, preservation, and appreciation of stained glass, this symposium will be held at the Washington National Cathedral, in Washington. It is sponsored by APTI, the National Cathedral, APT DC Chapter, and the American Glass Guild. For more information, call 217-529-9039.

HISTORIC WINDSOR GARDEN TOUR, June 20, 2015. Historic Windsor will lead a guided tour through The National Park Service's Saint-Gaudens Historic site as well as six original Cornish colony gardens in Cornish N.H. A reception following the tour will be held at The Plainfield Town Hall. For more information and reservations, call 802-674-6752.



The second Traditional Building Conference will take place in historic Princeton, N.J. at the Nassau Inn.

TRADITIONAL BUILDING CONFERENCE, July 21-22, 2015. Sponsored by *Period Homes* and *Traditional Building* magazines, the second conference in the 2015 series will be held in Princeton, N.J. The focus this year is "Materials, Methods and Jobs." For more information, go to www.traditionalbuildingshow.com, contact Judy Hayward, jhayward@aimmedia.com or 802-356-4348.



IPTW 2015, July 22-24, 2015. The 19th annual International Preservation Trades Workshop will take place at the Shelburne Farms' Coach Barn in Burlington, Vt. Preservation trade practitioners and other professionals will have the chance to share the skills and knowledge employed in conserving the built environment. For more information, visit www.iptw.org.

NATIONAL PRESERVATION INSTITUTE: HISTORIC PRESERVATION SEMINARS, September-December 2015. The National Preservation Institute will conduct a series of training seminars for professionals in management, development and historic, cultural and environmental preservation in many cities across the country. Seminars, case studies, and small group exercises will highlight state-of-the-art practices in historic preservation. For more information, visit www.npi.org or email info@npi.org.

SAH SOUTH AMERICA FIELD SEMINAR, September 1-12, 2015. The Society of Architectural Historians will lead a field seminar to explore the architecture of the Rio de la Plata Basin in the South American nations, Uruguay and Argentina. The itinerary includes visits to Montevideo, Colonia del Sacramento, Buenos Aires, and Córdoba. Participants will have the chance to earn 45 LU/HSW AIA continuing-education credits. For more information, visit www.sah.org.

DESIGNDC 2015, September 23-25, 2015. DesignDC 2015 will be held at the Walter E. Washington Convention Center in Washington. This three-day conference is designed to connect attendees to cutting-edge technology and projects, as well as provide opportunities to mingle with AIA members of the Washington, Northern Virginia, and Potomac Valley areas. For more information, visit aiadc.com/design-dc-2015.

TRADITIONAL BUILDING CONFERENCE, October 6-7, 2015. Sponsored by *Period Homes* and *Traditional Building* magazines, the third conference in the 2015 series will be held in Denver. The focus this year is "Materials, Methods and Jobs." For more information, go to www.traditionalbuildingshow.com, contact Judy Hayward, jhayward@aimmedia.com or 802-356-4348.

ICAA'S PRIVATE NAPLES TOUR, October 17-25, 2015. ICAA's eight-day guided tour of Naples will give participants the opportunity to UNESCO World Heritage sites in Naples, Ravello, Positano, the Phlegraean Fields Pompeii, and Herculaneum. For more information, visit www.classicist.org.

2016 PALLADIO AWARDS DEADLINE FOR SUBMISSIONS, November 2015. The annual Palladio Awards, honoring the excellence in traditional architecture, are sponsored by *Period Homes* and *Traditional Building* magazine and the Traditional Building Conference Series. For more information, go to www.palladioawards.com.

APT KANSAS CITY 2014 CONFERENCE, November 1-5, 2015. The Association for Preservation Technology International will host its annual conference in Kansas City, Kan. The theme this year, "Convergence of People and Place," will explore the interface of diverse technologies and its effects on the modern practice of heritage conservation. For conference updates, visit www.apti.org.

ASLA ANNUAL MEETING & EXPO, November 6-9, 2015. The American Society of Landscape Architects will hold its annual meeting and expo at the Chicago's McCormick Place. The event includes education sessions, field sessions, tours, workshops, and the opportunity to earn professional development hours. For more information visit, www.asla.org.

ABX 2015, November 17-19, 2015. The Boston Society of Architects will host its trade-show and conference at the Boston Convention and Exhibition Center, Hall C, in Boston. Workshops will cover topics such as building materials and technology, software and code. Participants will have the chance to earn continuing education and AIA/CES Learning Units. For more information, visit www.abexpo.com.

GREENBUILD 2015, November 18-20, 2015. Greenbuild's international conference and expo will be held in Washington. It is dedicated to green building products and services and will feature three days of educational sessions, green building tours and seminars. For more information, visit www.greenbuildexpo.org.

TRADITIONAL BUILDING CONFERENCE, December 1-2, 2015. Sponsored by *Period Homes* and *Traditional Building* magazines, the fourth and final conference in the 2015 series will be held in Denver. The focus this year is "Materials, Methods and Jobs." For more information, go to www.traditionalbuildingshow.com, contact Judy Hayward, jhayward@aimmedia.com or 802-356-4348.

INTERNATIONAL BUILDERS' SHOW, January 19-21, 2016. The Association of Home Builders (NAHB) will host its annual show at the Las Vegas Convention Center in Las Vegas. The event them will be "Discover the Building Universe." For more information, go to www.buildersshow.com.

THE DESIGNER CRAFTSMEN & HISTORIC HOME SHOW, February 5-7, 2016. The Designer Craftsmen & Historic Home Show will take place at the Valley Forge Casino Resort Convention Center in Valley Forge, Pa. This joint event will give attendees a chance to learn techniques in historic architectural preservation, restoration and renovation as well as view examples of museum quality and original artwork and furniture reproductions. For more information, visit www.historichomeshows.com.

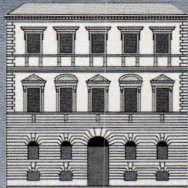
NOMMA'S 2016 METALFAB EDUCATION EXPO & EXCHANGE, March 16-19, 2016. The National Ornamental & Miscellaneous Metals Association (NOMMA) will host its annual convention at the Hyatt Regency Greenville in Greenville, S.C. The four-day event will feature seminars and workshops, and Sam Wyche, a successful NFL head football coach, will give a keynote speech on the topic of "Team Building." For more information, visit www.nomma.org.

NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS. The National Building Museum in Washington offers a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs qualify for AIA continuing-education units. The building itself is worth the visit, and 45-minute walk-in tours are offered daily. For details on current programs and a tour schedule, go to www.nbm.org.

PRESERVATION EDUCATION PROGRAMS. Throughout the year, the Preservation Education Institute, a program of Vermont-based Historic Windsor, Inc., offers workshops on various preservation skills, technologies and practices for building and design professionals, property owners and others. For a complete listing of current programs, go to www.preservationworks.org or contact Judy Hayward at 802-674-6752.

WOOD-CARVING WORKSHOPS. Classically trained master wood-carver Dimitrios Klitsas conducts classes in wood carving at his studio in Hampden, Mass., for novices as well as professionals looking to take their skills to the highest level. Classes are available for both group and individual instruction. For more details, go to www.klitsas.com or call 413-566-5301.

WOODWORKING CLASSES. The North Bennet Street School holds full-time woodworking courses – including fine carpentry and preservation carpentry – in Boston. Class size is limited to 13 people. The school provides bench space, materials, and shop supplies for most workshops. To register and pay online, visit www.nbss.edu.



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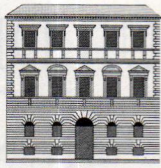
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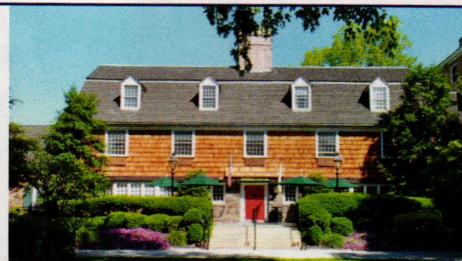
July 21-22 – Princeton, NJ

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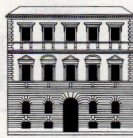
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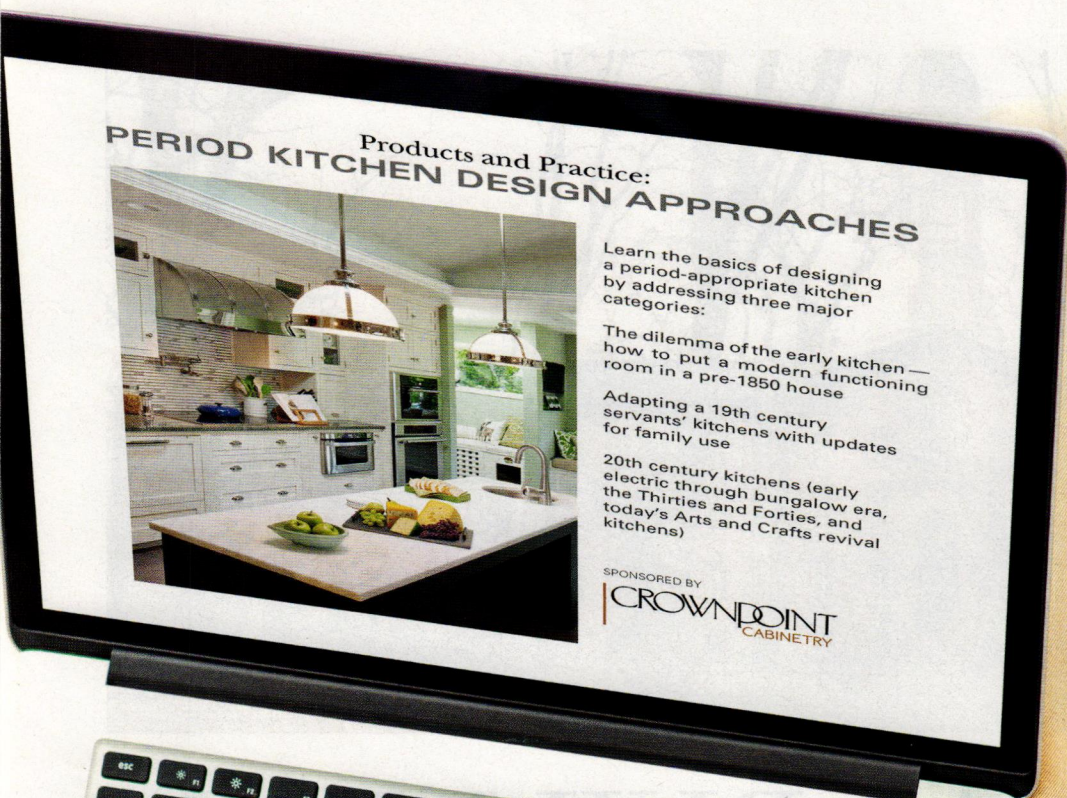


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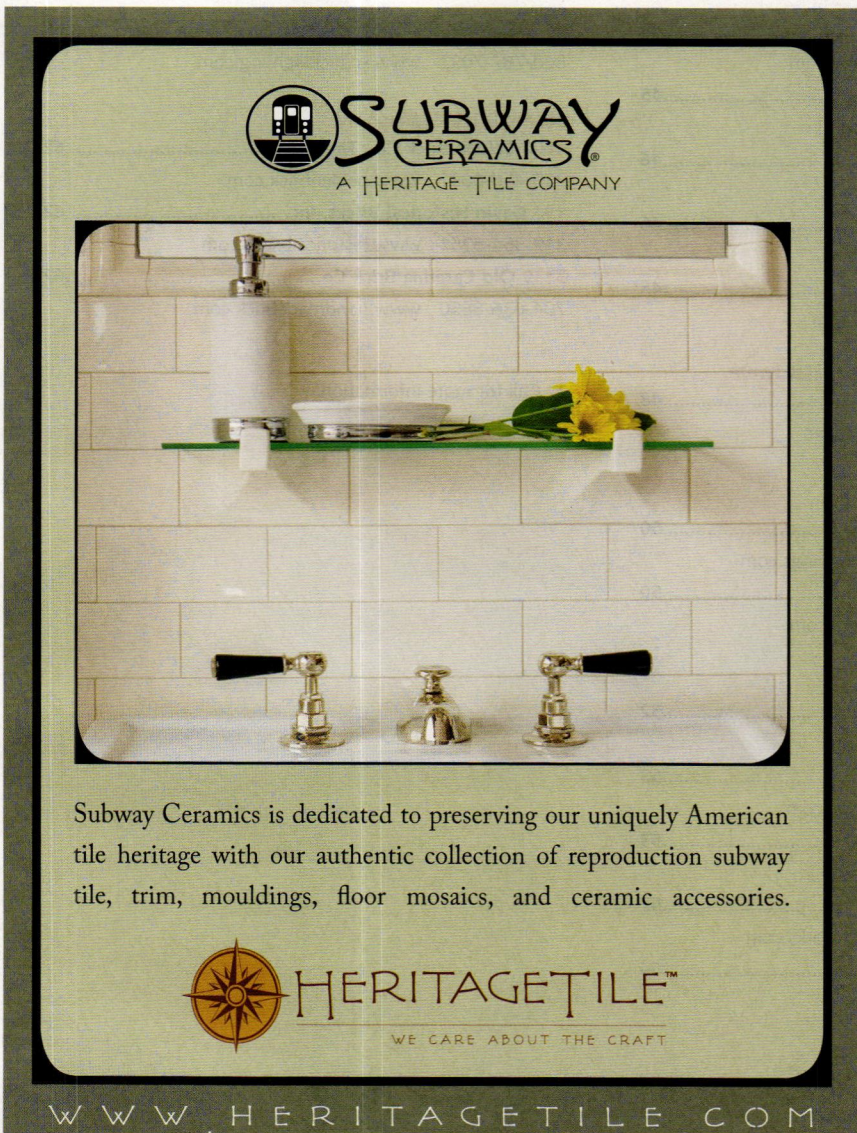
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326 Gilead St. Hebron, CT 06248 www.countrycarpenters.com 860.228.2276

CLICK ON NO. 246



This historically accurate floor was created using 1-in. hexagon unglazed porcelain tile and 3/4-in. square border tile from American Restoration Tile.

