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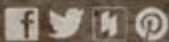
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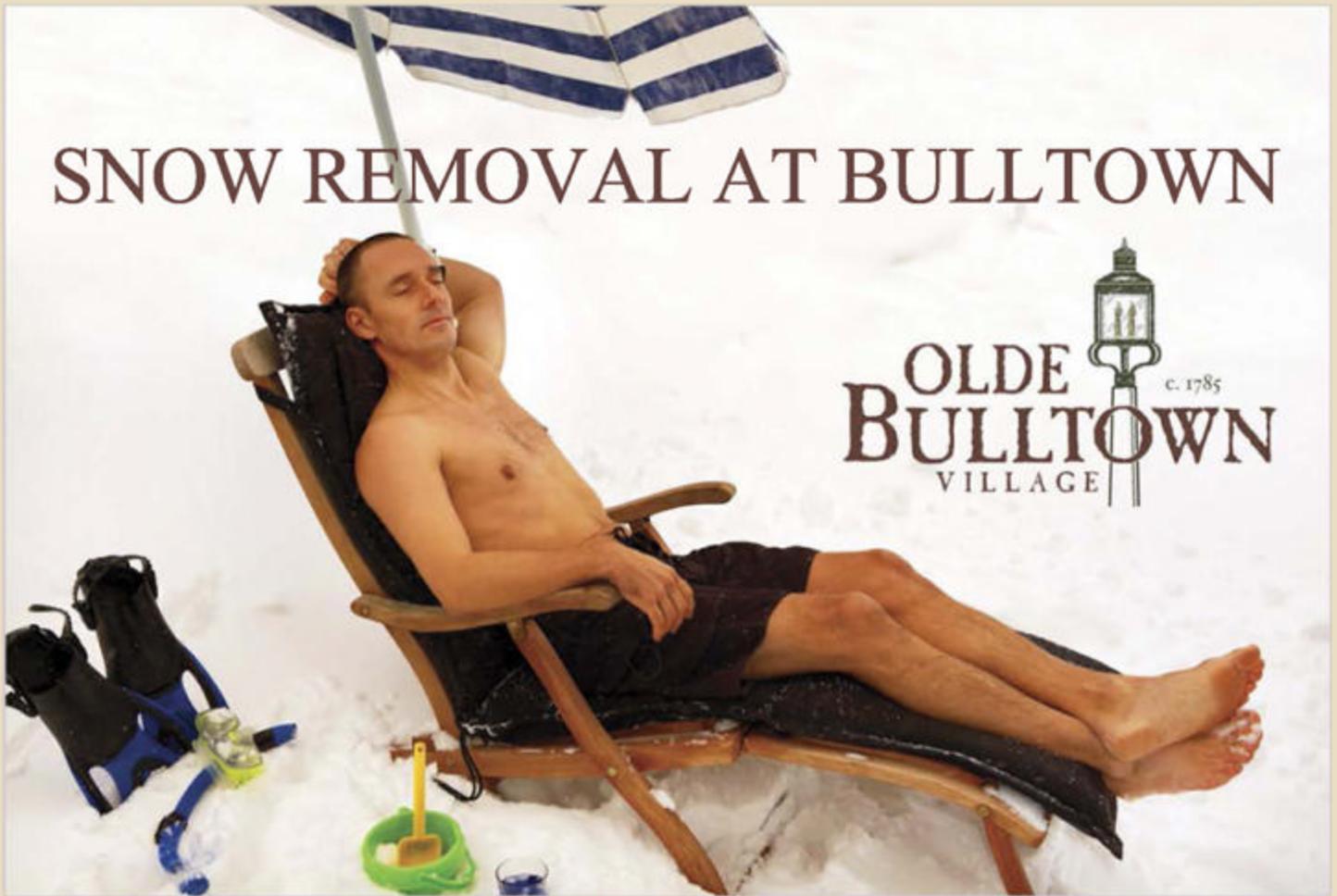


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## The Great Outdoors

After such a brutal, blizzard-filled winter on the East Coast, we are all ready to enjoy this spring's warm breezes and sunshine. This year, design trends continue to blur the boundaries of indoors and outdoors—extending the outdoor season into late fall and early spring.

In this issue of *New Old House*, architect Jan Gleysteen is a master of creating both indoor and outdoor spaces that take full advantage of the landscape. Introducing traditional spaces, such as farmer's porches, breakfast nooks, and covered terraces, Gleysteen incorporates, bluestone and limestone flooring, classical column profiles, and fieldstone walls to create authentic spaces. Heat lamps, retractable screens, wood burning fireplaces, outdoor grills, refrigerators, surround sound systems, and even flat screen TVs apply all the creature comforts of interiors to the outside.

We also celebrate the work of landscape architect Virginia Burt who created several garden rooms using salvaged materials from a deconstructed Victorian-era house on the next lot in Cleveland. Burt repurposed old timbers and foundation stone to create terraces, walls, steps, pathways, and a pergola and trellis. She also added heirloom plantings to the garden to give it a historical feel.

Garden guru Michael Weishan shares his trials and tribulations of planting an orchard in his backyard. He offers sound advice on how to grow healthy, fruit-bearing trees. His advice—as always—is practical when it comes to this romantic, beautiful garden element.

We also showcase two architects' renovations of classic buildings from opposite coasts. Architect Michael Burch and his wife and business partner, Diane Wilk, purchased a Spanish Colonial Revival house in the foothills of Los Angeles. Burch doubled the size of modest 2,300-square-foot house for his growing family—at the time Wilk was expecting triplets. Burch left the original dwelling in tact, while the addition grew organically from the old footprint. Burch creates a graceful, charming home for his growing family.

On the East Coast, Architect Robert MacNeille of Carpenter & MacNeille Architects in Essex, Massachusetts, was charged with expanding the Peabody & Stearns carriage house for a family. The original building is a handsome Gothic Revival structure with decorative detailing. MacNeille worked with a team of skilled craftspeople to design an addition that pays homage to both the original building as well as the famous architects who designed the structure.

We hope this issue of *New Old House* inspires you in your own home projects!

*Nancy E. Berry*  
Editor

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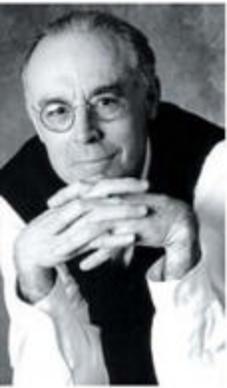
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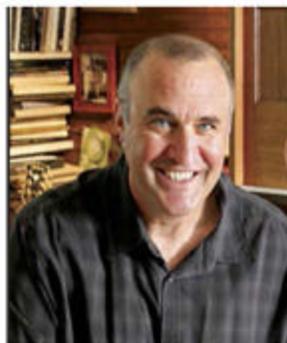
Editor-at-Large **Russell Versaci** is a residential architect who has spent two decades designing traditional houses. He attended the Harvard University Graduate School of Design in 1973 and received his graduate degree from the University of Pennsylvania Graduate School of Fine Arts in 1979. He has designed traditional country houses, cottages, and farmhouses, as well as restorations and significant additions to period homes. Versaci is also the author of *Creating a New Old House* and *Roots of Home* (Taunton Press).

**Mary Grauerholz** is a freelance feature writer who focuses on sustainability, architecture, health, and food. In her previous career as a journalist, Grauerholz won many awards for project management, editing, and writing. Since then, she has written for a variety of magazines, newspapers, and websites, including *The Boston Globe*, *Cape Cod Home*, *Spirituality & Health*, and *Suffolk University Alumni Magazine*. She lives on Cape Cod.



**Michael Weishan** is host emeritus of PBS's *The Victory Garden* and has shared his design tips, expert advice, and trademark sense of humor with gardeners of all levels. In addition to heading his own design firm, Michael Weishan & Associates, which specializes in historically based landscapes, he has written for numerous national magazines and periodicals and authored three books: *The New Traditional Garden*, *From a Victorian Garden*, and *The Victory Garden Gardening Guide*. Weishan lives west of Boston in an 1852 farmhouse surrounded by three acres of gardens.

For more than 30 years, **Eric Roth** has been capturing life through the lens, which has guided him on local, national, and international journeys. He has shot for such publications as *Traditional Home*, *Metropolitan Home*, *Elle Decor*, and *Coastal Living*. He lives in Topsfield, Massachusetts, and has two lovely daughters.



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# Contemporary Revival

Melding tradition and modern life in New England.

BY KATHERINE GUSTAFSON | PHOTOS BY SEAN LITCHFIELD

Many people ask architect John Day the age of his Greek Revival house that sits on a historic farmstead in Medfield, Massachusetts. They assume the 3,000-square-foot residence with its traditional framing and detailed trim is a mid-1800s farmhouse.

But nothing could be further from the truth. Day, an architect with the Boston firm LDa Architecture & Interiors, built the house himself, finishing in 2012. And the bright-yellow door isn't the only thing distinctly modern about the three-bed, three-and-a-half-bath home. Day included many up-to-date architectural and construction elements like radiant heat, spray-foam insulation, EnergyStar appliances, and LED lights.

He also inserted a modern-day sensibility into the interior—both in the layout and decor—to make the space more accommodating to family life and contemporary aesthetics. “It’s a very traditional look, but we went a very nontraditional route in building it,” he says. “We wanted it to look old, but we wanted it to live new.”

