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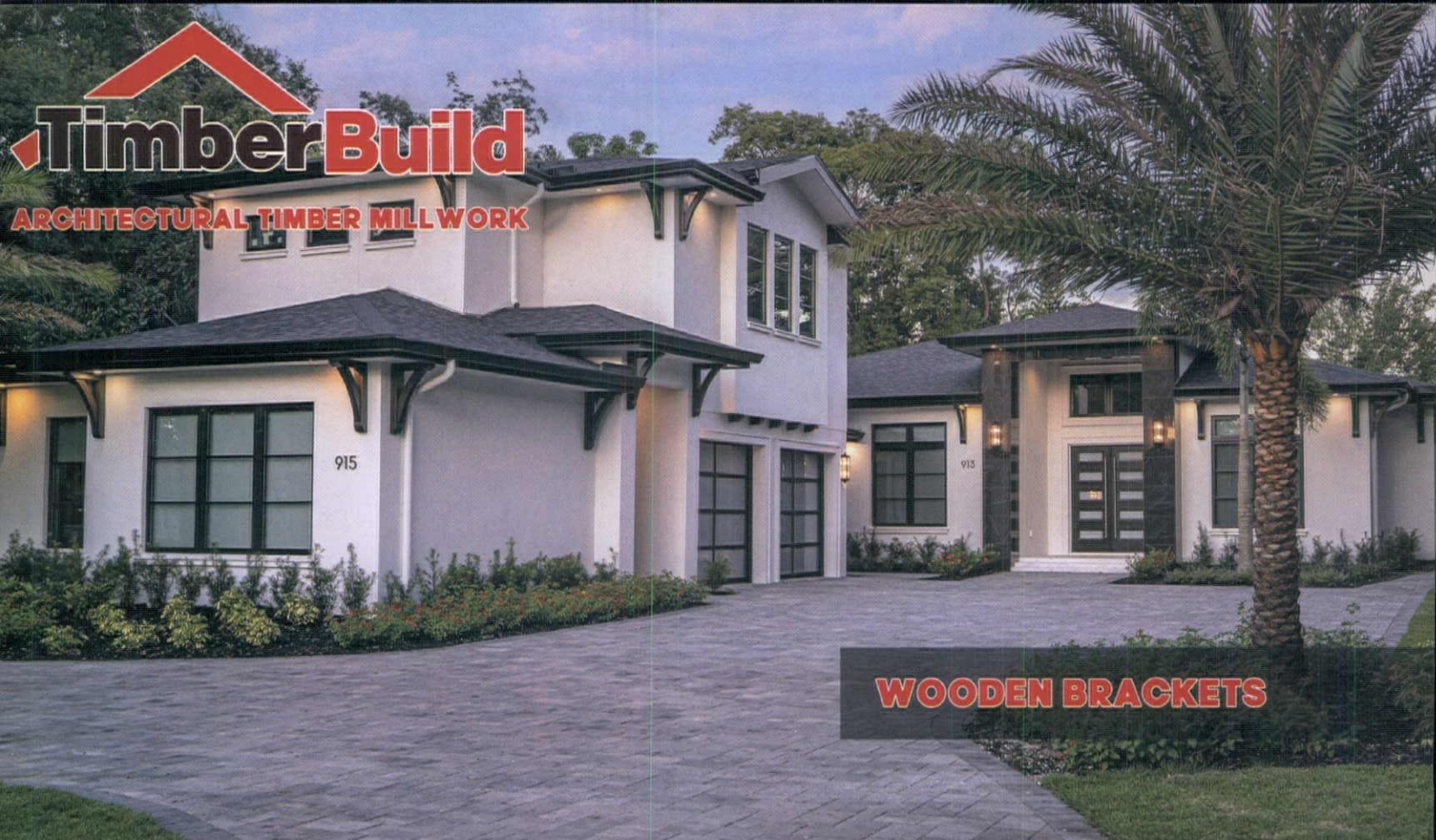
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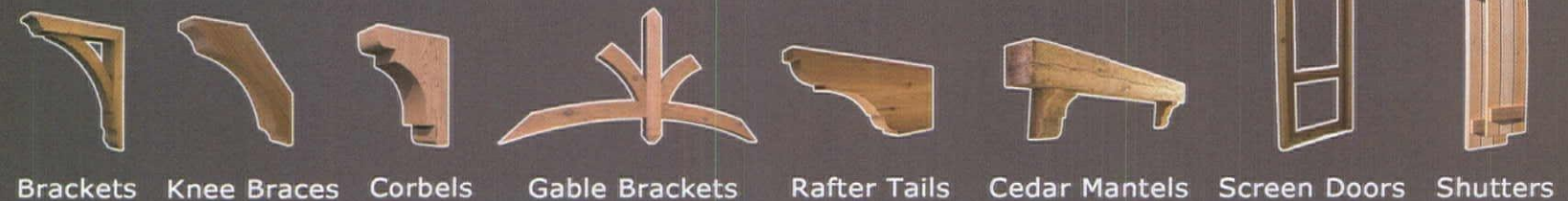
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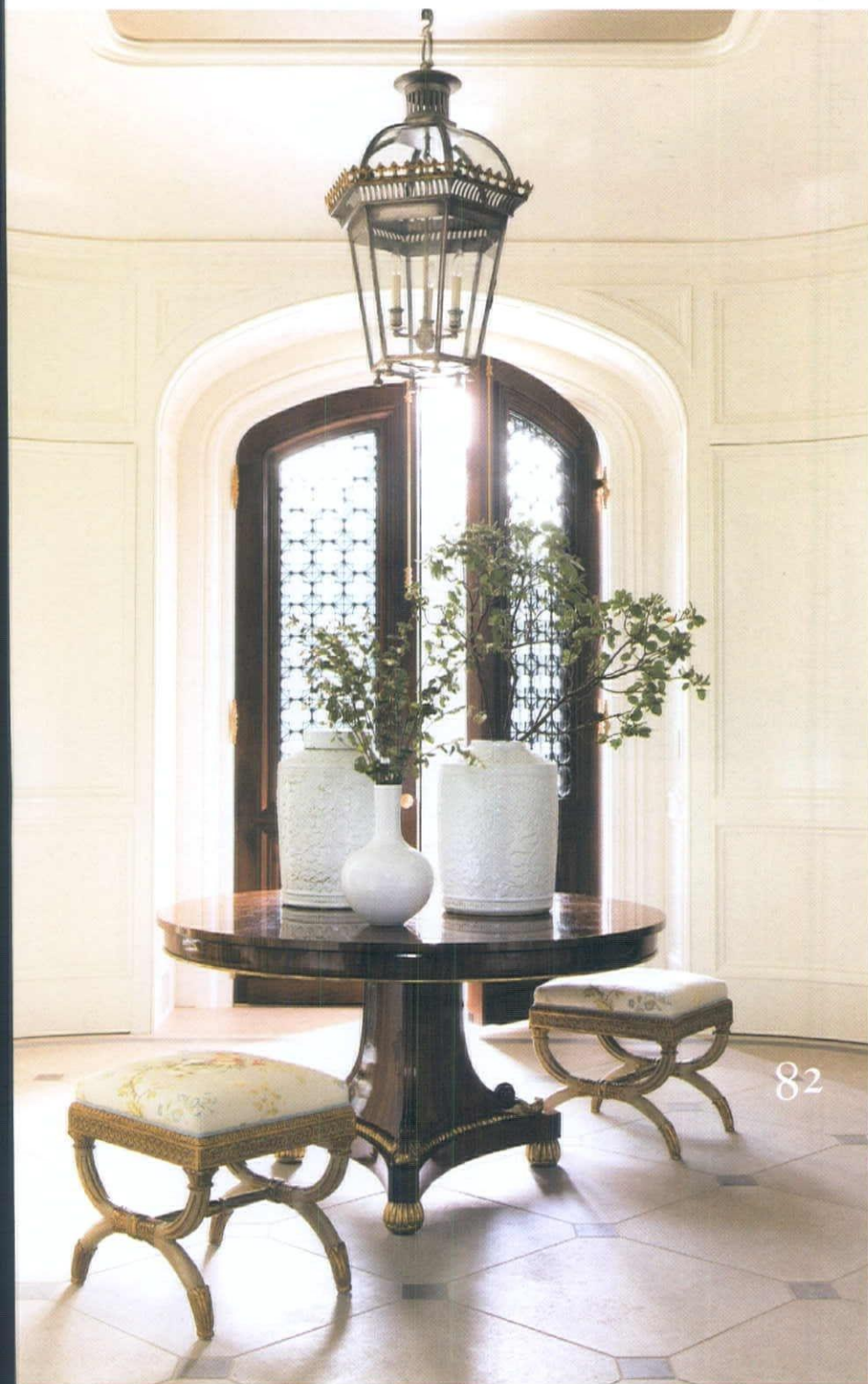
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BY JENNIFER SPERRY