American Restoration Tile, Inc.
501-455-1000

www.restorationtile.com
Mabelvale, AR

Manufacturer of custom ceramic tile for restoration & new construction: mosaics; floor, wall, subway, kitchen & bath tile; custom matching of glazed & unglazed tile; all sizes.

Click on no. 172

HISTORICAL PRODUCTS SHOWCASE



Architectural Grille custom made these bronze grilles for a restoration project.

Architectural Grille
800-387-6267

www.archgrille.com
Brooklyn, NY

Supplier of grilles: custom perforated & linear bar; aluminum, brass, bronze, stainless steel & steel; variety of finishes; stock sizes; water-jet & laser cutting.

Click on no. 2220



This 1 1/2 story, 22x36-ft. barn and attached 22x36-ft. carriage house were built with a post-and-beam kit from Country Carpenters.

Country Carpenters, Inc.
860-228-2276

www.countrycarpenters.com
Hebron, CT

Manufacturer of New England-style post-&-beam carriage houses, garden houses, sheds & country barns: pre-cut & -engineered for assembly by either the firm or a professional carpenter.

Click on no. 246



Crown Point Cabinetry offers various styles, including Shaker, Arts & Crafts, Early American, Victorian, Transitional and Contemporary; the cabinetry shown here is painted with eco-friendly Estate Eggshell paint from Farrow & Ball.

Crown Point Cabinetry
800-999-4994

www.crown-point.com
Claremont, NH

Custom fabricator of handcrafted, period-style cabinetry for kitchens, baths & other rooms: Arts & Crafts, Shaker, Victorian, Early American & contemporary styles; available nationwide.

Click on no. 477

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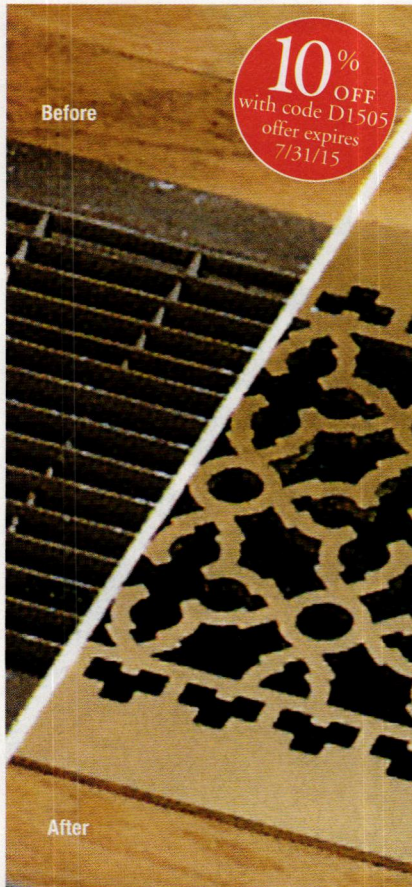
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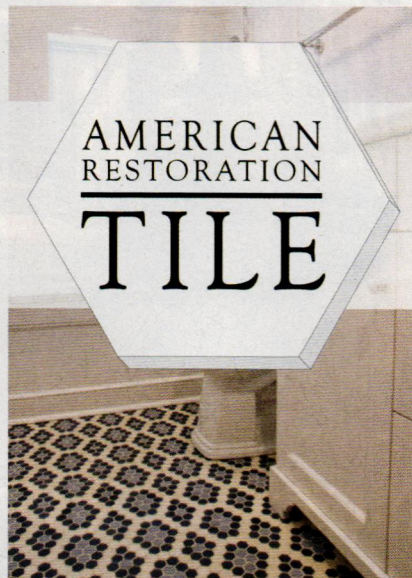
The Reggio Register Co. manufactures cast-iron, aluminum, brass and zinc grilles in contemporary and historical designs.

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Leominster, MA
Manufacturer of decorative & functional cast-iron, brass, aluminum, steel & wood grilles: historic & contemporary designs for forced-air & high-velocity systems; large selection of sizes in stock.
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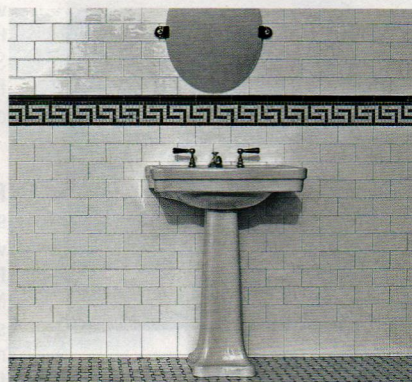
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CLICK ON NO. 172



Subway Ceramics offers a collection of reproduction subway tile, trim, moldings, floor mosaics and ceramic accessories.

Subway Ceramics
888-387-3280
www.subwaytile.com

Verona, WI
Supplier of historically authentic ceramic tile: field tile, moldings & trim pieces; mosaics; Victorian style.
Click on no. 1687

COLUMNS & CAPITALS



This wooden Corinthian capital was hand carved by the artisans at Agrell.

Agrell Architectural Carving, Ltd.
415-457-4422
www.agrellcarving.com
San Rafael, CA

Custom fabricator of wood carvings: hand-carved decorative moldings, capitals, brackets, furnishings, onlays & mantels; large-scale capacity for residential & religious buildings throughout the U.S. & Europe.

Architectural Products by Outwater
800-835-4400
www.outwater.com
Bogota, NJ

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800-792-2093
www.decoratorsupply.com
Chicago, IL

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These Plain Authentic Replication columns with Tuscan capitals from Chadsworth Columns measure 16 in.

Chadsworth Columns
800-486-2118
www.chadsworth.com
Wilmington, NC

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Custom fiberglass twin columns by Goodwin Associates match the originals in this restored pergola.

Goodwin Associates
585-248-3320
www.goodwinassociates.com
Tampa, FL

Supplier of interior & exterior architectural building products: columns, capitals, balustrade systems, moldings, domes, medallions, metal ceilings & more; polyurethane, wood & fiberglass; stock & custom.



These fluted columns were supplied by Haddonstone (USA) Ltd.

Haddonstone (USA), Ltd.
719-948-4554
www.haddonstone.com
Pueblo, CO
U.S. based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
Click on no. 4020

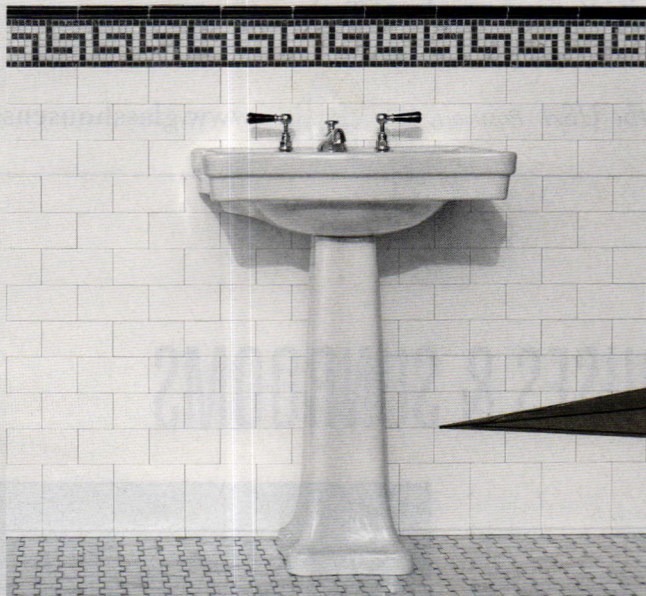
Heather & Little Limited
800-450-0659
www.heatherandlittle.com
Markham, ON, Canada
Custom fabricator & supplier of sheet-metal roofing & specialty architectural sheet metal: finials, cornices, capitals, cresting, canopies, shingles, siding, cupolas, steeples, domes & snowguards; reproductions; custom bronze windows.

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828-322-4061
www.mwtwoodturning.com
Hickory, NC
Supplier of custom wood turnings: roped, twisted, fluted & spiral stairs & stair parts; balusters & columns; Classical styles; exterior & interior.

Passaic Millwork
973-210-1862
www.passaicmillwork.com
Passaic, NJ
Manufacturer of circular, elliptic, spiral, curved & straight stairways: rails & parts; columns, moldings, radius work, turnings & fluting to 12 ft.; clear & finger-joint pine moldings; poplar & oak.
Click on no. 3340

Fagan Design & Fabrication, Inc.
203-937-1874
www.fagancolumns.net
West Haven, CT
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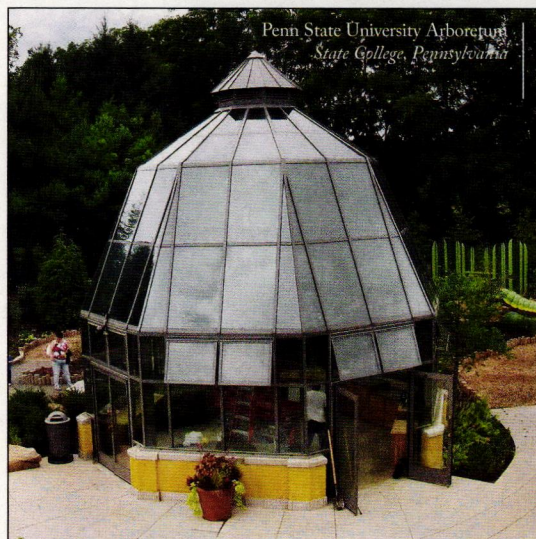
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Bill's Custom Metal Fabrications hand forged this gazebo.

Bill's Custom Metal Fabrications

516-333-3562

www.ironcrafters.com

Westbury, NY

Manufacturer of hand-forged ornamental ironwork: garden furniture, gates, railings, furniture, gazebos, fireplace doors & candelabras; servicing the Long Island & tri-state areas.

Click on no. 1270



This octagonal greenhouse, fabricated by Glass House, features a custom color powder coat finish, power vented cupola, French doors and high performance glass.

Glass House, LLC

800-222-3065

www.glasshouseusa.com

Pomfret Center, CT

Fabricator of traditional conservatories, greenhouses, sunrooms, pool enclosures, roof lanterns, specialty skylights & glass roof systems: mahogany or aluminum frame & copper; custom fabrication.

Click on no. 1870



This Haddonstone (USA) Ltd. orangery with balustrading and Tuscan pilasters makes an ideal pool house.

Haddonstone (USA), Ltd.

719-948-4554

www.haddonstone.com

Pueblo, CO

U.S. based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.

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www.hartleybotanic.com
Woburn, MA
Specialty manufacturer of custom greenhouses & other horticultural structures: residences & horticultural institutes; handmade in Greenfield, England for over 75 years.
Click on no. 1643

Oak Leaf Conservatories, Ltd.
800-360-6283
www.oakleafconservatories.com
Atlanta, GA
Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, roof lanterns, cupolas, lantern roofs, pool/spa enclosures & glass domes: handcrafted in England; mortise-&-tenon construction; premium-grade mahogany.



Renaissance Conservatories manufactured this custom garden window in solid mahogany; the hardwood specie, finish, grids and exterior roof cladding are all customizable and can match interior millwork and cabinetry.

Renaissance Conservatories
800-882-4657
www.renaissanceconservatories.com
Leola, PA
Custom fabricator & installer of traditional conservatories, sunrooms, greenhouses, skylights, roof lanterns, garden houses, pool enclosures & garden windows: handcrafted mahogany & cedar components.
Click on no. 378

Solar Innovations, Inc.
570-915-1500
www.solarinnovations.com
Pine Grove, PA
Designer, fabricator & installer of aluminum & wood glazed structures: skylights, sunrooms, greenhouses, conservatories & pool & spa enclosures; folding, tilting, sliding & stacking doors, walls, windows & screens; walkways, canopies, gutters, finials & more; HIC # PA051151.

Tanglewood Conservatories
410-479-4700
www.tanglewoodconservatories.com
Denton, MD
Designer & manufacturer of handcrafted conservatories, greenhouses, gazebos, storefronts, roof lanterns, domes, cupolas & pool enclosures: Honduras mahogany; custom designs; fully engineered.