Day contracted Middlebury, Vermont-based Connor Homes, a company that specializes in designing and providing components for the construction of “new old homes” that join classic American architecture with modern techniques and amenities. “We wanted to explore—how do you build a family-oriented, pretty, sensible historic home in a high-quality method?” says Day.

Connor sent flatbed trucks with the house’s components, some of which, like wall sections, entryways, and cornices, came preassembled. Day hired subcontractors to assemble the pieces onsite and to install a sleek, contemporary Poggenpohl kitchen. Then Day himself finished the rest, including flooring and tiling.

This process allowed the team to easily create a high-quality and precisely historic structure at a cost much lower than a custom design. An additional benefit was the relative lack of waste the process produced, enough to fill just one dumpster.

The question of how much waste to tolerate in building his dream home was one Day encountered early in the



Architect John Day worked with Connor Homes to design the perfect pared down Greek Revival for his young family. The idea was to build a 3,000-square-foot home that looked like a mid eighteenth-century farmhouse but had all the bells and whistles of a contemporary dwelling.



## DRAFTING BOARD



Although the facade looks antique and window, door, and room trim resemble historical profiles, the couple chose to furnish the house with modern furnishings, light fixtures, and artwork.



planning process. On the property when the family bought it was a Cape Cod that they planned to expand into a larger home. But the house was in worse shape than they expected, presenting a choice between doing a complete overhaul or demolishing the structure to start afresh with new construction. “The least green thing you can do is tear an old house down and throw it in a dumpster,” says Day.

But the building was in bad shape. And, despite his love of old houses, Day knew that they often come with limitations that can impinge on the activities of modern life. He wanted his home to include elements like a mudroom, a finished basement, and heightened ceilings. A customized interior in a new house would provide the flexibility for which he was looking.

Day kept the exterior design of Connor’s home intact; a simple rectangle with a large outdoor deck for a connection to the landscape. Inside, he made changes to better accommodate family life, such as inserting an ultra-modern kitchen and placing the laundry room on the first floor. He added a mudroom and modified the main entryway with a waterfall front step.

The main level contains a half-bath, dining room, and large living room in addition to the kitchen and laundry room. In the finished basement are a theater and family room, a guest room, and a full bath. The top floor consists of three bedrooms with walk-in closets and two full baths.

The windows are overscaled, at five feet tall, to let in more light, and the ceilings are nine feet tall to create a sense of spaciousness. “They look proportionate from the outside but light floods in,” says Day. “It’s a modern twist on a historic model.”

The interior decor is a contemporary style on a backdrop of traditional materials: wide reclaimed pine floors, traditional crown molding and case-work, and white walls. Day focused his design on texture and color, with contrasting patterns and splashes of red, orange, and yellow to complement a smooth palette of gray, cool blue,

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The tree fort is the perfect nostalgic hideaway for Day's children.

and black. The eclectic art hanging throughout the house also presents a contrast to the traditional aesthetic of the structure.

The result of melding antique design with modern needs and tastes is a handsome, livable home that fits Day's family well. Working with Connor Homes to join historical accuracy, custom design, factory-built efficiency, and sweat equity meant that Day was able to get the house he envisioned at a cost that would work.

He and his family live with all the conveniences of modern life but get the benefits of owning a stately homage to tradition. "I like that it looks old," Days says. "I like that people ask us how old it is." **NOH**

*Katherine Gustafson is a freelance writer living on the West Coast.*

*For Resources, see page 72.*



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# Garden Glories

Connecting indoor spaces with outdoor wonders.

BY JENNIFER SPERRY | PHOTOS BY RICHARD MANDELKORN



Jan Gleysteen offers traditional elements to this classic entry porch, such as simple Doric columns and arches.

Opposite: Gleysteen blends the interior and exterior through the introduction of this large breakfast nook bay. The oversized windows surround the banquet, making the dining experience feel alfresco.



Historically, a porch was an indulgence of time and materials, but the benefits always outweighed the expense. From an expansive wraparound to a modest portico, a welcoming porch provides a comfortable transition between outdoors and in. But for owners desiring a closer connection to their home's landscape, a porch is not the only solution. Pavilion-like rooms can go a long way toward achieving the same effect.

### THE COVERED PORCH

Principal Jan Gleysteen of Jan Gleysteen Architects Inc. in Wellesley, Massachusetts, is always conscious of how his home designs interact with the property as a whole. His background in landscape architecture prompts him to dream up new and interesting ways to, in the words of master architect Peter Gisolfi, "Find the place of architecture in the landscape."

"Connecting traditional homes to the outdoors takes more than just

a modern sheet of glass," explains Gleysteen, whose penchant for traditional architecture is apparent throughout his portfolio. Designing homes for the suburbs of Greater Boston adds another layer of complexity, he relates. "A lot of our clients already have outdoor-centric homes on Cape Cod and don't require that same vacation environment in their primary residence. That leaves us designing unique spaces for spring, fall, and even wintertime activities."

The architect's personal preference is for an open-air covered porch: "It's much more freeing [than a screened version]," he says. "Kids can run on and off; plus it's ideal for the spring and fall when it's not too buggy."

His covered designs tend to nestle into a home's exterior, with the porch and the home sharing one or two exterior walls. This efficient arrangement suits the small to medium lot sizes of Greater Boston but also allows for at

least one if not two access points from inside.

However closely connected a porch to its partner residence, Gleysteen insists on practical styling. "When a porch is raised off the ground and connected to a home, we employ outdoor materials to make it feel like an authentic outdoor space. We use paving materials such as bluestone, limestone, or granite for the floor; exterior columns, whether round or square; beadboard; and exterior light fixtures," says the architect. He adds that materials and fixtures should remain consistent throughout the exterior—a porch's elements should echo the front portico's, for example.

One of his covered porches in Weston, Massachusetts, is ideally suited for off-season enjoyment. A generously sized outdoor fireplace crafted from stone and granite is its centerpiece. The fireplace's rusticity contrasts the porch's more polished

bluestone flooring and beadboard cathedral ceiling. To one side of the fireplace is a built-in grill complete with vent hood to protect the ceiling from smoke stains.

Gleysteen's trick to ensuring off-season use: installed heat lamps, which provide quick, comforting heat. "If the owners don't want to go through the effort of building and maintaining a fire, they can still enjoy a 50-degree day thanks to those lamps," he says. Meanwhile, a ceiling fan positioned over a seating area of wicker furniture cools the space when temps are high.

Ultimately, the more time homeowners spend in their outdoor spaces, the more features they desire. Besides those amenities evocative of outdoor kitchens, such as grills, bars, and beverage refrigerators, other requested perks include recessed speakers and mounted televisions. Gleysteen is currently designing a Cape Cod home whose outdoor porch will boast a retractable screen system.

### THE SCREENED-IN PORCH

Compared to an open-air version, a screened-in porch feels more like an interior space. For those who prefer bug-free relaxation, the protection afforded by screens results in the best of both worlds: indoor comforts coupled with refreshing outdoor air.

For a Colonial home in Weston, Massachusetts, Gleysteen positioned an elegant screened-in porch in a rear corner near a mature tree line for added privacy. Exterior light fixtures, exposed siding, and a bluestone floor differentiate the porch from nearby interior spaces. Its generous length allows enough room for a seating area plus a dining table.

### THE BREAKFAST NOOK

"Breakfast rooms are symbolic of a garden gazebo," notes Gleysteen of the reason why his breakfast nooks tend to be so "outdoor" oriented. When appropriate, he arranges them as three-sided structures that project outside

the main home's mass. "Surrounded by glass on three sides, you can enjoy your garden, whether snow covered or blossoming, 365 days a year," he elaborates.

For example, one particular breakfast room in West Newton, Massachusetts, is no less than a rectangular pavilion, accessed via an arched opening. Its beadboard ceiling is painted a light blue to replicate the sky. A built-in banquette, outfitted with complementary blue upholstery, accomplishes a variety of tasks: "Banquettes make for intimate, cheek-to-cheek dinner parties and are also popular with kids and their friends. Or, after reading the Sunday paper, you can lie down and take a nap. The banquette takes the window seat concept and makes it functional," says the architect.

Another Gleysteen-designed breakfast room, this one located in Wellesley, Massachusetts, similarly juts out from the home's primary mass, reaching into the long, linear land-

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scape. Punctuated by a dramatic barrel vault ceiling, the space is a study in echoing curves, from the rounded banquette to the mesh drum chandelier to the segmented arch transom window, which enhances the area's natural light.

Gleysteen is always seeking to integrate indoors and outdoors without sacrificing adherence to traditional architecture. Prioritizing a home's relationship to its natural environment, whether through general layout, window apportionment, or the creation of meaningful outdoor spaces, is not just step one: It's the entire battle. **NOH**

*Jennifer Sperry is a freelance writer and editor living in Massachusetts.*

*For Resources, see page 72.*

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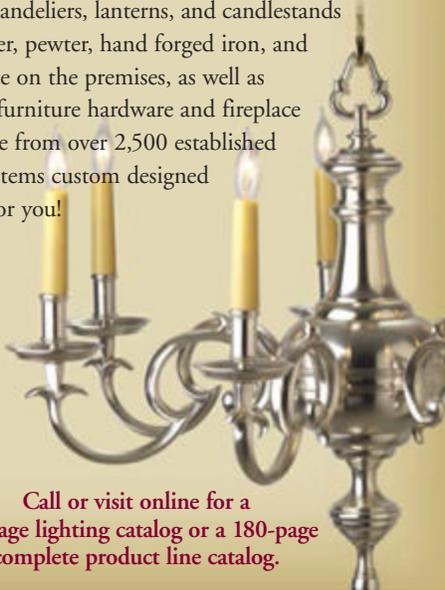


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# Light Craft

For more than 40 years, Steve Kaniewski has been producing works of art in fixtures.