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BY NANCY RUHLING

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BY J. MICHAEL WELTON

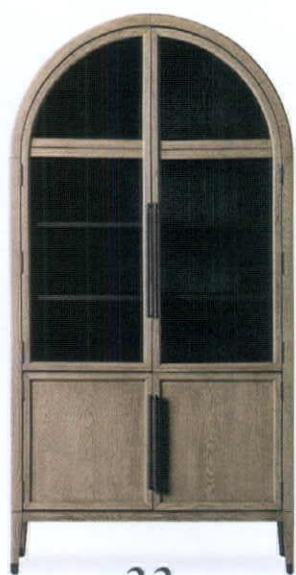
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WHAT MAKES A NEW OLD HOUSE? Authenticity, integrity, character, and timeless quality are words that bubble to the surface. New old houses are designed and built to last for ages. They evoke a sense of place and belonging. Craftsmanship and attention to detail are of the utmost importance.

In this annual issue of *New Old House*, we feature homes that bring these words to life and share some of the best examples of traditional design around the country—from a Creole cottage and a Norman-style residence in the South to a stone farmhouse in Pennsylvania to a Palladian-inspired design in Florida.

We visit a new home in south Louisiana by architect Everett Schram that ties into the area's vernacular. He relied on Acadian, Creole, and West Indian influences to guide the final result. This structure benefits from architectural details shaped over time by Louisiana's landscape, climate, and history of intense weather, says Schram. It's a modern house with a centuries-old language.



