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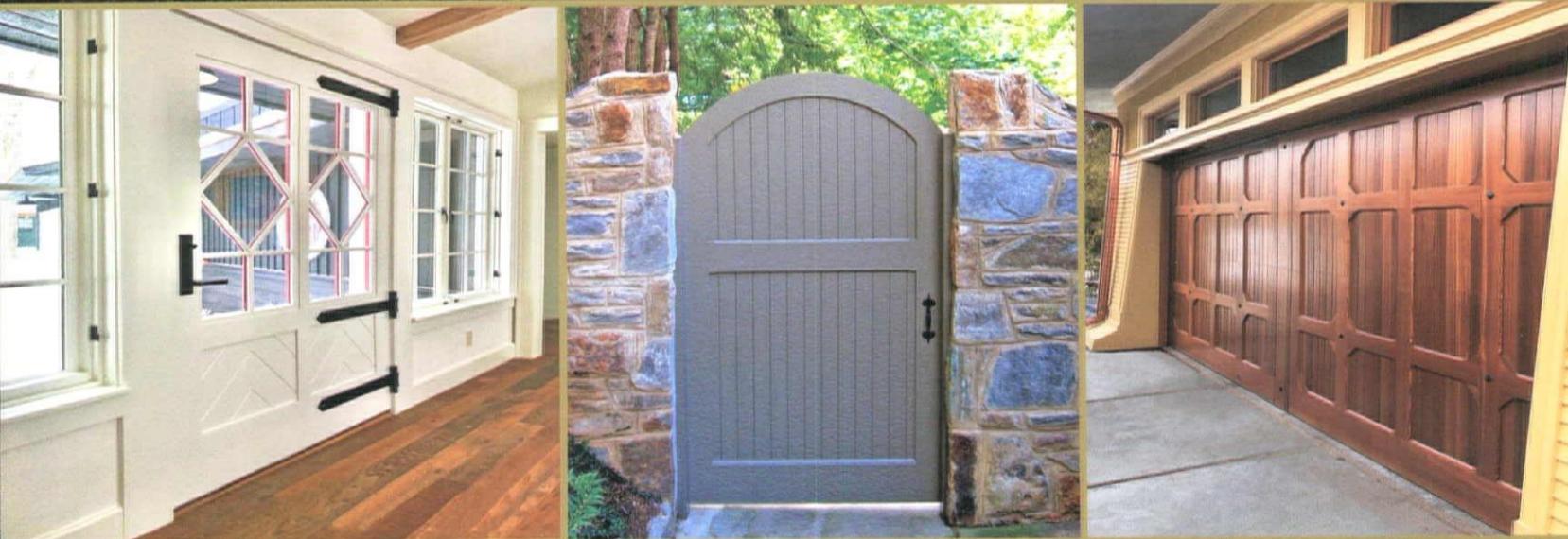
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NEW OLD HOUSE

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WINTER 2022



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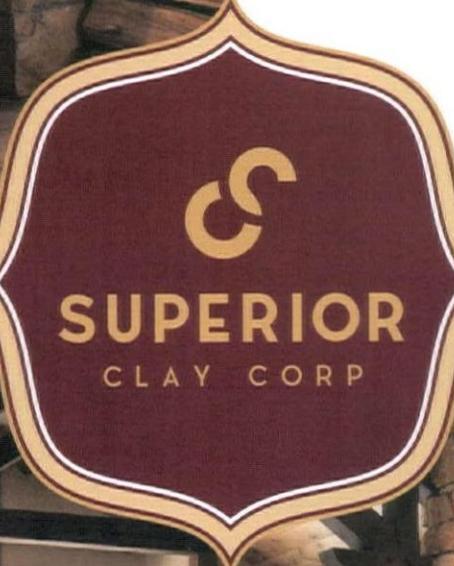


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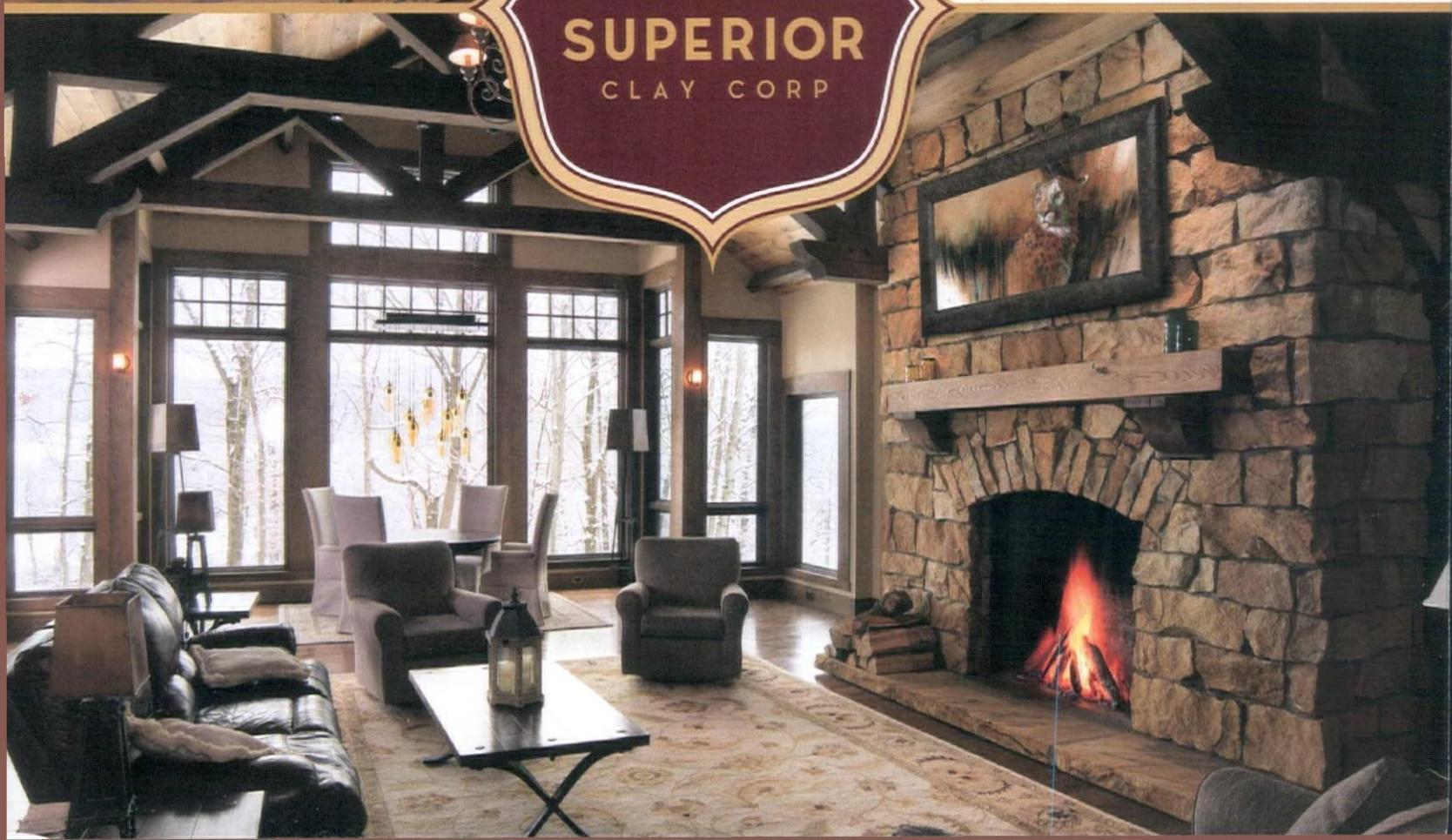
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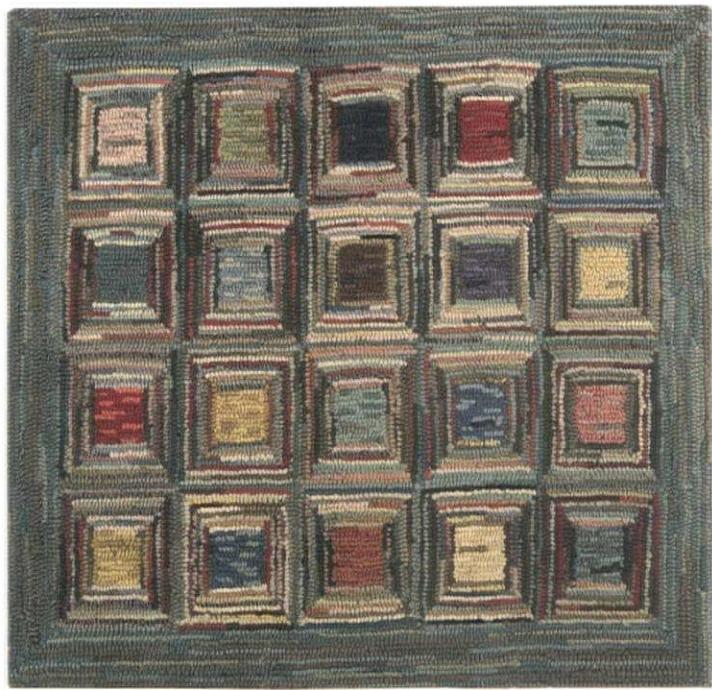
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## Warm Welcome

WHAT ARE SOME WORDS that come to mind when you think of your ideal home? Comfortable, warm, cozy, welcoming, beautiful, timeless, and functional are some of the descriptors I consider. And then there's "craftsmanship." That's high on my list, too.

In this annual issue of *New Old House*, we showcase homes with these qualities and so much more. We are thrilled to bring you some of the best examples of traditional design around the country—from a modern English Arts & Crafts country house to a classic Shingle Style cottage on Cape Cod.

We visit an enchanting house designed by BarnesVanze architects, inspired by C.F.A. Voysey, an icon of the English Arts & Crafts movement, which sits alongside a rustic 1800s log cabin in Virginia. The firm preserved the historical cabin, which in turn influenced the new architecture, linking the past to the present.

We take a trip to Texas Hill Country to tour Rancho Sabino Grande, a South African/Dutch-inspired house reflecting generations of Texas ranch life, designed by Michael

G. Imber Architects. As the design unfolds, beginning with a Spanish-inspired entryway and moving into a Cape Dutch influence, an architectural story is told. The masonry walls, heavy timbers, and a solid oak staircase give a sense of permanence to the composition.

We also tour a Shingle Style coastal home designed by Peter Zimmerman with owners Bonnie and Richard Rossello. A veteran in the design of classical architecture, Zimmerman studied historic houses found on Cape Cod and Nantucket for inspiration.

We also visit a home on the coast of Long Island Sound, designed by Hendricks Churchill and inspired by the classic sea captains' houses of the 19th century. The simplicity of the exterior façade is also found throughout the interior, where historical details are used to give a sense of authenticity to the design.

We hope you enjoy visiting these homes that celebrate vernacular and traditional design across the country. Timeless, welcoming, functional, and beautiful, they offer all the elements of the new old house.

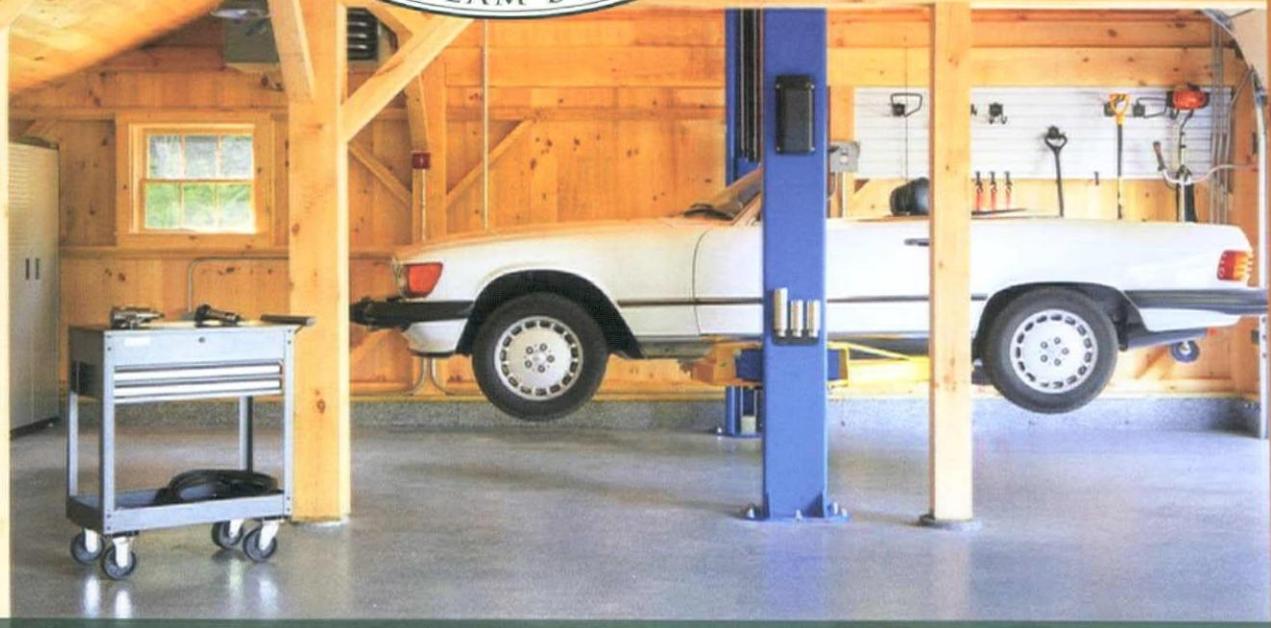


*Nancy Berry*  
Nancy Berry  
Editor

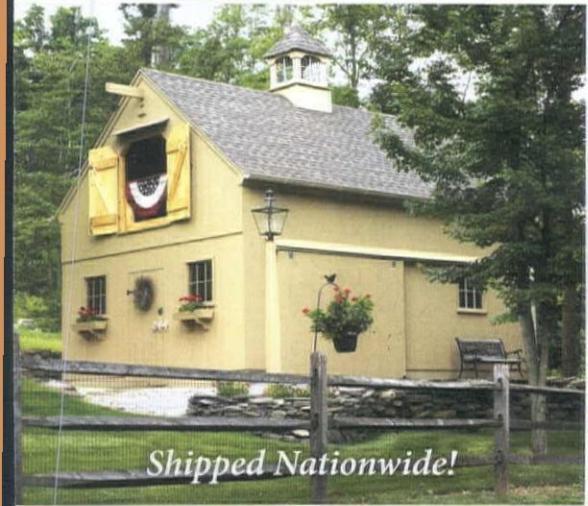
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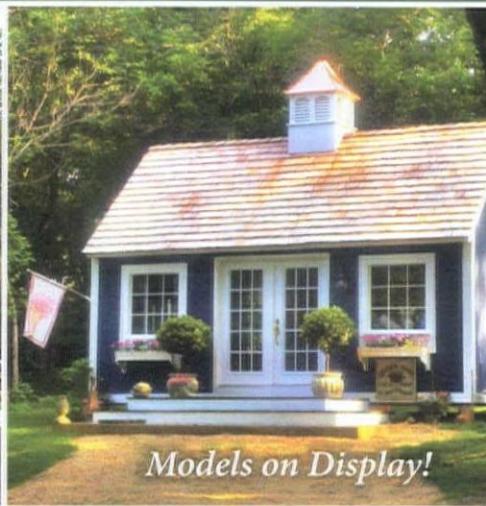
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## Lighting Legends

1. **STORI MODERN** The Quill Medium indoor pendant in Midnight finish with a brass accent adds character above the kitchen island. [storimodern.com](http://storimodern.com)
2. **BUNNY WILLIAMS HOME** Part of the Bunny Williams Home collection designed for Currey & Company, the Byron pendant features leaf motifs and wrought iron in a French black finish. [bunnywilliamshome.com](http://bunnywilliamshome.com)
3. **SONNEMAN** Lighting designer Robert Sonneman crafted the clean-lined Cantina LED pendant in Satin Black; it's ideal above the dining table, or kitchen island in a series. [sonnemanlight.com](http://sonnemanlight.com)
4. **BUNNY WILLIAMS HOME** Elevate the room, giving a hint of glamour, with the Wollaton wall sconce made of brass in a light Moroccan finish. [bunnywilliamshome.com](http://bunnywilliamshome.com)
5. **CRAFTMADE** The Malaya 6-light pendant adds a casual but refined look to the dining room, with a woven shade and a cage in an aged-bronze finish. [craftmade.com](http://craftmade.com)

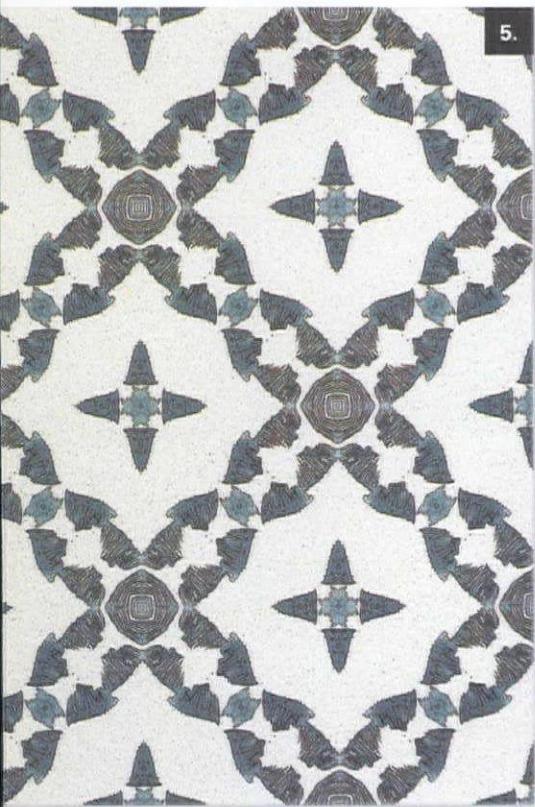




1.



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## Holding Patterns

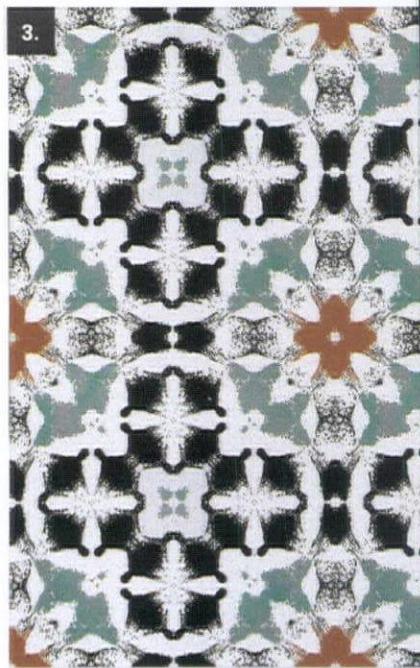
1. ANN SACKS Davina field tile in Zinc is inspired by Old World Italian villas and terrazzo; it's suitable for use on shower walls and high-temp zones including fireplace surrounds. [annsacks.com](http://annsacks.com)

2. STONE IMPRESSIONS Echoing floral shapes with a modern twist, the Mulholland tile in Cypress on Limestone from the Artisan Stone Tile by Stone Impressions line, is the perfect accent for the master bath or bar. [stoneimpressions.com](http://stoneimpressions.com)

3. LIVDEN Infuse modern whimsy and personality in the kitchen or powder room with the Elly Floret Tile in Maui Sunset, crafted with a blend of 65–66% post-consumer recycled glass, granite, quartz, quartzite, and pre-consumer porcelain. [livden.com](http://livden.com)

4. ANN SACKS The clean-lined Kannon field tile in White Brick takes hints from Japanese Raku Pottery. [annsacks.com](http://annsacks.com)

5. LIVDEN San Diego tile duo Livden created the eco-friendly Bella Collection Cross Tile, in Pear, as an iteration of a traditional ikat pattern—made with a Polar Ice Terrazzo tile base, a blend of 65–66% post-consumer recycled glass, granite, quartz, quartzite, and pre-consumer porcelain. [livden.com](http://livden.com)



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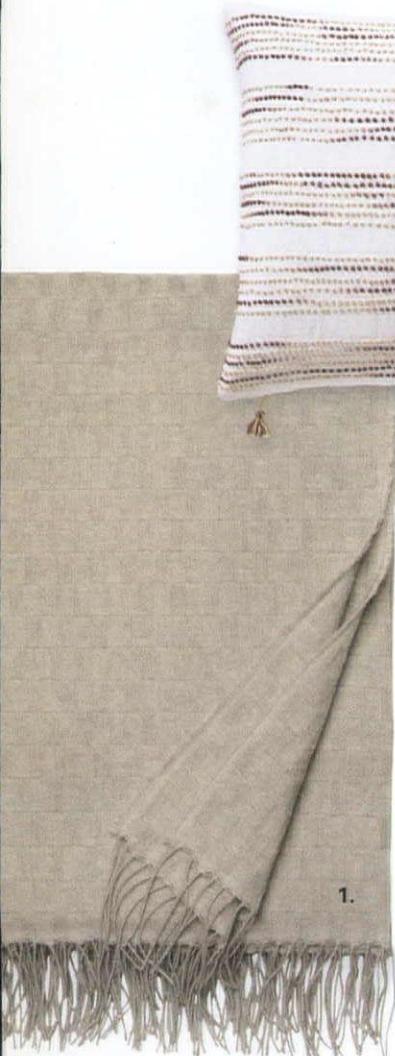
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2. SERENA & LILY Fashioned with petite French knots for a textural look, the Pryce pillow in Ivory Sand adds a subtle hint of neutral color. [serenaandlily.com](http://serenaandlily.com)
3. BUNNY WILLIAMS The Bowen Armchair has a tailored but relaxed look and is available in a variety of fabric options. [bunnywilliamshome.com](http://bunnywilliamshome.com)
4. BAKER FURNITURE Artfully echoing the organic shape of a drop of water, the Dew Drop Mirror is framed in cast bronze and designed by Barbara Barry for Baker. [bakerfurniture.com](http://bakerfurniture.com)
5. BAKER FURNITURE The Petal dining table was designed by Barbara Barry for Baker and takes cues from a dress form with scallops and hints of brass. [bakerfurniture.com](http://bakerfurniture.com)



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## playing WITH PRINTS

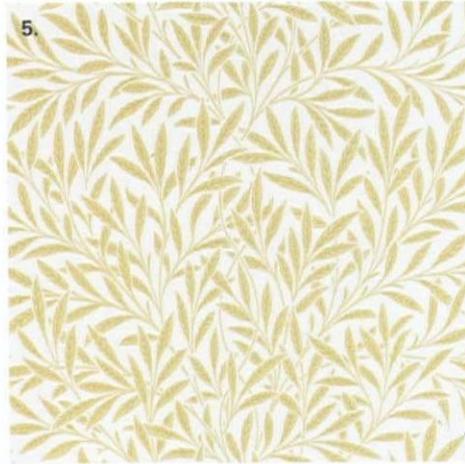
1. SCHUMACHER Depicting abstract arches, Quansoo wallcovering in Ivory on Neutral is based on a block print by Brooklyn-based artist Caroline Z. Hurley. [fschumacher.com](http://fschumacher.com)

2. SCHUMACHER Part of the Copacabana collection, the Zenada wallcovering in Carbon features a modern frond pattern. [fschumacher.com](http://fschumacher.com)

3. SARAH VON DREELE The Rachel wallpaper in putty is digitally printed using water-based inks. [sarahvondreele.com](http://sarahvondreele.com)

4. MORRIS & CO. Perfect as an accent wall in the library or den, the sophisticated Snakeshead wallpaper in Stone/Cream by Morris & Co. is available as a fabric, too. [morrisandco.sandersondesigngroup.com](http://morrisandco.sandersondesigngroup.com)

5. MORRIS & CO. Willow wallpaper pattern dates to 1874; it's shown in Camomile. [morrisandco.sandersondesigngroup.com](http://morrisandco.sandersondesigngroup.com)



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THE NEW OWNERS called the architect who had designed this house in the 1990s: Roger Seifter, partner at Robert A.M. Stern Architects. "The project was unique, because it was the same house but for a new owner with different needs," Seifter explains. "Also, 20 years had passed, so even technology was different." The Shingle Style house is on Kiawah Island, South Carolina. (See the related story on p. 36.)