BY STEPHEN T. SPEWOCK

“My job is to find artisans who accurately reproduce older historic designs, not to overproduce lesser-quality fixtures,” says Brass Light Gallery owner Steve Kaniewski, who founded his company in Milwaukee, Wisconsin, in 1974. Whether by plane, train, or Internet, he exudes the same excitement today searching for timeless designs that he did starting out more than 40 years ago.

“I enjoy going off the beaten path and discovering original castings from early nineteenth-century designers and manufacturers,” he says.

Born and raised in Milwaukee, Kaniewski is amazed at how many timeless treasures he continues to find just within a three-mile radius of his company’s headquarters. “We are very fortunate to be located in a region

where some of the greatest architects and designers of the early nineteenth century designed some of their greatest creations,” he explains—Frank Lloyd Wright and Louis Comfort Tiffany are two who worked here.

Additionally, German and Italian immigrants who specialized as skilled metal and marble craftsmen help craft the buildings in the city. “The area is just saturated with beautiful pieces to emulate or inspire our own designs,” Kaniewski says.

While pursuing a major in business administration, Kaniewski enrolled in a few elective courses in art history. “What started out as an easy way to get extra credits,” jokes Kaniewski, “quickly struck a chord deep within me.” That chord was further satiated when Kaniewski worked

part-time as an usher at the Warner Theater in West Chester, Pennsylvania. Commissioned by the Warner Bros Studio in 1929, and designed by Rapp & Rapp of Chicago, the theater was considered a foremost example of Art Deco of the early 1930s.

“I quickly fell in love with Art Deco and French Rococo designs,” recalls Kaniewski, who found himself spending more and more time polishing some of the theater’s tarnished fixtures than taking tickets. Polishing led to rewiring, which eventually gave way to buying and selling antique lighting. When Kaniewski couldn’t find replacement parts or pieces, he began making them himself. “I basically learned through observation,” he explains. “More importantly, I loved serving people’s needs through design and function.”



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As the company grew by word of mouth, Kaniewski expanded by adding like-minded employees to help oversee his company's growth. One such person integral to their current success is Margaret Howland, who joined 22 years ago as a regional salesperson and now serves as the company's director of marketing. Also an art history major, Howland prides herself on product development.

"Today we offer over 1,600 designs for interior, exterior, and commercial lighting fixtures," she says. "When you multiply those designs by 14 different finishes and unlimited ceiling cord heights, we have over 7 million product options!" she proclaims. "The best part of our designs is that they are reproduced from unique historical and vintage originals," she adds. "All of our designs have the appropriate style, finish, and scale to help pair the space to the project."

Also like the originals, both Kaniewski and Howland are adamant that all the materials used to re-create those millions of fixtures are of the highest quality. "We do a lot of in-house testing to ensure our products can withstand long-term exposure to severe weather, weight, and heat," explains Howland. "Using pure brass, copper, and porcelain for internal components helps establish long-term use in the field," she confirms.

Another tenet of the company's success is assuring that every one of their products is entirely built in the United States. That includes all the materials, all the pieces, and all of the construction. "By keeping everything supplied and made stateside, we are able to cut down on turnaround time on design and fabrication," continues Howland. "This results in a better quality product delivered in a more timely fashion for our customers."

"We have great craftsmen who take pride in what they do," states Kaniewski. One such craftsman is Larry Kazmierski, who has been with the company for 32 years. "Not only does he have a great eye for design,"



Steve Kaniewski and Larry Kazmierski have been working together for years to make beautiful works of art in light fixtures.

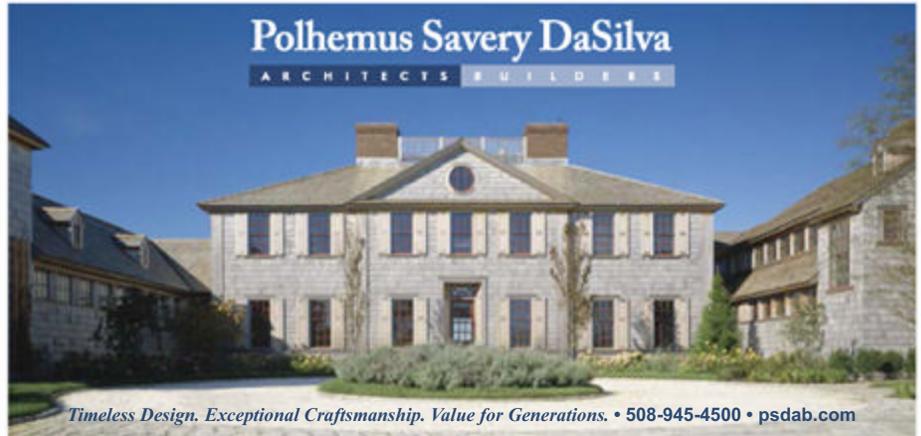
relays Kaniewski, “but an uncanny attention to detail nuances that effect both production and installation.” The result is having clients constantly reiterate how fabulous the work is—whether for historic landmark theaters and courthouses, or period-specific residential homes.

With most of his current projects concentrated in the Midwest, New England, and Mid-Atlantic, Kaniewski envisions expansion out West. “What we’ve discovered is a growing contingent of customers who wish to improve what they own through preservation,” he says. “With new old houses, we try our best to remain true to period specifications. The main concerns are that the fixtures are appropriate for the project, but also that we have fun doing it.”

In the end, using quality people to build quality products with quality materials will always find a home with customers who enjoy timeless design. NOH

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*Stephen T. Spewock is a freelance writer who lives and works from Massachusetts.*



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# Fruitful Garden

Adding an orchard offers sensual pleasures to your garden nearly all year long. BY MICHAEL WEISHAN | PHOTOS BY ERIC ROTH

Ah, an orchard in springtime. Such a romantic vision, for so many reasons: the breathtaking beauty of the bloom-covered branches against pale blue skies; later, the promise of lush, ripening fruit dangling in the summer's breeze; finally the autumnal joy of harvesting bushel after bushel of heirloom apples, peaches, plums or pears—many of which haven't graced American tables since George Washington was young. Even the word, orchard, invokes an air of tradition and permanence, of hearth and home, of established place and purpose.

If any or all of these musings have occurred to you at some point or other, rest assured, they are indeed true. Very few other elements of gardening give

more sensual pleasure than an orchard.

But I need also add that very few other elements of gardening require more work for such a glorious reward. I should know, as I'm looking out over my 17-tree orchard of heirloom apples, peaches, and pears as I write.

When I first moved to my two-acre lot outside of Boston 23 years ago, the very first thing I did was plant an orchard. I had been seduced (like many, including my father, who had had his own orchard many years before I was born) by tales of wondrous, now almost forgotten varieties with names like Roxbury Russet, Northern Spy and Cox's Orange Pippin, varieties that promised delectable mouthwatering delights so unlike the so inappro-

priately named Delicious apple now ubiquitous in our supermarkets. So, realizing that orchards aren't things of a day—the first, tiny yields come three to five years after planting—I carefully researched the varieties I wanted (heirlooms all), selected my site (an open, slightly sloping field in full sun), mail-ordered my tiny trees (called whips in the trade, veritable branchless sticks), and headed out to plant them as soon as they arrived. All this while the house was entirely uninhabitable after renovations and the rest of the grounds nothing more than dense thicket due to years of neglect.

For the first few seasons, nothing much happened. Most of the whips took hold, and started to grow. A



Incorporating an orchard into your garden setting is no small task and requires patience, as fruit trees may not yield fruit for a few years or more.

branch here, a branch there emerged from the straight stems, but nary a fruit to be seen. There were the inevitable casualties: My then-horse Claudius nibbled more than a few; mice under the snow girdled a few more; I backed the excavator over one or two as well. But mostly, the trees thrived in the deep rich soil, and things were looking promising indeed.

And then at last, in year four, my first fruit: a single red Wealthy apple. I protected and nourished that delicate little red globe until I thought it was ripe, and then one warm fall day, I eagerly arrived with knife in hand, ready to slice the translucent flesh into quarters, pop them into my mouth, and savor the labor of all those years.

Unfortunately, someone had beaten me to it—or *something*: a larva of the plum curculio, whose name might imply a preference for other fruit but who in reality infests apples with utter impartiality. Unbeknownst to me, sometime in the early spring a little curculio had laid eggs on my single, precious apple, which later hatched and bored into the interior. The damage was mostly cosmetic, able to be excised with a few turns of the knife, but still, it was hardly the debut I had anticipated. Worse followed, as I then suffered through several years of trees defoliated by fungus and barren of edible fruit.

Thus perished my first orchard myth: Growing an organic orchard

east of the Rockies is next to impossible, unless you wish to make it your full-time occupation. Here's why: Over the course of centuries, we've managed to import almost every major affliction apples suffer, from the aforementioned curculio to fire-blight to cedar apple rust, making a regular program of spraying a necessity. There are ways to do this with an eye toward using minimally invasive, naturally derived, targeted compounds specifically designed for orchards, but the method of application and the timing of the sprayings (so as not to harm beneficial pollinators or yourself) are so complex that the whole procedure is best left to professionals if you have more than a few trees to tend.