Atlanta-based Harrison Design creates a blueprint for Merry Wood, a Norman-style house in Atlanta. The owners spent more than a decade perfecting every detail, including studying how the sun moves across the site in different seasons so the rooms fill with natural light during the day. The house's craftsmanship is unparalleled—a true castle in the city.

Moor, Baker & Associates, Architects apply unique solutions when commissioned to realize a single-family house for a client in the New Urbanist community of Windsor in Vero Beach, Florida. Symmetry and a formal country-garden scheme are executed flawlessly, creating a home that is minimal in detail yet rich in design.

David Neumann and Mehrdad Rahbar of Neumann Lewis Buchanan Architects compose a breathtaking Georgian house, a classical composition of handmade red brick and slate inspired by period homes in Annapolis's historic core. The home is comfortable for everyday living and for entertaining. It's a timeless structure that's respectful of its context—a true new old house.

We hope these enduringly beautiful houses inspire you to harmonize old and new.


Nancy Berry
Nancy Berry
Editor

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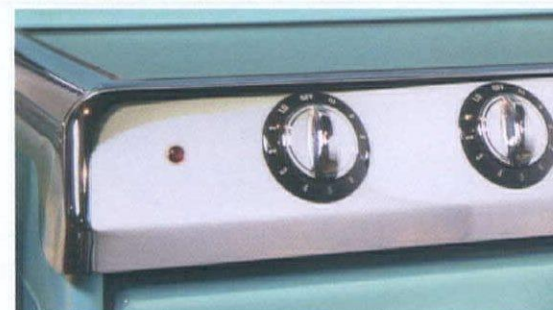
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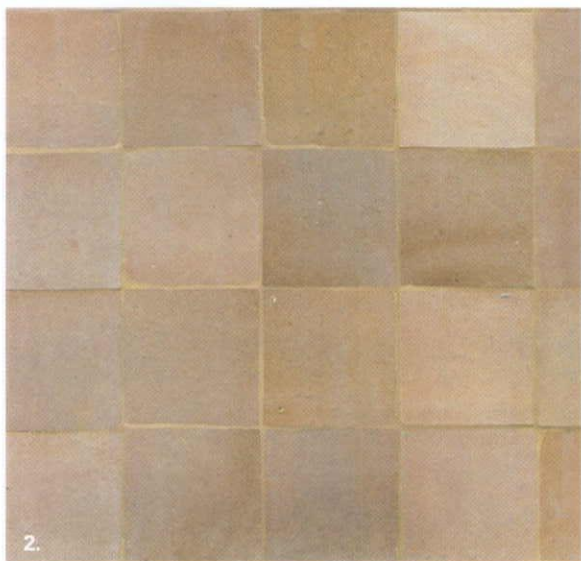
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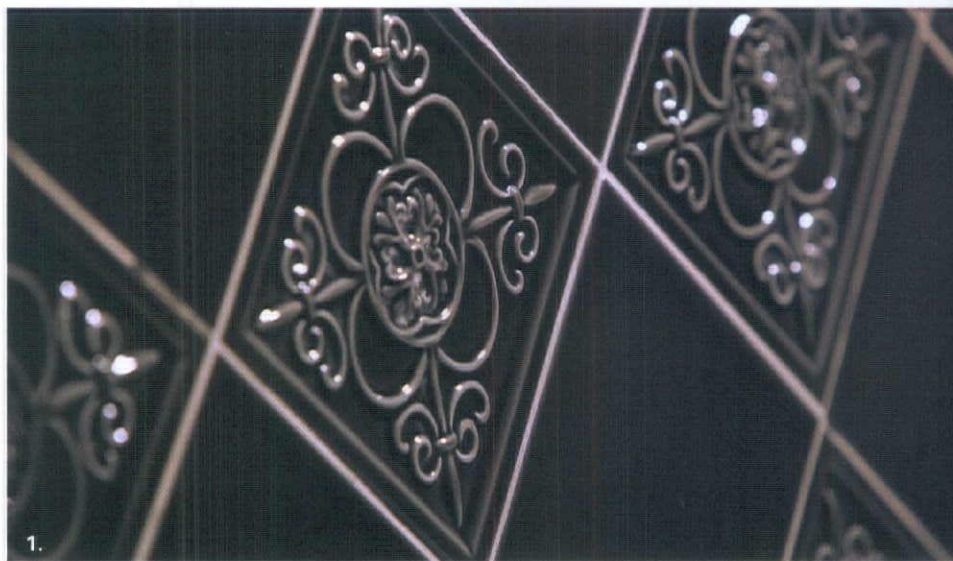
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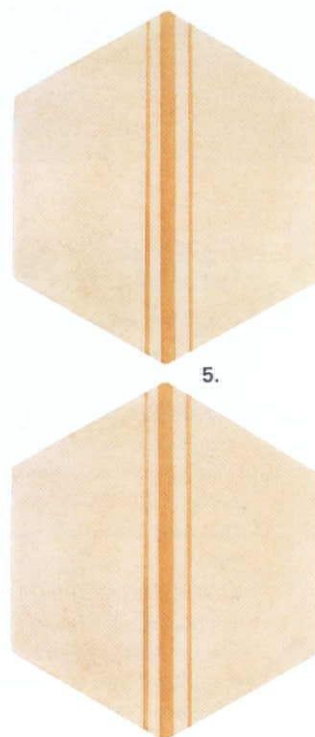
1. **ADEX STUDIO** Complete just about any look with the Volcanico Series, which boasts a variety of tile types: translucent glazed, flat field, beveled field, decorative, and hand-painted. The Vizcaya Deco pattern is pictured here. adexusa.com