Interior designer Tammy Connor, with whom these owners had worked previously, was called in to marry the interior spaces to the traditional

architecture and the beachfront surroundings.

Now 14,000 square feet, the house is a retreat where extended family come together. It's used for "quiet weekends, big family gatherings, and everything in between," Seifter says. Naturally, many of the upgrades revolve around entertaining and indoor/outdoor living. By extension, the kitchen was a key emphasis.

The original kitchen was isolated from the goings-on beyond its walls. In response, this team removed the cabinet wall between the kitchen and the family room in order to join the two spaces.



# Lowcountry Kitchen

*The home's original architect is called upon to update the kitchen to suit a new family.* BY MARNI ELYSE KATZ



A generous, wood-topped island centers the kitchen. **Opposite** Family room, dining nook, and kitchen are united as one space.

Tucking appliances into a separate pantry saves the room from clutter, and the setup works well for outdoor entertaining and catered events.

The new design reflects the modern-day preference for open-concept living. "Our clients wanted a kitchen that would serve as the functional and emotional core of the house," Seifter says.

In keeping with family-centric design, Connor placed an oversize island at the center of the room. "Lifestyle is a main driver of the design," the Charleston- and Birmingham-based designer says. "We gave them a large island where they can congregate." The island's hand-scraped, white-oak top is sealed for maximum functionality, so wet glasses aren't a problem.

The wood countertop, which echoes the wide-plank, character-grade white-oak floorboards now in this part of the house, infuses the light-filled space with a homey vibe. "I like a wood top on an island—it keeps the room from feeling cold and sterile," says the designer.

It also ties the room to the outdoors. "They purchased this house for its location," Connor points out. "We always try to connect our interiors to the surroundings." The neutral color scheme, with touches of blue and mossy green, and the palette of the materials—dominated by textural woods and natural fibers like linen and rattan—are inspired by the landscape. "We reference the sand, grasses, and other vegetation that the house is nestled into," Connor says.

Meanwhile, the watery hue of the crackle-glazed ceramic-tile backsplash echoes the ocean. It's the focal point



**Above** Upholstered with sturdy, stainproof fabric, a generous banquette is accompanied by wicker chairs, all set around a custom table with a wood top and cast-iron pedestals.

of the kitchen, showing off the custom Lacanche enameled range with brass details and coordinating custom hood. In concert with the honed Pietra Cordosa perimeter countertops, the charcoal range anchors the cook space, balancing it with the wall of windows in the family room opposite.

To keep the kitchen from feeling cluttered, Connor tucked the ice maker, the wine fridge, and an extra oven into the pantry behind the range wall. The setup works well for everyday living, and allows for seamless entertaining both indoors and out. "The pantry discreetly accommodates caterers on fancy occasions, and provides ready access for servers [from a door that leads] to the porches facing the ocean," Seifter says.

The family room sits in front of the island, in the kitchen proper. Seifter

differentiated the areas by adding planks to the sitting-room ceiling and running the beams there in an opposite direction. Architecturally, it is one continuous space, unified by the wall paneling and Connor's choices of color and material. For instance, the custom table, with a wood top on a cast-iron pedestal base, harkens back to the island and counter stools. Wicker dining chairs and a skirted banquette in front of the bay window offers dining space for plenty of people. There's a dining table on the porch, too, and family members can take meals seated on swivel chairs at the coffee table, while looking out toward the pool. No need to worry about spills; all the upholstery is indoor/outdoor. "The entire experience is about gathering together," Connor says. ☈

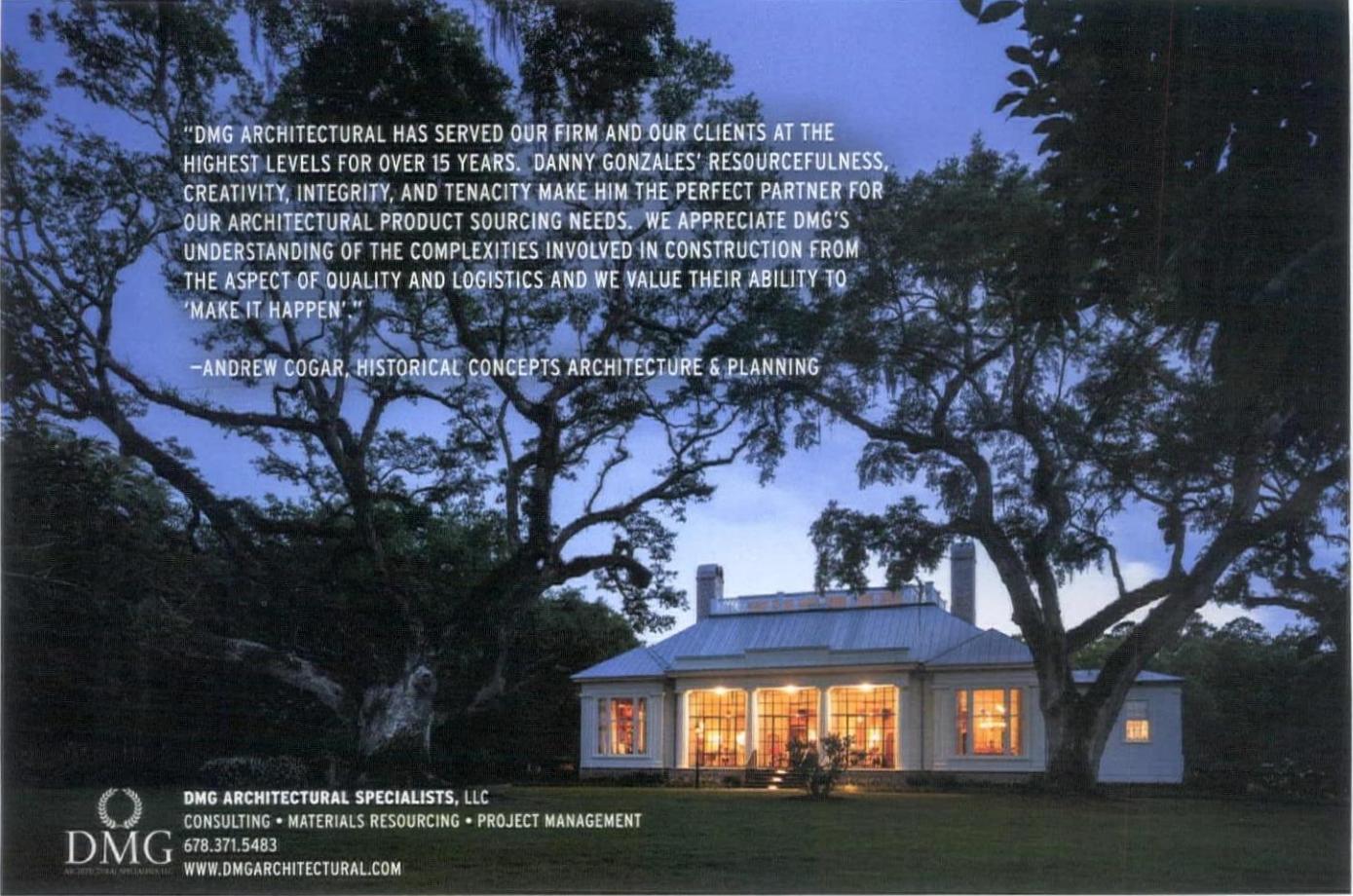
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## Perfectly Imperfect

By Danna Lorch

Interior designer Courtney Daniels eschews trends in her own kitchen for memory making.

**I**'M NOT BIG ON TRENDS," admits Courtney Daniels, seated in an 18th-century dining chair at the kitchen table in her pre-war apartment on New York City's Upper East Side. The founder of Courtney Daniels Interior Decoration became her own imaginative client when she transformed a claustrophobic galley kitchen into an open, charming place for her family of four to gather.

Kitchen overhauls are typically lengthy and expensive. "There's nothing worse than renovating and then finding out five years later that your kitchen looks dated," she says. "I

designed my kitchen imagining that 50 years from now it will still look timeless." When Daniels and her two older children relocated from the Bay Area, with its breezy, light-saturated architecture, to the historic 1920s co-op, where she now lives with her husband the architect Gil Schafer, the original kitchen was so painfully narrow that they couldn't easily go about their daily business of eating, reading, studying, and cooking together. It was clear that the space hadn't been updated since the 1970s—as evidenced by blue-veined Formica countertops and floors that crunched underfoot.

Daniels purposefully waited to make any major changes, for a few years prior to the 2019 renovation. "When you live in the space first, you realize that you might want to use it in ways slightly different from how you thought when you bought it."

The original layout included a dated, unused housekeeper's room. Daniels first broke down the walls to achieve a more expansive, light-filled room. "It was really important to me to create a space that offered enough countertop spaces for cooking." That's no easy feat in dense Manhattan, but was ultimately accomplished with Absolute Black granite that luxuriously wraps around the kitchen, thanks to a decision to omit a kitchen island from the design.

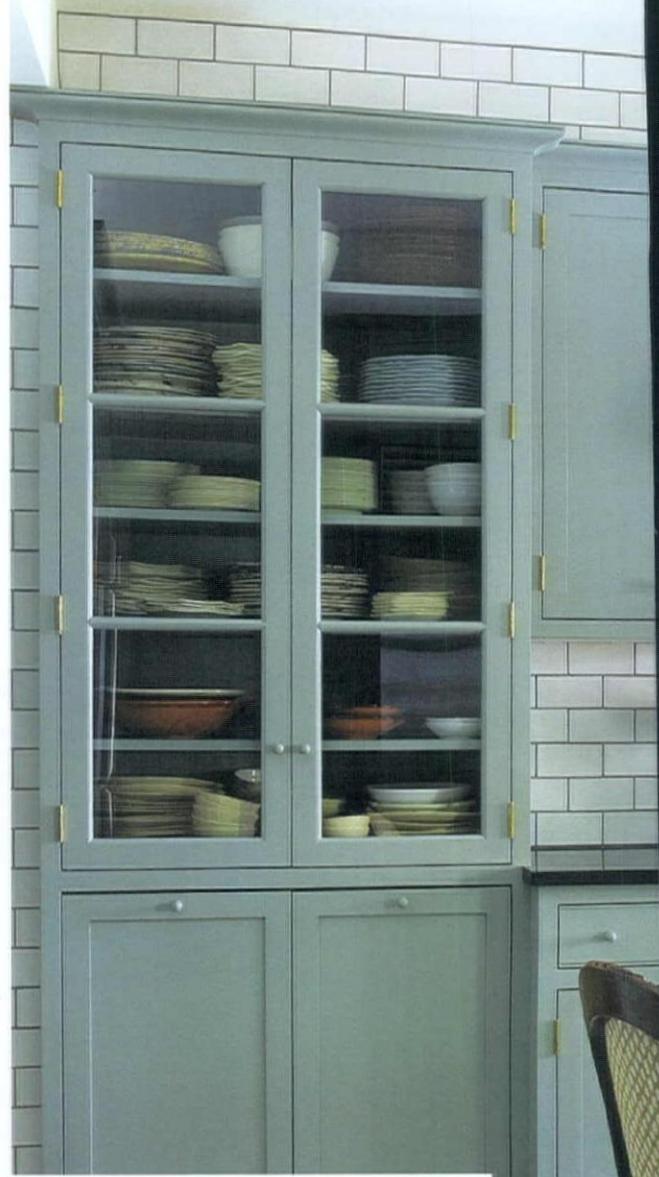
Daniels stashes orphaned fabric samples in a basket next to her desk; rummaging through her cache, she knew right away that the blue-green Duchess pattern by Robert Kime at Chelsea Textiles would be the focal point for the kitchen palette. The textile was perfect for a pair of roman shades framing two small windows with city views. A collector of contemporary photography from the American South, Daniels also knew she wanted the McNair Evans image of a stack of vintage magazines to feature prominently.

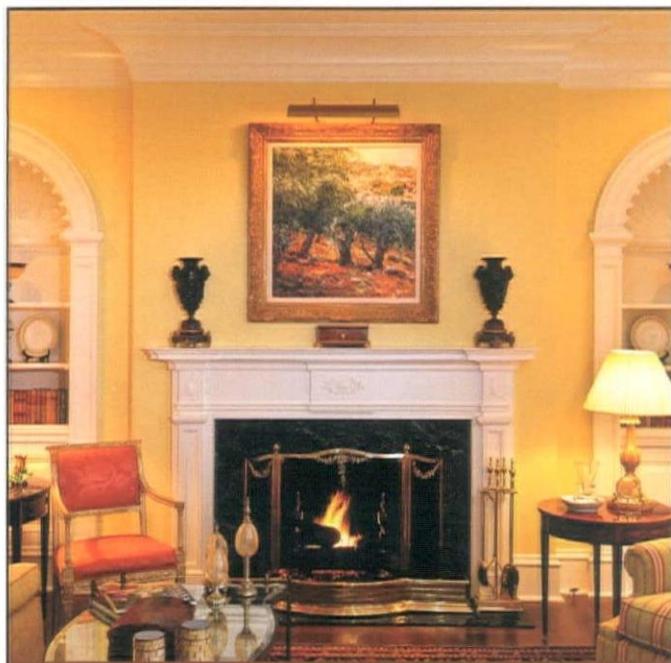
The simple Shaker-style cabinetry with classic wooden knobs came together organically, with an eyesore radiator cleverly concealed behind slatted doors. For color, Daniels landed on Pigeon by Farrow & Ball, a moody green-blue that references the birds that rule city ledges and windowsills. The handmade Heath subway-tile backsplash hides pipes and other historic architectural quirks above the Thermidor cooktop and double ovens.

"It's all made to be imperfect," says Daniels, with a nod to the mismatched, everyday ceramics informally stacked in the glass display cabinet, and the grey-painted floors rendered more interesting with everyday nicks and dings. The mid-century brass serpent chandelier offers ample light for reading or board games; it was discovered at a Spanish flea market years ago.

The family eats using fine silver each night and doesn't mind if the flatware gets battered or tarnished. And, instead of an up-to-the-minute upholstered banquette with a coasters-only table, Daniels opted for an antique French wine-tasting table. "If there's a mark left from a cup or glitter glue from some art project, it's just a sign that memories have been created there." They now eat their meals together in the new kitchen, with enough elbow room for cooking and congregating after school and work, when the Manhattan skyline comes alive with neon lights. ◦ **FOR RESOURCES, SEE PAGE 116.**

**Right** An antique French wine-tasting table, already imperfect, and a painted grey floor take well to daily use. **Inset** In the U-shaped kitchen, the work triangle (the fridge is on the leg opposite the stove) is unimpeded by the right-size dining table and chairs.





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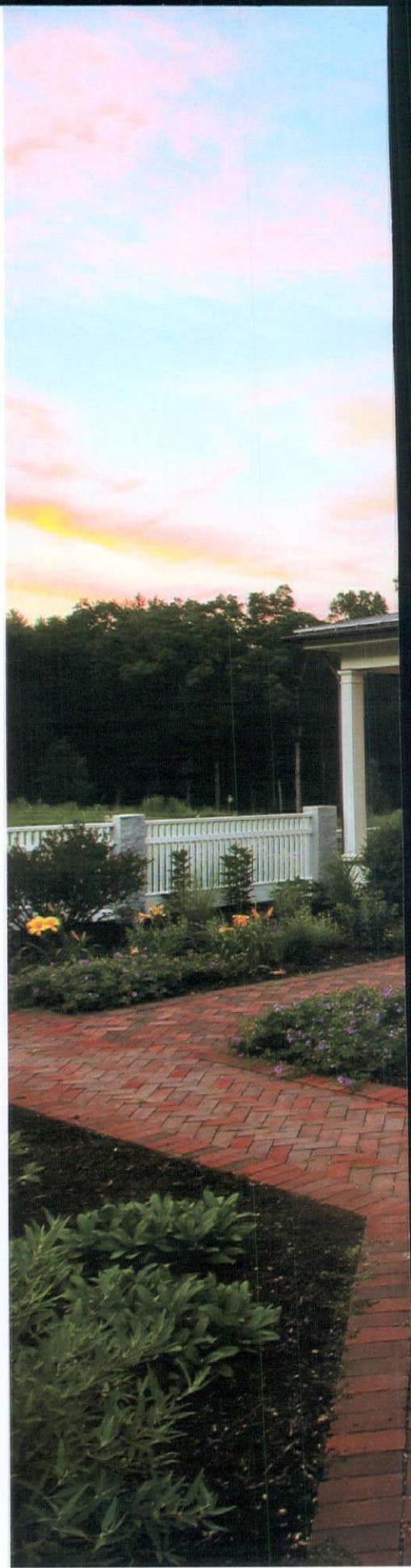
Architect Frank Shirley creates a forever home that appears as if it has been on the land for centuries. **By Janice Randall Rohlf**

**I**F YOU HAPPEN TO LIVE in the same town where your forebears settled in the 18th century, bonding inextricably with the land is often preordained. For one homeowner in a Massachusetts enclave 20 miles west of Boston, building a house on five acres of inherited farmland was in many ways the ultimate tribute to her father, a longtime advocate for preserving the town's natural resources. It was also a means of perpetuating the virtues of an open-field habitat and the fauna it supports, particularly different species of birds, including red-tailed hawks and wild turkeys.

With a background in architecture, the homeowner also had more than a

passing interest in the type of house that would grace the property. An architect friend and a member of the family in the construction trade helped design and build the initial dwelling and an attached garage. It wasn't until after living in the house for several years, with their two children, that the client and her husband conceded it fell short of their expectations for a forever home.

"They wanted a graceful Greek Revival house," says Cambridge, Massachusetts-based architect Frank Shirley, who was hired to execute a comprehensive redesign. "We maintained some of the original house, but all the details changed. This is still in the Greek Revival genre, but the





After a recent facelift, the classical house has the "self-confident exuberance" of Greek Revival style. **Opposite** Details were added to the existing house; the old garage became a great room, and the barn-like garage is a new addition.



**Above** The owner's family's 1793 New England homestead inspired the vernacular layout of connected buildings and additions. **Left** Traditional elements with longevity include wood shingles, standing-seam metal roofs, granite piers, and brick pavers. **Bottom** A cupola tops the garage imagined as a red barn.

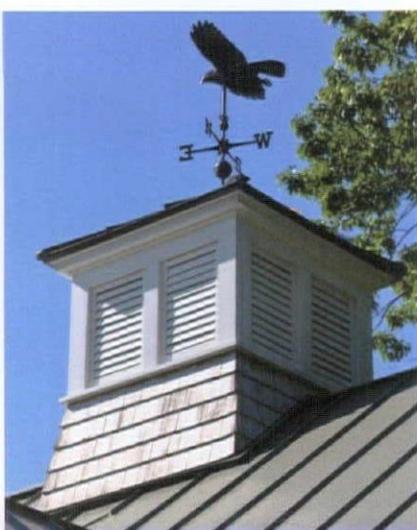
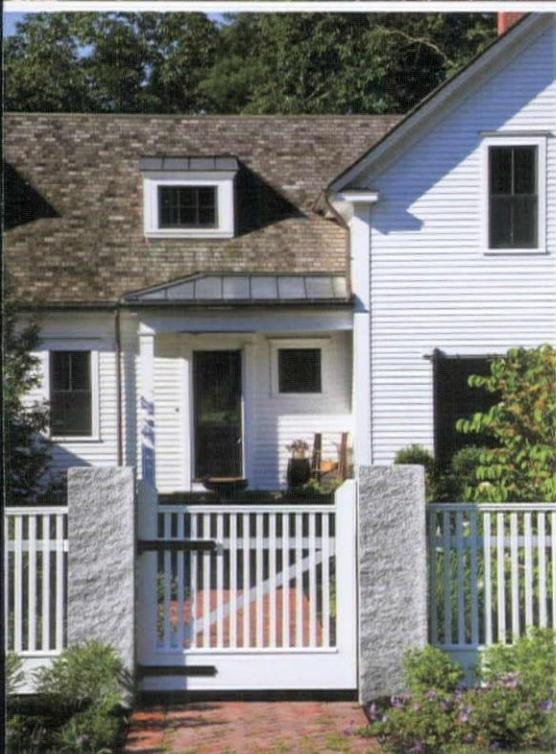
specific vocabulary is one that we decided on ourselves."

There was another significant consideration for the redesign: the wife's nearby homestead, which was built in 1793. "I was raised in a large farmhouse that was renovated over time and connected by sheds to a barn," she shares. "I wanted to have that as our reference—the idea of multiple volumes put together really appealed to me."

The first and most radical step was razing the existing garage, a two-story structure whose height was disproportionate to the adjacent house, and replacing it with something more aesthetically appropriate and more practical for how the family lives. "This launched a multi-phase process of building new sections for the home," Shirley explains, adding that they reskinned the parts of the house that

remained. Collaborating with contractor F. H. Perry, Shirley embarked on the facelift. "I liked the simplicity of everything that had been done here, but I wanted to give it more life."

For example, opines the architect, the front elevation lacked a certain "self-confident exuberance" typical of Greek Revival style. "We enlarged the entablature and pilasters to give the façade the gravitas of its original precedent—the Parthenon," he explains. "The front porch sat low on the house and looked like a furrowed brow that hid the front door, so we raised the porch to expose the front door, which we then re-trimmed to give it appropriately big shoulders, announcing itself to arriving guests." Shirley also extended the porch farther along the side of the house, gave its columns a facelift, and installed a new standing-seam metal roof.



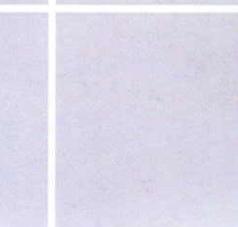
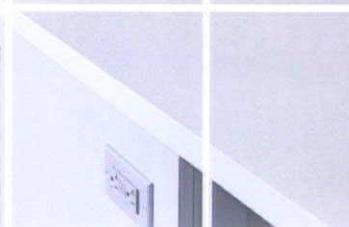
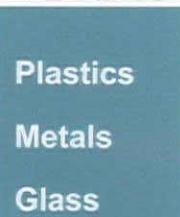
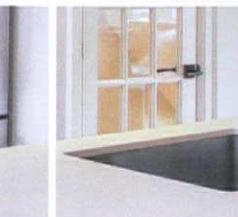
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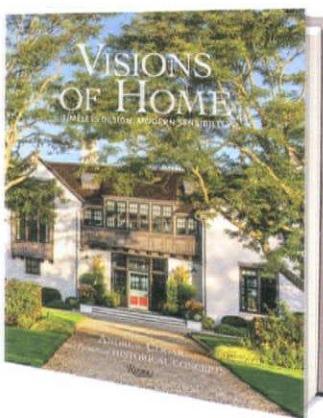


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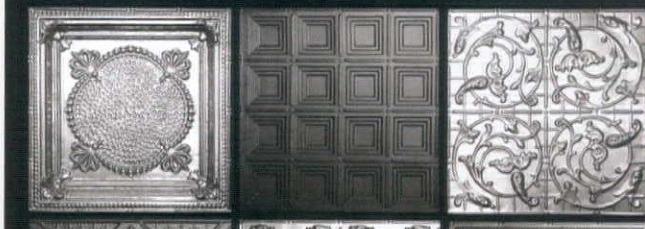
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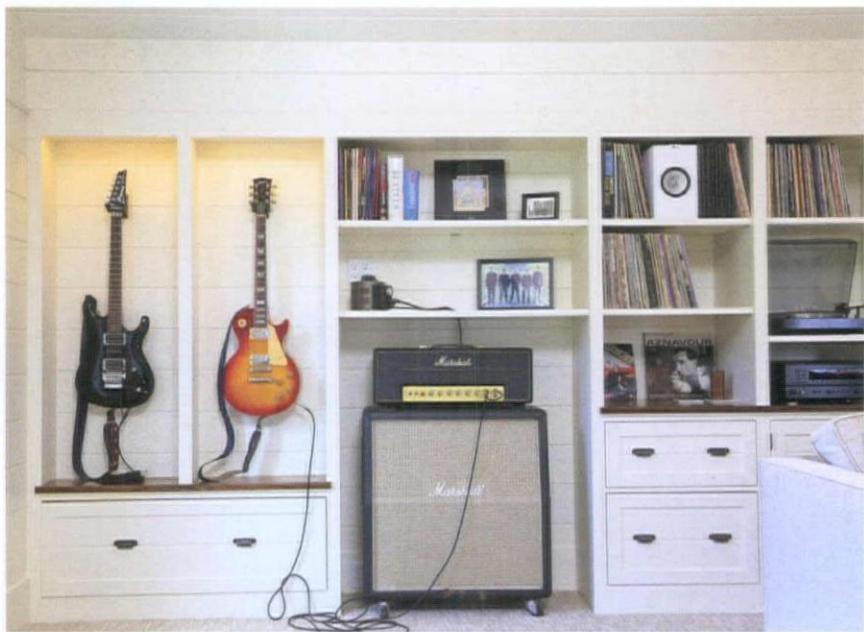




**Left** The ornamental oak trusses hide steel tie-rods at the ceiling of the music room.

**Far Left** A custom mahogany hall cabinet, designed by Shirley, can be concealed with sliding barn doors. **Below** The music room is tucked upstairs over the great room.