Next came another rude awakening. Fruit-bearing trees need to be pruned—expertly pruned—several times a year in order to guarantee production. I certainly understood this going into the process, but I was unaware of the extent, skill or effort involved. The problem is that many of old varieties of apple and pears sucker extensively, thrusting up a thicket of vertical shoots each spring and summer that must be meticulously removed. This isn't a particularly hard task, but it takes time, and multiplied across my 17 trees, involves several full days each spring and fall.

Finally, there's the embarrassment of riches called harvest-time. In the first few years, there isn't much to do, but as the seasons roll on and the trees mature, soon you have one, two, three, twenty bushels of fruit to deal with. And deal with it you must, unless like me you have a host of willing ducks, geese and one crazy English bulldog who loves to eat the falls. In a good year a single mature apple tree will produce between two and five bushels of fruit. Fortunately, the harvest strain can be mitigated somewhat by careful selection of varieties, as certain cultivars begin bearing in late summer, while others don't ripen until well into late

October, allowing you spread out the bounty. In my case, I eat many, many apples out of hand during the season; others go to make cider and sauce, and in years of bumper crops, volunteers from the local food bank come to pick and distribute excess fruit.

So you're probably asking, if this is so much work, why do I bother? Well, the sorry fact is that the romance of the orchard is real. There truly is no more beautiful sight than bees buzzing about your own orchard in springtime, and the fruit and flavor sensations to be had from these rare, long lost cultivars are worth every bit of effort and time involved. We all know that very little of value comes for free in this world. Even less comes from the garden, and it's merely a question of making informed judgments about how and where to apportion your time and efforts. Simply put: If you want the romance of your own orchard, be prepared to pay for the dream.

If I haven't entirely dissuaded you from planting your own trees, there are a few things you can do to make your journey a bit easier than mine was. The first is visit an heirloom orchard and sample the varieties you might like to grow. Years ago when I started this wasn't an option, but now

there are quite a few specialty growers that offer samplings of heirloom fruits. You won't believe the taste and use differences between various varieties, and as these trees are going to be with you for quite a while, you need to select cultivars you truly enjoy eating. I went in blindly, and while there are no duds in my current group, there are other varieties I wish I had planted instead. Second, investigate various rootstocks. All apples, for instance, are grafted onto different types of rootstocks that produce trees in three sizes: standard (too large for most residential applications), semi-dwarf and dwarf. I chose semi-dwarf as I wanted an orchard-looking orchard of individual trees, as opposed to something more akin to a row of espaliers, but had I to do it over again, or if I were gardening on a smaller plot, dwarf trees might be the way to go. Finally: Take a class on fruit-tree pruning at your local nursery or botanical garden. I learned on the fly, and my trees suffered for it.

Still, an orchard in springtime...  
Ahhhh. NOH

*Landscape designer and PBS horticultural guru Michael Weishan gardens outside Boston and writes a nationally acclaimed weekly garden blog at [michaelweishan.com](http://michaelweishan.com).*

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BY THE NOH EDITORIAL STAFF



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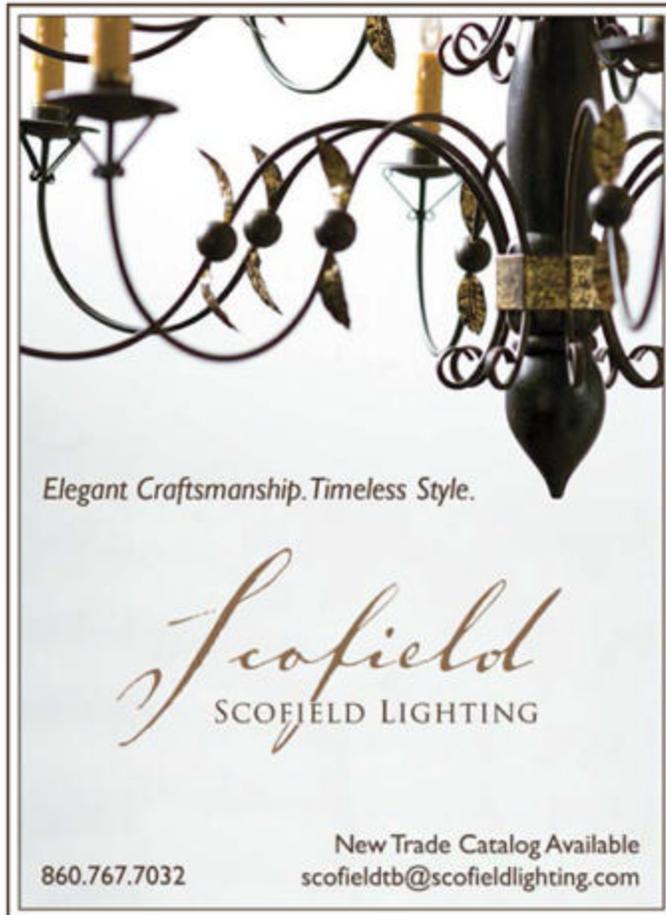
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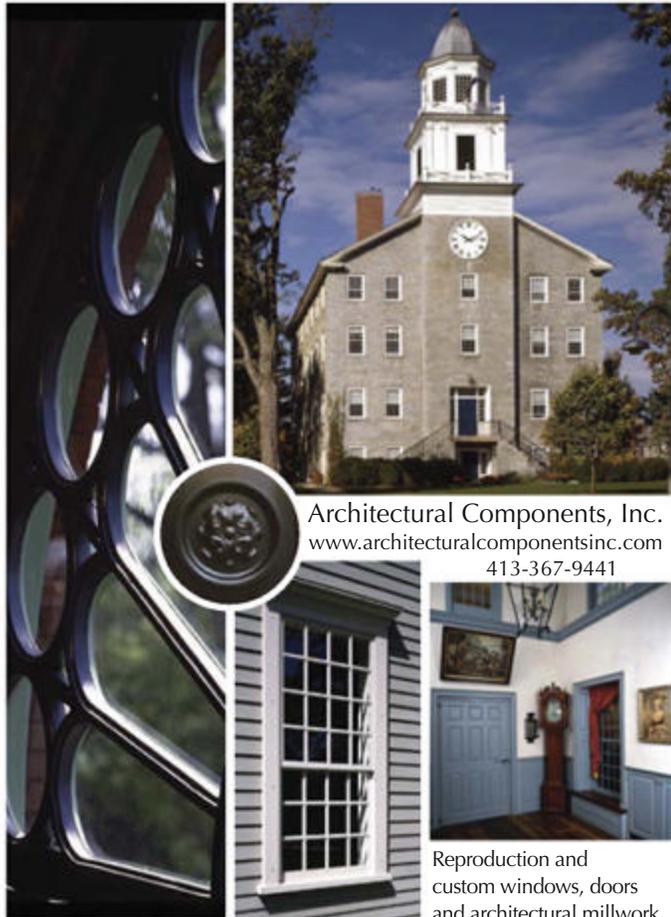
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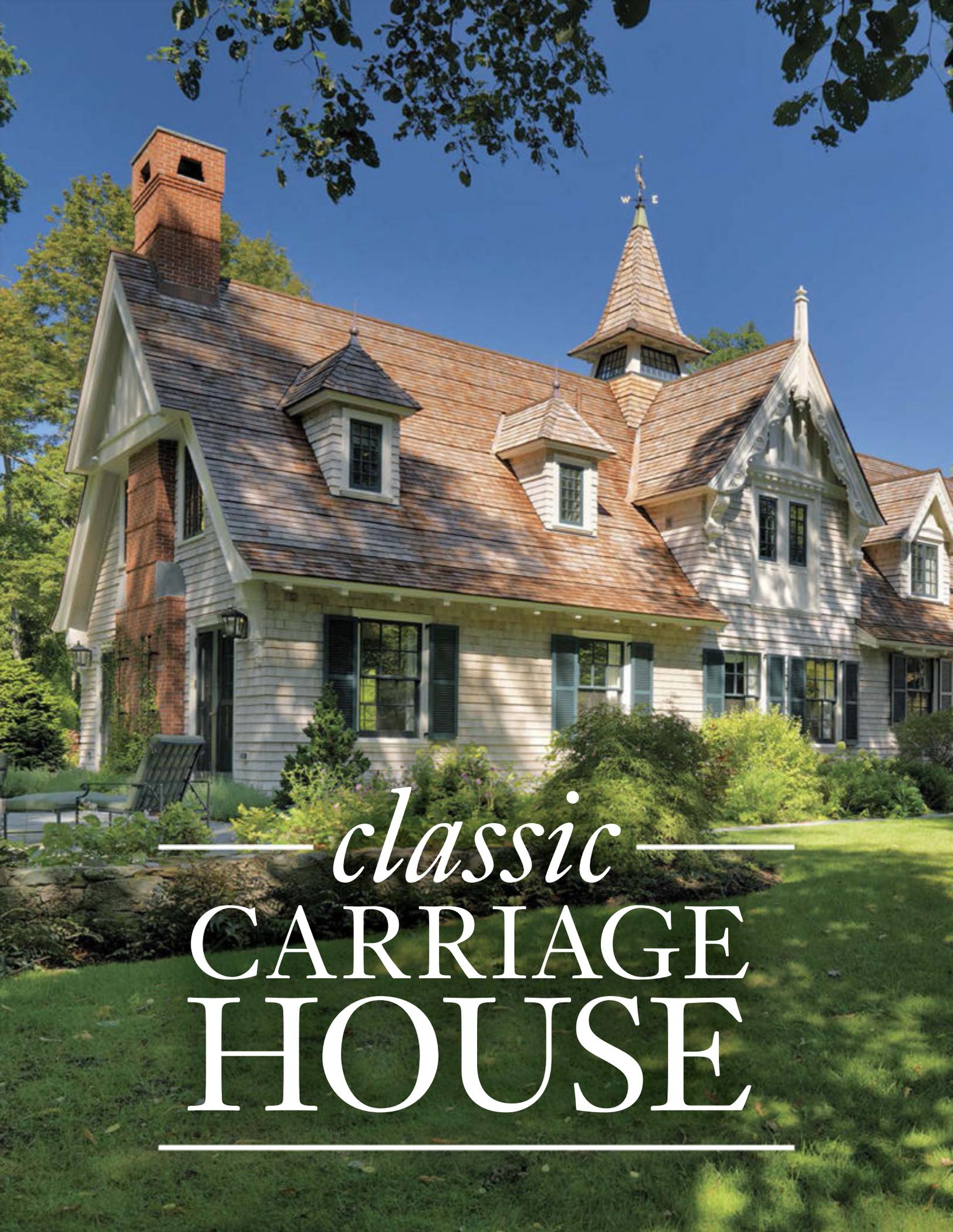
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Rescuing an architectural treasure takes skill, grit, patience—and sometimes solid detective work.