Walpole Outdoors
508-668-2800
www.walpolewoodworkers.com
Walpole, MA
Manufacturer & designer of architectural landscape products: cellular PVC & cedar pergolas; railings, arbors, trellises, fencing & garden décor; garden sheds, studios, stables & gazebos; outdoor furniture, planters, mailboxes, flagpoles, cupolas & lanterns.
Click on no. 280

Town & Country Conservatories
773-281-1212
www.townandcountryus.com
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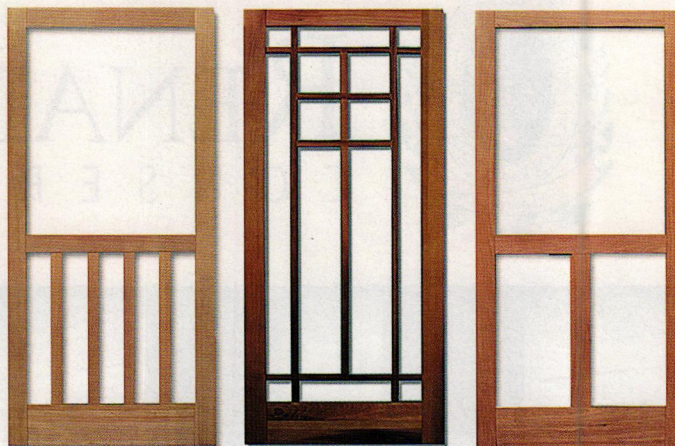
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Arch Angle provided the storm windows and doors for this residence.

Arch Angle Window & Door
330-723-2551

www.archangleohio.com
Medina, OH
Custom fabricator of special shape aluminum storm doors, windows & screens: round top, arch top, Cathedral & Gothic designs; tempered & low-E glass.
Click on no. 52



Coppa Woodworking offers more than 300 styles of wood screen and storm doors.

Coppa Woodworking

310-548-4142
www.coppawoodworking.com
San Pedro, CA
Manufacturer of wood screen & storm doors: more than 300 styles; custom sizes, several wood types & multiple finishes; arch tops, dog doors, wood window screens & storm windows.
Click on no. 9600



These "S" shutter holdbacks are available in various sizes from Acorn Mfg.

Acorn Mfg.
508-339-4500
www.acornmfg.com
Mansfield, MA

Manufacturer of Early American-style hand-forged iron registers & grilles & iron & stainless-steel door & window hardware: latches, knockers & pulls; garage, shutter, furniture & wood-gate hardware; Tremont steel-cut nails for restoration projects.
Click on no. 1690



Architectural Components restored the windows, doors and reproduction 18th-century hardware for the Jacob Whittemore House at the Minuteman National Historic Park in Lexington, Mass.

Architectural Components, Inc.

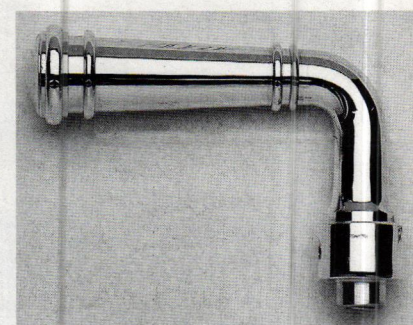
413-367-9441
www.architecturalcomponentsinc.com
Montague, MA
Custom fabricator of wood windows & doors: traditional details, materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; complete entryways; screen & storm doors; casings & moldings; mantels; replications.
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www.crittall-windows.co.uk/us/
Witham, Essex, U.K.

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Click on no. 373



E.R. Butler manufactures Early American furniture and door and window hardware, such as this brass handle.

E.R. Butler & Co.

212-925-3565
www.erbutler.com
New York, NY
Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; restoration work.
Click on no. 2260



This window features the Historic-One-Lite invisible storm from Allied Window; all of the company's windows are custom made.

Allied Window, Inc.
800-445-5411
www.alliedwindow.com
Cincinnati, OH

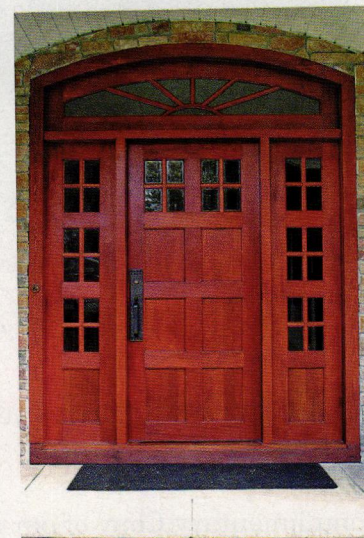
Manufacturer of "invisible" interior/exterior aluminum storm windows: all custom shapes & colors; screens; magnetic, sliding, lift-out & mechanical fastenings; UV-resistant, low-E, tempered, acrylic & lexan glazing.
Click on no. 690



This residence features a combination of Chadsworth's Bahama and louvered shutters.

Chadsworth Columns

800-486-2118
www.chadsworth.com
Wilmington, NC
Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork; shutters.
Click on no. 1580 for PolyStone; 180 for wood



Designer Doors, Inc.

800-241-0525
www.designerdoors.com
River Falls, WI
Manufacturer of handcrafted garage doors & complementary entryways, shutters & garden gates: western red cedar, mahogany & other species; specialty glass, decorative hardware, metals, stone & other materials.
Click on no. 109

Designed to complement overhead and swing garage doors, many entryways from Designer Doors include sidelites and transoms.

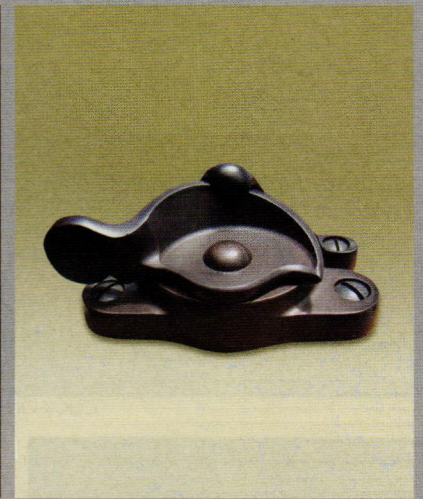


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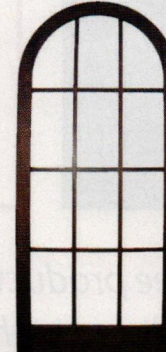
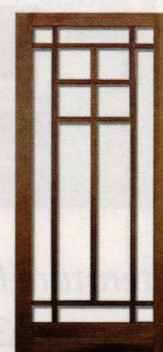
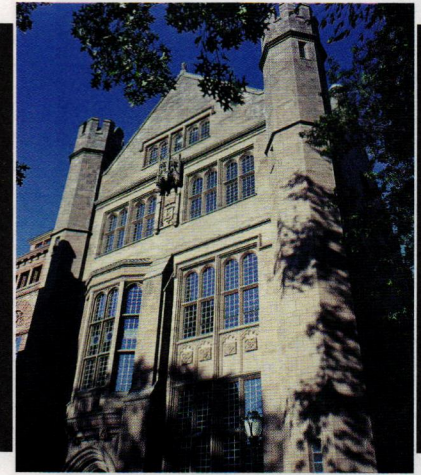


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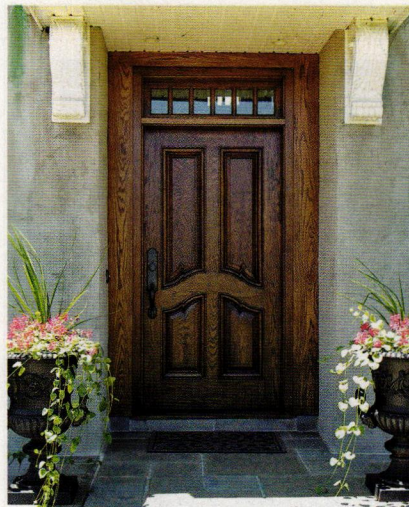
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Historic Doors built this white-oak door for a restoration project.

Historic Doors

610-756-6187

www.historicdoors.com

Kempton, PA

Custom manufacturer of wood doors: circular casings & moldings; restoration & period-style construction; garage doors, fences & gates.

Click on no. 3570



Parrett fabricated these doors with sidelites and transoms for a reclaimed early-19th-century barn.

Parrett Windows & Doors

800-541-9527

www.parrettwindows.com

Dorchester, WI

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Glass interior storm windows from Innerglass Window Systems solved the draft problems for these windows.

Innerglass Window Systems

800-743-6207

www.stormwindows.com

Simsbury, CT

Manufacturer of custom glass interior storm windows for energy conservation & soundproofing; maintains the integrity of historic windows; conforms to opening; do-it-yourself installation.

Click on no. 909

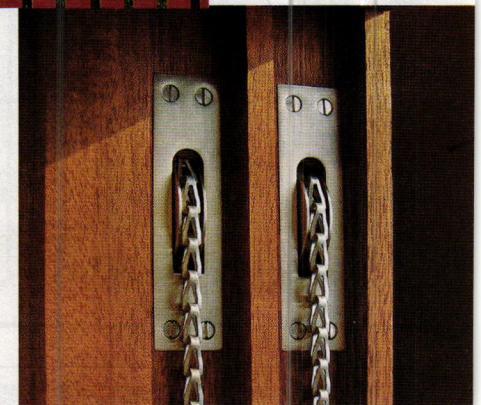
Kuiken Brothers Company, Inc.

201-705-5375

www.kuikenbrothers.com/classical

Midland Park, NJ

Supplier of classical wood molding: KB Classical Moulding includes 70 classic American molding profiles; Early American, Georgian, Federal, Greek Revival, Colonial Revival & Traditional Revival; all in stock; milled from domestic Appalachian Poplar; window & door surrounds; CAD files available; online catalog; ships nationwide.



Phelps Company manufactures ball bearing sash pulleys in many sizes and configurations; shown here are satin nickel pulleys with stainless steel sash chain.

Phelps Company

603-336-6213

www.phelpscompany.com

Hinsdale, NH

Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys, weights, chains & cords, sash locks & lifts, casement stays & fasteners, storm/screen hangers, bronze screen wire & screen-door latch sets.

Click on no. 6001

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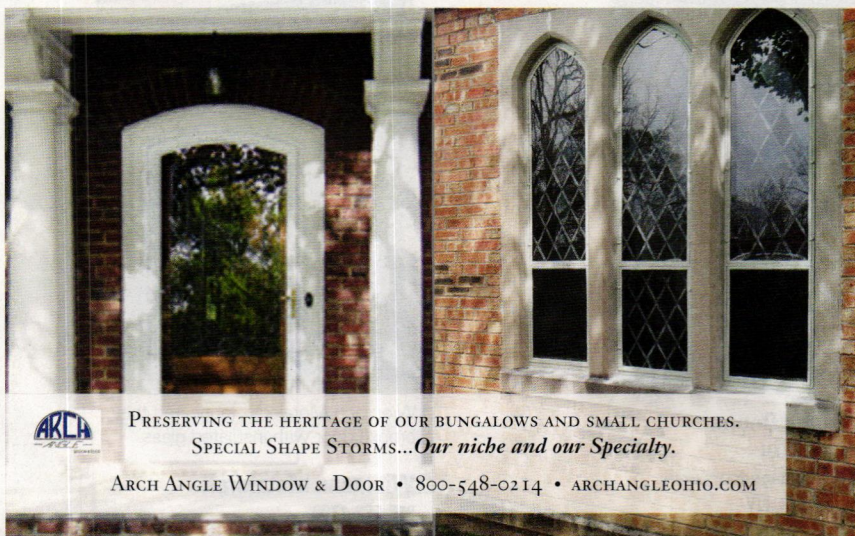
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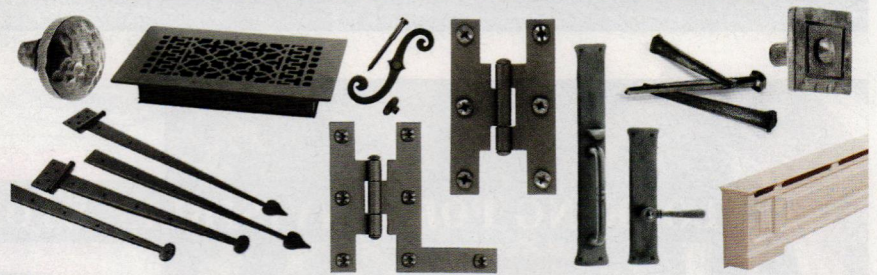
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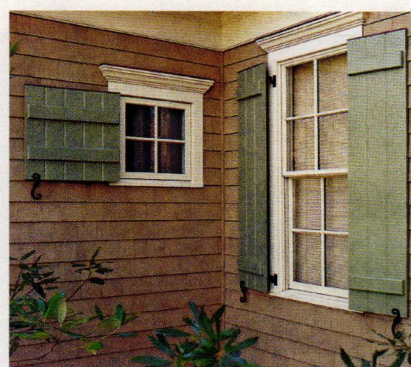


Shuttercraft's selection of mortise-and-tenon shutters includes these fixed louvers, shown here mounted on stone.

Shuttercraft, Inc.
203-245-2608
www.shuttercraft.com
Madison, CT

Manufacturer of mortise-&-tenon wood shutters: cedar & mahogany exterior movable & fixed louver, board & batten & raised panel; cutouts, capping, arches & more; authentic mounting hardware; interior louvers, Colonial panels & open frame; full painting services; shutters all made in the U.S.; family owned & operated; shipped nationwide since 1986.