**Opposite** (top) The new great room opens to a sunken, English cottage garden with brick walks. A beamed ceiling and grasscloth keep it traditional. • (bottom) Beyond the great room's cottage garden, a wildflower meadow leads to a little crabapple orchard.

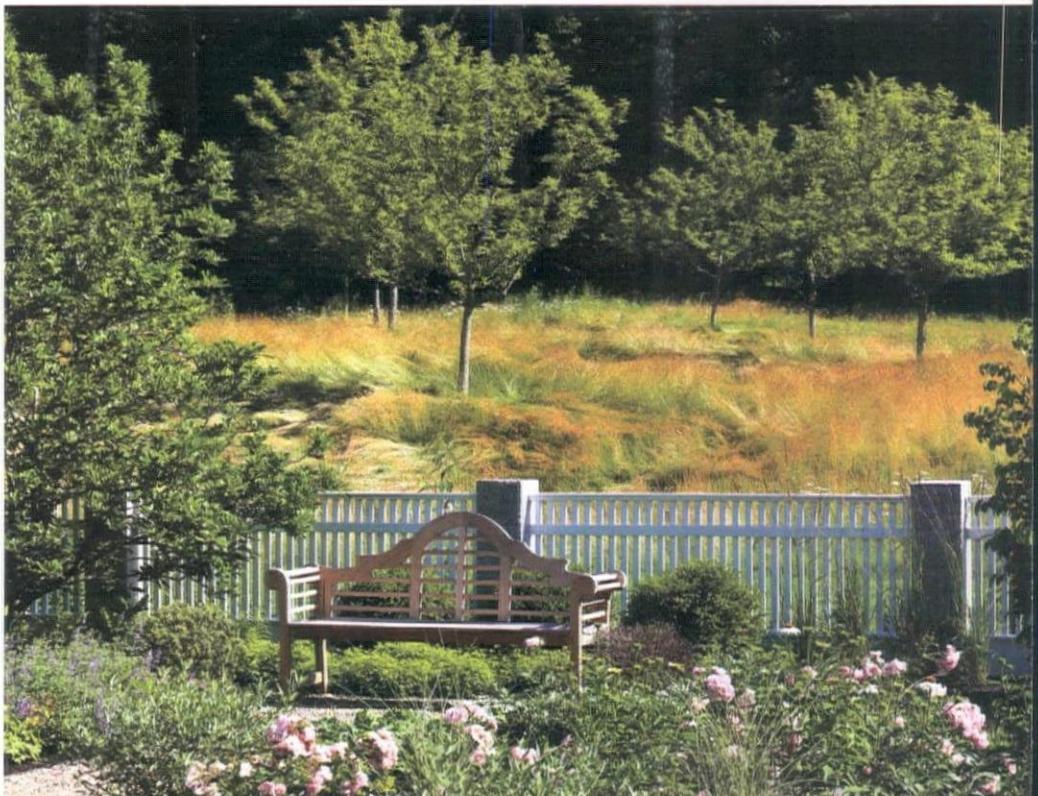


The house glows at twilight; rolling doors open to what is now the great room, located in the former garage and set back from the main house.

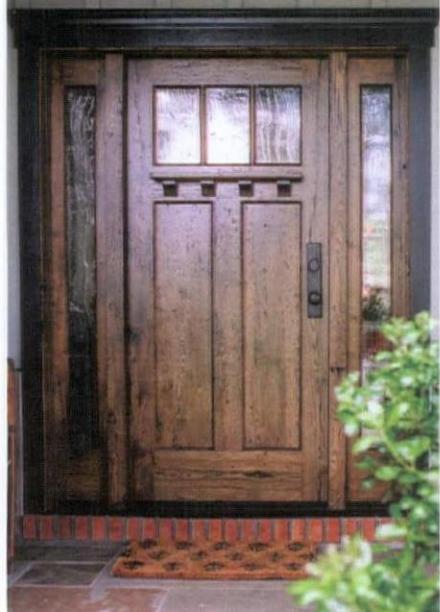


At the back of the house, raised beds edged with Goshen stone on either side, Shirley designed a screened porch. He added a skirt and trellises to the existing semicircular deck, with a southern exposure especially appreciated in spring and fall. "In the summer," says the homeowner, "we go from porch to porch to patio. The house has a very nice relationship with the outdoors."

Nowhere is the home's indoor/outdoor attribute more salient than in the new great room that replaced the original garage. On one side, floor-to-ceiling windows fold open into a nine-foot expanse that looks directly onto a sunken, English cottage-style garden with brick walkways. Beyond, paths, mowed



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**Above** Frank Shirley designed a new screened porch, which is located at the south end of the addition, tucked behind the original house, for use in New England's warmer months.

through a vast wildflower field of echinacea, bee balm, and partridgepea weed lead to a petite crabapple orchard.

In cooler seasons, the great room's focal point is a wood-burning fireplace made from stone excavated on the property. With a cross-beamed ceiling, V-groove boards, and grasscloth wallcovering, it's a comfortably furnished space, whether for hanging out with just the family or for large-scale entertaining. Against one wall, a handsome mahogany wet bar with burled veneer exemplifies the high level of custom cabinetry Shirley is known for. Years ago, says the architect, he became enamored of the artisanship of antique furniture and delved into the thought processes underlying the beautifully crafted pieces. Elsewhere in the house, more custom-designed pieces were added, including a mahogany cabinet and a mahogany newel post.

On this new first level, reducing the size of an existing guest room allowed

for expanding the mudroom and adding a pantry. Upstairs, above the great room, a music room is mostly the domain of the husband, who plays guitar and has an impressive vinyl record collection. Shirley designed ornamental trusses made from reclaimed white oak to hide steel tie-rods. To maintain good acoustics, the team added carpeting, upholstered furniture, and roman shades on the windows.

A subsequent phase of construction brought an iconic, red, New England barn-style garage to the property.

The homeowner appreciates her good fortune in finding Shirley and F. H. Perry, and she has equally high praise for the landscape professionals involved—Tom Wirth and Matthew Cunningham for the gardens, and Robert Hanss for the hardscape.

“We’re lucky we’ve been able to do things in stages and we had the time to figure out just what we wanted.” ◊

FOR RESOURCES, SEE PAGE 116.

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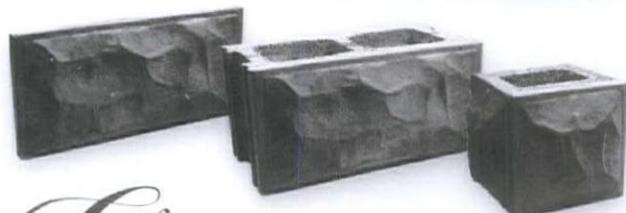
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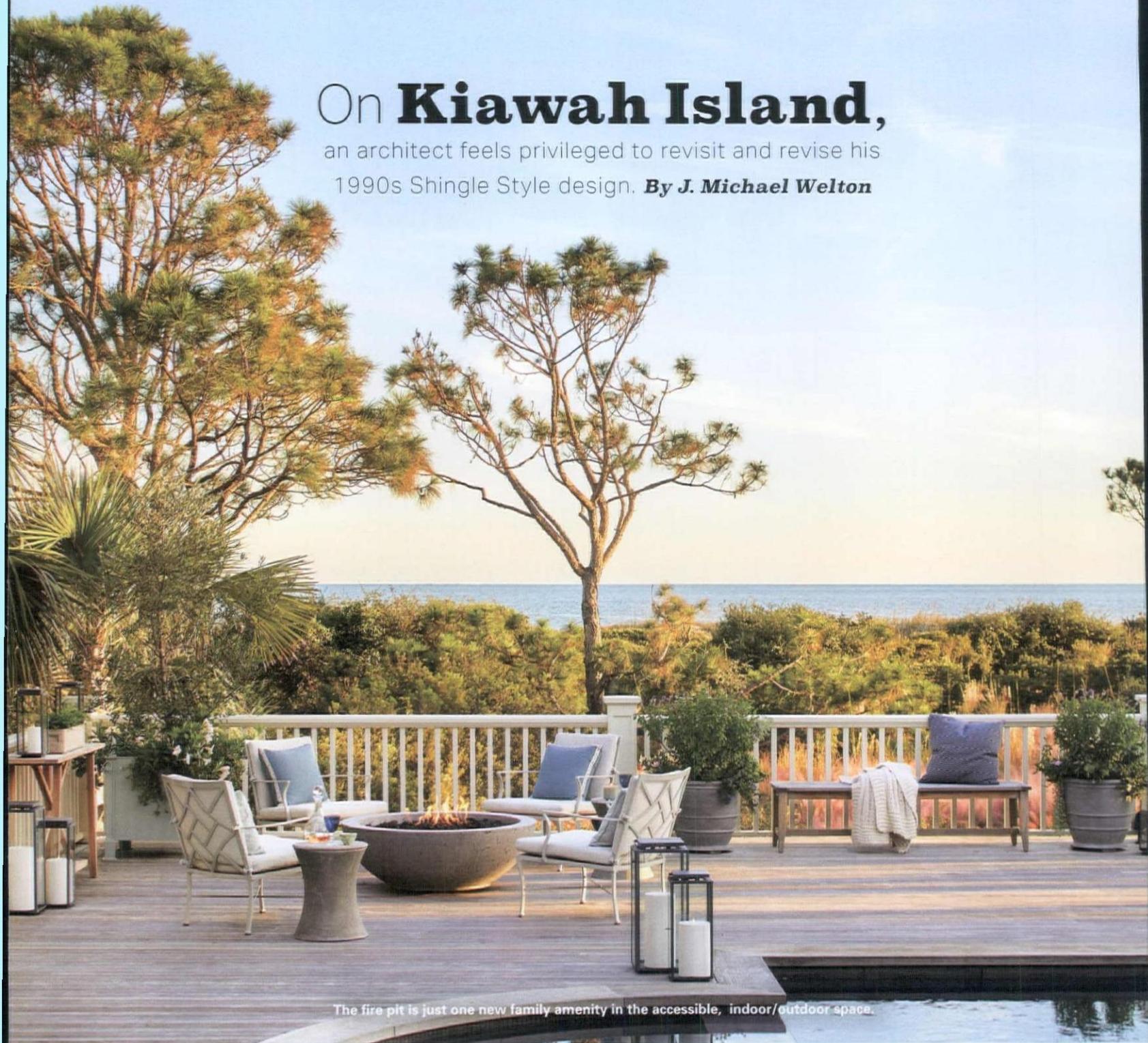
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# On Kiawah Island,

an architect feels privileged to revisit and revise his 1990s Shingle Style design. **By J. Michael Welton**



The fire pit is just one new family amenity in the accessible, indoor/outdoor space.

IT'S NOT OFTEN that an architect gets to revisit a commission. But Roger Seifter, partner at Robert A.M. Stern Architects, got exactly that at a home on Kiawah Island, South Carolina—after a span of 20-plus years. For his initial inspiration, he'd looked to Stanford White's Shingle Style homes on Long Island, and to others on Kiawah. His more recent design echoes and expands on his first.

"The house was originally designed in the late 1990s, and then was redone from 2017 to 2019," he says. "We updated everything, including the systems."

Comprising two oceanfront lots, the site is wider than most on the island—making it highly desirable. The new owners are based in the Northeast, and already had a winter home on Kiawah. But when this one came on the market, they scooped it up.

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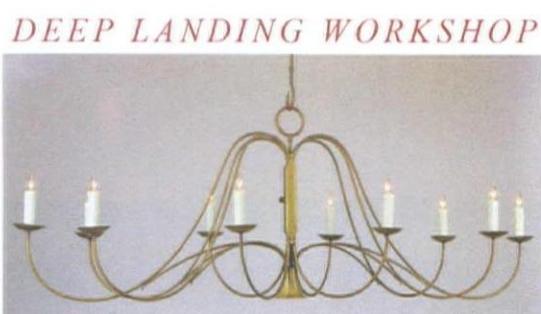
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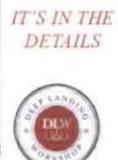


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For good reason. "It's south-facing, and so it has fantastic light," Seifter says. "And there's a natural sandy beach that's very broad."

Seifter called in landscape architect Cindy Cline from Charleston-based Wertimer + Cline to give the home a new presence on its multi-acre site. Then he brought in Tammy Connor, creative director of the Charleston interior design firm that bears her name. Her approach is rooted in tradition and classicism, but updated for 21st-century living.

Connor calls her style refined but inviting—nuanced with textures, rather than patterns. "My starting point is always the architecture, the place,

and the lifestyle of the client," she says. "I blend them all together to become personalized for the client and a sense of place."

Seifter's assignment started as a kitchen renovation and a pool room off the swimming pool, but evolved into much more for the now-14,000-square-foot home. "It spread; we ended up touching every part of the house," he says.

The major work was in the kitchen, family room, and pool room. Outside, now there's a loggia—a two-level sitting area—with a big-screen TV that opens up to the pool, and a pergola—an outdoor trellised area supported by classical columns. There's also an area for a pool

table and, above it, a home office.

It all works with the main house, physically and aesthetically. "We were adding quite a bit of square footage, but we didn't want it to look like the tail was wagging the dog," Seifter says. "The new architecture is recessive, but related, with the same scale and materials as the original construction."

The new design reflects the way people use their homes today, even compared to 25 years ago. Originally, there were no activity areas around the pool, and the kitchen was closed off—but now it all functions as one big space. "They can actually raise the lower sash on the tall windows and walk out to the pool or



*“We added quite a bit of square footage, but we didn’t want it to look like the tail was wagging the dog. Scale and materials match the original.”* —ROGER SEIFTER



to the porch that wraps around two sides of the house,” he says.

It’s a wide-open exercise in indoor/outdoor living that Connor understood intuitively. “The clients wanted a large space, a living lounge space with a connection to the ocean, the pool, and bar area—to be relaxed, casual, inviting, and with a really strong aesthetic,” she says. “We gave them options for flexibility with seating—with lounge chairs, a fire pit with benches, and a sofa.”

She took color cues from the environment. “The palette is neutral, with analogous blues, greys, and green-blues—the same colors you find in the marsh,” she says. “It’s a natural Lowcountry palette.”

**Top left** The new pool-room extension, with an office above, respects the scale of the original house. A pergola ties it to the deck. **Above** A swinging lounge occupies one corner of the porch.

Her scale and proportion were driven by the home’s design. “The furniture needs to take its cues from the architecture, like the sectional sofa or the eight chairs in the loggia—I needed that to balance proportionally,” she says. “And that pool is very large, so there are different seating areas, like the lounge area for sunning—and the umbrellas on wheels to

move around to the fire pit.”

As for context, Seifter says the house now is nestled between Shingle Style houses, designed afterward by other architects. “It was designed like it was the first kid on the block, and set the tone for the others,” he says. Given the beautiful upgrade, it may still be doing that today. ◊ **FOR RESOURCES, SEE PAGE 116.**

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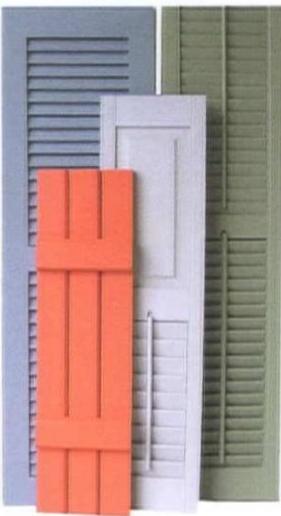
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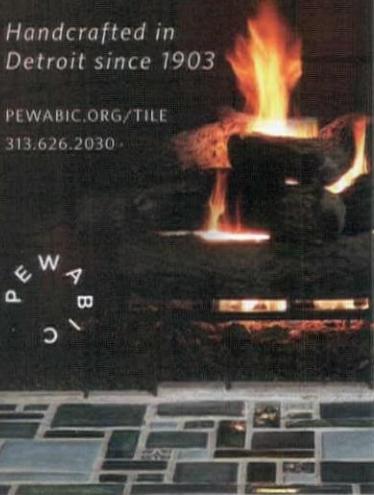


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The façade, with its noteworthy brickwork, required considerable restoration. **Right** The rear elevation was reimaged with glazing, for a better indoor/outdoor connection and more light in the kitchen.



# Row House

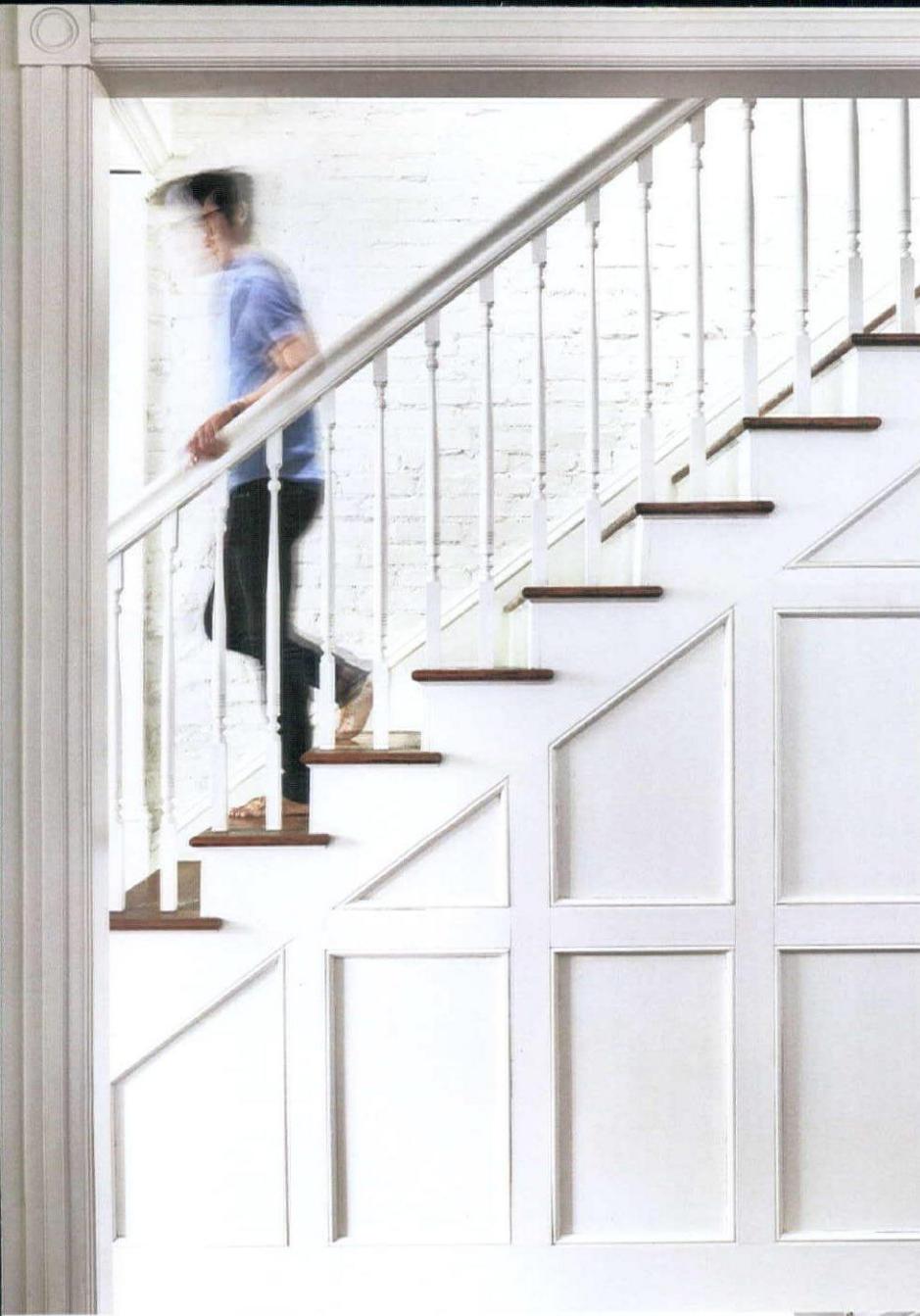
## Reimagined

By Kiley Jacques



Despite having been stripped of original details during insensitive remodelings, this D.C. row house now sings with historical character.

**A**NYONE WALKING into this 8th Street NW row house, in the Shaw Historic District of Washington, D.C., might think the 1888 building was a preserved original, now restored to reveal all its details. They would be wrong. With few exceptions, architectural elements are new. Owing to the work the firm has done on other area row houses, Hill & Hurt Architects was hired to reconstitute the badly altered interior and neglected exterior of the historic building. “The house had been the victim of many ad-hoc additions over the years,” says principal Joshua Hill. “There were issues to resolve.” Additionally, as in many homes of the period, it presented a warren of small, walled-off rooms—a floor plan at odds with the homeowners’ contemporary lifestyle.



**Three stories rise over an English basement. Living spaces are on the main level, bedroom suites above. The top floor is a spacious family room.**



**Above** Bare brick in the entry hall was painted white, cuing the white and black palette of the first floor.

**Left** Both the paneled spandrel under the staircase and the turned balusters are replacements in keeping with the Victorian house. **Below** The main-floor plan is essentially as it was; cased openings between rooms were widened.





**Left** Fireplace mantels in the front parlor and dining room are antique, salvaged from a Baltimore row house.

**Below** New windows were installed from inside, to preserve the brick casings on the exterior.

Hill & Hurt Architects' approach to the whole-house renovation was to prioritize three objectives: bring light deep into the house with more windows, a new skylight, and enlarged cased openings between rooms; use reclaimed, sustainably sourced, and energy-efficient materials and systems; and develop an "architectural language" to echo the Victorian period while creating spatial definition.

From the entry vestibule through to the living room, dining room, and kitchen, the rooms were generally appropriately located for modern living. The one incongruent room was the powder room, directly off the kitchen. Moreover, a rear service stair robbed space from the kitchen and therefore was removed. Taking out the powder room and back stair, and widening the existing openings between the first-floor rooms, did much to improve the flow and feel of the floor plan.

Style-wise, the transition from entry to kitchen moves from traditional to contemporary. "Kitchens and bathrooms in really old houses are interesting spaces," Hill notes. "With perhaps one exception, no client has ever asked us to redo their kitchen to look just as it did in the 1800s. Nobody wants that." Here, custom-painted wood cabinets with an inset flat panel lend a traditional detail; yet the sticking is beveled, not ornate like a raised panel, and the casing and crown have simple profiles. "We thought that worked with the appliances and with the quartz backsplash and waterfall countertop—it was another way





**“We can relate to the original details without copying them exactly. It’s how we made new glazing work in the kitchen.”**



to thread together a 2020 kitchen in an 1888 house.” Even though the kitchen is a small room that faces a neighbor’s brick wall just five feet away, the light that comes in is soft and muted and helps make the space feel more spacious.