**BY MARY GRAUERHOLZ**  
**PHOTOS BY RICHARD MANDELKORN**

**N**amed The Cove for its beautiful setting, on a sublime waterside property on Boston's North Shore, the house had suffered from mixed architectural styling and the ravages of time. After careful study, Robert S. MacNeille, AIA, the design principal and president of Carpenter & MacNeille Architects and Builders in Essex, Massachusetts, saw through the wear and tear the structure had endured and glimpsed its gorgeous bones: the exquisite lines and detailing of a circa 1900 Shingle-style Peabody & Stearns carriage house.

The carriage house, originally with an attached barn, had been converted to a residence over the last century, but the transition was incomplete and much of the beautiful Gilded Age detail had been lost in translation. Assisted by a team of designers and craftsmen, MacNeille redesigned the structure, replicating its original details by using decorative patterns and remaining original millwork to recapture some of the iconic forms from the Peabody &

Stearns design. Ultimately the project gave the residents a home to embrace into a new century and confirmed the redesign's star power, winning Carpenter & MacNeille a prestigious 2013 Bulfinch Award from the New England Chapter of the Institute of Classical Architecture and Art.

Challenges abounded. "To start, we contemplated multiple concepts for how to site the house on a newly expanded piece of property," MacNeille says. At one point, the team debated picking up the entire structure and moving it. But by "raising their game," as MacNeille says, he and his crew found a way to restore and expand the house, including reversing the entry to the home and designing a more distinctive approach to the property. "In the end," he adds, "we were very fortunate to have clients with a real appreciation for the historic importance of the building and grounds."

In fact, probably the biggest key to success, MacNeille says, was solid communication with the clients and their shared appreciation of history. "They were fantastic," he says. With deep family roots in the region and an admiration for the craftsmanship in the original structure, they enthusiastically committed to the painstaking restoration and replication of the

Peabody & Stearns vision.

The iconic Boston architects Robert Swain Peabody and John Goddard Stearns established their partnership, Peabody & Stearns, in spring 1870. The Cove, built as a carriage house and stable for a larger estate, was one of their many contributions to the architecture of what was then referred to as Boston's Gold Coast. By midcentury, however, the structure fell into disuse and half of it was taken down. A remodel followed, but fell short, underplaying the original's beautiful shine.

In 2010 the current owners, who purchased the structure in the 1980s and converted it to their family home, decided it was time to do the property justice and called on Carpenter & MacNeille to return it to its classic roots. "The clients were committed to making it happen, and making this project consistent with the original," he says.

MacNeille studied archival photos and the original exterior detailing, both great aids in the reproduction. "The exterior of the house was one of a kind in terms of details and millwork," he says. "Peabody & Stearns' approach was unique and rather complex." The original front gable of the structure, for instance, had highly decorative scrollwork details on the

rake trim (bargeboard), some of it a whopping 18 inches wide.

"Some of the dimensions of the trim pieces were pretty heroic," MacNeille says, "much bigger than anything we would do today." When the front of the stable became the back of the new house, MacNeille and his team replicated the original gable and its trim details over the new front entrance, just below the newly restored cupola. Like the rest of the trim, the detailing was custom designed and milled by Carpenter & MacNeille.

MacNeille and his team also reimagined and reinterpreted some of the spaces to meet the everyday needs and comfort of their clients. For instance, the garage addition now includes an office, which is lined with traditional custom wood paneling and hardwood floors from reclaimed material. The exterior boasts unique

Below: A sketch of the original carriage house and addition.



HAND SKETCH BY ROBERT S. MACNEILLE, AIA



The interior details offer soothing expressions of color and are decorated in traditional furnishings and fixtures. Modern day touches, such as the flat screen T.V., are tastefully introduced into the office space.







The master suite and bath offer period touches such as wide vertical board, exposed framing, wide plank flooring, and historically inspired bath fixtures. Dual marble sinks from Waterworks offer beauty and sophistication to the space.





The kitchen is also traditionally inspired with simple recessed panel cabinetry, wood floors, a glass-front cabinet, and a built-in hutch with pie-tin panels.





Above: An archival photo reveals that the architects have remained true to the aesthetic of the original form. Opposite: The gingerbread detailing in the house's eaves and dormers is welcoming and offers a charming cottage feel. Built-in benches on the property offer open-air seating.

gable-supporting brackets, which are new, but inspired by details on other structures on the estate that were part of the design by Peabody & Stearns.

The interior also had unconventional proportions to deal with, including very high ceilings on the first floor and a second floor that was tucked into the steeply sloping rafters and timber trusses of the original barn. But it also has a forward-thinking reinvention. For instance, the cupola and steeple that once provided ventilation for horses and hay storage today houses the master bathroom, complete with exposed beams and equestrian-style barn doors. The interiors are straightforward, simple, and sunny. As MacNeille explains about the interior, "This was an old barn with little original interior detail remaining, so the clients wanted it

to be kept simple, in contrast to the multilayered complexity of the exterior skin."

Today the home has the seamless beauty and quiet grandeur of its Victorian era roots. Red cedar shingles, applied in decorative patterns that reflect the Gilded Age design, shine in the sun, setting off the handcrafted millwork. The deep set eaves are consistent with the original structure, and the sympathetic addition allows for more space in the interior. Multi-paned windows and shutters add more beautiful reflections of the original style.

The craftsmen, meticulously assembled for the project, were an enormous influence on the project's success, MacNeille says. The windows, custom-made by Tradewood in Ontario, Canada, are historic repro-

ductions, double-hung and operated by pulleys and chains, as well as outswinging French casements on the second floor.

The home's single chimney, built by Steven Parker Masonry in Amesbury, is a work of art. Located at the gable end of the addition built by Carpenter & MacNeille, the chimney's exterior is made of water-struck red brick, with horizontal bands to reflect the adjacent shingle pattern. Bluestone detailing and an attached trellis, covered now with lovely roses, complete the design. As MacNeille says, "The craftsmanship throughout this project is astonishing." NOH

*Mary Grauerholz is a freelance writer living in Massachusetts.*

*For Resources, see page 72.*



# COMPLETE PACKAGE

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Contemporary comforts thoughtfully woven  
into traditional Nantucket design.

BY JENNIFER SPERRY | PHOTOS BY GREG PREMUR





Polhemus Savery DaSilva designed in a simple cottage vernacular for a family on Cape Cod.

The expected elements are present: gray shingles, flat-board trim, square posts, double-hung windows, and weather-savvy covered porches. The exterior is befitting the salty, sea-kissed island of Nantucket, whose atmosphere doggedly maintains New England-style austerity. However, all is not what it seems from the outside: the trick to this newly constructed estate is that its prim façade masks a variety of contemporary perks, including a surprise upside-down floor plan.

When the clients, a couple with grown children, presented him with the potential for new construction on a generous piece of land in the windswept beach community of Surfside, architect John DaSilva knew right away the project's inherent hurdles. Tasked with a wish list of their desired features, he was well aware that his resulting design would need to pass through the island's stringent historical review process.

"Our first scheme included everything the owners wanted; it was a more

formal, grander design than what was ultimately built," says DaSilva, design principal with Chatham, Massachusetts-based Polhemus Savery DaSilva Architects Builders, which handled the home's construction as well. The island's historic review board brought their own "wish list" of subduing alterations, and a process of back-and-forth ensued.

DaSilva embraced the challenge of creating an interesting, relevant summer home while working within the island's vernacular tradition. "There's a connection between this home and a simplified Nantucket farmhouse," he says. "There are no big overhangs, no elaborate rake boards. It's a testament to tight detailing: simple, crisp shingled forms outlined by white trim.

"That's what makes the upside-down nature of this house so unexpected," he continues. "Per the exterior, you expect a more traditional layout with the main living spaces hunkered down near the ground. Instead, first-floor guest bedrooms open out onto the wraparound porch while the main living

spaces above have balconies."