2. **ARTISTIC TILE** Create a refined effect with new Zellige tile in Sand Gloss, from the Zellige collection. Available in ten colors, tiles are handcrafted by Moroccan artisans and intended for backsplashes, walls, and floors. artistictile.com

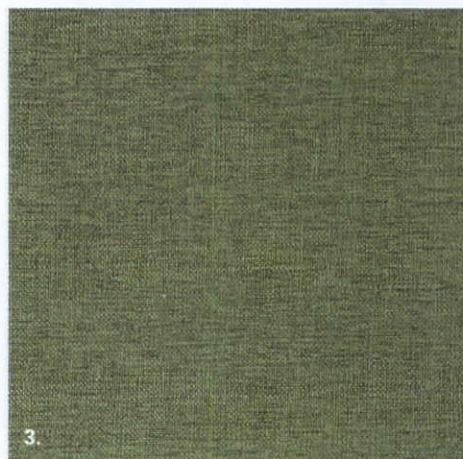
3. **MOORE-MERKOWITZ** Made in a New York production studio using 100-percent renewable energy, the Garland Series six-by-six-inch tiles are inspired by floral patterns found in European tapestries and the decorative arts. mooremerkowitztile.com

4. **ANN SACKS** From the Mosaics Collection, the Loom tile in Ivory Cream and Travertine Noce adds a classic touch with a hint of texture. annsacks.com

5. **ANN SACKS** The Tiempo Linea Hex five-by-five-inch field tile in Caramelo is hand-painted on distressed terra-cotta tile. annsacks.com