Both fireplace surrounds—in the front room and in the dining room—had been removed and replaced, one with stone glued directly to the wall and the other with wood. The only original components were the metal fireboxes. The mantelpieces that Hill & Hurtт introduced were salvaged from a row house in Baltimore. Although it wasn’t important that they match, as luck would have it, Hill was able to find two with decorative, carved claws on the pedestals. He describes them as “very D.C. row house,” and notes that they look as if they have been here since the house was built.

Beyond the fireboxes, the newels were the only other original detail. Everything else is new—from floorboards to trim to

built-ins. New stair balusters were fabricated based on those from a house of the same period, which the firm was working on simultaneously. The panels on the stair are another example of a missing detail replaced. Others include the casings, ceiling beams, and the pilaster between the front room and dining room, which keeps the rooms open while demarcating them. “There are ways to relate to original details without copying them exactly,” Hill says. “That’s the idea behind the kitchen with the large windows and door—they work even though they never would have been there when the house was built.”

Upstairs, renovation was a little more invasive, in terms of changes to the floor plan. Previous remodeling projects had eliminated any trace of the original layout; they included an L-shaped master bedroom with a soaking tub—in the room. The design team cleared the slate, adding two generous bedrooms and two bathrooms.



**Above** New built-ins flanking the fireplace look original, down to the Victorian-era, bull's-eye corner blocks in the casing trim. **Opposite** With more glazing on the rear facade, the kitchen is flooded with soft light.

**Opposite, Far Left** Rooms are a comfortable mix of traditional architecture and contemporary furnishings.

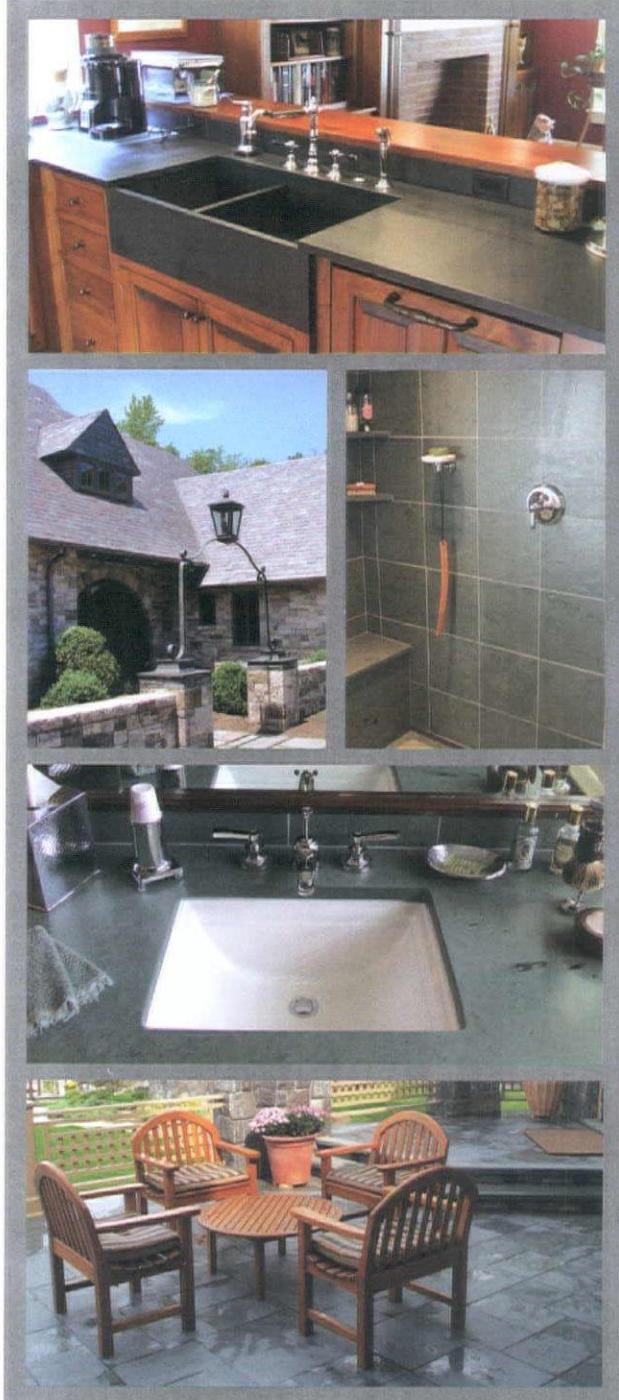
The top floor, its previous access an unsafe stair without a railing, held a sprawling and ill-defined common room with a kitchenette. It was transformed to be “a more discrete space,” with a vaulted ceiling. The kitchenette was replaced with a full bath, and a 10-foot-tall, built-in bookcase now distinguishes the space, exemplifying the level of craftsmanship throughout. Legally, the third floor counts as a bedroom, but it is used as a family room—in fact, it is the most-used room in the home. A particularly significant change on the third floor was the introduction of a skylight, which brightens even the second floor. “You have to wear sunglasses and put on your sunscreen when you get up there,” Hill jokes.

Considerable restoration work was performed on the front elevation. Workers were able to peel back the layers on the old windows to reveal the original brickmould

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**Above** Rather than as a bedroom, the third floor gets constant use as the family room.

**Right** A wall of built-ins also was added to the top floor. The room is filled with light, given original and new windows plus a new skylight over the stairs.

casing. New windows were installed into existing openings from the interior to retain the casing. “It’s not impossible to replicate such details, but it is always nice when you can use the original components,” Hill notes.

Changes made to the back elevation are noteworthy. “We treated it almost like a block of cheese, cutting out a strip in the center to infill with windows and a new door,” explains Hill. The original brick detailing and ganged double-hung windows informed the new work, as did the height of traditional row houses: Using tall, narrow windows and an eight-foot, six-inch-tall door is a design decision that relates back to Victorian architecture.

At the rear, the idea was to enhance the indoor/outdoor connection while honoring the brickwork, corbeling, and archways that characterize the period’s architecture. To accommodate the kitchen layout desired—which would feature a free-floating island and a full counter on one wall—the glazing needed to be shifted off center. To accomplish that, the wall’s width was built out by a one-brick dimension, or four inches. “The treatment on the rear elevation feels like an inset piece—as opposed to the front façade’s smaller elements that add up to create the composition,” Hill says.



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**Above** The much-remodeled second floor was reconfigured into two bedrooms and two full baths. **Right** Tiles with a brilliant blue glaze distinguish the fireplace surround in the primary bedroom on the second floor.

**Left** The primary bedroom has an en-suite bath in marble, with double sinks and a rain shower.

"On the back, the inset is the defining element. It's pretty to look at, and it's pretty to look *in*—which, when the house was built, certainly was not the case."

More details worth a mention include a cedar-clad, open-air carport bay with a gate into the rear garden. It keeps the courtyard free from a view of the car, enhancing the outdoor experience. Also, pushbutton light switches throughout the house provide a tactile experience that recalls an earlier time—something the homeowners were keen on.

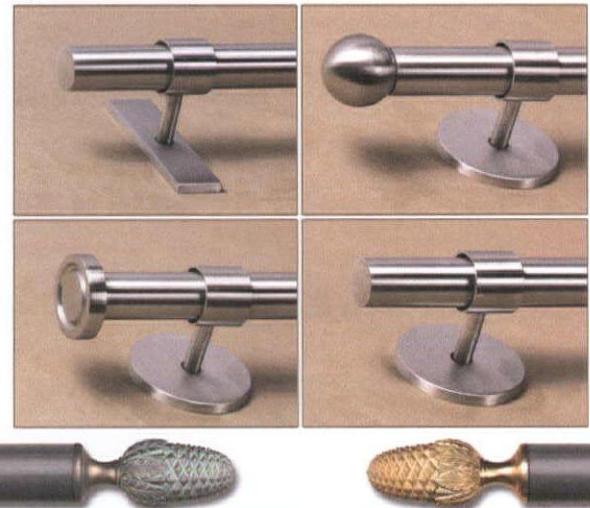
At the start of this project, the clients were unsure of what they wanted. As things progressed, they developed a firmer

sense of their personal aesthetic, as informed by Hill & Hurt's work. "They liked the character of projects we were showing them," Hill says, "but their house didn't have those same original features." They'd initially fallen in love with the exposed-brick wall in the entry hall, but later questioned its place in the renovation plans. Presented with the idea of painting the brick white, then continuing on with a white-and-black theme, the owners were thrilled by the prospect of holding onto a beloved feature even as the house was revamped. At every turn, that's what this project was about: looking for what was worthy of reimaging. • **FOR RESOURCES, SEE PAGE 116.**

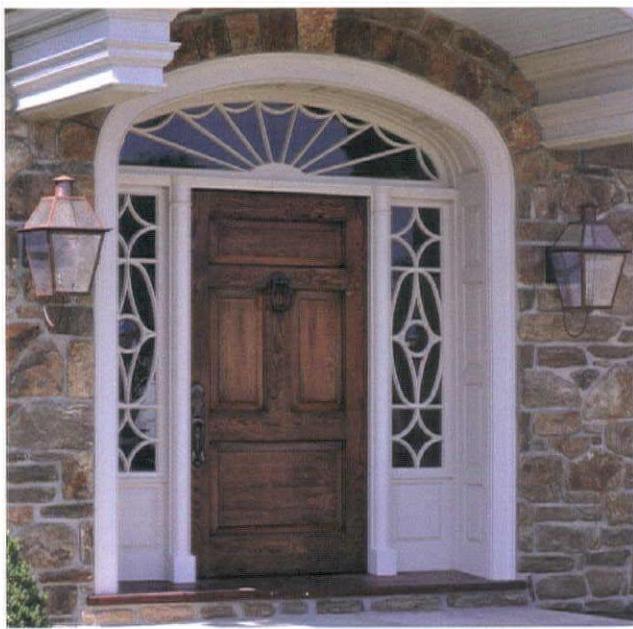
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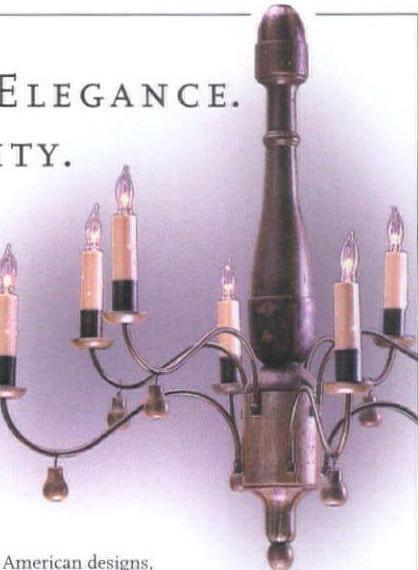
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## The Narrative Arc

An interior designer spins a tale for his architect as they design a home in East Hampton. **By J. Michael Welton**

**T**HE INTERIOR DESIGNER Bryan Graybill says his drawing skillset may not be the best, but he's pretty good at imagining a program. For his own house in East Hampton, New York, he basically wrote a treatment for a screenplay.

He let his imagination romp across the farms and fields of 18th-century East Hampton, through the boom and bust of its 19th-century commercial whaling days,

and then across an array of pubs, hotels, and restaurants in 21st-century London.

Adding to that was his nostalgia for a childhood spent in Aiken, South Carolina.

"I wrote a narrative, as if the property once had belonged to farmers with a Shaker-style farmhouse. In the mid-1800s it was home to a successful English whaling captain. The house was added onto in the late 1800s," he says. "The way I imagined it, the daughter of the

owner became a dowager—and when the whaling dried up, she started letting out rooms."

Indeed, with a salon-like living room and seven bedrooms, this house feels a bit like an inn. "I was inspired by the inns and houses in my neighborhood," Graybill says. "One 1770 house is now a B & B... East Hampton was established in 1640, and a lot of its houses date back to the 1700s."



**Above** Front and rear, the house is designed in true vernacular fashion, with local materials and conventions, and having an apparently layered past.

**Right** Outdoor spaces include porches and a covered terrace, the pool deck, and a shed that doubles as a bar.





**Top Right** Convenient to the pool deck and the back porch, the pool house is fitted out as a Drinks Shed in the summertime. **Above** The summertime cocktail bar in the shed is a welcome amenity.

**Opposite** The loft in the shed offers additional storage space.



He wanted 21st-century amenities, but wondered how to overlay a modern-day program and still keep the human scale of earlier times. So, he brought in Andrew Cogar, president of Historical Concepts, a firm known for designing classical homes that look as though they've been on site forever.

Graybill, who at one time worked for a designer of hotels and restaurants in London, took Cogar on a weeklong, due-diligence spree over there.

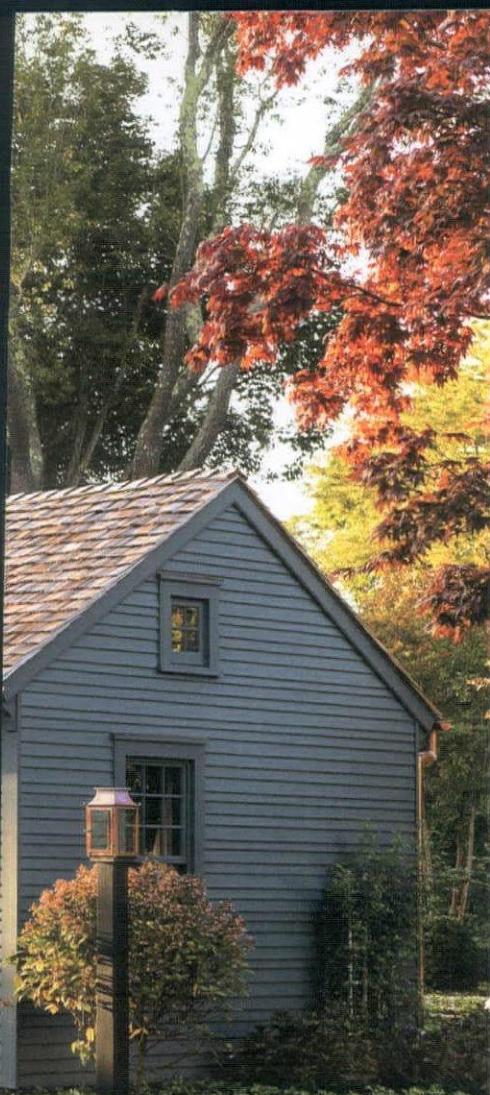
"I got an understanding of Bryan's perspective from those shared experiences like drinks and lunch and dinner in multiple places across London, over five days," Cogar says. "If we hadn't done that, his home wouldn't have that feel."

Graybill grew up in Aiken in a neighborhood of rambling older homes—but his family later moved to a planned

community, with a country club at its heart. "I remember feeling no connection to the community except the club itself," he says. "I was nostalgic for something authentic here. I was inspired by towns and villages, especially in Europe."

He and Cogar wanted the new house to feel much older than it actually is, and to follow the existing pattern on the street. "All the houses have layers of time to them—some large-scale changes, and some incremental," Cogar says. "This is a very intentional program about building a house from scratch, but one that feels like adaptive reuse" [of an older house].

Outside, the materials used are tied to Graybill's narrative—and to the cedar shingle and clapboard siding of neighboring homes. "It's a townish vernacular," Cogar says. "We use standard



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**Above** Graybill calls the kitchen the Orangerie. It's accessible through a second entry door on the L-shaped porch. Copper lights came from the Brimfield flea market in Massachusetts. **Right** Architect Andrew Cogar (at left) and designer/homeowner Bryan Graybill, at the house.

materials, like shingles on the roof and random-width lap siding."

Because the lot is flat and square, the architect created an internally focused world, with a series of outdoor rooms. "We were really able to look at the north and south, then the east and west, and create axes so you can experience the whole of the lot," he says.

He thought through how three separate paths—one for the homeowner, another for guests, and one more for service providers—would or wouldn't intersect. "Caterers, cleaners, and prep workers have direct access to the basement and service areas," he says.

During the summer, guests come through the front door, move into the parlor for a drink, and head to the

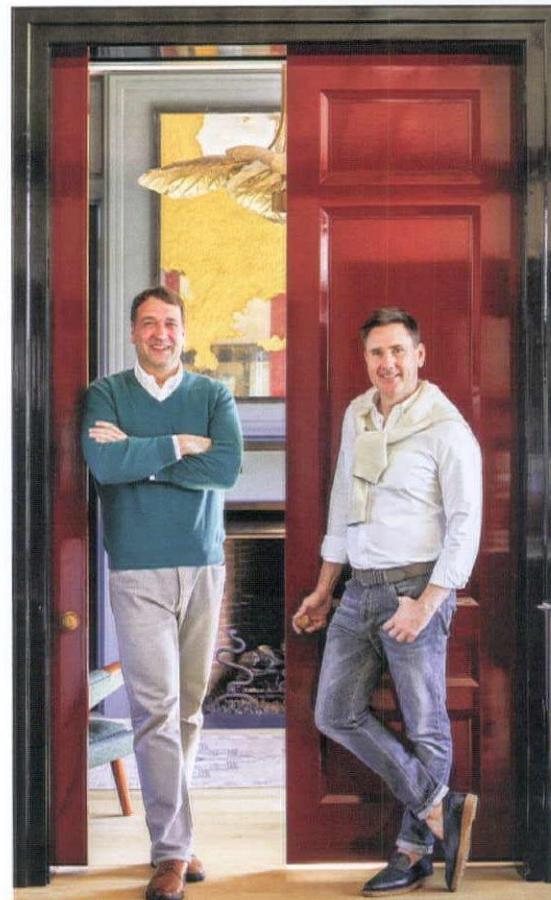
backyard. "Or they come through the garden gates during the day or early evening, and walk across the lawn to the cocktail shed," Graybill says.

Off the raised terrace is a great lawn with a Japanese maple. Guests can walk across the lawn to stone steps, and move up to the terrace that ends at the firepit, with the pool just beyond. "Daytime entertaining is at the lawn and pool," Cogar says. "At night, meals are taken in the tree-lined allée."

He looked hard at how the sun moves across the site and house in both summer and winter—especially noting where the kitchen had to be located for light and warmth in colder weather. He took advantage of a neighbor's open front lawn and elm tree, borrowing those

**"I was inspired by old towns, East Hampton, but also Savannah and Charleston, and especially villages in Europe. I was nostalgic to create something authentic here."**

—BRYAN GRAYBILL



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**Above** The porch that wraps the house in an L shape allows easy access to both the front entry and the kitchen door.

**Right** Accessible from the main living space, the back porch is a covered terrace with a fireplace. **Below** A sleeping porch is off the first-floor master bedroom.



views to make them part of his client's vista. "The entry porch, larder, and sink look out to this beautiful yard next door, which makes the property seem twice as big as it really is," he says.

The three-story home is meant for entertaining, whether a few people for drinks or a larger group for dinner. "But I don't want to be the maître d'," says Graybill. "I want to participate, be in the middle of things. The kitchen isn't really a back-of-house situation—I can have everything out where we can see it, like pots hanging over the stove."

He finds East Hampton's natural light

to be similar to England's, especially in fall and winter. The sun sets early, and so he responded the way the British do. "We used a lot of high-gloss paint," he says. "There's not much light so we leaned into shine, and stained wood—and we used plaster."

Inside, rooms lean toward English Arts & Crafts and Vienna Secession design, again inspired by trips to Europe.

Cogar broke down large spaces into smaller, more intimate areas using decorative elements, on a room-by-room basis. "The proportions are based on what came before us in Georgian or

Federal or later Colonial Revival design," Cogar says. "Elements are a bit more open or delicate than the originals, and opened up to the outdoors."

Bryan Graybill says he's gotten precisely the response to his narrative that he'd hoped for. "The best compliment I get," he says, "is when someone asks, How long did it take to renovate the house?"

Maybe even better, a group of Brits who once visited the house said they felt right at home in it.

Now that's authentic story-telling. ◊

FOR RESOURCES, SEE PAGE 116.



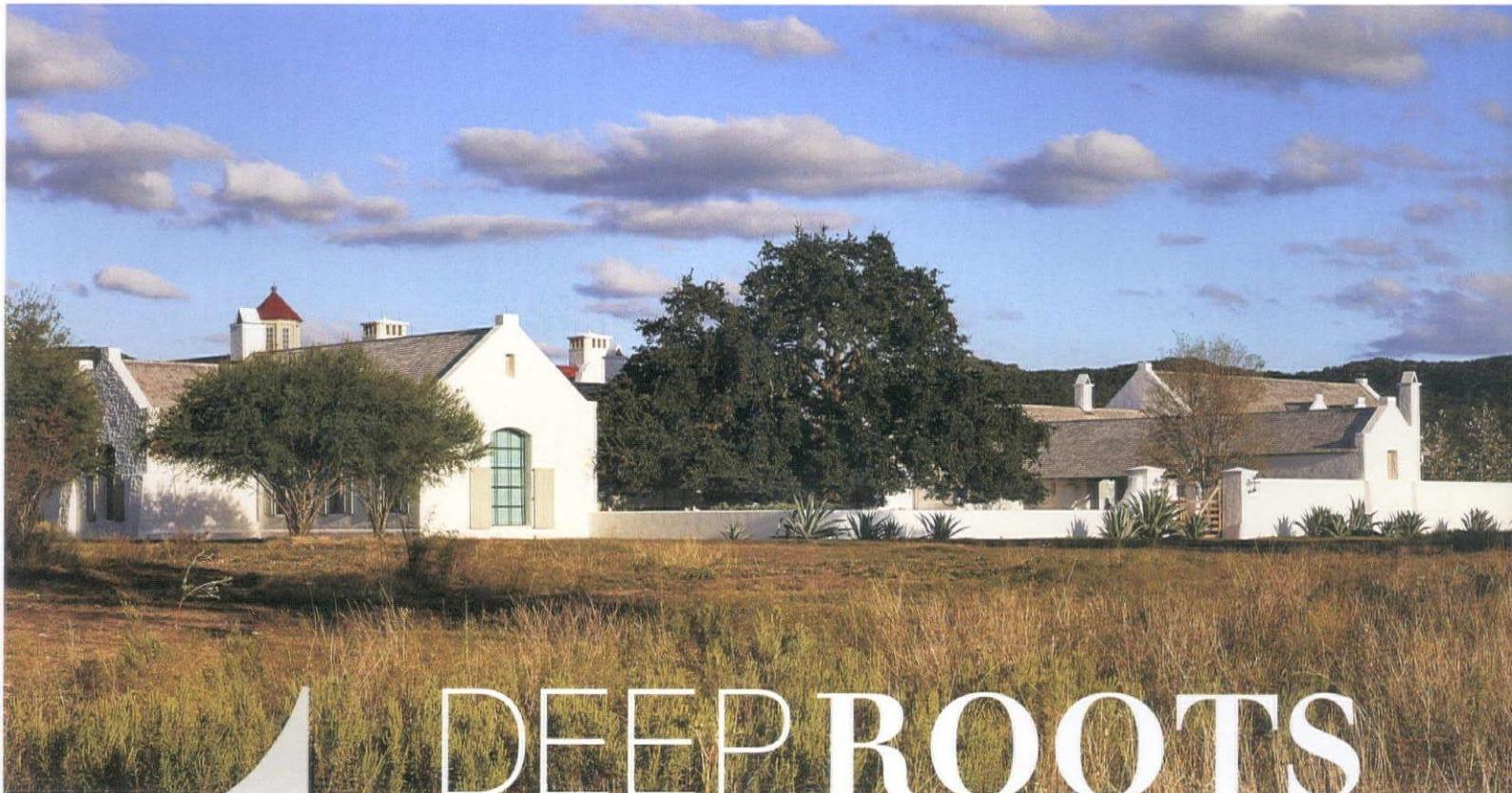
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# DEEP ROOTS

**Opposite** The formal entry to the house was partly inspired by Misión San Antonio de Valero—the Alamo.

**Above** The compound includes a house of timber framing and solid masonry, which is laid out in intersecting wings separated by courtyards.