The front staircase, which spans from finished spaces in the basement up to the main living spaces on the second floor, is purposefully generous in scope: "In an 'upside-down' house, the stair is even more important because it's used multiple times a day," notes DaSilva. Its traditional balustrade is timeless in style with a few creative flourishes, such as an S-curve rail on the first-floor landing.

The second floor's open floor plan suits the owners' casual summer lifestyle but also serves to protect sight lines. The historic review board did not allow for many large banks of view-seeking windows, so DaSilva maximized views by maintaining optimal flow between spaces.

Another board caveat—keep the home's overall mass as compact as possible—resulted in low roof eaves. Although the promise of limited headroom around the second-floor perimeter presented challenges to DaSilva, the kitchen designer, Classic Kitchens & Interiors of Hyannis, Massachusetts, and interior designer

The interiors are filled with natural light and traditional and nautical detailing.







Interiors offer a simple cottage feel with vertical beadboard, wood floors, and traditional mantel moldings. The interiors also lend expansive views of the grounds and beyond.

The kitchen offers traditional touches with several views of the nearby coastline.



# *DaSilva's ability to delicately balance formal and informal through implied classical order without overt classical detailing.*

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Susan Tuttle, the resulting ceiling slopes add to the interior's more intimate cottage feel, as do the antique knotty pine floors and V-groove wood paneling.

The kitchen/dining area and separate living room interact with one another perpendicularly. While each double-hung window throughout these spaces captures a slightly different snapshot of the nearby coastline, the living room enjoys perhaps the best southwest orientation. It is further connected to the outdoors via two distinct balconies, cleverly carved into the wraparound porch roof below. Similarly the master suite extends southeast via its own private balcony.

A double-sided fireplace, flanked by columned archways, "implies separation but allows the dining and living areas to still feel open to one another," says DaSilva. Painted wood pilasters, with grooves that quietly evoke clas-

sical fluting, softens the brick hearth and surround. Metal detailing on the firebox adds a surprise Gothic touch. The pointy-arch doorways are vaguely Gothic as well. "There's a little bit of eclecticism here," notes DaSilva. "In the nineteenth century, Gothic and Greek Revival were closely related and sometimes overlapped, bringing together classical and Gothic forms."

DaSilva's ability to delicately balance formal and informal through implied classical order without overt classical detailing resulted in a 2014 Bulfinch Award from the Institute of Classical Architecture and Art (ICAA) in the "Residential New Construction under 5,000 square feet" category. The ICAA judges recognized the home's "simple vernacular respect of history, character, and scale of place."

The same respectful restraint applies to the nearby guesthouse, which contains a bedroom below and

an open kitchen/living/dining arrangement above. The main and guest structures are sited perpendicularly to one another, and both face the circular entry drive. Their proximity is intentional, notes DaSilva: "It creates a more comfortable, homey feel on what is otherwise a large, wide-open landscape."

When they are in residence, the owners let their dogs run in a large fenced-in area and entertain guests, whether family or friends, comfortably, with everyone enjoying as much togetherness or privacy as desired. The only permanent resident is Surfside's famed scenery, whose fickle mood changes with the daily forecast but whose charms are everlasting. [NOH](#)

*Jennifer Sperry is a freelance writer based in Rochester, Massachusetts.*

*For Resources, see page 72.*

Landscape designer Virginia Burt creates an award-winning garden oasis in Cleveland.



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# AESTHETIC APPRECIATION

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Ontario-based Virginia Burt weaves century-old construction materials into a contemporary landscape on two residential acres in Cleveland, Ohio.

BY KILEY JACQUES

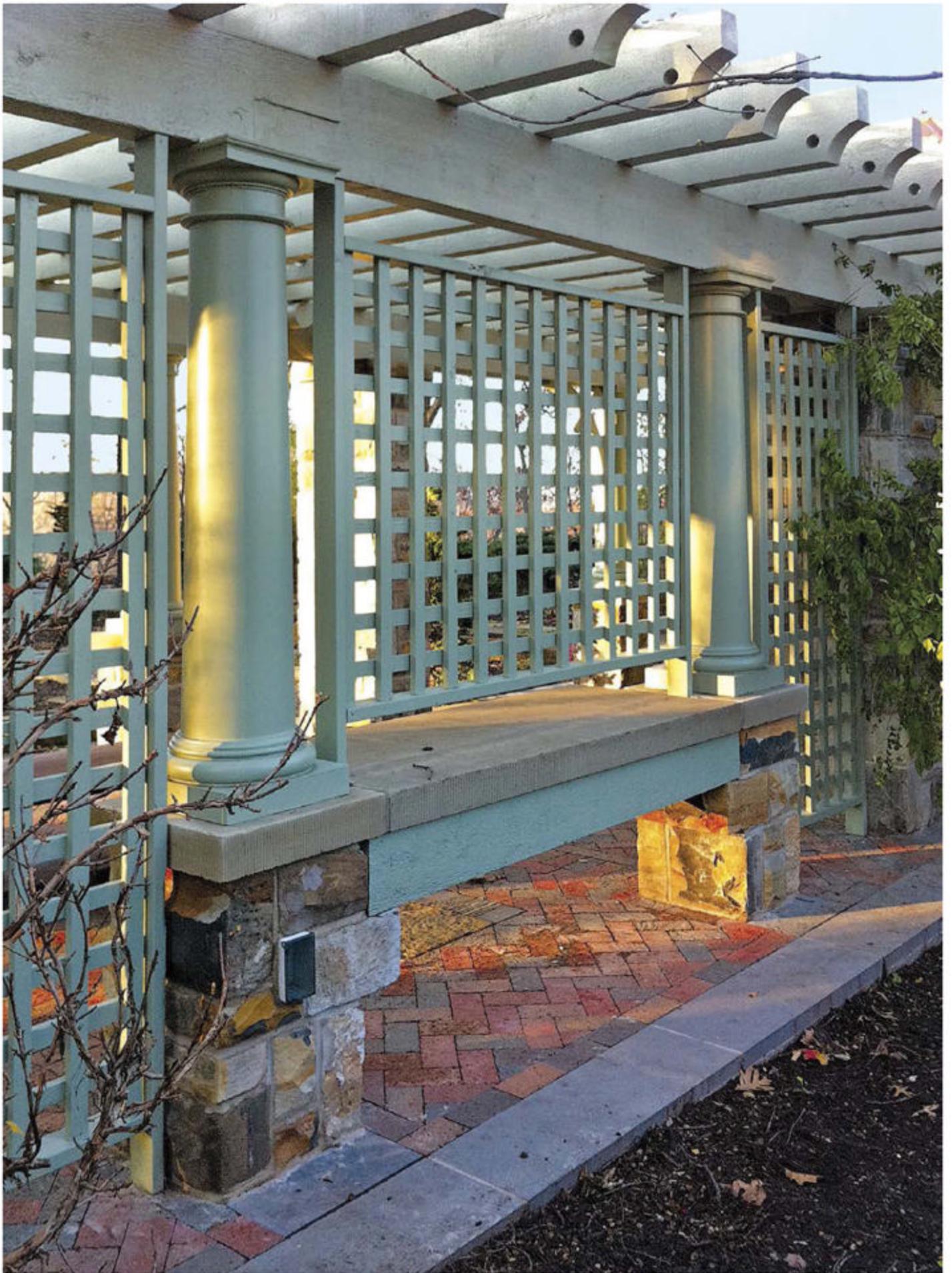


PHOTO AND ILLUSTRATION BY VIRGINIA BURTT, PORTRAIT: JULIE MARIE PHOTOGRAPHY





Salvaged materials from the house next door became the building blocks for this garden structure, consisting of two sheds and a pergola. Stone was also repurposed for walls and a terrace.

response to sustainability and reconstruction, rather than demolition,” notes Burt. “It is ideal to have clients who are willing to do that. To salvage, reuse and recycle breathes new life into the property and the surrounding community, which is then inspired to do the same.” Subsequently, what would have been 200 truckloads of waste for disposal were reduced to 10. “For me, what makes this so current is that, even though we are working in the traditional character, we’re using sustainable and salvaged [materials], which are so important today,” says Burt.

Of course, the project was not without its challenges—spatial balance being chief among them. “A large leftover space was created making the consolidated property seem unbalanced,” explains Burt. The solution came in the form of the new arbor and

sheds—structures strong in form and strategically located for visual cohesion. Circulation, too, was a problem, as the main entry door is actually on the side of the house; prior to the garden renovation, visitors would often confuse the front and side doors. Burt’s response was to remove a cedar hedge and old porch, reveal the circular drive, and add a new entry walk to create clear cues. Additionally, the client wished to keep the roof over the front door; a raised platform, adjacent to the door, was therefore designed in proportion to the building. Furthermore, stone coping was needed for the courtyard and porch walls in order to match the original four-inch-thick stone coping on the porch columns. A sample revealed machine cuts were too regular; the vertical faces were then blasted with cocoa husks to “age” them. Using stone hammers and

rough sandstone pieces, the coping was further roughened up, sanded, and chipped. In this way, new materials were made old and seamlessly sewn into the environment.

Today, her clients’ landscape is characterized by original foundation stones that serve as freestanding garden walls; an old sidewalk reconfigured for a stepping stone path and arbor floor and salvaged-wood supportive brackets for the porch roof. Additionally, an original sink from the house was custom built into a potting bench, which the client uses when planting his collection of nearly 300 Italian pots. “Literally, [the sink] fits him,” says Burt. Viable trees—including a 27-foot-tall spruce—and specimen plants were also dug and transplanted to foster the feeling of a mature garden.