Click on no. 5005

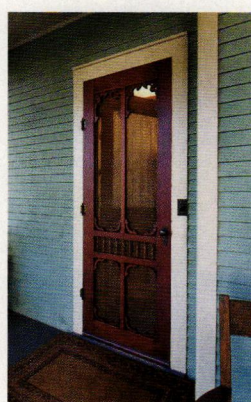


Timberlane custom manufactures exterior wood shutters in traditional styles.

Timberlane, Inc.
215-616-0600
www.timberlane.com
Montgomeryville, PA

Custom manufacturer of handcrafted custom exterior shutters: maintenance-free Endurian, Premium Wood, Advantage & Fundamentals lines; western red cedar & Honduras mahogany; selection of period-accurate exterior shutter hardware; historically accurate standard designs.

Click on no. 1595 for Endurian; 1056 for wood



This Victorian-style solid mahogany "Primrose" screen/storm door from Vintage Door, features oil-rubbed bronze hardware.

Vintage Doors
800-787-2001
www.vintagedoors.com
Hammond, NY

Custom manufacturer of authentic solid wood doors: handcrafted by expert craftsmen in any design, size & shape; entrance doors; interior doors; Dutch doors; screen & storm doors; three-season porch panels; pet doors & gates; garden gates & much more; proudly made in USA; nationwide delivery.

Click on no. 1727

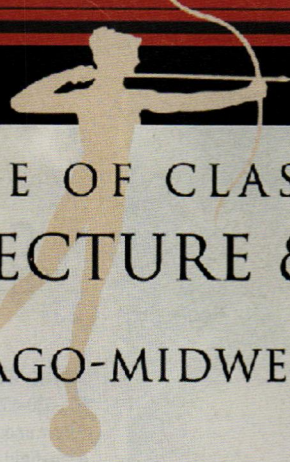


Wiemann Metalcraft fabricated this bronze door with insulated glass.

Wiemann Metalcraft
918-592-1700
www.wmcraft.com
Tulsa, OK

Designer, fabricator, finisher & installer of custom ornamental metalwork: serves a national market with stairs & railings, fencing, gates, lighting, grilles, entry doors, gazebos, balconies, site furnishings & more; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

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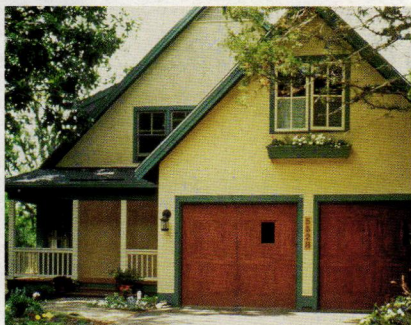
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info@designerdoors.com - www.designerdoors.com - www.cabriostructures.com

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Designer Doors handcrafts garage doors with the appearance of authentic carriage doors but with the ease of push-button overhead operation.

Designer Doors
800-241-0525
www.designerdoors.com
River Falls, WI

Manufacturer of handcrafted garage doors & complementary entryways, shutters & garden gates: western red cedar, mahogany & other species; specialty glass, decorative hardware, metals, stone & other materials.

Click on no. 109



These Craftsman-style carriage doors were fabricated by Evergreen Carriage Doors.

Evergreen Carriage Doors, LLC
800-654-0750
www.evergreencarriagedoors.com
Stevensville, MT

Manufacturer of out-swing garage doors, carriage-house doors & matching wood entry doors.

PERIOD GARAGES & GARAGE DOORS & HARDWARE

Acorn Mfg.
508-339-4500
www.acornmfg.com
Mansfield, MA

Manufacturer of Early American-style hand-forged iron registers & grilles & iron & stainless-steel door & window hardware: latches, knockers & pulls; garage, shutter, furniture & wood-gate hardware; Tremont steel-cut nails for restoration projects.

Click on no. 1690



Amarr Garage Doors offers the Biltmore Estate For Your Home Carriage House Collection, which features Chateau garage and entry doors.

Amarr Garage Doors
800-503-DOOR
www.amarr.com
Winston Salem, NC

Manufacturer of sectional garage doors: Classica Collection steel carriage house doors & custom wood Biltmore Estate For Your Home doors.

Carriage House Door Company
866-890-1776
www.carriagedoor.com
West Sacramento, CA

Custom fabricator of wood & steel garage doors in traditional styles: decorative garage-door hardware.



Historic Doors
610-756-6187
www.historicdoors.com
Kempton, PA

Custom manufacturer of wood doors: circular casings & moldings; restoration & period-style construction; garage doors, fences & gates.
Click on no. 3570

Kayne & Son Custom Hardware
828-667-8868
www.customforgedhardware.com
Candler, NC

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog \$5.

These raised-panel, paint-grade, carriage-house doors were manufactured by Fimbel Architectural Door Specialties.

Fimbel Architectural Door Specialties
908-534-1732
www.fimbelads.com
Whitehouse, NJ

Manufacturer of garage & carriage-house doors: custom & standard designs; wide variety of traditional styles.

Hahn's Woodworking Co., Inc.
908-722-2742
www.hahnswoodworking.com
Branchburg, NJ

Manufacturer of wood garage & carriage-house doors & traditional out-swing & sliding barn doors: historic restorations, custom interior & exterior doors.

Steel Windows & Doors USA
203-579-5157
www.steelwindowsanddoors.com
Stratford, CT

Supplier of steel, bronze & stainless steel windows & doors: hot rolled, cold formed, thermally broken; custom colors; variety of finishes available.

EXTERIOR MOLDED ORNAMENT

A&M Victorian Decorations, Inc.

800-671-0693
www.aandmvictorian.com
South El Monte, CA

Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, coping, planters, fountains & gazebos; cast stone & plaster; stock & custom designs; foam molding.

Architectural Elements, Inc.

800-399-0268
www.architectural-elements.com
Boxborough, MA

Supplier of stock & custom decorative molding & millwork, columns & capitals for interior & exterior: crown, cornice & flexible moldings; ceiling medallions; brackets, corbels & composite & fiberglass balustrade & railing system.

Gladding, McBean, Div. of Pacific Coast Bldg.

800-776-1133
www.gladdingmcbean.com
Roseville, CA

Manufacturer of clay roof tile, terra cotta, chimney tops & caps, cornices, balustrades, piazza floor tile & garden pottery; CAD drawings; color matching.



Cast Designs & Supply

866-504-2067
www.castdesignsupply.com
Auburntown, TN

Designer, manufacturer & installer of interior & exterior ornamental architectural products: crown molding, mantels, ceiling domes/medallions, capitals & other architectural accents; commercial, residential & historical restoration; over 1,000 existing designs; custom projects.

MasterMold, a non-toxic polyurethane paste from Abatron, is used to reproduce both large and small flexible molds.

Abatron, Inc.

800-445-1754
www.abatron.com
Kenosha, WI

Manufacturer of epoxy wood-restoration system: LiquidWood penetrating wood consolidant hardens deteriorated wood & WoodEpox wood-replacement compound for filling & rebuilding; AboCrete epoxy patching & resurfacing cement/grout.

Antigua Del Mar Tile & Ceramics, LLC

310-315-9870
www.antiguadelmartile.com
Santa Monica, CA

Supplier of handmade terra-cotta brick & tile; for all construction details; authentic reproductions of glazed ceramic tile from historical Mediterranean architecture.

Arch Fiberglass Corp.

631-842-4772
www.afcornice.com
Copiague, NY

Reproducer of original ornamentation from a large selection of stock styles & sizes: exterior cornices, cupolas, columns & balustrades; planters & urns; lightweight, easy-to-install FRP; molded-in colors & texture; Class-1 fire-retardant material.

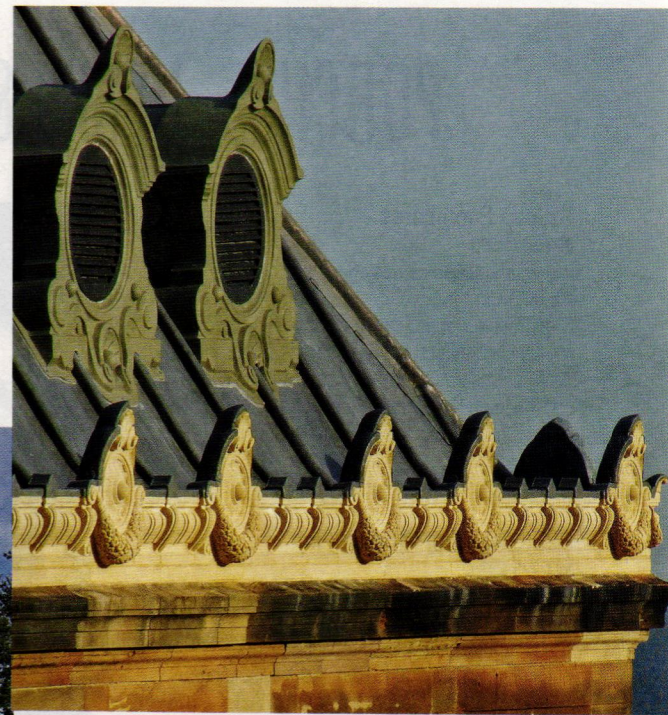


Fypon's exterior molded ornament is manufactured in high-density polymer & other polymers.

Fypon

800-446-3060
www.fypon.com
Maumee, OH

Manufacturer of more than 4,000 molded architectural elements: window features, balustrades, turnings, ceilings, brackets, vents & more; high-density polymer & other polymers; load-bearing polymer/steel columns with 12-in. maximum dia.



Cast-stone custom casting ornament from Haddonstone can be used in many applications.

Haddonstone (USA), Ltd.

719-948-4554
www.haddonstone.com
Pueblo, CO

U.S. based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.

Melton Classics, Inc.

800-963-3060
www.meltonclassics.com
Lawrenceville, GA

Manufacturer of architectural elements: columns, moldings, balustrades, door & window features, cornices, porch parts, brackets, trim & more; fiberglass, polyurethane, marble/resin composite, wood, cast & synthetic stone, GRC & GRG.



Arch Fiberglass Corp. fabricated this 61-in.-tall cornice with a 30-in. projection for a restoration project in The Bronx, N.Y.

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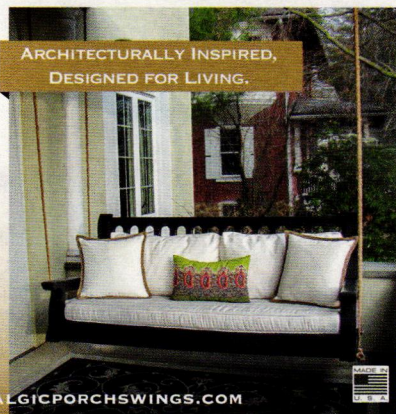


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Artistic Enclosures

800-944-8599

www.artisticenclosures.com

Barto, PA

Manufacturer of pre-constructed wall systems for the construction of conservatories, sunrooms, porch enclosures & screen rooms: solid-wood construction; Sunbreeze, Cambridge & ScreenPlus product lines; custom-sized vinyl windows.

AZEK Building Products Inc.

877-275-2935

www.azek.com

Scranton, PA

Manufacturer of low-maintenance exterior building products: AZEK Trim, AZEK Mouldings, AZEK Deck, AZEK Rail, AZEK Porch & AZEK Pavers.



The Chadsworth PolyStone columns on this porch are mirrored in the interior of the house.

Chadsworth Columns

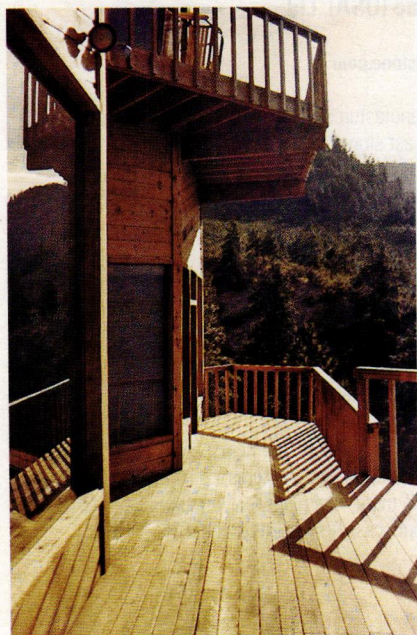
800-486-2118

www.chadsworth.com

Wilmington, NC

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork; shutters.

Click on no. 1580 for PolyStone; 180 for wood



Bear Creek Lumber supplies decking in Douglas fir, western red cedar and Alaskan yellow cedar.

Bear Creek Lumber

800-597-7191

www.bearcreeklumber.com

Winthrop, WA

Supplier of wood flooring, paneling, roofing, fencing, new & recycled timbers & decking: hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quartersawn clapboard & siding; post & beam.



EB-TY Hidden Fastening Systems

800-438-3289

www.ebty.com

North Branch, NJ

Manufacturer of porch/deck Hidden Fastening Systems for all woods & composites: fastens securely & invisibly; wood plugs; stainless-steel screws; installation.

EB-TY produces a hidden fastener system for use on any wood or composite deck.



This screened-in porch was supplied by Vixen Hill.

Vixen Hill - Porch Systems

800-423-2766

www.vixenhill.com

Elverson, PA

Supplier of modular cedar porch systems: interchangeable screens & optional storm glass; variety of architectural inserts.

Vintage Woodworks

903-356-2158

www.vintagewoodworks.com

Quinlan, TX

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.