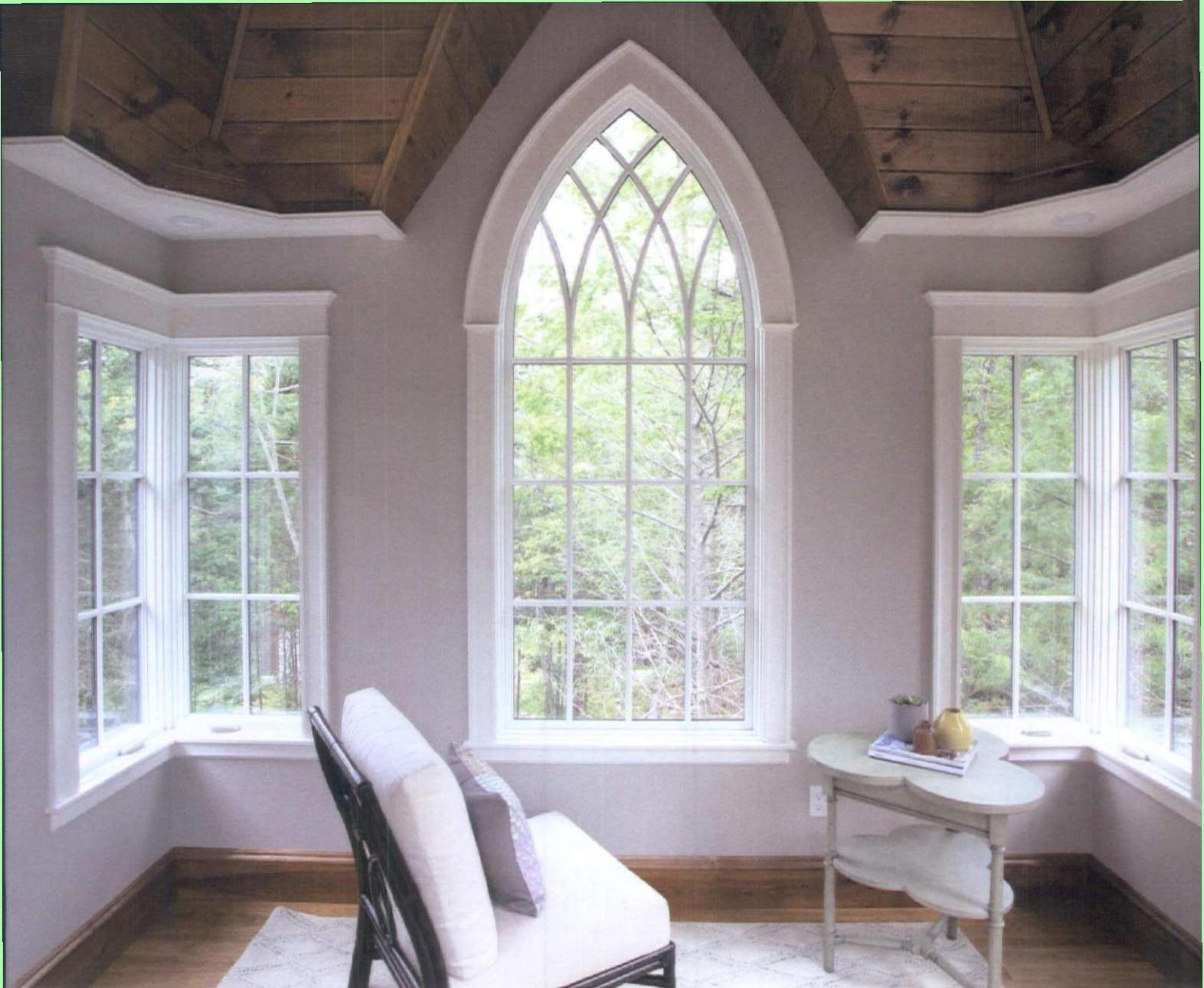


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GREEN WITH ENVY

1. **BRUNDSCHWIG & FILS** Designed by Denver-based interior designer Nadia Watts for Kravet Design, the velvet "Fondrae" fabric in Celery is part of the new Gem collection made in India. kravet.com
2. **DONGHIA** Best suited for upholstery or accent pillows, the geometric "Points of View—Peacock" fabric from the Donghia II collection is made of jacquard velvet with high-density viscose velvet pile. donghia.com
3. **WOLF-GORDON** Reinvent a sofa or armchair with the "Arthur" AHU 6485 in Laurel, a hybrid performance fabric printed with solvent-free inks; it's ideal for high-traffic areas. wolfgordon.com
4. **OSBORNE & LITTLE** The "La Devinière" NCF4480-04 fabric by Nina Campbell (distributed by Osborne & Little) depicts a foliate pattern with an array of intricate embroidery stitches. osborneandlittle.com
5. **OSBORNE & LITTLE** Create a statement piece with the velvet "Bolero" F7725-01 fabric from British artist and designer Margo Selby's Jive collection. Its diamond motifs are woven in loops and piles, creating depth and texture. osborneandlittle.com



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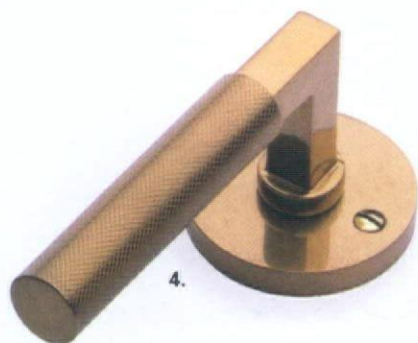
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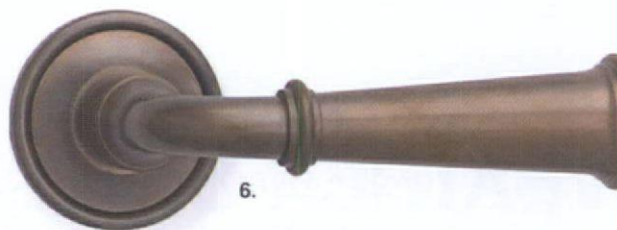
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HARD WORKERS

1. **ASHLEY NORTON** The "Vintage" cup pull in lead-free pewter is a wink to farmhouse design. ashleynorton.com

2. **NANZ** This polished-brass doorknob is perfect for the period-inspired home. nanz.co

3. **P.E. GUERIN** Add a touch of Art Deco to your home with P.E. Geurin's line of MetroDeco knobs, pulls, and levers. peguerin.com

4. **ASHLEY NORTON** The "Knurled Bauhaus Lever" (1255) on a BA Rose backplate in brass suggests age and character but will not darken over time. ashleynorton.com

5. **CARBONSHACK DESIGN** This Los Angeles company creates furnishings and more inspired by the natural world. The "Mycelium" collection includes cabinet hardware, 3D-printed with laser heating in an environmentally responsible process. With an unlacquered bronze finish. carbonshack.com

6. **P.E. GUERIN** The renowned company offers a Georgian line of hardware, including this lever handle. peguerin.com

7. **ATLAS HOMEWARES** The "Everitt Pull" in Warm Brass adds a sleek and polished look to kitchen cabinets and bathroom vanities. atlashomewares.com



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the blues

1. SARAH & RUBY BY A-STREET PRINTS Inspired by water, the "Naia Blue Horizontal Wavy Lines" wallpaper by Sarah & Ruby creates an organic, layered effect. astreetprints.com

2. SARAH BARTHOLOMEW X LEE JOFA Nashville-based interior designer Sarah Bartholomew created the "Calico Vine" pattern in blue/red; it's reminiscent of Indian floral motifs. leejofa.com

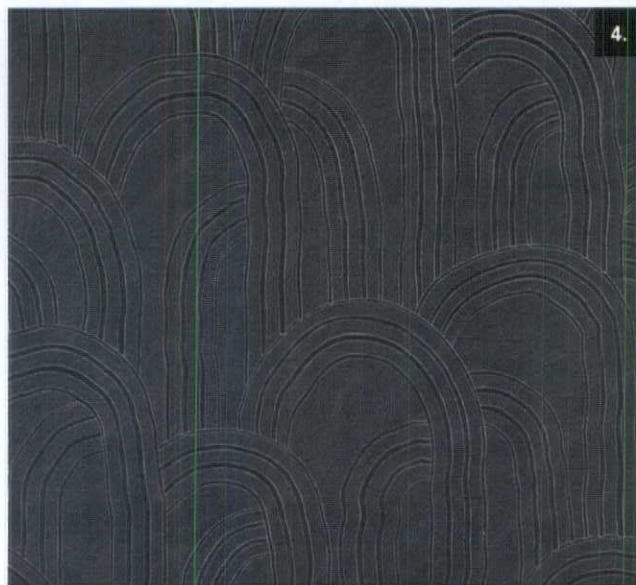
3. McLAURIN & PIERCY "Balinese" striped wallpaper in Pacific is block-printed in India. The motifs include vertical mangroves, vines, bamboo, and orchid flowers. mclaurinandpiercy.com