Of special note is the Japanese-inspired “wabi sabi” garden, featuring



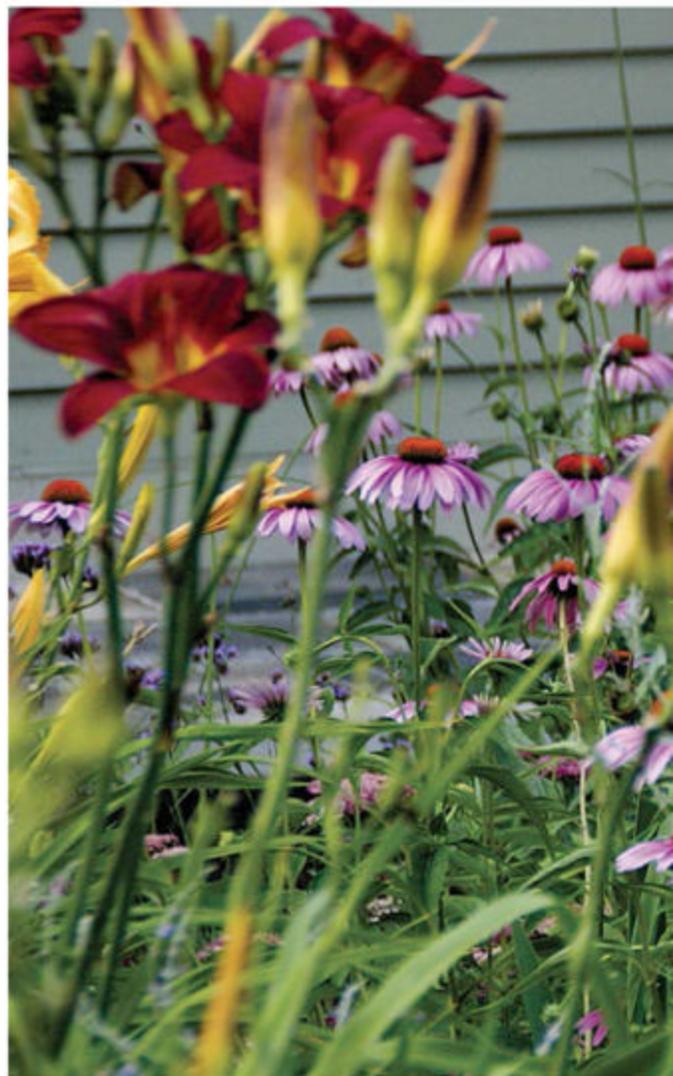




OPPOSITE: PHOTO BY BRAD FEINKNOFF; THIS PAGE: PHOTOS BY VIRGINIA BURT, JOHN NESTOR

Burt addressed the formal entry by giving it prominence with clear cues. A new roof was added to the porch as were paved pathways leading to the front door. The garden plantings offer beauty and color throughout every season.

The garden is infused with color and scents through its many heirloom and mature plantings. The relaxed garden is a perfect fit for its owners.





CLOCKWISE FROM TOP LEFT: PHOTOS BY JOHN NESTOR (3), BRAD FEINKNOFF

shade perennials and a water element created from a horse trough. “The clients really value incorporating salvaged materials and the wabi sabi philosophy,” notes Burt. A Japanese term, *sabi* is defined as “the patina or aura that honest materials acquire with age if well cared for,” while *wabi* “is the aesthetic that appreciates things that have or express *sabi*.” To have clients who appreciate such a term as *wabi sabi* was one of the most gratifying aspects of this project for Burt. “It’s not easy to describe and even more difficult to implement.”

The garden is now four years old. Of the clients and their garden, Burt says, “They entertain in it, they work in it, they hold meetings in it, they live in it—it has become a series of outdoor rooms they use differently.” When visitors arrive at the garden, the overwhelming sense they seem to have is that it has always been there. This reaction has much to do with the incorporation of old materials from the sister property. Of its design, Burt says, “I think there’s a richness that shows, a depth.” She also describes it in terms of hard and soft elements. For Burt, a garden’s structural framework combines with the greenscape and various materials—particularly those that have been reused—to form a meaningful space. “It’s giving things the kind of patina that gives the garden an opportunity to create an experience for people.”

According to Burt, a Palladio Award-winning garden answers the twenty-first-century call to reuse, salvage, and sustain. She views salvaged materials as the means by which to create spaces that reflect and respect history. “If it looks like it has always been there, then I have been successful at creating a sense of *wabi sabi*,” she says. “There’s an old relaxed beauty to it, which fits the house and the people.” NOH

*Kiley Jacques is a freelance writer living in Massachusetts.*

*For Resources, see page 72.*



Mediterranean



# REVIVAL

A dynamic couple revives and expands a historic California house for their growing family.

BY JANICE RANDALL ROHLF | PHOTOS BY HESTER + HARDAWAY

Architect Michael Burch and his wife and business partner, Diane Wilk, purchased a Spanish Revival home built by Arthur Kelly (who built more than 500 Tudor Revival houses in California.) The couple added onto the space being mindful of the original building.



# W

When fourth-generation Californian Michael Burch was a boy, after church on Sundays his family took long drives through Pasadena and San Marino, towns populated with houses built during the 1920s and '30s, the Golden Age of Spanish Colonial and Mediterranean Revival styles in Southern California.

“I grew up looking at great houses designed by Wallace Neff and George Washington Smith,” says Burch, citing two of the most notable twentieth-

century architects of the Spanish Colonial Revival Style. Burch’s wife and business partner, Diane Wilk, summered as a kid in Lake Arrowhead, where she played in the grand French Norman-style homes of her neighbors. “My first exposure [to these houses] at six years old got me to appreciate what good architecture is,” says Wilk.

Burch and Wilk met as graduate students of architecture at Yale. As was customary, they trained as modernists, but when they moved back

to California they both felt strongly that they wanted to celebrate the houses that were indigenous to the local climate and setting and that stirred a passion in them. For 30 years, their specialty has been the Spanish Colonial and Mediterranean Revival styles that epitomize Southern California vernacular. Not only are they masters at reproducing the iconic look of these houses—clay tile roofs, round arch openings, carved wooden doors—but they are also expert at



conjuring the visceral qualities that imbue the structures with romance.

It was when they were living in one such home they'd spent two-and-a-half years remodeling that they spotted another and were smitten. It was built by Arthur Kelly, who, although not as famous as his counterparts, designed and built more than 500 Tudor Revival and Spanish Colonial Revival houses, most notably the Westlake School for Girls in Bel-Air, the Wilshire Country Club in

Hancock Park and the Arthur Letts, Jr., estate in Holmby Hills, better known as the Playboy Mansion.

This house was much more modest. A three-bed, two-bath, and completely overgrown by trees and shrubs, the one-story home in the foothills of Los Angeles spoke to them, and they jumped on it as soon as it came on the market. Not only was it the house Arthur Kelly built for himself in 1925, but also they learned that Kelly had designed a house Burch's grandfather

(a builder) had built and lived in. The two men had even worked together on the Westlake School—kismet that gave Burch and Wilk even stronger incentive to take on the project.

Initially, they had relatively simple plans for Kelly's 2,300-square-foot birthplace overlooking downtown Los Angeles. But when they learned Wilk was pregnant with triplets, they came up with a redesign that doubled the size of the house by adding a second story and basement—space for an office, a powder room, a second master bedroom, a library, a study and a family room. They also added Spanish gardens, fountains and a pool.

Looking straight on at the house, "everything to the right of the tower is new, and everything to the left is old," explains Wilk of the stucco façade that to the untrained eye appears to have all been constructed at the same time. It is easier to see the additions when looking at the back of the house, where there are two new floors. "We built above and below the original house without disturbing Kelly's footprint," says Burch.

Inside, the new rooms blend organically with the original house. Ranging from their general configuration right down to the visual feast of details they hold, the rooms "exude charm, gracefulness and beauty," says Burch. "We're not restoration architects," he is quick to point out. "Our focus is working 'in the style.'"

The living room and dining room are the only areas of the house that are original to the 1925 structure. Here, original stenciling, hardware and light fixtures all remain, along with untouched, recessed painted door panels. Intricate, painted beams with carved rams' heads adorn the living room. Original oak floors are covered with period-appropriate rugs.

They have maintained Spanish Colonial Revival integrity throughout the entire house, where the new rooms sport arched, vaulted or wood-beamed ceilings and where stenciling on new door panels matches the originals. Although

“ALTHOUGH SOMETIMES DENIGRATED AS SENTIMENTAL NOSTALGIA, THE SPANISH COLONIAL AND MEDITERRANEAN REVIVAL STYLES HAVE BEEN ENDURINGLY SUCCESSFUL...BECAUSE THEY SATISFY THE EMOTIONAL NEEDS OF TRADITION, A SENSE OF PLACE AND ROMANCE.”

Plaster walls and decorative tiles offer the right touch of history and romance to this revival dwelling.







Washington Smith houses, it is his lifetime of observation—"Just looking at the houses in Southern California, where this was the only style for 20 years"—that he credits as giving him an eye for reproducing authentic details. As Wilk puts it, we "absorb the language of the style and understand its rules."