AKING ITS NAME from the Sabinal River, the compound called Rancho Sabino Grande nestles into a valley in Texas Hill Country, along the banks of the gin-clear waters. It was designed to tell the story of the landscape, and of the owner—a world traveler/adventurer/big-game hunter. • Designed by Michael G. Imber, Architects, of San Antonio, Texas, the 4,500-acre estate features a 24,000-square-foot, South African- and Dutch-inspired ranch house meant to reflect generations of ranch life in the state.

**BY NANCY RUHLING | PHOTOS BY WILLIAM ABRANOWICZ**



**Above** The view from the great room is vast; columns and transoms provide a welcome intimacy.

**Opposite** Two massive, limewashed-stone fireplaces anchor the great room, separating the space from the living room and dining room that flank it.

“It’s

a palimpsest of epochs—the early years, with the soul of Texas pioneer architecture, layered by a cultured, well-traveled family who’ve collected influences over time from New York, Europe, South America, and Africa,” says Chris Derrington, an associate with the Imber firm.

The house, solid masonry with a striking white stucco finish, features materials that are found primarily in the landscape—limestone, clay, cypress, oak, cedar, and walnut—along with rare marble and stone curated by a geo-archaeologist in Rome.

Craftsmanship is evident in every feature: Teams of artisans worked by hand to timber-frame, carve, sculpt, plaster, and even thatch unusual elements of the compound.

“The house is very sculptural,” Derrington says. “We

worked hard to get the right stucco texture, which has a slight undulation.”

He adds that “we sited the house to enjoy the land. It’s in a unique spot on a bluff by a large man-made lake and a grassy plain where the exotic game roam, including buffalo, gemsbuck, red deer, zebra, and a giraffe family.”

The architectural story begins at the entry façade of the entrance court, which is reminiscent of the Alamo (the San Antonio de Valero mission), in nearby San Antonio.

“The façade is an amalgamation of styles,” Derrington explains. “The Spanish-influenced base is surmounted by a Cape Dutch-influenced gable with broad volutes. Thick, oak-plank doors shut even with the grille to secure the front door.”





The restrained elegance of the paneled walls of the foyer set the tone for the rest of the house. "They're made of gunstock walnut, which is unique, and typically is reserved for the fashioning of fine gunstocks," Derrington says.

The house is laid out in a series of bars encapsulating protected courtyards. Thus, the great room is flanked by the more intimate spaces of the living and dining areas.

The room, which features walls of retracting bronze windows and a pair of floor-to-ceiling fireplaces of lime-washed solid masonry, "makes it feel like you're living outside or you're in an open-air pavilion," Derrington says—an idea that reflects the owner's desire to live in the wide-open spaces.

The connector from the great room to the master wing is a

lounge/bar that features a custom mural telling the story of the owner. A home theater is sited discreetly off this space.

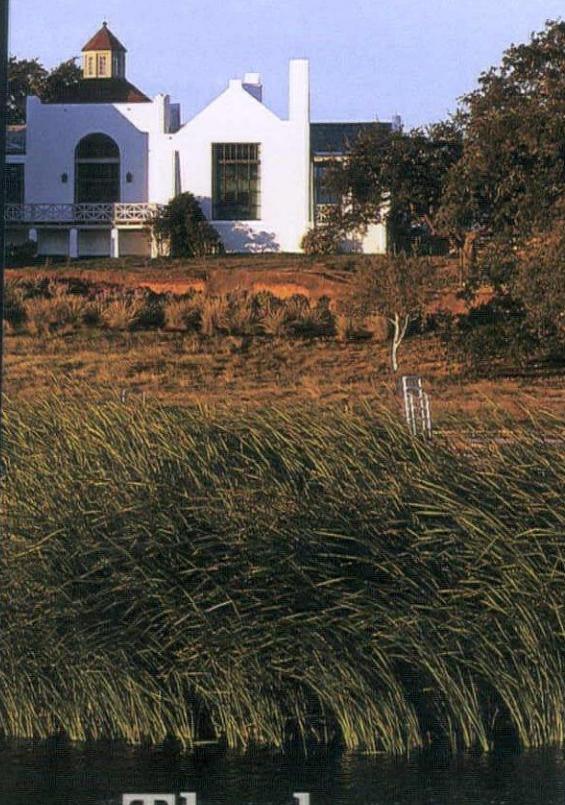
A small hall connects the lounge to the private, octagonal library, which has a solid oak-hewn staircase leading to a mezzanine and a limestone-hewn stair that descends to a cistern-like basement wine cellar with a capacity to hold 400 bottles.

The room's millwork is made from ancient cypress logs that were found in a Louisiana swamp.

"From carbon-dating analysis, some of the timber material dates back to the founding of Rome," Derrington says, adding that the adjacent spiral staircase was inspired by one of the local, early 18th-century Spanish missions.

The primary courtyard and primary bedroom wing are off

**The large compound**  
WAS DESIGNED  
TO COMBINE  
ELEMENTS OF  
OLD, SPANISH-  
INSPIRED TEXAS  
RANCHES WITH  
DUTCH, SOUTH  
AFRICAN, AND  
OTHER FORMS.



**Left** The river-valley compound straddles a limestone bluff, which overlooks a man-made lake and an exotic-game refuge. **Below** Standing in as a sort of prototypical gazebo is the thatched-roof rondavel, patterned after conical-roofed huts in Africa. Cedars harvested on the ranch create the arched entry portal. The roof is by an Irish thatcher.



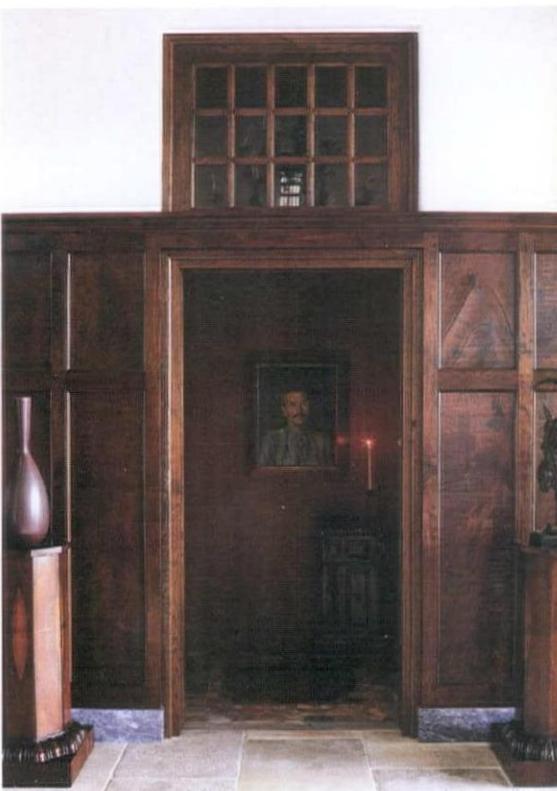
# From composition

DOWN TO THE DETAILS, "THE CHALLENGING PROJECT MADE US BETTER ARCHITECTS."



**Above** Beyond the motor court and porte cochere, a mudroom in the service wing connects a zaguán (covered entry porch) to the main reception court. **Right** Teams of artisans in many trades worked on the sculptural house.

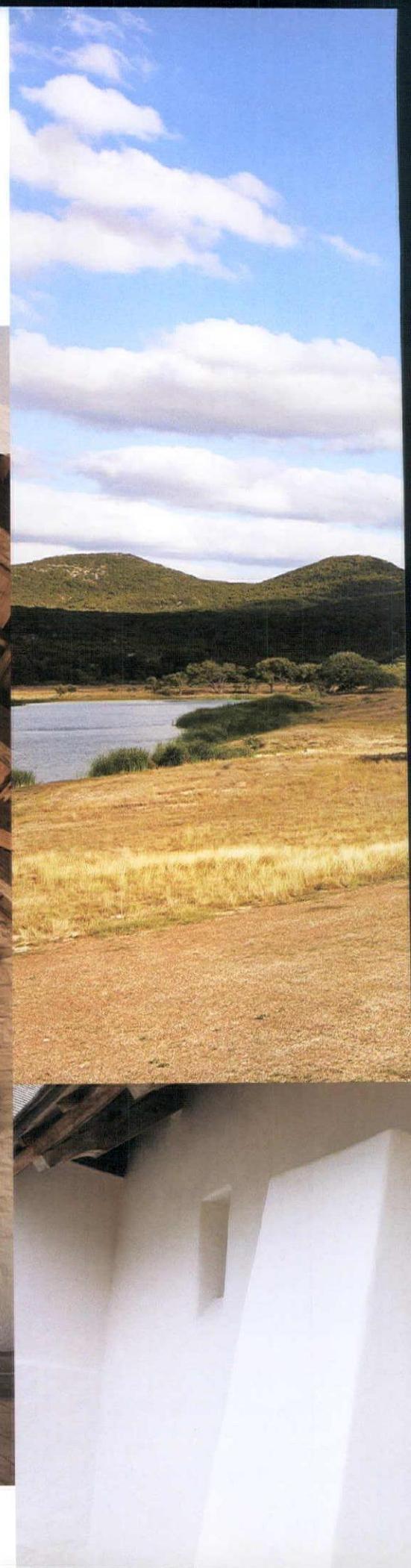
**Opposite** The octagonal library has millwork made from ancient cypress logs, and an oak stair to a mezzanine.



**Right** In a sentinel position overlooking the game preserve, and accessible via an elevated boardwalk, the rondavel is a seating area with kitchenette and bar.

**Below** The ruggedness of the timber framing and textured stucco is evident.

**Bottom** Heavy buttresses anchor the house to the landscape.





the library, and a private courtyard provides separation for the owner's office at the front of the house.

The service wing, on the other side of the entry court, has a large, barrel-vaulted kitchen, a breakfast room, an outdoor kitchen, and a mudroom with two large custom benches where guests can rest after exploring the grounds.

The mudroom, which has a post-oak-paneled ceiling, stone walls, and reclaimed handmade terra-cotta tiles on the floor, is a nod to the owner's penchant for "just getting up and going out for an adventure at a moment's notice," Derrington says.

One of the more unusual features of the homestead is the thatched-roof rondavel, a circular mud hut that reminds the owner of his travels to Africa. Equipped with a kitchenette/bar

and reached via an elevated cypress boardwalk, it's a relaxing spot for sipping cocktails while gazing upon the animals gathered at the lake below.

"It's everything of the house boiled down to one place," Derrington says. "Creating it involved working with a master thatcher who was born in and learned the trade in Ireland. There was a lot of selecting, stacking, and hand cutting of different ranch-harvested cedar trees to get the perfect bowed character of the arched entryway."

Noting that the project was "unique and wonderfully challenging in overall composition, down to the smallest of details," Derrington says that "it was a great experience—we're better architects because of this." ◊ **FOR RESOURCES, SEE PAGE 116.**



**Left** The historic, early 1800s log cabin is at the far end of the new house inspired by C.F.A. Voysey. **Opposite** In the new country house, a great room offers multiple seating areas; balconied hallways run at the upper level. The sculptural, shadow-catching piece over the fireplace is by artist Mary Little.

# BRIDGING new+OLD

*Saved at the last minute and restored, a rustic, 19th-century log cabin becomes a much-used family space that links the modern English country home to our American past.*

BY JANICE RANDALL ROHLF | PHOTOS BY ANICE HOACHLANDER





HE LITTLE CABIN WAS TRULY "the tail that wagged the dog." That's how Barnes-Vanze Architects describes a storybook log cabin, built in the 1800s, that was a hair's breadth away from demolition. Then firm principal Steve Vanze and his team—Melanie Giordano and Sydney Katz—came to its rescue. "You don't run into many of these," says Vanze. "We had to save it."

Clients Neada and Brian Onufrychuk, new to country life in Virginia, were so focused on the five acres of land ("It's magical," sighs Neada), that they hadn't really noticed the squat, chinked-wall structure attached to a nondescript 1925 house ready for the wrecking ball. As soon as they did, however, they instantly recognized its value. Now a favorite part of the house, the restored cabin initially gave her pause, Neada admits. She worried the

rustic cabin might not meld with the new design, a modern country house inspired by architect C.F.A. Voysey, an icon of the English Arts & Crafts movement.

Fortunately, the design and construction challenges fell into the right hands. Along with the homeowners, both of them history buffs and avid collectors, the classically inclined architects headed up a team that included designer Lauren Liess, known for sense-of-place interiors, and contractor Michael Carr, whose meticulous craftsmanship included burning and chipping new wood to age it. Landscape designer Jennifer Horn introduced a homey "Remnant Garden," along with other landscaping she says is "what we imagine was once on site." In terms of vision, talent, and integrity, this was a dream collaboration of professionals.



**Left** Beyond the linking breezeway, the view from the library takes in the main stair hall; the dining room is seen beyond.

**Above** Rough-hewn beams, as well as floors of stone and wood, were inspired by the restored cabin.

**Opposite** (top) The ancient door to the cabin hangs on a wall in the main stairway. (bottom) The interesting, angled arrangement of the house is clear in this view.



**The new house is** organized around axial views  
*to the woods, with the old cabin at one end  
and a garage at the other. Glass breezeways  
link each wing to the central great room.*





**Clockwise** (from top left)  
Inside, the ceiling was raised to create a cathedral ceiling, increasing the volume of space.  
• An enclosed breezeway links the new house to the old cabin.  
• With broad expanses of glass, the rear elevation is a more modern interpretation of the English style. • A new "Remnant Garden" was planted outside the log cabin already on the property.



## Designed in a meandering fashion,

the house is organized around axial views to the woods, with the cabin at one end and a three-bay garage with an upstairs office at the other. Glass hallways, set at an angle, link these two volumes to the house's central vaulted great room, where the parents enjoy casual living and eating with their two young children. Other spaces—kitchen, bedrooms, formal dining room, covered porch, and library—surround the central space and look into it from the main level or from balconies above. Open and airy from the foyer, the mood shifts to cozy once you step into the dark-wood paneled library. It changes again in the kitchen, a sunlit room with a white-oak island, white quartz countertops, and floors of light grey slate.

The house looks smaller from the outside than it actually is. Its sweeping roof and the gently curved stucco rolling out over windows and into wooden door openings recall the white rough-cast houses with slate roofs typical of Voysey. "Our aim was to reflect his ideas in a more modern way," observes Vanze. "We made the design a little crisper, and added slightly simpler details." While there is a ribbon of horizontal windows à la Voysey in the shed dormer, there are also large expanses of glass.

To Neada's delight, the house, she says, is shaped like a hug that embraces arriving guests. The welcoming spirit carries through once you step inside. "The bends and turns create mystery," she suggests. "You wonder where every



**Above** The rustic, historic log cabin was meticulously restored. Its stone fireplace and floors, timbers and rough lumber all provided inspiration for architectural finishes in the new house.



**Left** The pool terrace is nearest the log cabin end of the house, and slightly uphill, with a vista. The landscaping conjures what may have been here in the past: An allee of crabapples lines the driveway. At the pool, a perennial border of iris, daisy, and herbs lends color, while deer-resistant plants beyond screen neighbors.

little section leads to.” Like the property marked by rolling hills, forest and a stream, the house is an assemblage of wonderful moments waiting to happen, the culmination of which is the log cabin.

At first, an idea was to have the cabin serve as a pool house, sited as it is near the pool and sports court. Once the original ceiling was raised, however, the space clearly had more potential. Newly insulated, the cabin became a family room, as well as space for dinner guests: A long table seats 20 in front of the original fireplace back in working order. “We pulled in simple, comfortable fur-

nishings,” says Lauren Liess; she chose “primitive, rustic-feeling materials” for the cabin, from which she transitioned to the rest of the home.

“I could see that Neada was drawn to romantic, dramatic spaces that had a bit of quiet soul to them,” says Liess. (She has incorporated pieces she designed for the Onufrychuks into her most recent custom furnishings line, Woodbridge.) “This being a new build, my goal was to try to add some patina.” Elements such as a soft, tea-stained palette, tone-on-tone patterns, and vintage and vintage-inspired textiles and rugs create

an old curiosity shop-type backdrop. “I wanted it to be a little bit dusty, but not too much,” says Neada, implying that she loves antiques but appreciates the trappings of more modern eras. “I’m all about old, new, and earthy, mixed with some moody dark moments.”

The owner’s style range is apparent in the extensive and eclectic art collection, which she’d begun to amass before Liess encouraged her to keep going. One piece, hanging on a wall in the main stairway, was part of the property long ago: it’s the original door of the cabin. ◎

FOR RESOURCES, SEE PAGE 116.

**“***The space around the cabin is imagined as a remnant garden—vernacular, even improvised. Irregular pieces of bluestone are laid amidst pockets of perennials that fill the voids.”***”**

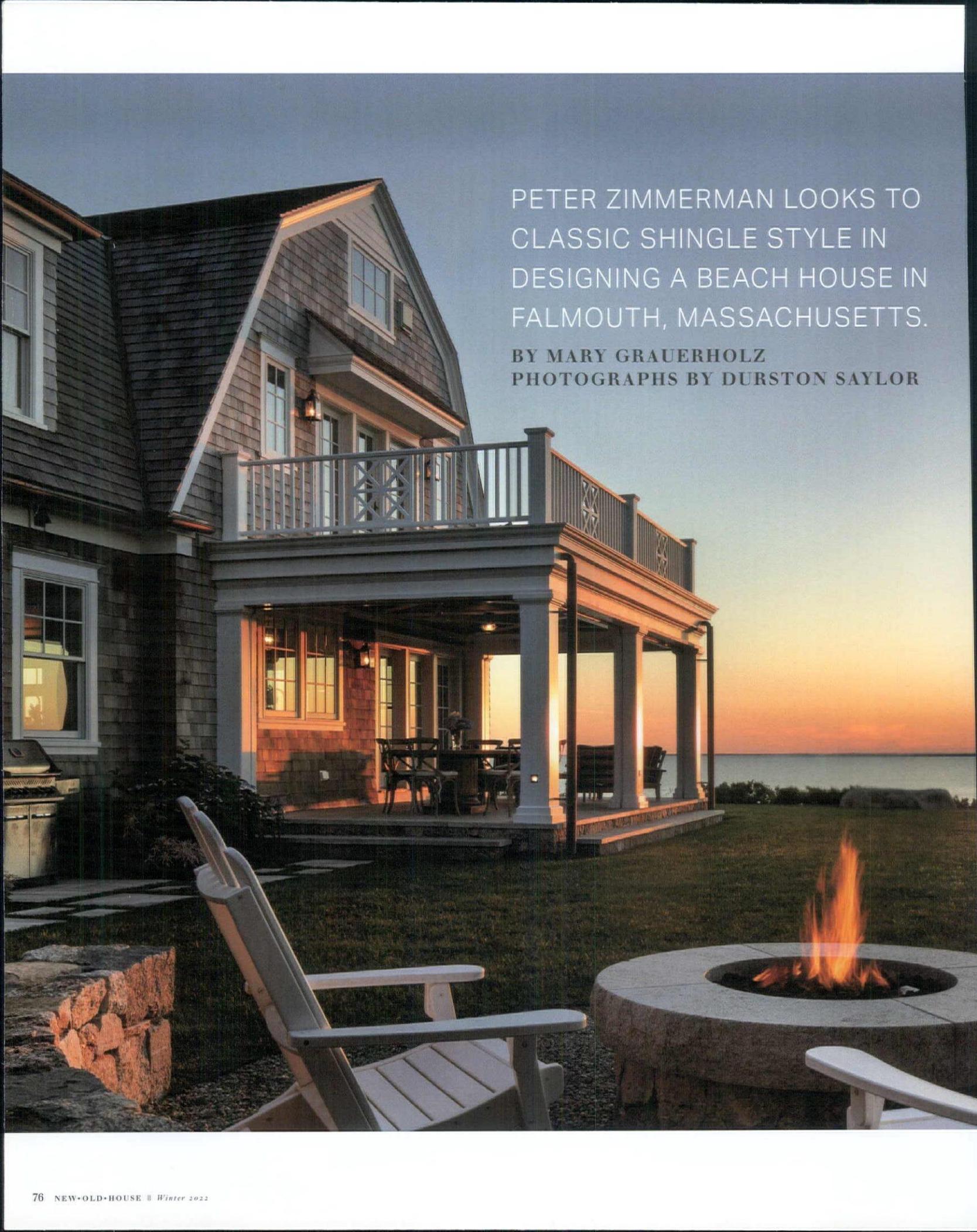
—LANDSCAPE ARCHITECT JENNIFER HORN



**Above** The master bath is a take on tradition, with coved plaster creating a window nook, big white hexagon floor tiles, and a copper soaking tub.

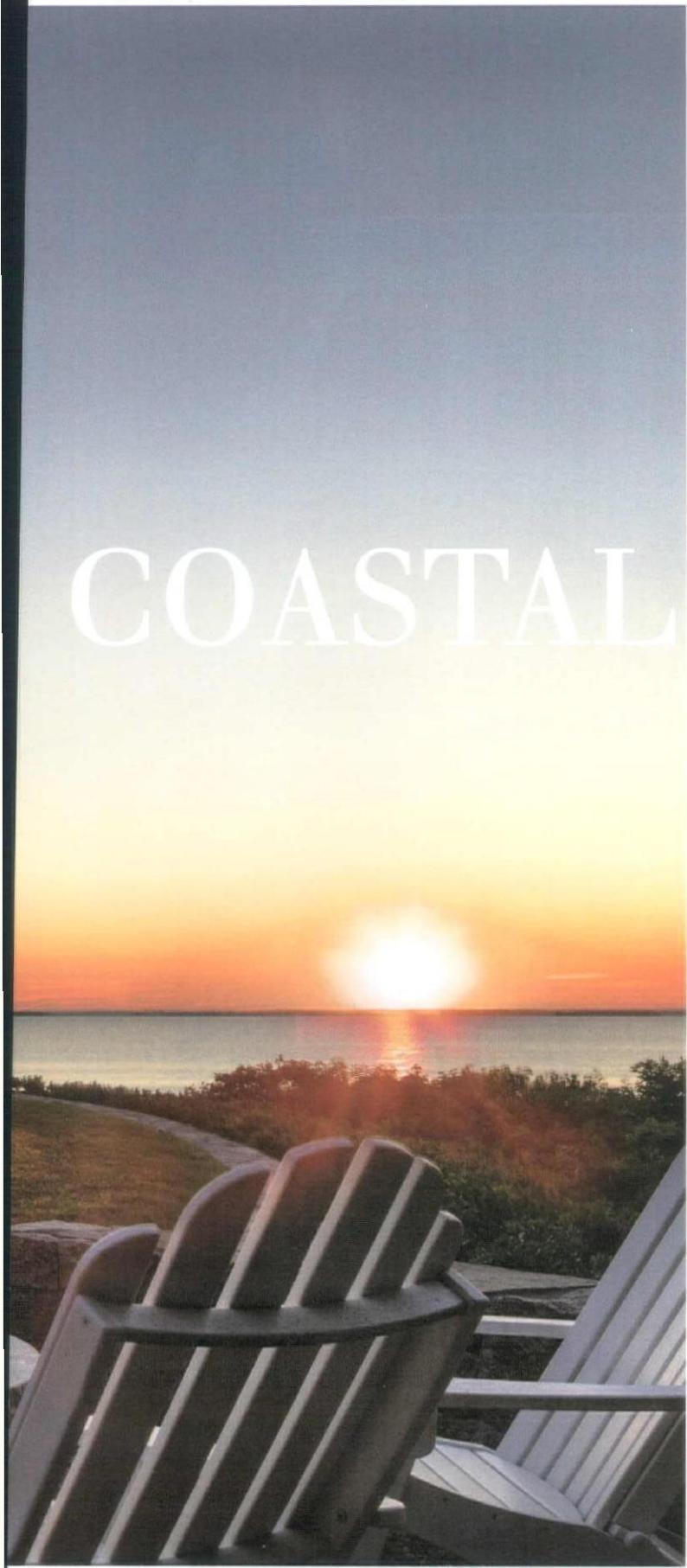
**Left** A floor-to-ceiling window wall in the master bedroom opens it to light and distant views of the rolling meadow. Furnishings in soft tones and textures lend a calming vibe.