4. SARAH & RUBY BY A-STREET PRINTS Artists Sarah Schwartz and Ruby Geisler partnered with Massachusetts wallcovering studio A-Street Prints on the "Cabo Indigo Rippled Arches" wallpaper, an unpasted, non-woven, midnight-blue design. astreetprints.com

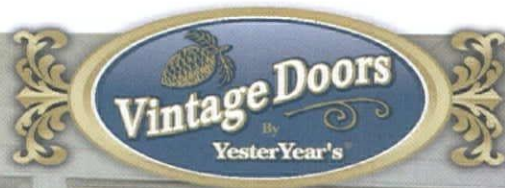
5. SERENA & LILY "Swirl" wallpaper in French Blue recalls the grace and movement of ocean waves. serenaandlily.com



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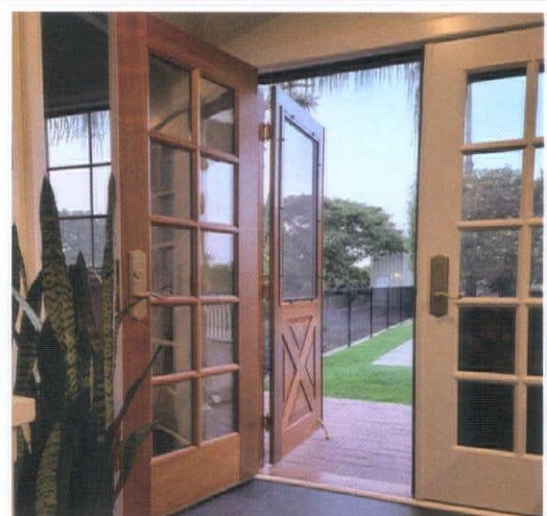
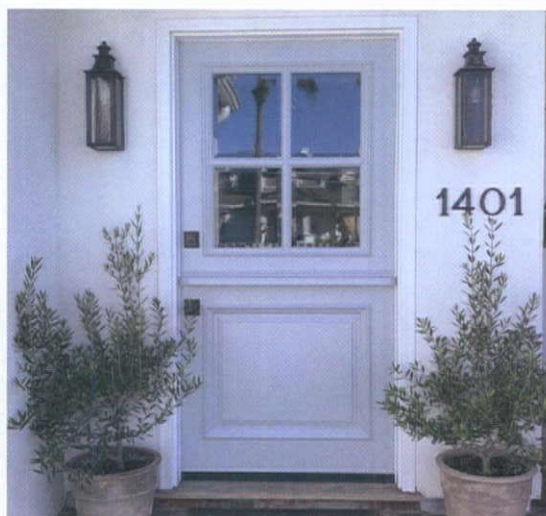
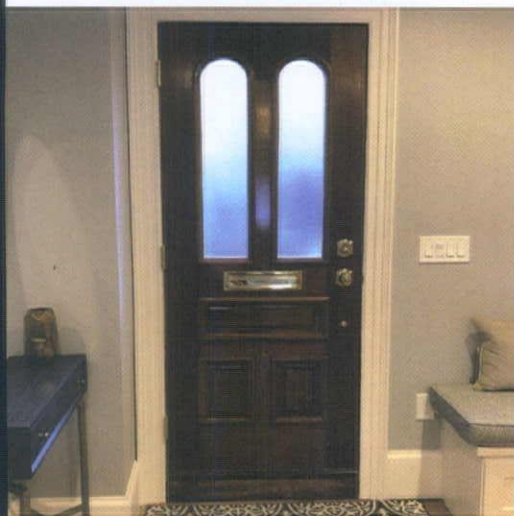


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Right at Home

1. **BUNNY WILLIAMS HOME** The glamorous "Gilbert Drinks Table" includes a mirrored top and brass orbs punctuating streamlined legs. leejofa.com

2. **ARTERIORS** Elegant yet exotic, the "Mendoza" lamp features an etched jungle marble base, antique brass neck, and tapered shade; it's perfect for a study or guest room. arteriorshome.com

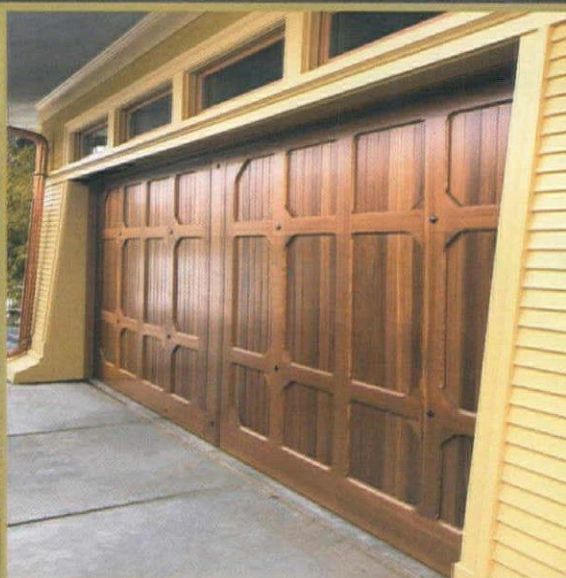
3. **SERENA & LILY** Create a serene aesthetic in the bedroom with the solid oak "Whitaker Four Poster" bed in Sunbleached Pine. serenaandlily.com