Nostalgic Porch Swings Co., LLC

717-209-7014

www.nostalgicporchswings.com

Lancaster, PA

Manufacturer of historically styled porch swings; handcrafted in western red cedar & stainless steel fasteners; a variety of sizes & finishes available.

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Passaic Millwork

973-210-1862

www.passaicmillwork.com

Passaic, NJ

Manufacturer of circular, elliptic, spiral, curved & straight stairways: rails & parts; columns, moldings, radius work, turnings & fluting to 12 ft.; clear & finger-joint pine moldings; poplar & oak.

Click on no. 3340

Vintage Doors

800-787-2001

www.vintagedoors.com

Hammond, NY

Custom manufacturer of handcrafted doors: interior & exterior doors; hardware; screen & storm doors; porch panels; glass, mahogany, white oak, cherry, Douglas fir & more; many styles.

Click on no. 1727

BENCHES & GARDEN FURNITURE

Allen Architectural Metals, Inc.

800-204-3858
www.allenmetals.com
 Talladega, AL

Manufacturer of custom ornamental metal castings: capitals, fences, lighting, planters, gazebos, benches, doors, windows, grilles, skylights, cresting, fountains & porch parts; iron, aluminum, bronze, brass, stainless steel & ductile iron.

Bill's Custom Metal Fabrications

516-333-3562
www.ironcrafters.com
 Westbury, NY

Manufacturer of hand-forged ornamental ironwork: garden furniture, gates, railings, furniture, gazebos, fireplace doors & candelabras; servicing the Long Island & tri-state areas.

Click on no. 1270



Aluminum patio furniture is available from Fifthroom.com in many styles.

Fifthroom.com

888-293-2339
www.fifthroom.com
 Gibsonsia, PA

Supplier of indoor & outdoor furniture, landscape structures & garden specialties: arbors, gazebos, pergolas, cabanas, pool houses, patio furniture, planters & more.



This elegant cast-stone bench from Haddonstone incorporates a paneled back, scrolled arm rests, chimera supports and an egg-and-dart seat top.

Haddonstone (USA), Ltd.

719-948-4554
www.haddonstone.com
 Pueblo, CO

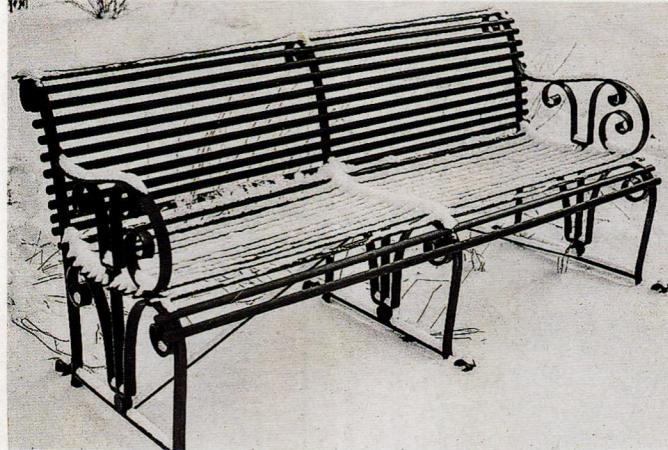
U.S. based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.

Click on no. 4020

Herwig Lighting

800-643-9523
www.herwig.com
 Russellville, AR

Custom manufacturer of handcrafted interior & exterior lighting fixtures & more: cast-aluminum benches, bollards, fences, gates, plaques, signage, street clocks, posts to 14 ft. & columns; since 1908.



John F. Graney Metal Design replicated an original 1910 bench for a site in Madison, Wis.

John F. Graney Metal Design, LLC

413-528-6744
www.graneymetaldesign.com
 Sheffield, MA

Custom fabricator of forged metalwork in Classical & other styles: benches, gazebos, railings, gates, entryways, garden furniture & fireplace tools; gold-leaf & exotic finishes; design & installation service; historical restoration.



Seibert & Rice's terra-cotta garden bench features an acanthus motif and foliate details.

Seibert & Rice, Inc.

973-467-8266
www.seibert-rice.com
 Short Hills, NJ

Importer of terra-cotta benches, planters, urns & ornament: handmade in Impruneta, Italy; fine detailing, frost-proof, extensive inventory & custom capabilities.

Walpole Outdoors

508-668-2800
www.walpolewoodworkers.com
 Walpole, MA

Manufacturer & designer of architectural landscape products: cellular PVC & cedar pergolas; railings, arbors, trellises, fencing & garden décor; garden sheds, studios, stables & gazebos; outdoor furniture, planters, mailboxes, flagpoles, cupolas & lanterns.

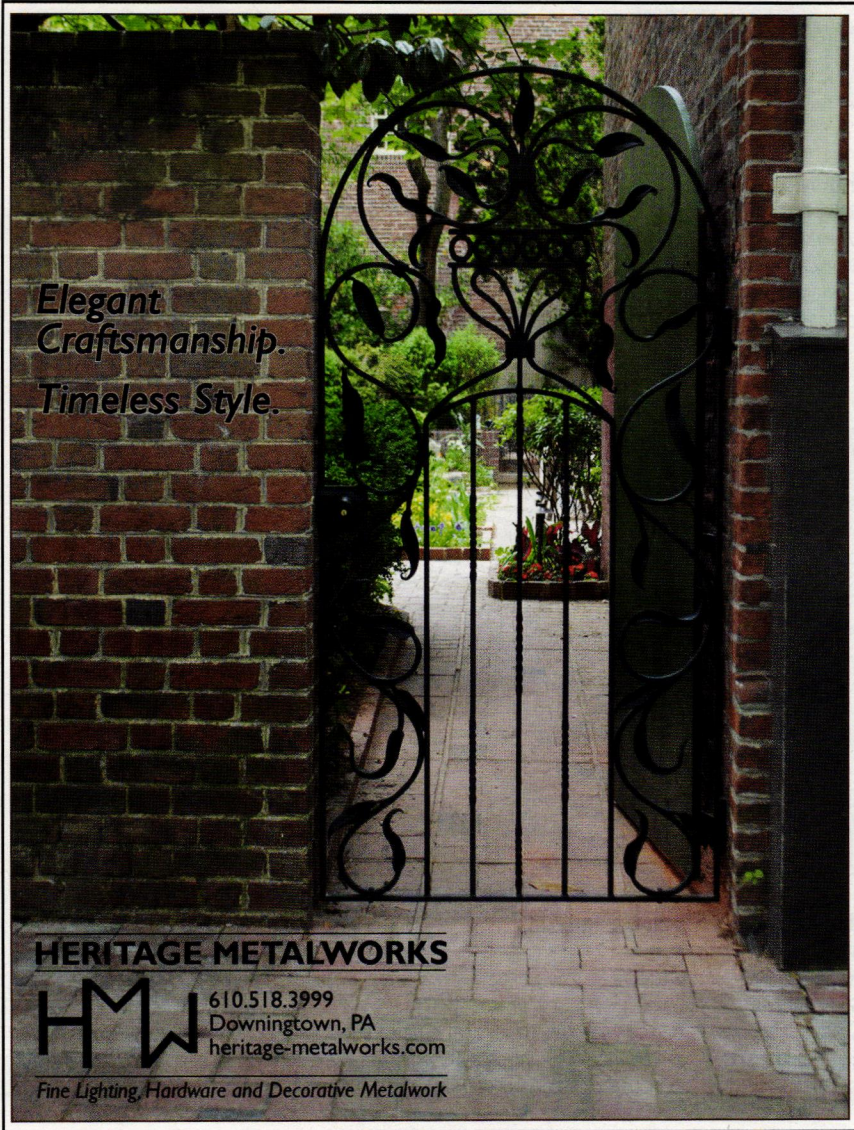
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Wiemann Metalcraft

918-592-1700
www.wmcraft.com
 Tulsa, OK

Designer, fabricator, finisher & installer of custom ornamental metalwork: serves a national market with stairs & railings, fencing, gates, lighting, grilles, entry doors, gazebos, balconies, site furnishings & more; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

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FENCES & GATES

Acorn Mfg.
508-339-4500
www.acornmfg.com
Mansfield, MA

Manufacturer of Early American-style hand-forged iron registers & grilles & iron & stainless-steel door & window hardware: latches, knockers & pulls; garage, shutter, furniture & wood-gate hardware; Tremont steel-cut nails for restoration projects.

Click on no. 1690



Bill's Custom Metal Fabrications hand forged the gate for this driveway.

Bill's Custom Metal Fabrications

516-333-3562
www.ironcrafters.com
Westbury, NY

Manufacturer of hand-forged ornamental ironwork: garden furniture, gates, railings, furniture, gazebos, fireplace doors & candelabras; servicing the Long Island & tri-state areas.

Click on no. 1270



Hand-crafted wrought-iron fences are one of the specialties of Compass Ironworks.

Compass Ironworks

717-442-4544
www.ironworkclassics.com
Gap, PA

Fabricator of wrought-iron metalwork: gates, fences, railings & décor; historical styles; recycled content.

Click on no. 1719



Design Associates custom designed and built this solid mahogany automated gate.

Design Associates

203-407-8913
60 Connolly Parkway, Bldg. 2C, Ste. 208B
Hamden, CT

Manufacturer of automated entrance gates: complements architecture & landscape; handcrafted in mahogany, teak, forged steel, aluminum & stainless; state-of-the-art technology.

Click on no. 1697

Designer Doors, Inc.

800-241-0525
www.designerdoors.com
River Falls, WI

Manufacturer of handcrafted garage doors & complementary entryways, shutters & garden gates: western red cedar, mahogany & other species; specialty glass, decorative hardware, metals, stone & other materials.

Click on no. 109

Fine Architectural Metalsmiths

845-651-7550
www.iceforge.com
Chester, NY

Custom fabricator of metalwork: gates, fencing, railings, lanterns, chandeliers, sconces, grilles, fire screens, kitchen equipment & more; forged iron, bronze, copper & stainless steel; specialty finishes; design through installation services.



This intricately forged garden gate was recreated from a 70-year-old photo by the skilled artisans at Heritage Metalworks.

Heritage Metalworks

610-518-3999
www.heritage-metalworks.com
Downingtown, PA

Atelier of skilled blacksmiths & craftsmen: exclusively to trade; lighting, hardware, gates & railings; custom & signature lines available in iron, brass, bronze, copper, nickel, zinc & stainless steel.

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autogates@sbcglobal.net

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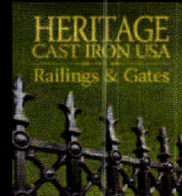
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www.hciron.com

Cast Iron Estate Fence As Shown Approximately \$100/LF. Ready For Installation. Call Us for A Quote! 1-877-855-4766

CLICK ON NO. 1223



This custom garden gate was designed by Charles Hess Landscape Architects and fabricated by Historic Doors.

Historic Doors

610-756-6187

www.historicdoors.com

Kempton, PA

Custom manufacturer of wood doors: circular casings & moldings; restoration & period-style construction; garage doors, fences & gates.

Click on no. 3570



Designed and fabricated by Wiemann Metalcraft, this wrought-iron gate features repoussé and gilded-brass leaves and roses.

Wiemann Metalcraft

918-592-1700

www.wmcraft.com

Tulsa, OK

Designer, fabricator, finisher & installer of custom ornamental metalwork: serves a national market with stairs & railings, fencing, gates, lighting, grilles, entry doors, gazebos, balconies, site furnishings & more; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

Click on no. 1223



This entry gate was manufactured by Walpole Outdoors.

Walpole Outdoors

508-668-2800

www.walpolewoodworkers.com

Walpole, MA

Manufacturer & designer of architectural landscape products: cellular PVC & cedar pergolas; railings, arbors, trellises, fencing & garden décor; garden sheds, studios, stables & gazebos; outdoor furniture, planters, mailboxes, flagpoles, cupolas & lanterns.

Click on no. 280

To order free product literature from a company listed in this Buying Guide, go to period-homes.com/rs and click on the reader service number that appears at the end of its caption.

PLANTERS & URNS



Authentic Provence offers a wide selection of terra-cotta planters and urns.

Authentic Provence, Inc.

561-805-9995
www.authenticprovence.com
West Palm Beach, FL

Importer of authentic French & Italian garden antiques: hand-sculpted fountains in French limestone & Italian marble, mantels, statuary, reliefs, sundials, urns, tables & benches; terra-cotta, lead & zinc planters & more; pavilions.

DuMor, Inc.

800-598-4018
www.dumor.com
Mifflintown, PA

Supplier of benches, trash receptacles, planters, urns & tables: since 1984.



The Large Octagonal Jardiniere from Haddonstone is designed without a base to allow shrub roots to reach underlying soil.

Haddonstone (USA), Ltd.

719-948-4554
www.haddonstone.com
Pueblo, CO

U.S. based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.

Click on no. 4020

Historical Arts & Casting, Inc.

800-225-1414
www.historicalarts.com
West Jordan, UT

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

New England Garden Ornaments

978-579-9500
www.negardenornaments.com
Sudbury, MA

Importer of cast architectural ornament from 3 English companies: Chilstone, Haddonstone & Yorkstone; pavers, planters, urns, quoins, columns, pilasters, pier caps, copings, fountains, porticos, temples, pavilions & cornices.