A photograph of a two-story shingle-style beach house at sunset. The house features dark grey shingle siding, white trim, and a prominent gambrel roof. A balcony with a white railing is visible on the upper level. The lower level has a large porch with white columns and a glass door leading to an interior room. The house is set on a grassy lawn with a fire pit in the foreground containing a small fire. A stack of firewood is to the left of the fire pit. The sky is a warm orange and yellow, transitioning to a darker blue at the top.

PETER ZIMMERMAN LOOKS TO  
CLASSIC SHINGLE STYLE IN  
DESIGNING A BEACH HOUSE IN  
FALMOUTH, MASSACHUSETTS.

BY MARY GRAUERHOLZ  
PHOTOGRAPHS BY DURSTON SAYLOR



# COASTAL connection

LIKE GREAT ART, a great house does not scream for attention. This Cape Cod beachfront home presents with a restrained appeal rooted in the Shingle Style. The project was shaped by Peter Zimmerman, AIA, founding principal of Peter Zimmerman Architects of Berwyn, Pennsylvania, along with owners Bonnie and Richard Rossello, and with Dan Solien of Botanica Fine Gardens Ltd., and Mary Hastings Interiors. • Evidence of Zimmerman's gift for finding art in architecture is in every room of this 4,970-square-foot home in Falmouth, Massachusetts. "Our goal, for any house, is that every room be beautifully proportioned, with an abundance of natural light and openness," says Zimmerman. Thoroughly schooled in classical architecture, he is mindful of the "strong in structure, light in spirit" shingled homes of the outer Cape and Nantucket Island, many of them elegant and with classical allusions. His design encompasses

**Left** Beginning at the wooden gate set between monolithic stones, the property unfolds as fine details reveal themselves, with a backdrop of views of the ocean, waves roiling at the rocky shoreline.

a logical progression of rooms, with appropriate detailing throughout.



CENTURY AGO, Shingle Style homes were cloaked in very dark red cedar with dark trim,” Zimmerman says. “This one has a beach feeling; it’s a vacation house with light, open areas.” The new, shingled house replaced an unsalvageable beach cottage. With simple detailing, excellent use of proportion and scale, and the iconic gambrel roof that gives the snug feel of a one-story house with dormers, the place exudes an air of integrity and comfort.

To the right of the entry stand a garage and shed in two different volumes, connected to the house by an enclosed breezeway. The shape of the garage at left is reminiscent of a classic New England sail loft, a simple structure where sails are typically stored

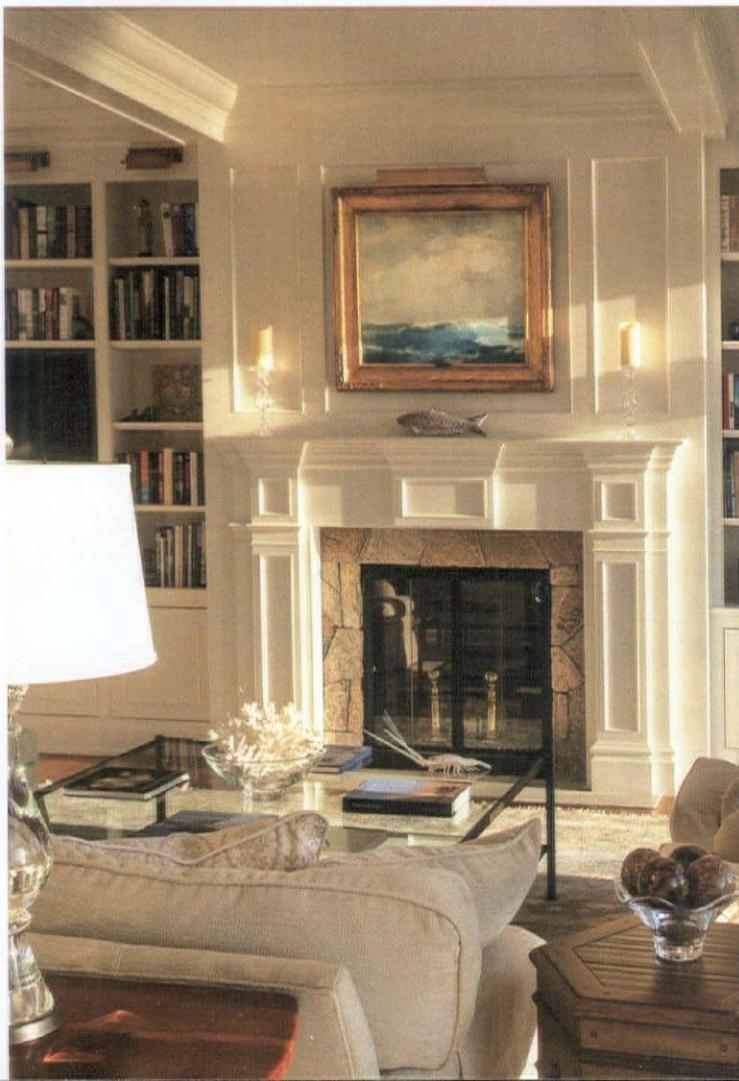
on a wharf. To its right is the shed. The connecting breezeway suggests that the structure was once a free-standing garage, which later was added onto.

“It’s in keeping with the architecture,” Zimmerman says; the layering suggests the passage of time in an established property. Another nod to tradition is the use of muntins and divided lights in the plentiful windows on the front, or entry, side of the house. On the ocean side, the view is through large expanses of glass, as it is on the north side.

Offering a strong salute to the past was one of the first goals the Rossellos shared with Zimmerman. “We wanted a house that looks as if it had been here for a hundred years and will be here for a hundred



**Above** Like many waterfront houses, this one has two main elevations: the more formal entry faces the motor court, and the ocean side has larger expanses of glazing. **Opposite** The formal entry is traditional with divided lights and a Chippendale-style railing.

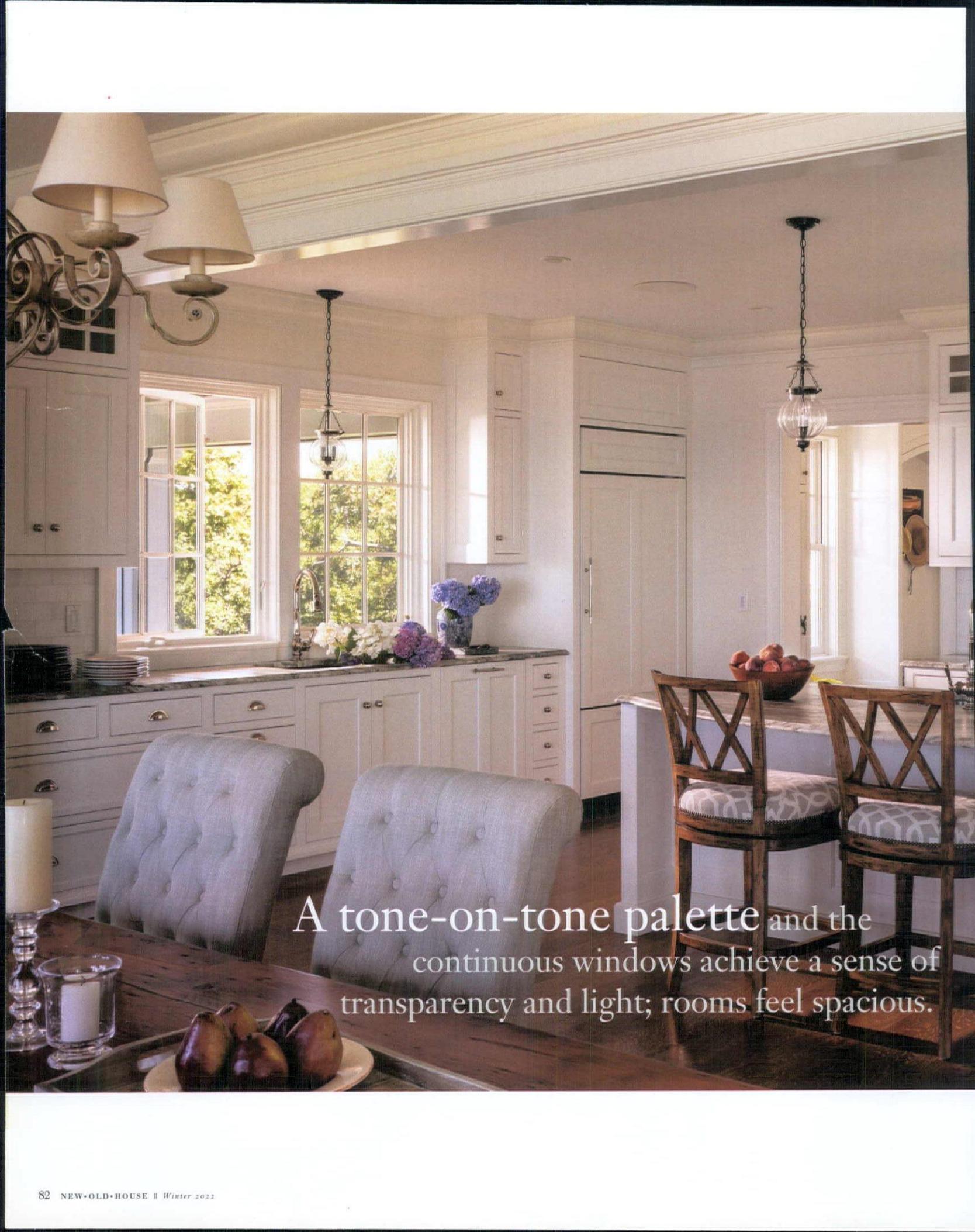


**Right** On the ocean side of the house, large expanses of glass allow an open view. Divided-light transoms, ceiling beams, and built-ins are in the Shingle Style idiom. **Left** (top) The staircase is restrained and elegant, with boxed newels and square spindles with a rail. (bottom) Millwork throughout the home, designed by Peter Zimmerman, follows classical proportions while subtly updating period style.



Classically proportioned and simply detailed,  
this more modern version of a New England  
shingled house has an unfettered floor plan.





A tone-on-tone palette and the continuous windows achieve a sense of transparency and light; rooms feel spacious.



more," Richard Rossello says. "We wanted a house that acknowledges the landscape and cultural setting."

The house is, of course, intrinsically connected to its setting, with the Atlantic Ocean on one side; further, a swath of protected conservation land surrounds the 15-acre property.

Portals to the outdoors are everywhere. Just past the entry, a descent of two steps assures that furniture doesn't impede the ocean view straight ahead, which is framed by a pair of French doors with windows on both sides: "The goal was to capture the view as soon as you enter."

The dining room is connected to a walkout screened porch. Just above that room is the second-floor master bedroom, with a balcony that offers views of native trees and plants serving as critical wildlife habitat. On the exterior, details such as the Chippendale-style railing at the balconies echo the home's established motifs, subtly repeated in the wood trim, front doorway, and entry gate.

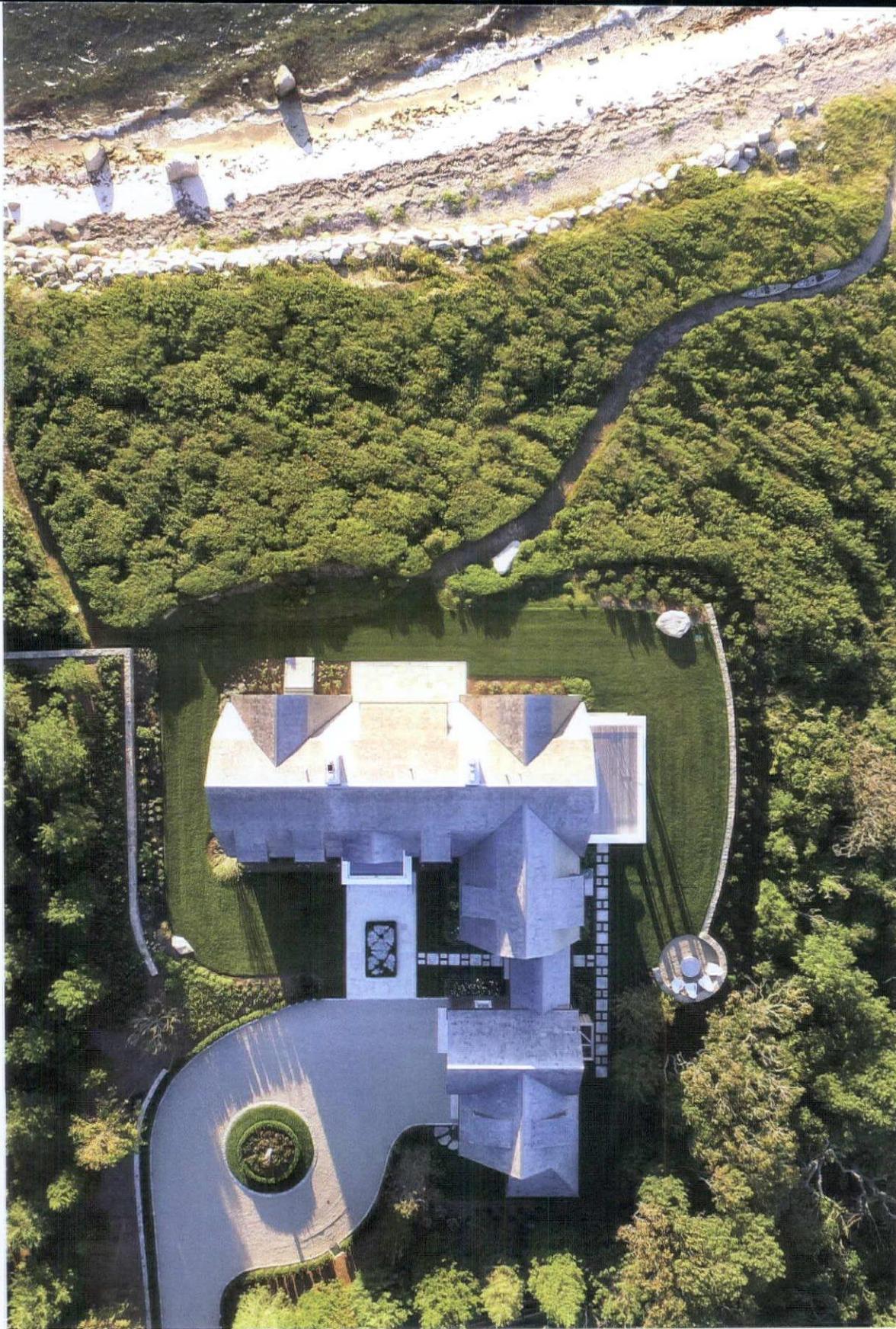
Every bedroom in the house has an ocean view with spectacular sunsets. Rossello is still awed by it: "Bedrooms face the ocean and have beautiful light and circulation. Every room is special; there are no 'also-ran' bedrooms."

Interior spaces, including living room and dining area, are open, almost transparent—

**Left** Appliances disappear in the light-filled kitchen, which is painted in the same warm off-white used in main rooms.

**Below** A glazed breezeway connects the house to the garage and shed, a building reminiscent of a sail loft.





**Above** The timeless piece of coastal land had been in the clients' family for generations, so they requested a house that quietly fit into the Cape Cod landscape. En-suite bedrooms tuck in under the gambrel roof. **Opposite** A second-level porch, part of the master suite, is atop the north-facing sitting porch, with views of a tidal pond and conservation land.



perfect for Zimmerman's focus on the details. Zimmerman designed all of the architectural millwork: beams, staircases, fireplaces, interior door casings, and crown molding, as well as vanities and built-ins, the fireplace mantel and the bookcases that flank it. Floors are random-width white oak, rift- and quarter-sawn (resembling old-growth wood), which, the architect explains, produces a much tighter grain than plain-sawn oak. Ralph Cataldo of Cataldo Custom Builders in Falmouth beautifully executed the plans.

The elegant staircase is more proof that simplicity and plainness are not the same thing. A decorative piece parallel to the handrail adds to the otherwise vertical design. Newel posts are

paneled, more austere than ca. 1900 newels, and the balusters are square spindles. The wainscoting and a ceiling with beams creating coffers are subdued, and painted in the same warm off-white as the rest of the first floor. In the kitchen, a consistent palette allows the appliances to fade into the room.

At his office, in a historic building on Philadelphia's Main Line, Zimmerman works with a staff of 20, along with five young principals dedicated to continuing the firm's tradition of classical architecture adapted for location. The Rossellos say the effect is emotional: "We love this house. Sea air and sunlight flow through a simple design that looks like it has been here forever. It's wonderful." ◦ **FOR RESOURCES, SEE PAGE 116.**



# A soulful PLACE

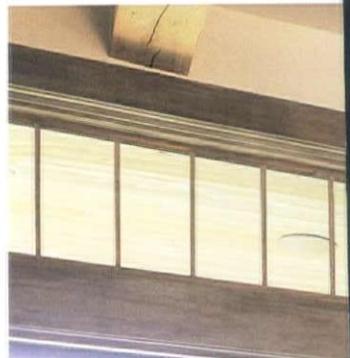
FOR THIS ARTS & CRAFTS-INSPIRED LAKE  
HOUSE NEAR THE BLUE RIDGE MOUNTAINS,  
ARCHITECT JEFFREY DUNGAN USES COLORS,  
FORMS, AND MATERIALS FOUND IN NATURE.

*By Janice Randall Rohlf*

*Photos by William Abranowicz*



The keeping room centers on a steel-encased fireplace, reflecting light from windows at the far end of the room. *Opposite* The long, narrow house of wood and stone hugs the shoreline.



**Left** (top) The floating staircase to the tower office was built from white oaks felled on the property. • (bottom) From a hallway, the view opens into the large great room, the main living space.

**Above** With its textural jute rug, heavy timbers, and a natural palette, the great room has an indoor/outdoor feeling.



REG SEBOLT calls architect Jeffrey Dungan a land whisperer. "When we first walked the property together, I could see Jeff's mind working," says Sebolt, whose six-bedroom family retreat nestles among trees and overlooks the water within the Reserve at Lake Keowee in South Carolina. "After dinner, he drew a quick sketch of the house he envisioned—and that is almost exactly how it looks today."

With sunlight slanting through the leafy canopy onto its low-sweeping

cedar-shake roof and a three-story stone tower, the house would not look out of place in the English countryside. Inspired by the London-born, late-19th-century architect Sir Edwin Lutyens, Dungan says he "took the Arts & Crafts [movement] and cleaned it up a little bit" by cutting back on ornamentation. Yet there's an undeniable storybook charm about the place, further enhanced by its setting: a peaceful spot where the Blue Ridge Mountains seem to rise up in the distance from the placid surface of the

lake. "Greg, his wife, Barbara, and I all wanted something that was soulful, and it was important to get the materials and the mood right," says Dungan, whose firm is based in Birmingham, Alabama.

What Dungan refers to as architectural detail, others might anthropomorphize as a personality trait, and it's tempting to label this home's aesthetic as masculine. "We used wood in a variety of textures, shapes, sizes, and colors, plus board-formed concrete and stone, and in some areas steel and glass," says Dungan. "I



can't think of too many materials—at least those that are natural—that we didn't use."

Douglas fir, cypress, oak, and pine find expression in flooring, paneling, cabinetry, and exposed posts and beams. For walls and a floating staircase inside the tower, which leads to Sebolt's office, the wood actually came from a massive white oak felled as the house site was cleared. "When I go up and down the stairs, I like to think about the tree that once lived close to this very spot," muses Sebolt.

From room to room, Dungan maintained his palette of materials in an undisturbed flow, yet he is also keenly aware of the importance of variety in design. Along with the views and

the topography, the sun plays a role in "decorating" the house, offering different qualities of light as the day unfolds. In sine spaces, "the ceiling comes down to meet you and the feeling is a little more compressed," explains the architect. "Other spaces are the opposite—big, open, and filled with light."

The room they refer to as the keeping room, adjacent to the kitchen, is framed in big timber. It's "one of the top three rooms I've ever done in terms of how much I appreciate and enjoy it," says Dungan. His clients feel the same way. Atmospheric, with an inglenook banquette, a fireplace, and a bar, it fits Dungan's criteria for a good room—one loved,

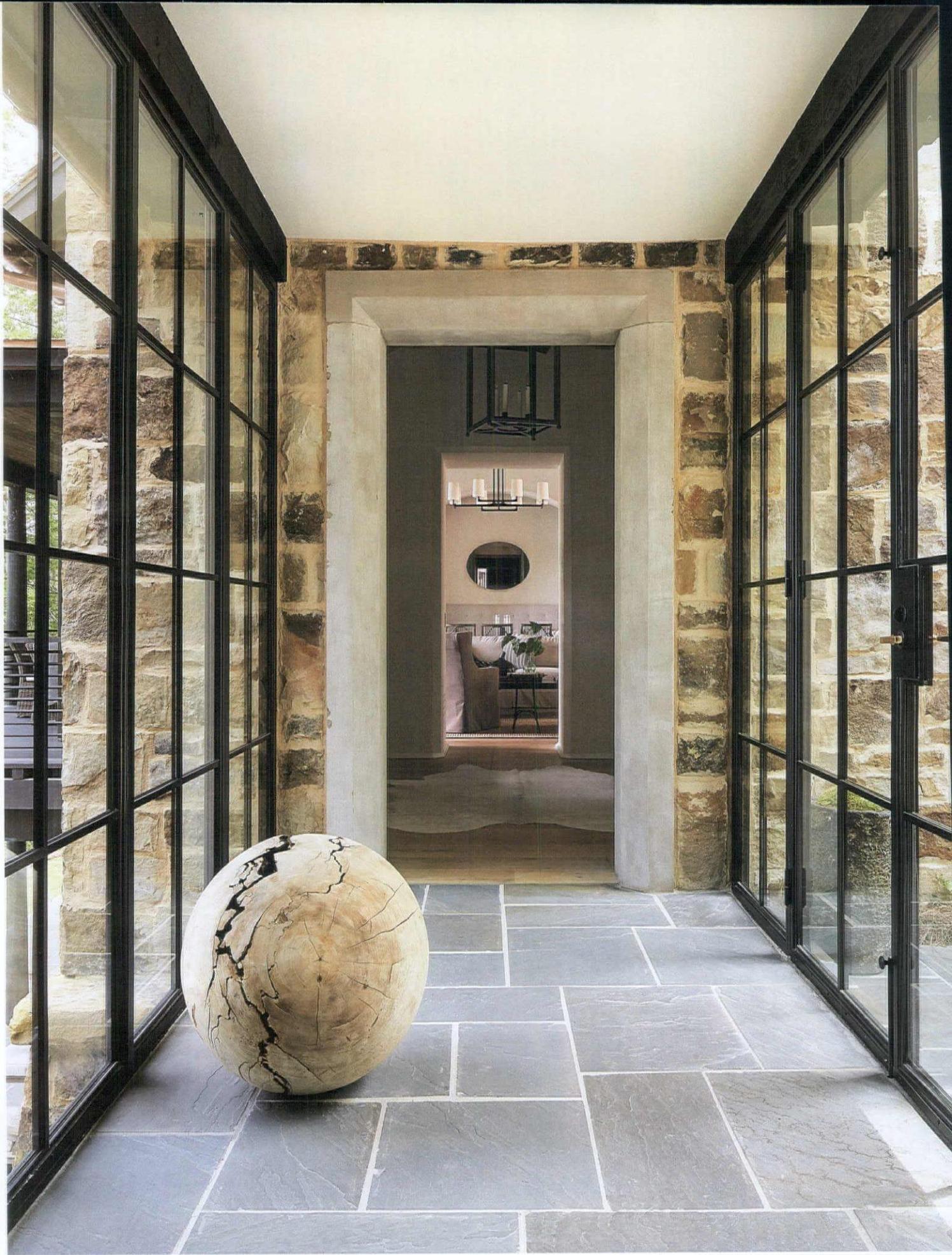


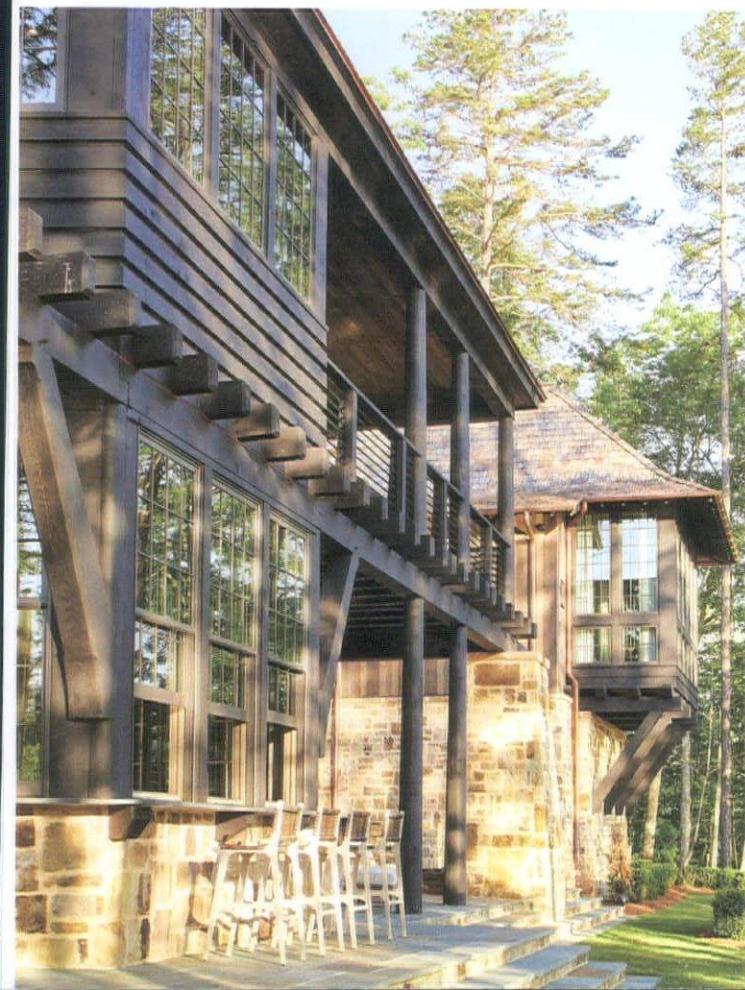
**Left** Adjacent to the kitchen, the family-centric keeping room was designed as if it were the ancient heart of the house.