4. **ARHAUS** The "Hattie Glass Cabinet" in Shiitake—artisan-crafted in Indonesia—delights with gentle curves and natural oak grain. arhaus.com

5. **MCGUIRE** With graphic lines that nod to the textural grasses of Texas Hill Country, the "Reyes Arm Chair" by McGuire Originals is a welcome addition to the dining table. mcguirefurniture.com



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A Modern Antique

A new home on Florida's Crane Island takes cues from early-20th-century houses in Fernandina Beach. **BY J. MICHAEL WELTON**

A LOOK BACK to the vernacular artisanship evident in Florida's Fernandina Beach inspired the design of a home on nearby Crane Island. "The heritage here is the work of great carpenters and boat builders," says developer John Hillman. In particular, "We looked to a home on 10th Street in Fernandina Beach."

That early-20th-century residence had started as a couple's home. When their children were born, a wing was added. When grandparents moved in, another wing was added. This new house on Crane Island—the 2019 *Southern Living* Idea House—honors old Fernandina in much the same way, as it's "a brand-new house that looks like it was built over generations," Hillman says. "We used changes in materials, mimicking

additions that look as if they were added over time."

Hillman is vice president of sales and marketing for Crane Island Development. For 20 years, he's been chasing development from the Caribbean to Hawaii, Dallas, Las Vegas, and Palmetto Bluff—and now to Amelia Island. Crane Island is an untouched piece of land, a barrier island on the west side of Amelia Island with 120 acres of upland development.

It's in demand, says Hillman. "There are 113 potential sites, with 19 done and 30 underway. We've sold 80 percent of the land—all but 19 properties so far."

Crane Island is on the Intracoastal Waterway. Its master planning was led by architects and planners at Historical Concepts, a design firm with offices in Atlanta and New



Above The kitchen is classic but with up-to-date finishes and hardware. "You experience it in the round," says Clay Rokicki of Historical Concepts. "It's traditional but with a twist."



York. “The houses don’t feel like patchwork,” says Clay Rokicki, principal at Historical Concepts. “As part of the design review team, we see that other builders fit in.”

The house perches high on a flag-shaped lot with a view to the Intracoastal on the west side. To the east is the motor court. To the south is a park, with other houses 200 feet away and barely visible. To the north is another river home. “From the porches, you don’t perceive neighbors to the north,” Rokicki says.

The assignment was to create a family retreat, mindful of the area’s heritage. The house has 4,500 square feet of conditioned space and another 2,300 square feet of porches. The primary suite is on the main level, with two bedrooms above; a bunkroom, rec room, and guest suite sit over the garage.

It’s the Fernandina Beach design language that makes this home stand out. “We were definitely influenced by the 1800s and 1900s wooden houses with detailing on the porches and a little bit of Victorian flair; local craftspeople had used lathes and bandsaws to create ornamentation,” Rokicki says.

Interiors, especially the kitchen, were a collaboration among Rokicki, Historical Concepts founder Jim Strickland, and interior designer Heather Chadduck, who created a hundred-page book of ideas complete with art and furnishings. “Heather had an idea for a hidden pantry, with cabinet doors that fold back,” Rokicki says. “You walk into a pantry space that’s delightful, with light and tons of storage. Next to the pantry, an opening to the breakfast room includes two feet of additional storage.”

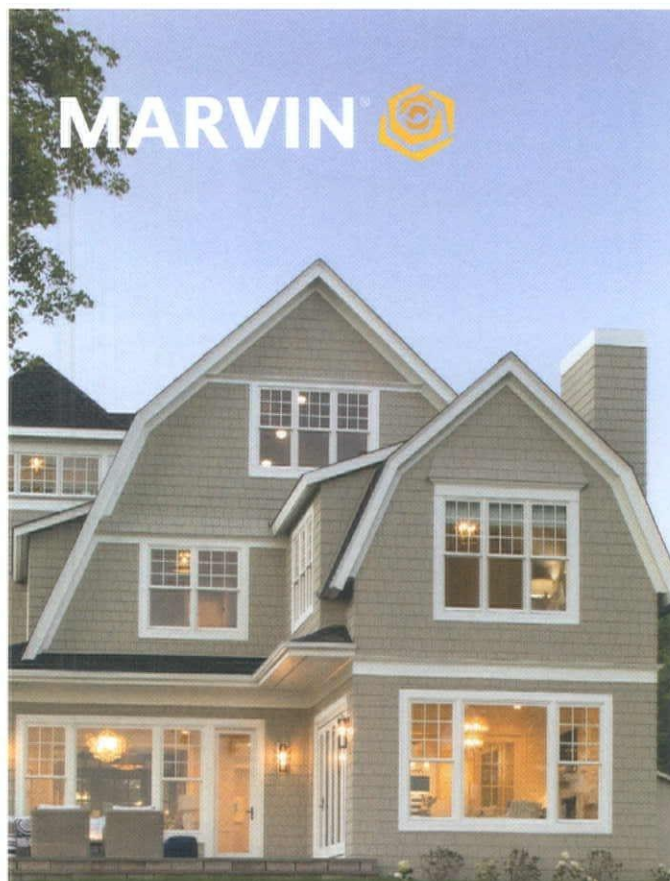
Hillman selected a group of young builders from Riverside Homes in Jacksonville. Riverside financed the building, while the developer contributed the land—and then the funds to promote the finished product.