The language of Spanish Colonial Revival is romantic, and so it follows that the rules are more relaxed than for other architectural styles. "This style doesn't announce to you where the rooms are situated," says Burch, who offers the example of an Andalusian farmhouse whose simple forms can be put together in many different ways. "Spanish Colonial Revival has much more formal abstraction than the other styles." This is not to say, however, that the level of craft and detail in a Burch-Wilk project is anything short of remarkable.

Take the extensive use of Tuni-

sian tile, for example. In the 1920s when this revival style became popular shortly after the Panama-California Exposition held in San Diego, architect George Washington Smith sought out Tunis artisan Jacob Chemla for his tiles made in the old Arabic style. The demand in the States became so great that a new industry sprung up to meet the demand for these tiles based on North African designs. For the Kelly house, Burch and Wilk sourced decorative Tunisian tile from the same factory Kelly and his contemporaries used. "The bathrooms look like rooms in an Andalusian palace," says Burch, noting the tile wainscoting. "It is new tile, but how it is used is old."

For Burch and Wilk, creating the appropriate mood goes way beyond archival research and culling antiques. "You can paint with light," says Wilk, referring to how shadows move through the day, creating not only

tonal gradations on the unadorned white expanses of plaster but also a sense of motion from dawn to dusk. Complementing the heightened drama of light and shadow is the flow of space between inside and out typical of these Spanish Colonial Revival homes where lush courtyard gardens abound.

"Although sometimes denigrated as sentimental nostalgia, the Spanish Colonial and Mediterranean Revival Styles have been enduringly successful," states Burch at the end of his firm's 13th International Venice Architecture Biennale presentation. "They satisfy the emotional needs of tradition, a sense of place and romance." Whether or not, he might add, it's an old house or a new old house. **NOH**

*Janice Roblf is a freelance writer living in Massachusetts.*

*For Resources, see page 72.*



Painted ceiling beams, floor-to-ceiling windows, and rich furnishings offer the Spanish Colonial Revival flavor this couple was striving toward and fully executed.

# RESOURCES

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### MEDITERRANEAN REVIVAL, PAGE 64

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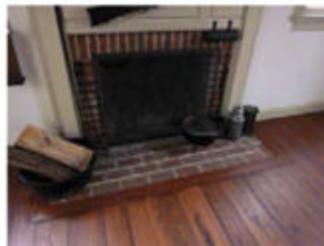
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**Classic Gutter Systems, LLC**

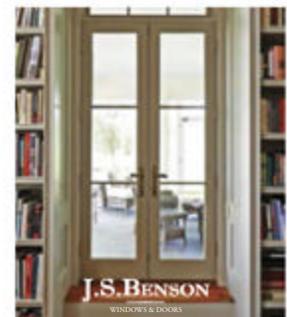
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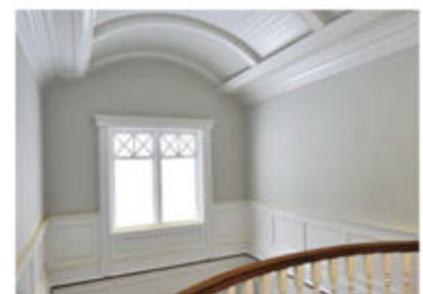
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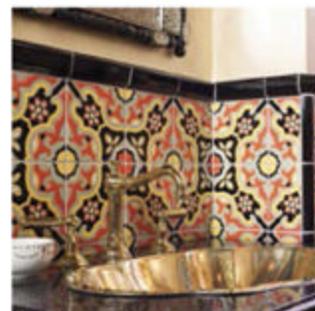


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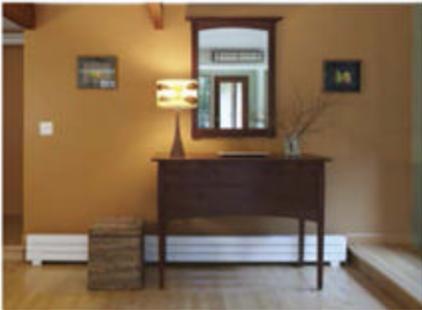
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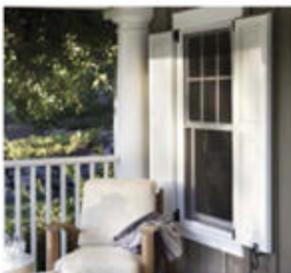


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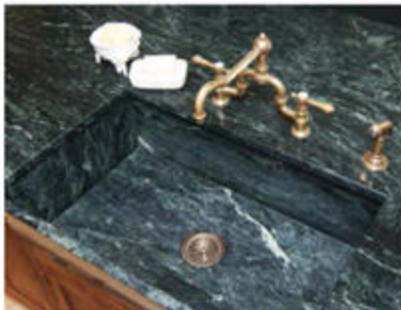


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Founded in 1982, Peter Zimmerman Architects’ is a full service residential design firm. We have an extensive portfolio of award winning private residences, barns, guest, pool and beach houses, private wineries and equestrian centers across the country. Our design philosophy is deeply rooted in the historic traditions of architecture: classical proportion and scale, the balance of shadow and light and the appropriate relationship between materials. We strive to design spaces that create a sense of transparency between the interior and exterior environments. Our design approach responds to the unique characteristics of a site and the clients’ programmatic requirements; this allows us to create environments that engage and enrich lives.

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*Peabody & Stearns' approach was unique and rather complex. The original front gable structure had highly decorative scrollwork details on the rake trim, some of it a whopping 18 inches wide.”* —ROBERT S. MACNEILLE



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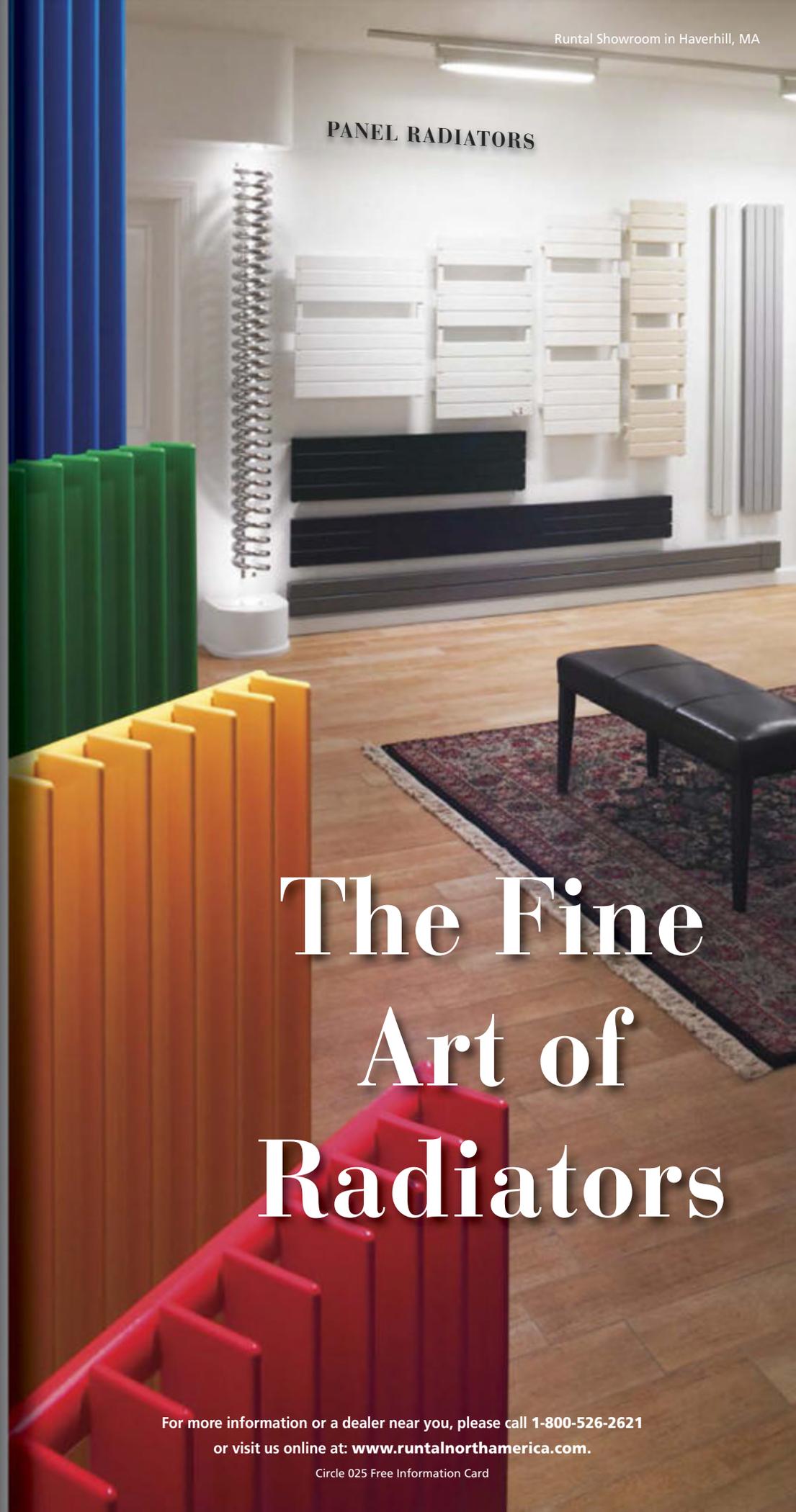
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