No 9 Studio UK

011-44-1769-540-471
www.no9uk.com
Chittlehamholt, Devon, UK

Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, planters, garden furniture, fountains, sculpture & architectural & monumental ceramics; special brick; finials.



Robinson Iron's Palo Alto urn is available in four different heights: 10, 16, 20 and 24 in.

Robinson Iron Corp.

800-824-2157
www.robinsoniron.com
Alexander City, AL

Manufacturer of historical reproductions: classic Victorian lawn & garden ornament; bronze, aluminum & iron; planters, benches, fountains, columns, street lighting, mailboxes, cupolas & more.

Schiff Architectural Detail, LLC

617-887-0202
www.schiffarchitecturaldetail.com
Chelsea, MA

Foundry, forge & fabrication shop: custom castings & non-ferrous forge work; rubber molding & pattern work; custom bowl fountains, lanterns, lampposts, benches, pipe-&-ball fencing, plaques, urns, gazebos & arbors; restoration work.



From balustrades, columns and porticos to pier caps, window surrounds and custom designs – our high specification cast stone designs provide affordable elegance to any project.

Browse our unrivalled collection **online** or **call** to request a catalog.



HADDONSTONE

haddonstone.com
866 733 8225

Made in the USA

CLICK ON NO. 4020

Tuscan Imports, Inc.

843-667-9101
www.tuscanimports.com
Florence, SC

Importer of handcrafted terra-cotta elements: planters, urns, fountains, benches & statuary from Impruneta & Siena; distributors of hand-painted volcanic-rock tables.

Walpole Outdoors

508-668-2800
www.walpolewoodworkers.com
Walpole, MA

Manufacturer & designer of architectural landscape products: cellular PVC & cedar pergolas; railings, arbors, trellises, fencing, & garden décor; garden sheds, studios, stables & gazebos; outdoor furniture, planters, mailboxes, flagpoles, cupolas & lanterns.

Click on no. 280



This handcrafted terra-cotta urn is available from Tuscan Imports.

FOUNTAINS & WATER FEATURES

Architectural Accents

404-266-8700
www.architecturalaccents.com
 Atlanta, GA

National supplier of architectural antiques: mantels, doors, hardware, tile, columns, furnishings, mirrors, statuary, fountains, iron railings, gates, chandeliers, sconces & exterior lighting; antique heart pine flooring.

Architectural Pottery

888-ARCH-POT
www.archpot.com
 Midway City, CA

Importer of Italian hand-carved sandstone & English-style cast stone: handmade Italian & Greek pottery; garden sculpture, planters & urns, fountains & benches; fiber-crete (FGRC).



Haddonstone's Gothic fountain, shown here on an upper and lower base, is also available as a planter.

Haddonstone (USA), Ltd.

719-948-4554
www.haddonstone.com
 Pueblo, CO

U.S. based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.

Click on no. 4020



Atlantic Fountains created this fountain to complement the house behind it.

Atlantic Fountains, LLC

860-669-1188
www.atlanticfountains.com
 Clinton, CT

Manufacturer, custom fabricator & distributor of architectural, landscape & floating fountains: lake-aeration products; musical fountains; components including pools, pumps, nozzles, wind & level controls & underwater lights.

Bella Dura Architectural Stone

225-346-4045
www.belladura.com
 Baton Rouge, LA

Fabricator of carved-stone elements: columns, capitals, balustrades, fountains, hand-carved mantels & more.

Champlain Stone, Ltd.

518-623-2902
www.champlainstone.com
 Warrensburg, NY

Supplier of natural building & landscaping stone: guillotined & hand-split granite, quartzitic sandstone & limestone; for veneer, thin-sawn veneer & corners, wall stone, flagging, paving, step slabs, fireplaces, fountains & more.



This bronze spout with a leaf motif is the work of Hunt Studios.

Hunt Studios

415-401-7745
www.huntstonecarving.com
 San Francisco, CA

Full-service sculptural studio: figurative, ornamental & decorative carving & sculpture; restoration & conservation; ecclesiastical & monumental projects; custom maquette creation; public art commissions.

Schwartz's Forge & Metalworks, Inc.

315-841-4477
www.schwartzsforge.com
 Deansboro, NY

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historic restoration.



The Provencal fountain from Stone Forest is typical of an 18th-century model; it's available in 36-in.-tall and 60-in.-tall sizes.

Stone Forest

888-682-2987
www.stoneforest.com
 Santa Fe, NM

Manufacturer, custom fabricator & distributor of handcrafted stone garden ornament: granite pavers, garden & wall fountains, planters, urns, benches, lanterns, stone tubs & rustic stone & copper sinks; carved natural stone.

Stonesculpt

650-575-9683
www.customstonecarving.com
 East Palo Alto, CA

Sculptor: fountains, stone signs, garden & landscape ornament; traditional styles; stone & marble; custom work.

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LANDSCAPE & GARDEN SPECIALTIES

Belden Brick Co., The

330-456-0031

www.beldenbrick.com

Canton, OH

Manufacturer of brick: variety of colors, textures, sizes; stock & custom shapes; color matching; jack arches, water tables, bullnoses, coping caps, pavers, face brick, brick sculpture & more.

Click on no. 1500



Chadsworth Columns' pergolas are made using the firm's PolyStone columns with advanced cellular or fiberglass components; they are available painted or unpainted.

Chadsworth Columns

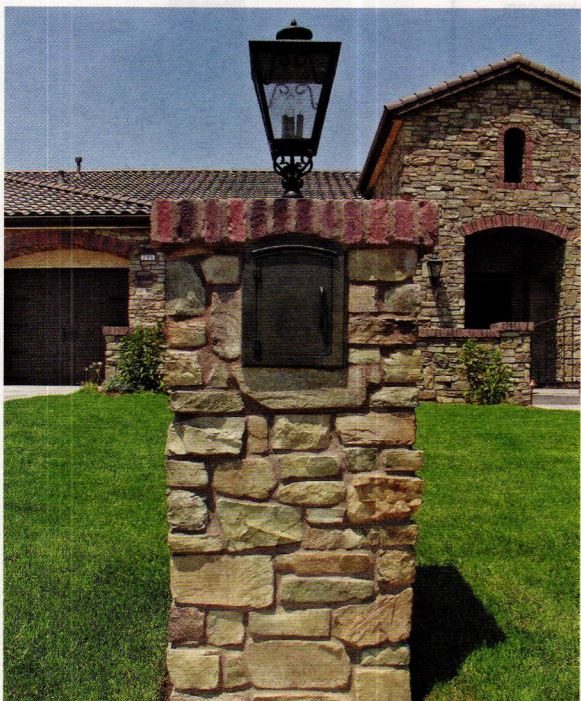
800-486-2118

www.chadsworth.com

Wilmington, NC

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork; shutters.

Click on no. 1580 for PolyStone; 180 for wood



This cast aluminum mailbox was manufactured by Custom Home & Commercial Accessories.

Custom Home & Commercial Accessories

800-265-0041

www.customhomex.com

Rancho Cordova, CA

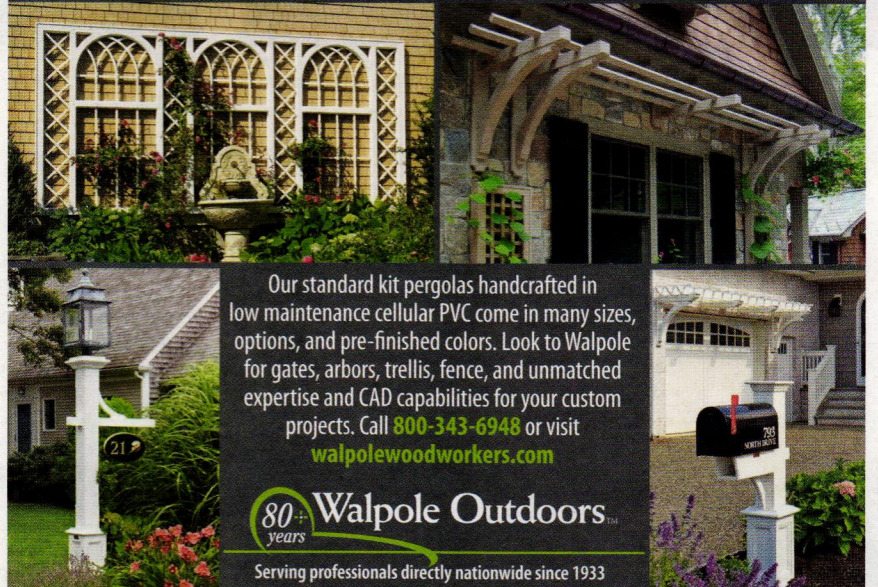
Manufacturer of metalwork accessories: decorative, locking & commercial mailboxes in aluminum, brass, copper & stainless steel; signs made of brass, bronze & stone; lighting; copper weathervanes & cupolas.

Click on no. 527

www.period-homes.com



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Mailboxes • Plaques • Street Signs • Cupolas



1-800-265-0041

1-916-635-0231

customhomex.com

CUSTOM HOME ACCESSORIES

CLICK ON NO. 527



Gavin Historical Bricks supplied its reclaimed Metropolitan Street Paver for this driveway in Lambertville, NJ.

Gavin Historical Bricks, Inc.

319-354-5251

www.historicalbricks.com

Iowa City, IA

Supplier of authentic antique brick pavers, granite cobblestones, clinker & common brick: custom matching; large quantities; special shapes; hand-molded & face brick; nationwide shipping.

Click on no. 191



This running-bond paving was created using hand-molded brick from Old Carolina Brick.

Old Carolina Brick Co.

704-636-8850

www.handmadebrick.com

Salisbury, NC

Manufacturer of handmade brick, pavers & fireplace fronts: 12 styles of pavers; special shapes, glazed headers & arches; fired with coal to provide bisques & unique colors; custom sizes in any quantity; restoration.

Click on no. 3130



Haddonstone's balustraded temple is one of many follies available from the company.

Haddonstone (USA), Ltd.

719-948-4554

www.haddonstone.com

Pueblo, CO

U.S. based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.

Click on no. 4020

Hugh Lofting Timber Framing, Inc.

610-444-5382

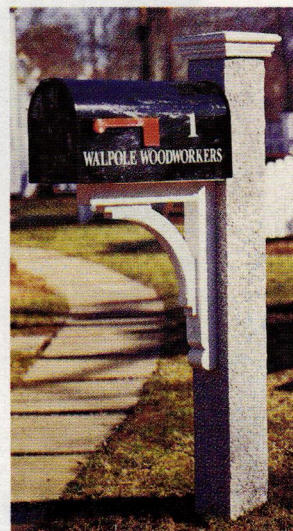
www.hughloftingtimmerframe.com

West Grove, PA

Designer & manufacturer of timber frames: private homes, additions, barns, studios, arbors & more; mortise-&tenon joinery; many wood species.



This wrought-iron and copper repousse flower box was fabricated by Wiemann Metalcraft.



Walpole Outdoors

508-668-2800

www.walpolewoodworkers.com

Walpole, MA

Manufacturer & designer of architectural landscape products: cellular PVC & cedar pergolas; railings, arbors, trellises, fencing, & garden décor; garden sheds, studios, stables & gazebos; outdoor furniture, planters, mailboxes, flagpoles, cupolas & lanterns.

Click on no. 280

The Gray Rock Granite mail post and the Strong Box mailbox are both available from Walpole Outdoors.

Wiemann Metalcraft

918-592-1700

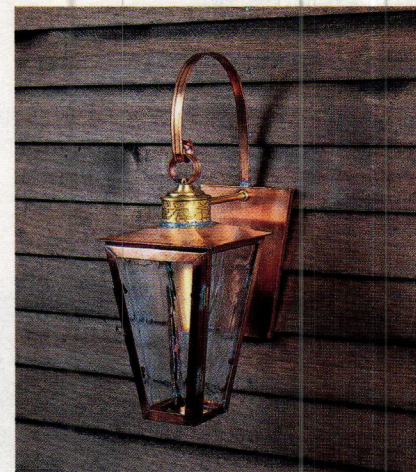
www.wmcraft.com

Tulsa, OK

Designer, fabricator, finisher & installer of custom ornamental metalwork: serves a national market with stairs & railings, fencing, gates, lighting, grilles, entry doors, gazebos, balconies, site furnishings & more; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

Click on no. 1223

EXTERIOR LIGHTING



This wall-mounted fixture from Authentic Designs is made of copper and rippled glass.

Authentic Designs

800-844-9416

www.authenticdesigns.com

West Rupert, VT

Manufacturer of Early American & Colonial lighting fixtures: brass, copper, terre metal & Vermont maple; interior & exterior mountings; CUL/UL-listed for wet & damp locations; lanterns, sconces, table lamps, chandeliers & pendants; custom work available.

Click on no. 60



This exterior fixture from Ball & Ball Lighting is a reproduction of an 18th-century Philadelphia street lantern.