**Above** Covered porches are one aspect of almost 3,000 square feet of outdoor living space.

**Right** The keeping room has a bar, with a custom soapstone sink and counters. A mirror reflects the chandelier in the great room. **Below** The kitchen is a simple space, with a bank of windows instead of upper cabinets, and a muted palette.







**Above** Anchored in stone, and with a cedar roof, the house blends into the forested site.

**Right** The rear porch features a fireplace, and has views to the lake and the garden.

**Left** In one outdoor living space, a serving bar is on the terrace; a covered porch occupies the level above. **Opposite** A glazed connector joins the great room (seen beyond) to the master wing, a chalet-like structure.

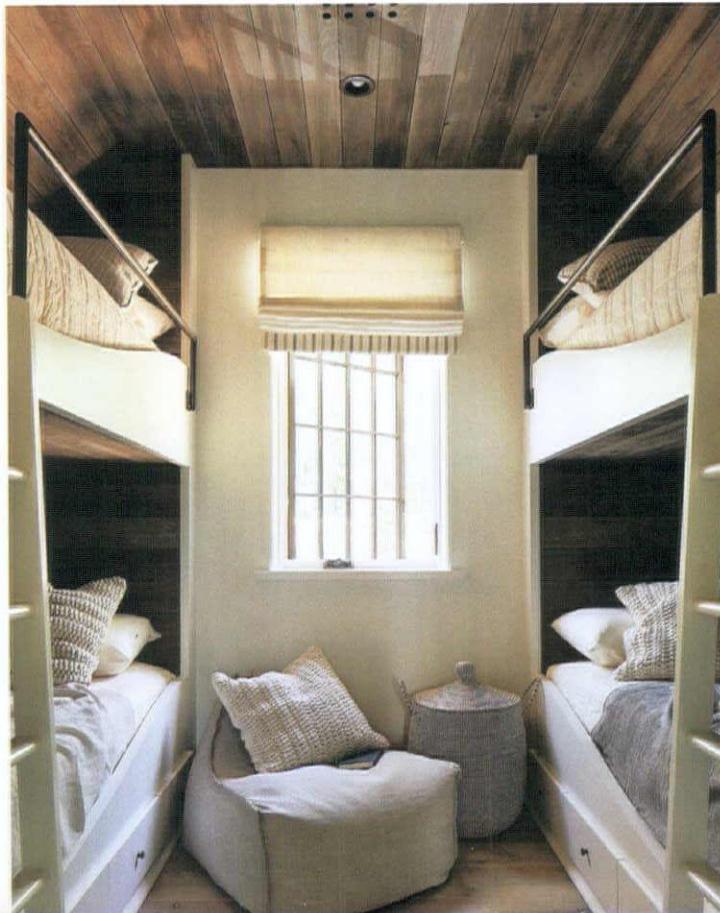




used, and experienced. The architect says he wanted it to feel like an 1800s-era, handcrafted cabin, around which the rest of the house was built.

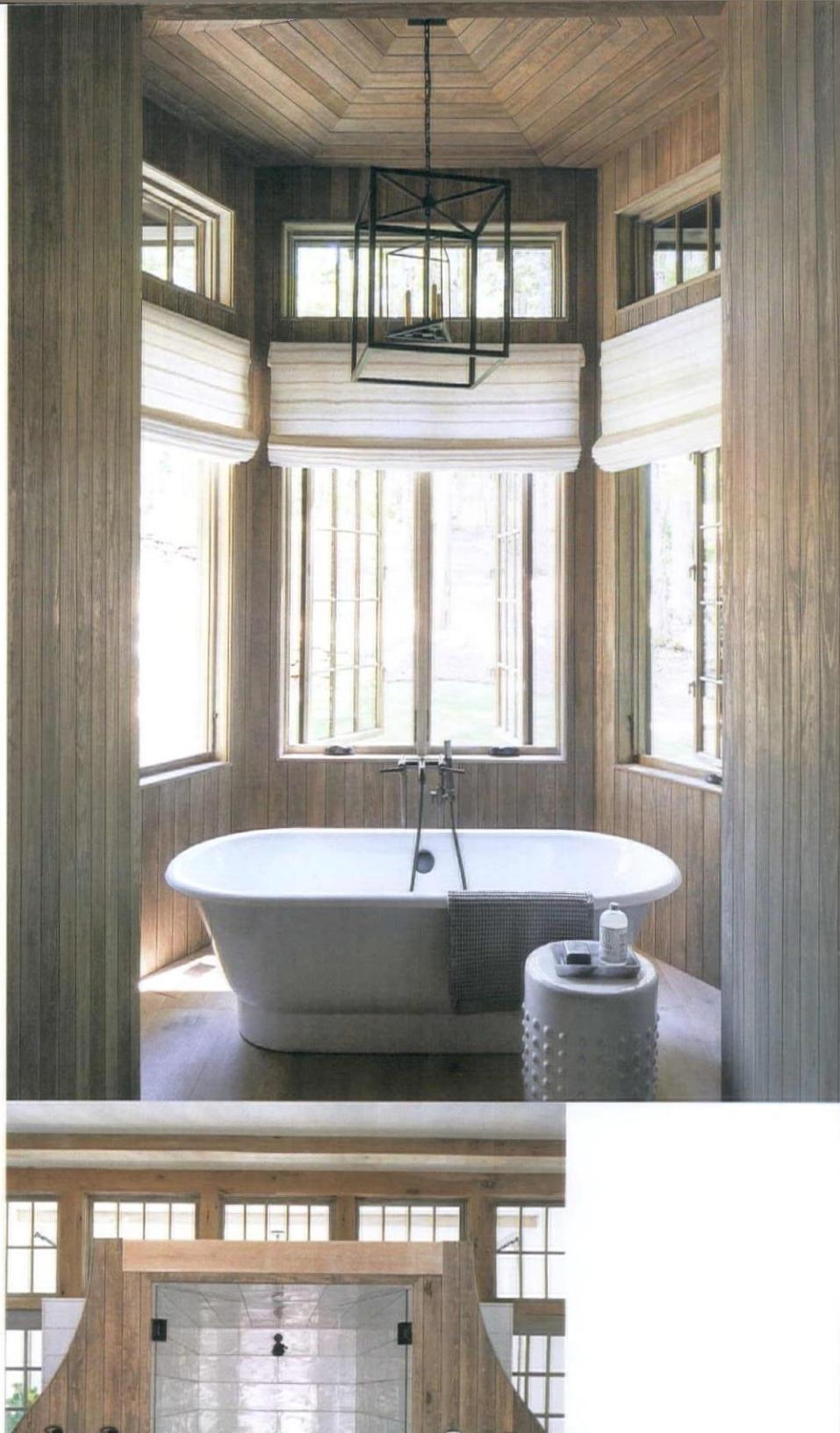
"I'm always interested in how someone wants to live in a given environment," continues Dungan. These clients and their four children embrace living on the water—kayaking, paddleboarding, fishing, and wake surfing. "We wanted the outdoors and indoors to merge, and have as many places as possible to extend our living area," says Sebolt, who takes full advantage of almost 3,000 square feet for outdoor living and entertaining. The whole family enjoys the lake-facing rear of the house, and also spends time on the front patio, with its Dungan-designed fireplace and its location distant from the road. "It's an incredibly peaceful place to hang out," notes Sebolt. ◎

FOR RESOURCES, SEE PAGE 116.



## Quoting Sir Edwin Lutyens,

“There will never be great architects or architecture without great patrons,” Jeffrey Dungan reminds us. “Here, that is foundationally and fundamentally the case.”



**Right** (top) The master bath includes a faceted tub room.

• (bottom) A tiled shower is built into timber walls in the master bath. **Above** Walls are clad in limewashed pine in the hall between the master bedroom and bath.

**Opposite** (top) The master bedroom is a cozy space with a view of the lake. • (bottom) Besides the master bedroom, the house has two bunk rooms, two guest rooms, and an apartment suite over the garage.



# CAPTAIN'S QUARTERS

**Right** The main house and wing are loosely based on a 19th-century sea captain's house in Provincetown, Massachusetts.

**Opposite** The owners asked for sky-blue paint on exterior doors, a nod to the oceanside setting.



*Inspired by antique seaside homes, the Connecticut design firm Hendricks Churchill worked with historical proportions and details for a new house on Long Island Sound. Cedar shingles and stone, white-oak floors and paneled rooms are rich in tradition.*

**BY NANCY A. RUHLING**  
**PHOTOS BY AMANDA KIRKPATRICK**

# IN

IGHT OUTSIDE the village of Larchmont, New York, on the water and by the yacht club, there's a new house that looks as though it's been making itself at home by the sea for more than a century. Designed by Hendricks Churchill of Sharon, Connecticut, it was inspired by the plain-spoken, New England sea captains' houses of the 19th century.

"After a decade of living there in an outdated structure, the owner, a passionate sailor, wanted to build a house that evoked the nostalgia of summers past, on Nantucket and Cape Cod," says Rafe Churchill, a partner and the creative director of the firm. "We studied several sea captains' homes, but we were most inspired by one in Provincetown, Massachusetts, which I've long admired."

That one remains the most traditional home in its neighborhood, he says, adding that "most of the other houses have been rehabbed and stripped of their historic details."

Although the lot on the Cedar Island Inlet of Long Island Sound is small, the owner wanted the new home to be about 5,000 square feet, the same as the one it would replace. But "he asked us to reduce the footprint," Churchill says, "which we accomplished by creating a vertical, four-story home, to replace the two-level house that was there."





With paneled walls and a traditional mantel, the living room connects to the wing that holds the primary bedroom suite.



**Right** The dining room has French doors, and a paneled treatment over the mantel and in the wainscot.

**Bottom** The library, its millwork painted dark green, has a cozy window seat, one of the private spots built into the interior.

**Opposite** The front hall opens to the dining room and, across from it, to the living room.



Revised FEMA regulations put into place after Hurricane Sandy, in 2012, complicated but also drove the design.

"The elevation of the basement floor had to be increased," Churchill says, "which meant that the house was pushed higher off the ground. The new main floor is approximately two feet above the original."

To address the precipitous drop between the main floor and sea level, Hendricks Churchill created a stone-terraced lawn, above which sits a stone patio in front of the house.

"The design evokes the sea walls that border the inlet, and harkens back to the stone quarry that once occupied this location," Churchill says. "The stone walls also set up a base for brick fireplaces that bracket the main body of the house."

Another conceit to break up the massing was the "addition" of a wing to house the primary suite on the first floor.

"We wanted to tell a story," Churchill says, explaining that the wing is designed to look like a later addition.

Of prime importance was creating a structure that would be durable enough to withstand the harsh coastal climate of the village some 18 miles northeast of Midtown Manhattan.

"We used the highest quality materials," Churchill says. "The red-cedar shingles on the roof are thicker than usual, the trim is one-and-a-half-inch-thick mahogany, and the custom doors are two inches thick."





**Left** The kitchen's central island serves as a worktable.

**Far left (top)** A porthole window in the living room offers a water view. **(bottom)** Stair rails made of brass and antique mahogany evoke ships at sea.

**Opposite** Hand-made tiles in the backsplash flank the big farmhouse sink in the kitchen.



The basement, which has a garage and livable space, is entered through a door in the terrace's stone work. This everyday entrance opens to a mudroom, and then to a hallway that leads to a staircase, the back entrance to the kitchen.

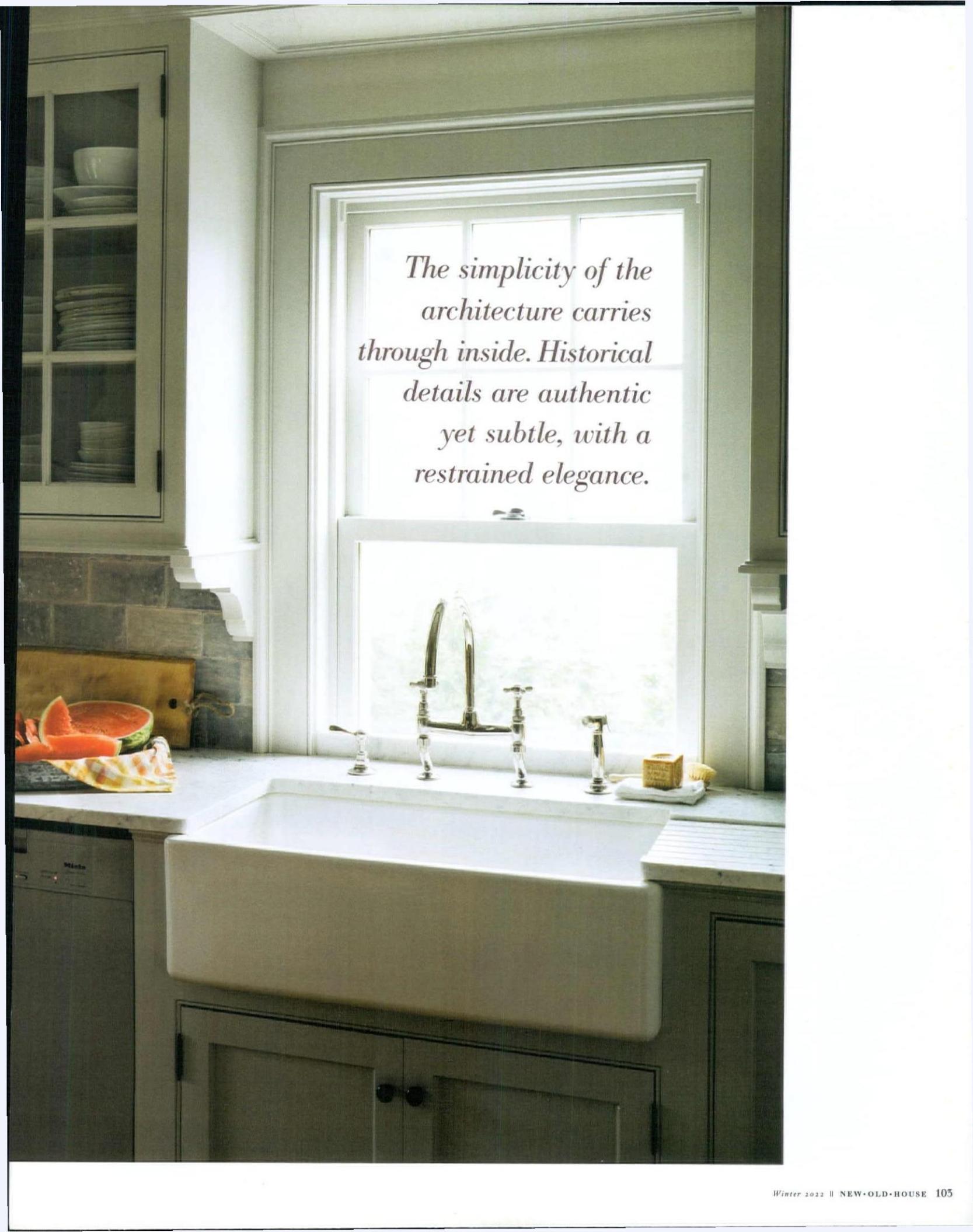
The first-floor primary suite is connected to the living room via a hallway that can be closed off with a door. Compact closets and a dresser are built into the hallway. With nice water views, second-floor bedrooms are for family members. Guest rooms in the attic have dormers that provide dramatic views.

“Unlike a lot of waterfront homes that focus on one view, this one is designed so that rooms have different views,” Churchill says. The simplicity of the exterior façade is carried over inside, where historical details lend authenticity. Elegant but unfussy paneling defines rooms; soapstone surrounds fireplaces. Center-cut white-oak flooring, knotty and with irregular grain, adds a chic understatement that recalls the past. Details become more restrained at each floor, transitioning from public to private spaces.

Nautical motifs are subtle, part of the architecture. A pair of porthole windows frames the front door. Two sets of brass and mahogany stair rails are set into the stonework terrace that leads to the front door. Exterior doors are painted sky blue.

The kitchen is the hub of the house, appointed with floor-to-ceiling pantry cabinets, a central-island worktable, and a backsplash of handmade tiles.

“Every house we design is specific to the owner, and has quirky little details,” Churchill says. “This one certainly does reflect the owner’s personality.” ◎ **FOR RESOURCES, SEE PAGE 116.**



*The simplicity of the architecture carries through inside. Historical details are authentic yet subtle, with a restrained elegance.*

## Forty miles west of Charleston,

set along the banks of the Ashepoo River, this 1,800-acre property dates back to 1697 as a land grant from King Charles II. Pond, riverbank, Southern live oak, and loblolly pine mingle with the structural remnants of a plantation past. It's believed that three homes had been built on site—and all succumbed to either fire or natural disaster. The land's natural beauty persists.

"When our clients purchased the parcel, the existing house had been rebuilt over the years, and was small and insignificant compared to the scale of the property," explains Terry Pylant, senior principal at Historical Concepts, an award-winning architectural firm based in Atlanta. In its place, they wanted a home that expressed their passions for history, art, land conservation, hunting, and exotic collectibles.

"The clients envisioned a house that would draw from the setting's historic elements, evoking a sense of age but also

# riverside *renewal*

HISTORICAL CONCEPTS  
DESIGNS A GRACIOUS AND  
CLASSICAL HOME FOR AN OLD  
LOWCOUNTRY ESTATE.

BY JENNIFER SPERRY  
PHOTOGRAPHS BY ERIC PIASECKI





The rear façade, visible from the river, is given a formal treatment with oversize columns.





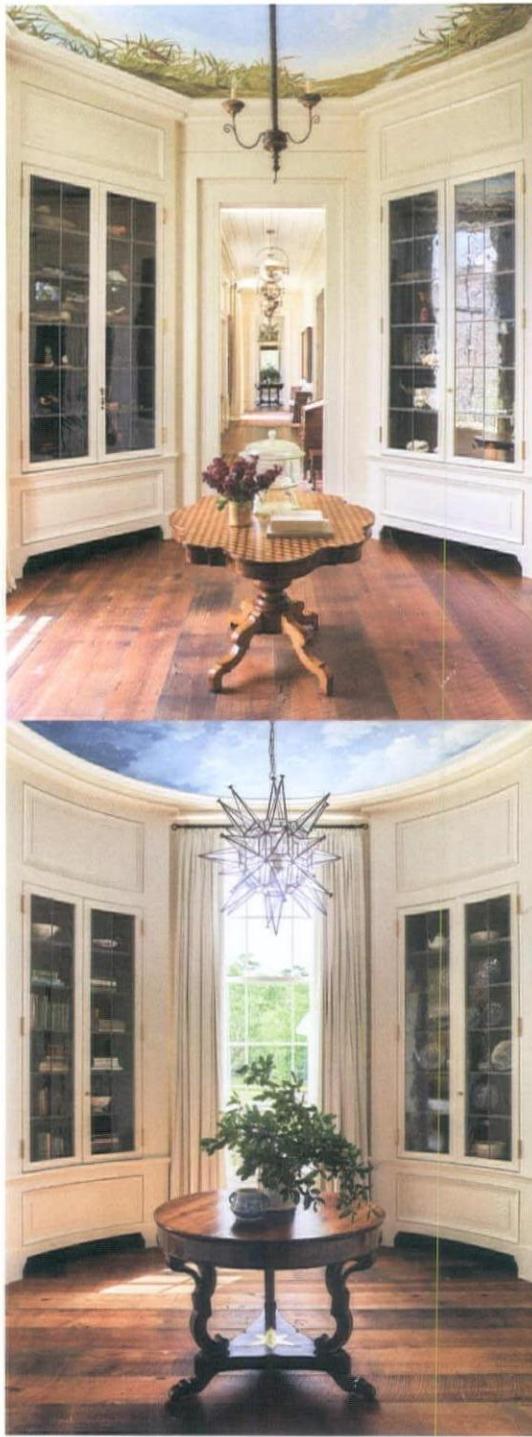
a feeling of welcome and ease," says Pylant, who, along with project manager Ryan Yurcaba, collaborated with builder Terry Hoff and interior designer Barbara Westbrook on the intricate project.

Construction lasted nearly two years and required both modern techniques and old-world craftsmanship. "From the interior trim carpentry to the floors to the cabinetry, we had phenomenal artisans working on this project," notes Pylant.

Today, much of the land is within a conservation easement, protecting it from development and preserving sensitive river habitat for waterfowl. With the easement capping the main building's

size at 5,000 square feet, Pylant's out-of-the-box idea was to separate sleeping spaces from the living/entertaining areas. Extending symmetrically off the main house and flanking an ornamental boxwood garden are two detached wings, one containing a gracious master suite and the other two private guest rooms.

"This solution is drawn from the historic forms of working homesteads where kitchens, drying rooms, and carriage structures would have been separate from the main house," says Pylant. "It's a modern house, but we wanted it to tell a story, as if it had changed and evolved over time."



**Above** (top) The husband's East Gallery has a ceiling painted in the manner of Audubon. (below) The ceiling of the wife's West Gallery is painted like the night sky.

**Left** Just beyond the entry is the Great Hall, a comfortable space that's "like a domestic natural-history museum," says the architect.

**Opposite** In the main house, the entry hall is a 45-foot-long picture gallery.



**Above** Beyond the Great Hall is the Storytelling Room. **Right** This casual, sunlit space is on the river side of the house. **Top** This view of the Great Hall, toward the kitchen, shows its Colonial character. **Opposite** The Storytelling Room is furnished like an indoor porch; it was imagined as a former verandah.