Ball & Ball Lighting

610-363-7330

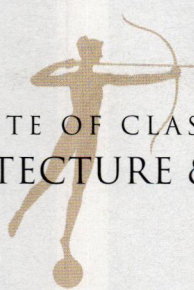
www.ballandball.com

Exton, PA

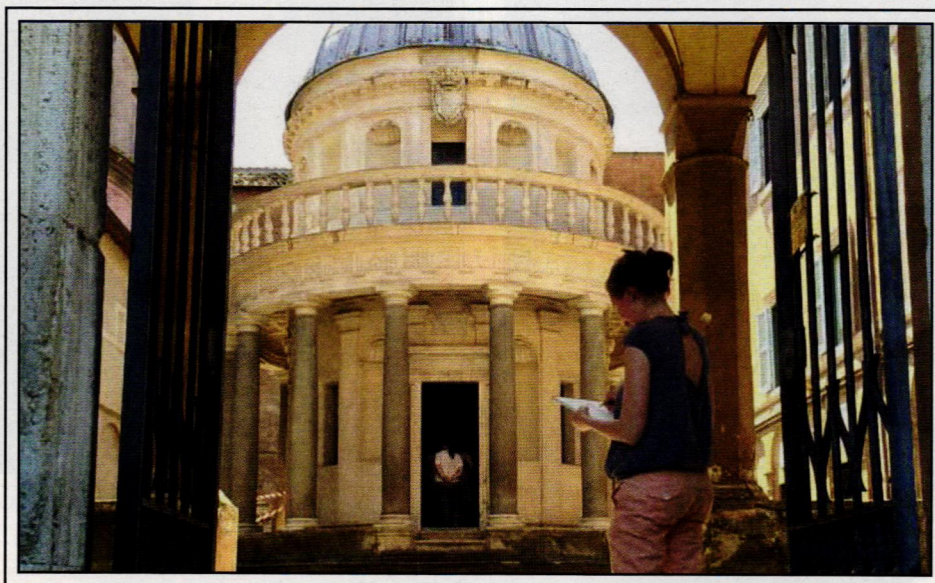
Manufacturer of historical lighting fixtures: lanterns, sconces, chandeliers & pendants; porch & gas lighting; brass, tin, copper, pewter, iron & bronze; restoration & refitting; stock & custom.

Click on no. 7660

INSTITUTE OF CLASSICAL
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The Institute of Classical Architecture and Art is pleased to announce the
2015 Rome Drawing Tour.

You're invited to join instructors of the ICAA and affiliated institutions to spend a week studying through drawing, the architecture, urbanism and landscapes of Rome. Participants at all levels will enjoy ample opportunity to gain practical knowledge of the classical tradition as manifested in Rome, while developing skills in observational drawing and watercolor. The tour is open to architects, artists, and enthusiasts of the classical tradition.

*Credit hours from this trip may be counted toward the completion of the
Certificate in Classical Architecture.*

APPLICATION DEADLINE: MAY 1, 2015

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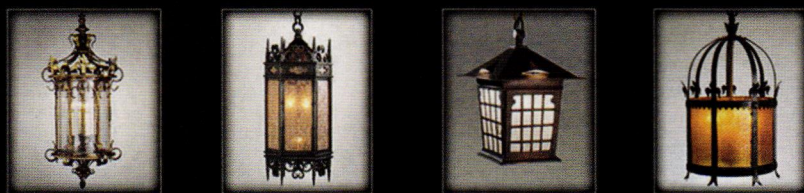
For more information and to reserve a place on the trip, please contact
Anthony Del Aversano at adelaversano@classicist.org or call 212-730-9646 x115



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Open flame burning is an optional light source available in most of our fixture designs or custom made to match your own design. We offer an electronic ignition option for gas burning lanterns, which can be configured to run dusk to dawn. These igniters also have a feature that will relight the flame if it gets blown out by high winds. Ignition systems are proudly US made.

Ball and Ball continues to create authentic reproductions of period designs using period fabrication techniques and superior craftsmanship. We have over 65 years of experience fabricating reproductions of lighting fixtures.

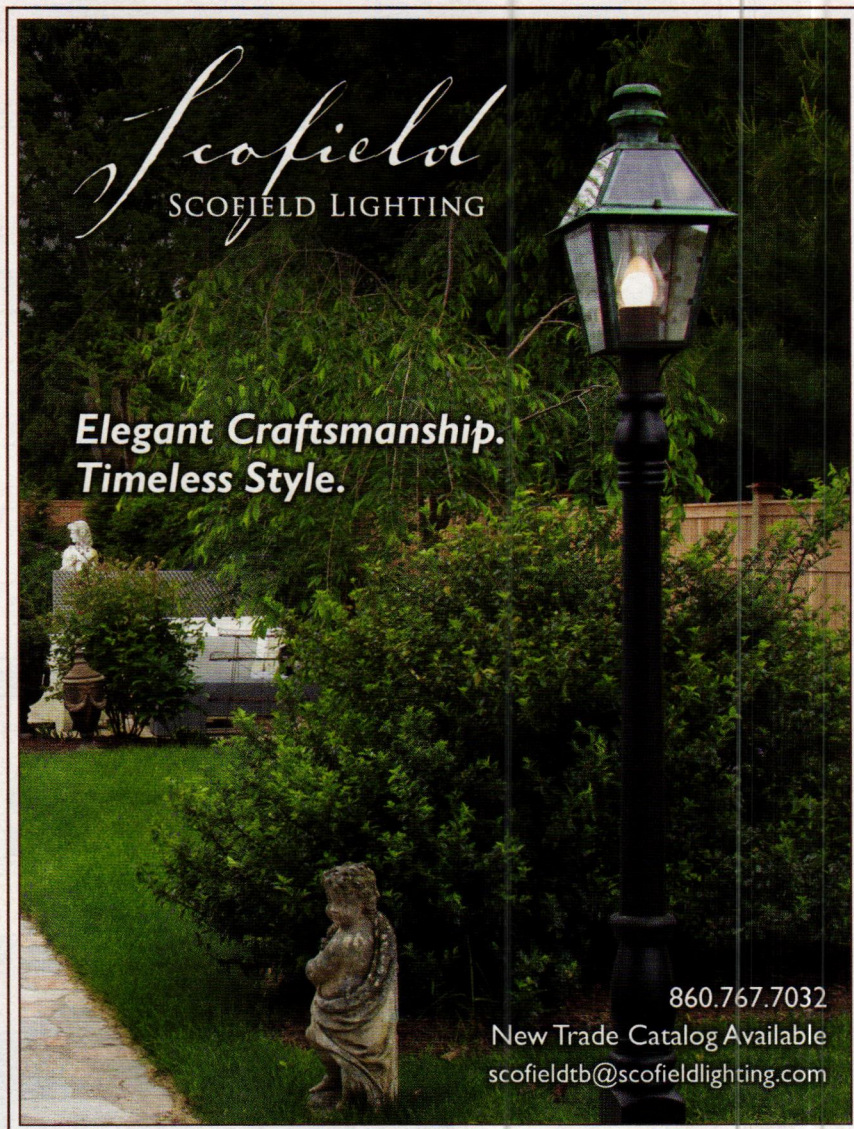


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WWW.BALLANDBALL.COM

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Custom Home & Commercial Accessories manufactures traditional exterior lighting with cast- and extruded-aluminum posts and fixtures with beveled glass or acrylic lenses.

Custom Home & Commercial Accessories

800-265-0041

www.customhomex.com

Rancho Cordova, CA

Manufacturer of metalwork accessories: decorative, locking & commercial mailboxes in aluminum, brass, copper & stainless steel; signs made of brass, bronze & stone; lighting; copper weathervanes & cupolas.

Click on no. 527



Deep Landing Workshop's model L-CLD0203B is shown here with the LB-20 bracket; the lantern is 32-in. tall by 13 3/4-in. wide.

Deep Landing Workshop

877-778-4042

www.deeplandingworkshop.com

Chestertown, MD

Designer & manufacturer of interior & exterior lighting fixtures: stylized reproductions rooted in the Colonial style.

Click on no. 809

Lantern Masters, Inc.

818-706-1990

www.lanternmasters.com

Westlake Village, CA

Custom designer & manufacturer of lighting: chandeliers, sconces, pendants & lanterns; both gas & electric available; French, Tuscan, Spanish Revival, Tudor, contemporary, antique reproduction & more.

Heritage Metalworks

610-518-3999

www.heritage-metalworks.com

Downingtown, PA

Atelier of skilled blacksmiths & craftsmen: exclusively to trade; lighting, hardware, gates & railings; custom & signature lines available in iron, brass, bronze, copper, nickel, zinc & stainless steel.

Click on no. 1742

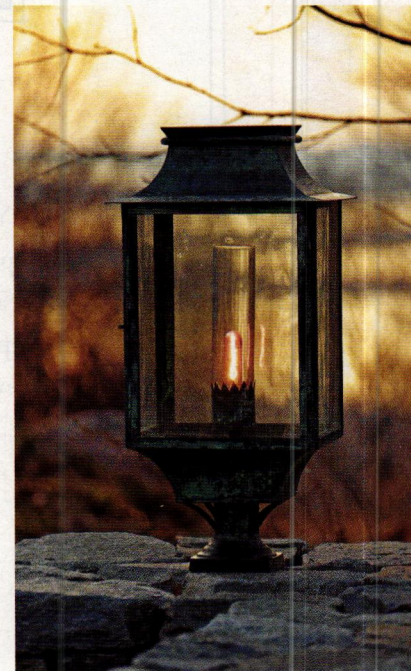
Grand Light

800-922-1469

www.lightrestoration.com

Seymour, CT

Manufacturer & restorer of custom light fixtures: interior & exterior lighting, ceiling fans, gas lighting & more.



This French Station post lantern is handcrafted by Scofield Historic Lighting.

Scofield Historic Lighting

860-767-7032

www.scofieldlighting.com

Downingtown, PA

Fabricator of handmade, new production antique & custom lighting: chandeliers, sconces & lanterns; copper, tin, steel & wood; 22k gold leaf, aged tin, bronze, vertigree & leaded-copper patinas; inspired by 17th- to 19th-century American & European designs.

Click on no. 1566



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HANDMADE
LIGHTING



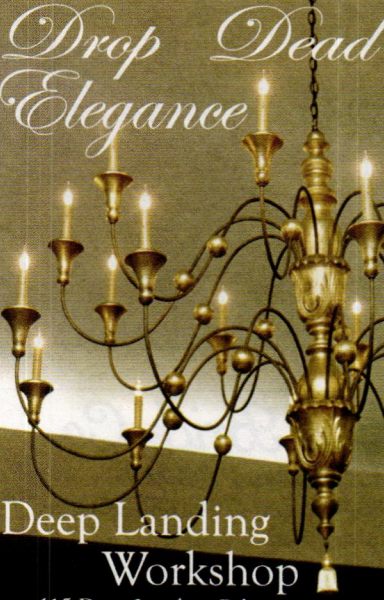
AUTHENTIC DESIGNS

West Rupert, Vermont
800 844-9416
www.AuthenticDesigns.com

UL SM LT-1W

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Wiemann
Metalcraft
custom
manufactured
this lantern
in bronze.

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Tulsa, OK
Designer, fabricator, finisher & installer of
custom ornamental metalwork: serves a
national market with stairs & railings, fencing,
gates, lighting, grilles, entry doors, gazebos,
balconies, site furnishings & more; all cast- &
wrought-metal alloys, finishes & architectural
styles; since 1940.
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Walpole Outdoors
508-668-2800
www.walpolewoodworkers.com
Walpole, MA
Manufacturer & designer of architectural
landscape products: cellular PVC & cedar
pergolas; railings, arbors, trellises, fencing, &
garden décor; garden sheds, studios, stables &
gazebos; outdoor furniture, planters, mailboxes,
flagpoles, cupolas & lanterns.
Click on no. 280

www.period-homes.com

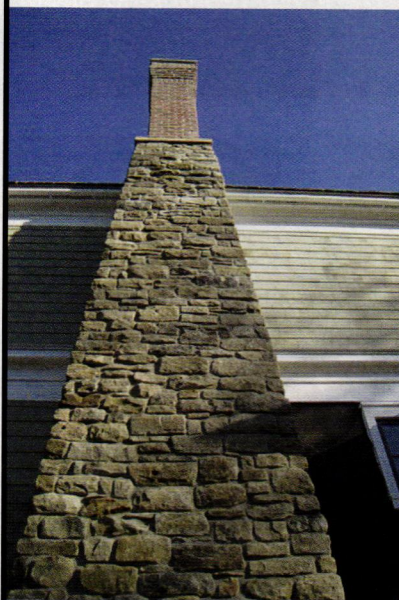
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Belden Brick Co., The
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www.beldenbrick.com
Canton, OH
Manufacturer of brick:
variety of colors, textures,
sizes; stock & custom
shapes; color matching;
jack arches, water tables,
bullnoses, coping caps,
pavers, face brick, brick
sculpture & more.
Click on no. 1500

The Belden Brick Co.
supplied its St. Anne blend
for this residence.

Eldorado Stone
800-925-1491
www.eldoradostone.com
San Marcos, CA
Manufacturer of architectural stone
vener: fireplaces; cast from molds
made from thousands of hand-selected
natural stones.



Reclaimed stone from a historic reservoir
was paired with antique Purington Street
pavers from Gavin for this chimney in
Iowa City, Iowa.

Gavin Historical Bricks, Inc.
319-354-5251
www.historicalbricks.com
Iowa City, IA
Supplier of authentic antique brick pavers,
granite cobblestones, clinker & common
brick: custom matching; large quantities;
special shapes; hand-molded & face brick;
nationwide shipping.
Click on no. 191



Architectural components from Haddonstone,
including window surrounds, quoins and
cladding, were used on this façade.

Haddonstone (USA), Ltd.
719-948-4554
www.haddonstone.com
Pueblo, CO
U.S. based manufacturer of landscape ornament
& architectural cast stonework: planters,
fountains, sundials, statues, garden furniture,
balustrades, gazebos, follies, columns, porticos,
doors & window surrounds, cornices, molding,
mantels & more; custom components.
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Monarch Stone International
949-498-0971
www.historiceuropeancobblestone.com
San Clemente, CA
Supplier of Historic European Cobblestone:
genuine antique, reclaimed cobblestone; 100-
to 400-year-old granite & sandstone cobbles
& curbing; large selection of sizes; nationwide
shipping.

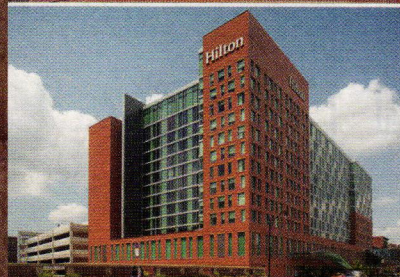
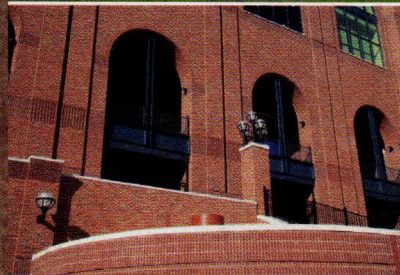
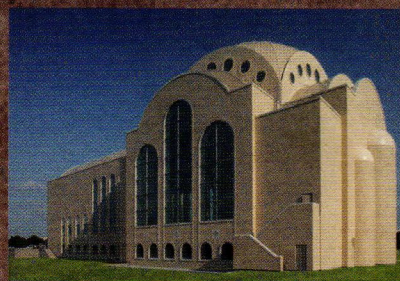
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www.newworldstoneworks.com
King of Prussia, PA
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photographs existing stonework, extracts pattern
& delivers complete hand-chiseled job.



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The Standard of Comparison
Since 1885

beldenbrick.com
330.456.0031



As Belden Brick gets ready to celebrate 130 years of brick making in 2015, the family tradition continues toward providing the preeminent product in the brick industry. Belden provides more colors, textures, sizes and shapes than any other brick company in the US.

If you're thinking about brick ... ask for Belden Brick!

The Standard of Comparison since 1885 An ISO 9001 Compliant Quality Management System. An ISO 14001 Compliant Environmental Management System.

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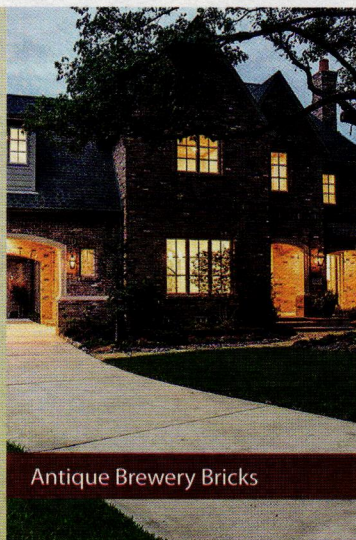
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www.HistoricalBricks.com



Antique Brewery Bricks

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Organic Gardens

Highgrove: An English Country Garden

By HRH The Prince of Wales, Text by Bunny Guinness

Photographed by Marianne Majerus, Andrew Butler and Andrew Lawson

Rizzoli, New York, NY; 2015

256pp; hardcover; 350 color photographs; \$50

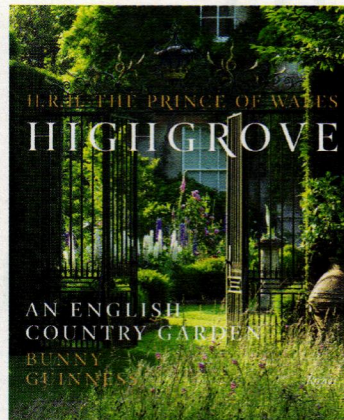
ISBN: 978-0-8478-4561-3

Reviewed by Annabel Hsin

For most people, the term organic gardening will invariably conjure up fields of lush crops or garden beds and baskets of plump vegetables and crisp greens. At Highgrove, the private home and gardens of the Prince of Wales and the Duchess of Cornwall, the concept is hardly new and the method have been used to cultivate beautiful ornamental and kitchen gardens for the past 25 years, long before the emergence of the organic movement. For the house and the Orchard Room, the arrival point for guests, a specially built reed bed sewage system is used to collect wastewater. In the gardens, green waste is recycled for use as mulching material or compost. Even the willow and hazel structures used to support plantings are homegrown and homemade by the garden staff. There's also a re-established wild flower meadow for endangered plants and wildlife.

In Prince Charles' new book that bears the same name as his home, with text by celebrated landscape architect Bunny Guinness, his gardens are presented in chapters entitled with the 12 months. For every month, three to five gardens are introduced with accompanying short essays that lead the reader through the garden like a tour guide. Some gardens are revisited when a particular bloom, tree or sculpture is best viewed during that time of year. A comprehensive plant list of Highgrove's 34 gardens is located just before the index and a map can be found handily on the end leaf. What's impressive about the book is the gorgeous color photography; of note is the double gatefold depicting the avenue of fastigiated hornbeams leading to the Sundial Garden and south wall of the house.

The short essays are an entertainment in itself. They describe the logic behind the landscape design and plant choices, explain lessons learned from trial and error as well as tell interesting stories. In the Parkland that surrounds the house, for instance, there was a massive ancient ash tree presumably over 300 years old. While advising The Prince on planting trees and their care, John White, the former curator botanist at Westonbirt Arboretum, became concerned that the tree looked ill. White advised The Prince to pollard the tree – a process of cutting back old limbs to the main trunk. The Prince's response: "I will brace myself for the shock of seeing the poor old tree looking as though it has



Just off the south side of the house, the Sundial Garden in June is bursting with delphinium, one of Prince Charles' favorite plants. Carefully selected by The Prince, the colorful flower spikes of blues, purples and deep pinks are arranged in deep banks hedge with boxwoods.



been to the barber." It was a risk as there were no records indicating what would happen if a tree of that age were pruned so severely. Fortunately, the tree survived and is thriving; its result recorded in the Corporation of London Tree Pollarding book.

The Sundial Garden, featured in several chapters, has largely remained the same since The Prince had it constructed. As with much of the estate, when The Prince arrived at Highgrove in 1980, there was no garden in this spot but there was a great view of Tetbury Church and also less privacy. To create a more secluded garden, the Prince planted a yew hedge, now a world-famous attraction. The rest of the garden was laid out like a rose garden and over the years the space has seen many plant alterations, from a black and white color scheme to soft, pastel colors.

Today, it is a mix of mainly herbaceous plants. In January, there are frost covered hedges and clumps of snowdrops. Fragrant white jasmine and robust Mexican orange blossoms bloom in March.

Delphinium, one of The Prince's favorite plant, blooms in June where each plant is meticulously staked with cane to support the massive flower spikes of purples, blues, pinks and white.

The gardens at Highgrove are the result of The Prince's interest and patronage of different organizations that include protecting endangered varieties of plant, vegetable, fruit, tree, shrub and domestic animals. "It is worth stressing," he writes, "that I find myself growing up at a time when so much that had been carefully and lovingly developed, bred, nurtured and improved over thousands of years of trial and error was being callously and rashly discarded.... Now, of course, people are beginning to realize that all these things have an intrinsic value and are crucial to our long-term survival." Highgrove does a great job in demonstrating that organic gardening can extend beyond growing crops to restoring the damage done to the environment by harsh modern farming methods.

It's Time to Green Garden Design

By Michael Weishan

On the surface, the profession of landscape architecture should be among the greenest on the planet. After all, don't we spend our days creating and improving landscapes both public and private, giving the world another bit of living, breathing green-space? It's a very poetic image, but unfortunately the reality is we contribute heavily to the forces that cause climate change, and we—of all people—need to mend our ways.

As a profession, we must begin to consider the environmental impact our designs create. And I'm not talking here about the simple and easy-to-do things, like xeriscaping in dry regions of the country, or limiting vast expanses of lawn that consume almost as much petroleum as water. Rather, what I'm referring to is weighing the true environmental cost of various elements we propose in our designs, and then explaining these costs clearly and transparently to our clients.

Sometimes this process is fairly straightforward. For example, my firm recently designed a fairly elaborate pergola structure for a seaside villa north of Boston. Immediately came the question of what type of wood to use. The client was leaning toward tropical hardwoods, which would have performed well in this application, but when I pointed out the ecological damage harvesting these species often causes (despite claims of being plantation raised) the client opted for the much more renewable Western US cedar, happily waiting a few weeks longer for the custom lengths to be available.

Another example: a year or so ago we were asked to design a large stone terrace for a townhouse. The client and I visited a local stone yard to look at various options, and we were both initially drawn to a particularly lovely type of pale yellow sandstone. It turned out however that this stone was imported from India, which meant that the true "carbon cost" of the sandstone was double or triple that of locally quarried stone. (Ocean-going vessels produce staggering amounts of air pollution: a single cargo ship in a single hour can produce as much pollution as 350,000 automobiles. Collectively, ocean-going vessels consume two to three percent of the world's petroleum but produce 20 percent of world carbon emissions.) Ultimately, the client chose a stone quarried in Connecticut, not far from the job site. This decision both minimized the project's carbon impact, but also provided much needed employment in an economically depressed area of the state.

I realize that it's almost impossible to consider every design decision in light of its true environmental cost. And I also realize that sometimes clients simply don't care, or rationalize bad choices by contorted reasoning. (Back to the subject of wood: I recall a client years ago who insisted on using zebrano, an endangered tropical hardwood, for the cabinetry in her pool house. When I pointed out to her that zebrano trees were harvested in the wild, and often required the deforestation of an entire acre of rain forest to reach a single tree, she told me she realized that, but thought that by using this wood people would become more familiar with it and that would in turn help its preservation...) In cases like these, I follow a wise adage of my grandfather, telling clients when I first meet them that my practice is to say to you "no, that's not the best idea" three times. The fourth time, I'll tell you yes. But it rarely comes to that. I find that more and more clients do appreciate



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knowing the ecological background behind various choices we propose, and that once informed, often green considerations will drive their selections.

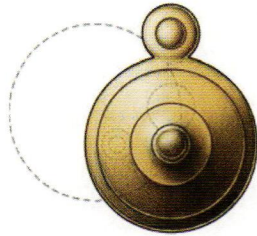
Even more importantly, if we as a profession begin to let factors like carbon cost influence our proposals from the outset, we have the ability to dramatically reduce the environmental impact our projects create. Clients rarely come to us and say, "I want exactly this, or exactly that." Instead, they come describing a general vision and ask for ideas on execution. If what you propose is shaped with environmental concerns in mind from the very beginning, you've effectively created an ecological triage for the client, weeding out design options that would tip the carbon scales wildly in a negative direction. A few of the items currently on my no-fly list: fire-pits, heated driveways, and full-size specimen trees. That being said, I've installed all three at clients' request, but it's amazing how with a little thought and guidance we can put some green back into what should be the greenest of all professions.

Michael Weishan, former host of "The Victory Garden" on PBS, is principal of Michael Weishan & Associates, a landscape design firm outside Boston. www.michaelweishan.com

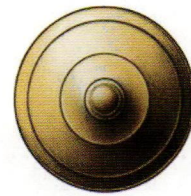
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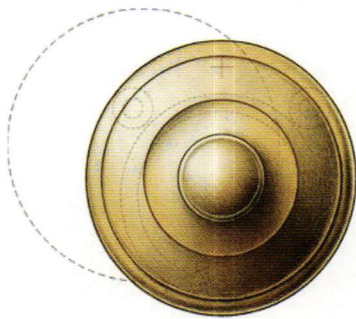
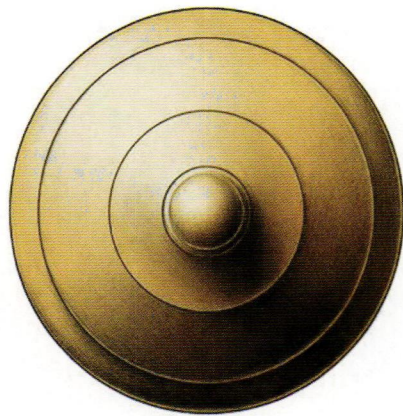
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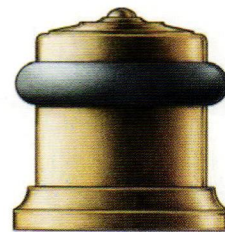
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with Swinging Cover*



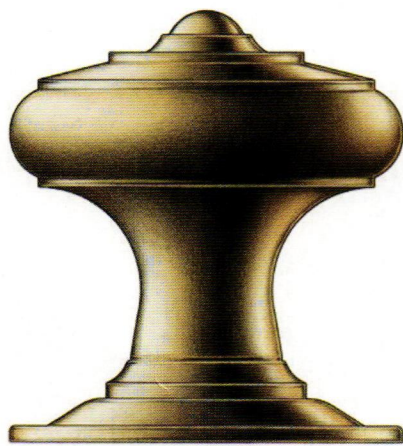
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