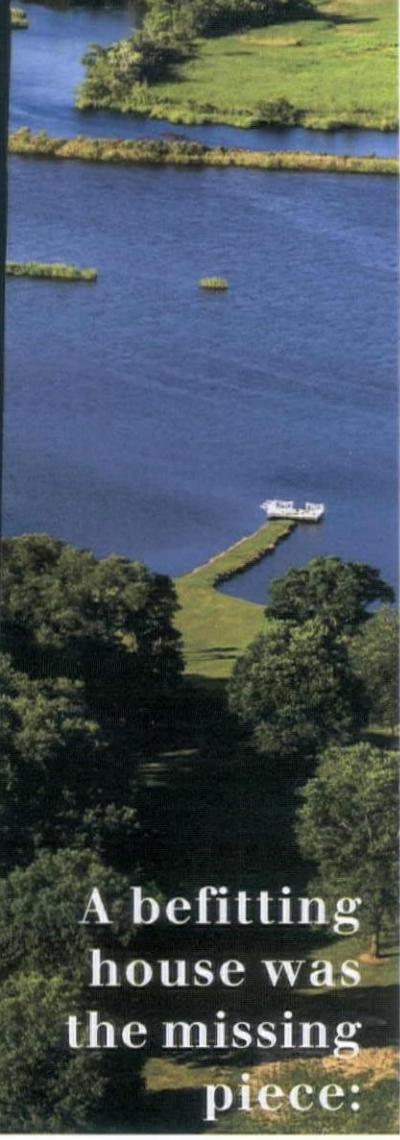
The owners developed a design narrative rooted in the early 1800s. Pylant contributed by suggesting a stately Greek Revival treatment, as that was a favored style of the antebellum South. The main house, reached via a winding oak allée, features a Greek Doric entry portico and a roof parapet with delicate fretwork. A zinc roof and Savannah Grey brick are purposeful nods to regional Charleston flavor.

Scale was a vital consideration. The whole is a study in Palladian symmetry. “The house itself is small relative to what you see around it, but its details are large. Front columns, two feet in diameter, stand almost 13 feet tall. The front windows are four and a half feet wide and almost 10 feet tall. Every custom detail had to fit stylistically and proportionally into the setting,” Pylant adds.

Inside, the main pavilion’s unique layout begins with an eight by 45-foot picture gallery, which doubles as an entry vestibule and an art display. Immediately following is the Great Hall, which, at 25 by 45 feet, is a grand, inviting space for relaxing and formal dining. Dotted with hunting trophies and wildlife artwork, “It’s like a domestic version of a natural-history museum,” Pylant points out.

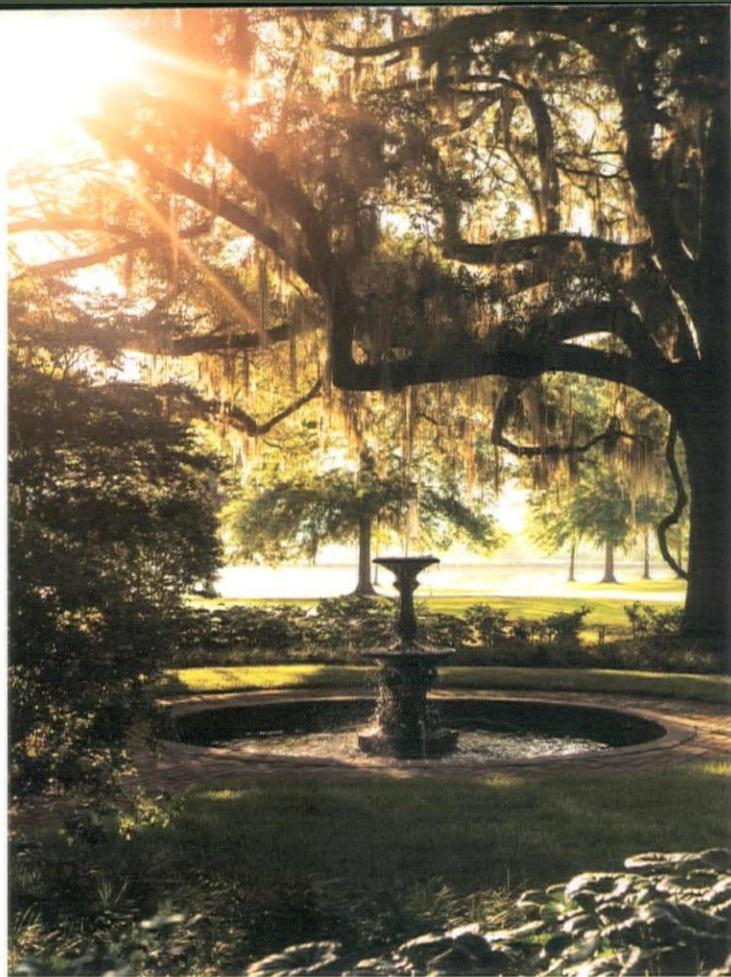
Reclaimed oak trusses in the vaulted ceiling add character but also contribute to the fictional timeline. According to Pylant, “It’s as if at some point in time, the ‘existing’ plaster ceiling had been removed and the timbers exposed to allow more light into the space.”

To the left of the Great Hall is the kitchen, which tells its own tale of time passing. “It’s meant to look like a porch that was enclosed around the 1920s,



A befitting house was the missing piece:

*“The owners had already proven to be respectful stewards of the land,” says the architect. “With this house, they have established a lasting legacy.”*



**Left** The property is awash in intriguing features, including fountains and a restored parterre garden that dates to 1703. **Below** The main house is symmetrically flanked by separate pavilions. **Opposite (top)** Over many years, historic rice-pond dikes were rebuilt, fields replanted, outbuildings revived. A home befitting the property's gravitas had been the missing piece. **(bottom)** An outdoor brick terrace is on the river side of the house.





**Above** A breakfast room just off the kitchen is similarly finished in shiplap. **Left** Rustic elements make up the kitchen, which was designed to look like a former porch enclosed ca. 1920s.

**Opposite** The kitchen island is large and rustic, with open shelf storage.

when electricity and indoor plumbing became available," notes the designer. The exposed ceiling beams shift orientation to represent the extension of the "porch" off the main roofline. The beams were crafted from loblolly pine harvested on site and faux painted by noted decorative artist Bob Christian.

To keep up the '20s appearance, the design team nixed upper cabinets, and opted for a rustic island with open shelving underneath. William C. Pritchard Co. crafted all of the custom cabinetry and cleverly hid the fridge behind paneling shaped like an ice box. Reclaimed heart-pine flooring contributes to the

new-old aesthetic.

A casual, sunlit space off the great hall and as wide, the Storytelling Room is another entertaining hub. Large steel windows frame views of live oaks and the river beyond. "Its design stems from the idea that it was originally a verandah," Pylant explains. Beyond the windows stand full fluted columns: "Because this elevation is visible from the river, the owners wanted a formal river façade."

While much of the main pavilion facilitates gatherings, Pylant snuck in private destinations for the owners, the most intriguing of which are his and hers galleries, sited at either end of the long



*To the left of the Great Hall is the kitchen, which was designed to look like a porch, later converted. Flooring of reclaimed heart pine is one rustic element.*





**Above** In the master pavilion, the bathroom is a hyphen connecting the bedroom to a walk-in closet.

**Top Right** The bathroom is designed to look as if it were done in the 1920s or 1930s.

**Right** Bedroom pavilions appear to be converted outbuildings. **Bottom** The master suite has a Colonial feeling. **Opposite** The traditional bathroom has a marble hex-tile floor.



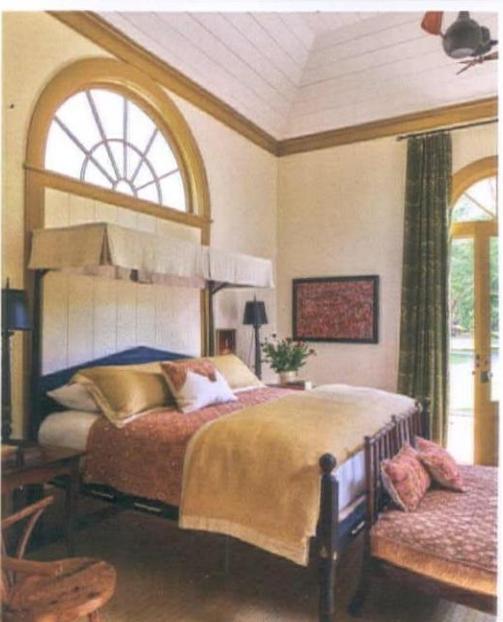
entry vestibule. The wife's West Gallery is lined with leaded-glass cabinets that display her collections of Japanese art, snow globes, and ceramics. Its ceiling, painted by Bob Christian, represents the night sky as it would have appeared on December 28, 1810 (the clients' anniversary date appended with the fictional circa year of the house).

The husband's East Gallery has a decorative ceiling painted in the style of Audubon, after the couple's collection of 1800s prints from *Birds of America*. Another quiet space is the library, pan-

eled in sinker cypress recovered from the property's original rice ponds.

Inside their master suite, or the master pavilion, design elements, materials, and furnishings form a Colonial palette, as in much of the main home. The master bath, however, looks as if it had been added in the 1920s or '30s. The bathroom is a hyphen connecting the pavilion's bedroom on one side and walk-in closet on the other. The arrangement suggests that the whole is comprised of converted outbuildings. ◎

**FOR RESOURCES, SEE PAGE 116.**





## CLASSIC KITCHENS

### LOWCOUNTRY KITCHEN

page 20

#### INTERIOR DESIGNER

Tammy Connor Interior Design [tammyconnorid.com](http://tammyconnorid.com)

#### ARCHITECT

Roger Seifter, Robert A.M. Stern Architects [ramsa.com](http://ramsa.com)

#### BUILDER

Grossman Building Group [grossmanbuildinggroup.com](http://grossmanbuildinggroup.com)

#### COUNTERTOPS

Pietra Cardoso honed limestone  
Marmi Natural Stone [marmistone.com](http://marmistone.com)

#### TILEWORK

Architectonics Handmade Field Tile  
Waterworks [waterworks.com](http://waterworks.com)

#### FLOORING

Wide-plank white oak  
Wyatt Childs Inc. [wyattpchildssinc.com](http://wyattpchildssinc.com)

#### APPLIANCES

Integrated Over-and-Under Refrigerator Freezer;  
Refrigerator Drawers; Ice Maker with Pump  
Sub-Zero [subzero-wolf.com](http://subzero-wolf.com)

#### RANGE

Lacanche "Sully"  
[frenchranges.com](http://frenchranges.com)

#### HOOD

RangeCraft [rangecraft.com](http://rangecraft.com)

#### DISHWASHER

Asko [askona.com](http://askona.com)

#### SINK

Elkay Crosstown Stainless Steel [elkay.com](http://elkay.com)

#### FAUCET

Barber Wilsons & Co. [barberwilsons.com](http://barberwilsons.com)

#### LIGHTING

Globus Hanging Pendants  
The Urban Electric Co. [urbanelectric.com](http://urbanelectric.com)

#### COUNTER STOOLS

Adjustable Thread Stools  
Stillfried Wien [stillfried.com](http://stillfried.com)

## HARDWARE

Rocky Mountain Hardware  
'Bird' collection hardware [rockymountainhardware.com](http://rockymountainhardware.com)

#### DINING CHAIRS

custom, Walters Wicker [walterswicker.com](http://walterswicker.com)

#### UPHOLSTERY FABRIC

Janus et Cie [shopjanusetcie.com](http://shopjanusetcie.com)



## PERFECTLY IMPERFECT

page 25

#### DESIGNER

Courtney Daniels Interior Decoration, NYC [courtneydaniels.com](http://courtneydaniels.com)

#### CABINETRY

LMA Group [lma-group.com](http://lma-group.com)

#### PAINT COLOR

Farrow & Ball [pigeon.farrow-ball.com](http://pigeon.farrow-ball.com)

#### TILE

Heath Ceramics [heathceramics.com](http://heathceramics.com)

#### WINDOW SHADE FABRIC

Robert Kime for Chelsea Textiles [chelseatextiles.com](http://chelseatextiles.com)

#### FAUCET

Waterworks [waterworks.com](http://waterworks.com)

#### HOOD

RangeCraft [rangecraft.com](http://rangecraft.com)



## INSPIRED DESIGN

### IN GOOD HANDS

page 28

#### ARCHITECT

Frank Shirley Architects [frankshirleyarchitects.com](http://frankshirleyarchitects.com)

### WINDOWS, EXTERIOR DOORS

Boston Sash [bostonssash.com](http://bostonssash.com)

## INTERIOR DOORS

TruStile [trustile.com](http://trustile.com)

## GENERAL CONTRACTOR

F. H. Perry Builder [fherry.com](http://fherry.com)

## INTERIOR CABINETRY

fabrication: Kidder Blaisdell Woodworking [kidderblaisdell.com](http://kidderblaisdell.com)

## EXTERIOR ENTRY SCONCES

Northeast Lantern [northeastlantern.com](http://northeastlantern.com)

## COLUMNS AND PILASTERS

Melton Classics [meltonclassics.com](http://meltonclassics.com)

## INTERIOR MOLDINGS

custom: FSA, Inc. [fsaincorporated.com](http://fsaincorporated.com)

stock: Blue Anchor Millwork [baww.com](http://baww.com)

## TRUSSES

Design: FSA, Inc. [fsaincorporated.com](http://fsaincorporated.com)

## INTERIOR DOOR HARDWARE

House of Antique Hardware [houseofantiquehardware.com](http://houseofantiquehardware.com)



## COASTAL LIFE

### ON KIawah ISLAND

page 36

#### ARCHITECT

Roger Seifter, Robert A.M. Stern Architects [ramsa.com](http://ramsa.com)

#### INTERIOR DESIGNER

Tammy Connor Interior Design [tammyconnorid.com](http://tammyconnorid.com)

#### BUILDER

Grossman Building Group [grossmanbuildinggroup.com](http://grossmanbuildinggroup.com)

#### LANDSCAPE DESIGN

Cindy Cline, Wertimer + Cline Landscape Architects [wertimer.com](http://wertimer.com)

#### LANDSCAPE INSTALLATIONS

III Oaks Contractors [3oakscontractors.com](http://3oakscontractors.com)

#### POOL REFINISHING

Aqua Blue Pools [aqua-blue-pools.net](http://aqua-blue-pools.net)

#### WINDOWS

Jeld-wen Custom Line [jeld-wen.com](http://jeld-wen.com)

#### POOL REFINISHING

Aqua Blue Pools [aqua-blue-pools.net](http://aqua-blue-pools.net)

## ROOF AND EXTERIOR WALLS

Stave Lake Cedar [stavelakecedar.com](http://stavelakecedar.com)

## CUSTOM SWING ON PORCH

JMO Woodworks [jmowoodworks.com](http://jmowoodworks.com)

## PORCH LANTERNS

The Urban Electric Co. [urbanelectric.com](http://urbanelectric.com)

## PORCH CEILING FAN

Haiku, Big Ass Solutions [bigassfans.com](http://bigassfans.com)

## HOURGLASS SIDE TABLES

Palacek [palacek.com](http://palacek.com)

## SUN LOUNGERS

Teak Relais Chaises Janus et Cie [shopjanusetcie.com](http://shopjanusetcie.com)

## SIDE TABLES

Link Sand Dollar Collection [linkoutdoor.com](http://linkoutdoor.com)

## FRETWORK CHAIRS

Lounge Chair Munder Skiles Watson Collection [munder-skiles.com](http://munder-skiles.com)

## APPLIANCES

Thermador [thermador.com](http://thermador.com)

## TILE

fireplaces Heritage Tile [heritagetile.com](http://heritagetile.com)

## KITCHEN CABINETRY

custom Seven Trees Woodworking [seventrees.com](http://seventrees.com)

## BUILT-INS

custom The Master's Woodshop, Inc. [themasterswoodshop.com](http://themasterswoodshop.com)

## OUTDOOR LIVING

### THE NARRATIVE ARC

page 50

#### ARCHITECTURE

Historical Concepts [historicalconcepts.com](http://historicalconcepts.com)

#### INTERIOR DESIGN

Bryan Graybill [graybillddb.com](http://graybillddb.com)

## FEATURES



### RANCHO SABINO GRANDE: DEEP ROOTS

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#### ARCHITECTURE

Michael G. Imber Architects [michaelgimber.com](http://michaelgimber.com)

#### GENERAL CONTRACTOR

John Sebastian [sebastiancg.com](http://sebastiancg.com)

#### INTERIOR DESIGNER

William Peace [peacedesign.com](http://peacedesign.com)

#### LANDSCAPE ARCHITECT

James Hyatt [jameshyattstudio.com](http://jameshyattstudio.com)

#### LIGHTING

Sean O'Connor [seanconnorlighting.com](http://seanconnorlighting.com)

#### MASTER THATCHER

William Cahill [roothatch.com](http://roothatch.com)

**WATER FEATURES**

Cristina Iglesias  
cristinaiglesias.com

**MURALIST**

Dominic Hunt with Gorman  
Studios gormanstudios.com

**MARBLE**

Marmi Natural Stone  
marmistone.com

**EXTERIOR LANTERNS**

Chateau Domingue  
chateaudomingue.com

**SPECIALTY METALWORK**

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Anton Shadrock  
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**EXTERIOR DOORS AND WINDOWS**

Asselin asselinusa.com

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Nick Bruford  
artisansdubois.com

**WOOD FLOORS**

French-Brown  
french-brown.com

**TIMBERS**

Timberlyne timberlyne.com

**SHINGLE STYLE: COASTAL CONNECTION****page 76****ARCHITECTURE**

Peter Zimmerman,  
Richard Pinkerton at Peter  
Zimmerman Architects  
pzarchitects.com

**BUILDER**

Cataldo Custom Builders  
cataldobuilders.com

**INTERIOR DESIGN**

Mary Hastings Interiors  
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**LANDSCAPE ARCHITECTURE**

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**LONG ISLAND SOUND: CAPTAIN'S QUARTERS****page 96****ARCHITECTURE**

Hendricks Churchill  
hendrickschurchill.com

**INTERIOR DESIGN**

Trionfi Interiors  
trionfiinteriors.com

**BUILDER**

Prutting & Company  
prutting.com

**KITCHEN ISLAND**

built by Greg St. John  
stjohnsbridge.com

**ISLAND CEILING LIGHT**

Danish Design Store  
danhishdesignstore.com

**RANGE AND HOOD**

Wolf subzero-wolf.com

**REFRIGERATOR**

Subzero subzero-wolf.com

**DISHWASHER**

Miele mieleusa.com

**WALL AND CEILING PAINT**

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Farrow & Ball farrow-ball.com

**DOOR FINISH**

Waterlox Original Tung Oil  
waterlox.com

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schoolhouse.com

**STUDY WALL/CEILING PAINT**

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Farrow & Ball farrow-ball.com

**TRIM, CABINETS, AND PANELING PAINT**

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Farrow & Ball farrow-ball.com

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urbanelectric.com

**LIVING ROOM PAINT**

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Farrow & Ball farrow-ball.com

**TRIM AND PANELING PAINT**

Shaded White  
Farrow & Ball farrow-ball.com

**SCONCE**

Urban Electric  
urbanelectric.com

**VESTIBULE CEILING LIGHT**

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circalighting.com

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Circa Lighting  
circalighting.com

**WALL AND TRIM PAINT**

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Farrow & Ball farrow-ball.com

**DINING ROOM SCONCE**

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authenticdesigns.com

**WINDOWS**

Marvin marvin.com

**CUSTOM INTERIOR DOORS**

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Fourteenth Colony Lighting  
fourteenthcolonylighting.com

**STEP LIGHTS**

Bruck Lighting Systems  
brucklighting.com

**A NEW CLASSIC: RIVERSIDE RENEWAL****page 104****ARCHITECTURE**

Historical Concepts  
historicalconcepts.com

**INTERIOR DESIGN**

Barbara Westbrook,  
Westbrook Interiors  
westbrookinteriors.com

**BUILDER**

Terry Hoff Construction  
terryhoffconstruction.com

**LANDSCAPE ARCHITECT**

Hooten Land Design  
hootenlanddesign.com

**DECORATIVE PAINTING**

Bob Christian Decorative Art  
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**CABINETRY**

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walkerzanger.com

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Stratton Creek Wood Works  
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**WOOD WINDOWS**

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Corp. berlinmyerslumber.com

**BELT & PULLEY CEILING FANS**

Woolen Mill Fan Co.  
architecturfans.com

**ENGLISH COUNTRY HOME: BRIDGING OLD AND NEW****page 68****ARCHITECT**

BarnesVane Architects, Inc.  
barnesvane.com

**CONTRACTOR**

Carrmichael Construction  
carrmichaelconstruction.com

**INTERIOR DESIGNER**

Lauren Liess & Co.  
laurenliess.com

**LANDSCAPE ARCHITECT**

Jennifer Horn Landscape  
Architecture, LLC jh-la.com

**STRUCTURAL ENGINEER**

1200 Architectural Engineers  
1200ae.com

**LAKE HOUSE: A SOULFUL RETREAT****page 86****ARCHITECT**

Jeffrey Dungan Architects  
jeffreydungan.com

**CONTRACTOR**

Keoco Development  
keocodevelopment.com

**PLASTER WALLS**

Struttura struttura.us

**WOOD TIMBERS**

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accenttruss.com

**HARDWOOD FLOORS**

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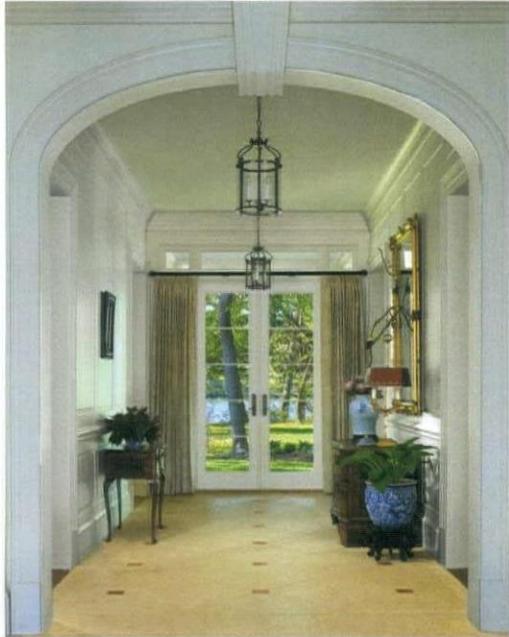
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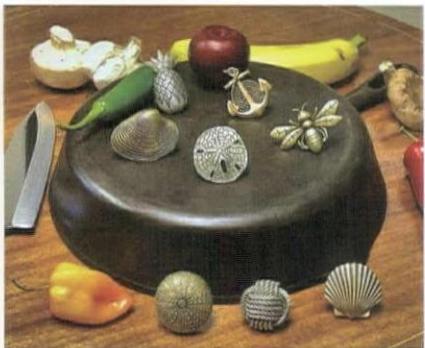
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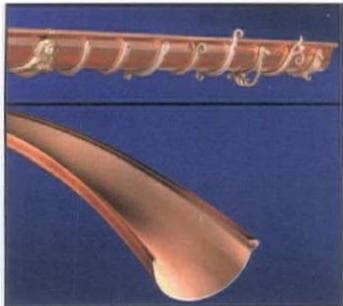
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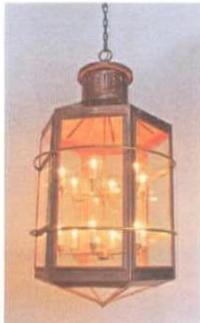
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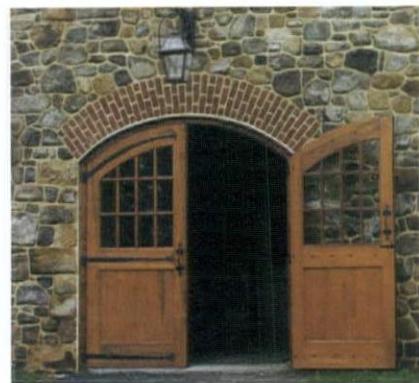
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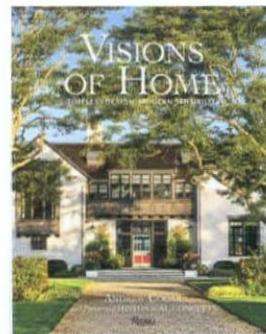
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