“The lighting Heather Chadduck sourced is antique; this feels like a curated home with heirlooms and books on the shelves—it’s not like a builder’s model,” Hillman says. The new owners moved here from California, happy to find a house designed for its place. **FOR RESOURCES, SEE PAGE 116.**





Opposite (top left) For the range wall, the interior designers chose a sepia-tone Gracie wallpaper with a tropical motif. **Left & Bottom** A breakfast room with large windows to a water view extends beyond the kitchen island. **Above** The house is surrounded by a generous amount of outdoor living space. **Below** (right) A full pantry hidden behind fold-back doors was the brainchild of interior designer Heather Chadduck.



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Wood flooring and a beautiful, muted natural quartzite bring warmth to the traditional kitchen with white-painted cabinets.

Taming a **Brute** RAMSA slips a French Provincial interior into a Brutalist apartment building in Brentwood. **BY J. MICHAEL WELTON**

A LOS ANGELES COUPLE, making a move from their Brentwood (Los Angeles) home to apartment living, recently called on Robert A. M. Stern Architects (RAMSA) to smooth their transition.

"We'd done a house on Martha's Vineyard for them, and another in Brentwood, back in the 1990s," says architect Randy Correll, a partner in the firm. "After 20 years, they decided to move."

One of their goals was to bring some of the character and warmth of the previous home's French Provincial detailing to their new apartment—which is inside a Brutalist structure designed in 1958 by Austrian-born architect Victor Gruen.

"It's about 15 stories—a big, concrete building that covers the whole block," Correll says. "It's called Wilshire Terrace, and has a sculpted façade with double-height outdoor spaces."

Their 4,000-square-foot apartment—it's actually three units combined into one—begged for reorganization. "The kitchen had been at the opposite end of the apartment, and you had to go through the kitchen to get to the bedroom," he says. "We moved the kitchen."

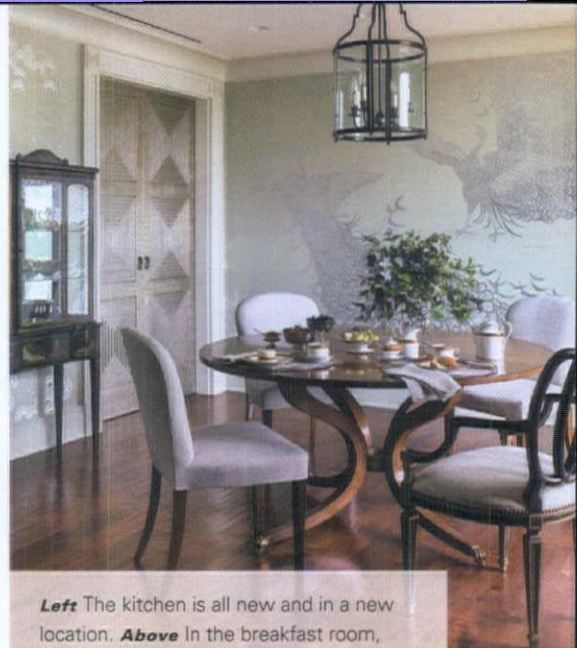
They also moved the entry to create a hallway vantage point, then created a great room for entertaining—and off that, a sunroom: "We opened it up so

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Left The kitchen is all new and in a new location. **Above** In the breakfast room, de Gournay's "Whistler Peacock" wall covering has a silk background and silver-leaf peacocks that catch the sunlight. Custom doors are gilded with palladium leaf.

there's a view from end to end."

The new kitchen—400 square feet, with a breakfast room that's about 300 square feet—works hard to deliver some of the character of the old house, with wood floors and white, paneled cabinetry. On display is a selection from the client's collection of Quimper pottery, made in Brittany in France.

"We wanted to infuse the apartment with charm," says Lauren Siroky, interior design director at RAMSA. "The challenge was to give it a similar aesthetic to the previous house, but refresh it. We wanted it to feel slightly different."

The designers curated transitions inside and out. A big question was how to incorporate the couple's heirloom furniture and art collection into the Wilshire Boulevard apartment. And because their former home felt elegant with its views of the landscape, Siroky and Correll placed planters on the apartment balconies. Now the clients can see greenery—and feel as though they're in a landscaped environment.

It was a collaboration. "Randy and I worked together on the finishes, checking off all the boxes," Siroky says. "We were creating memorable rooms with

exciting materials throughout." To create intimate spaces, they used light fixtures from Charles Edwards, drapery and dining chairs by Jonas, and a reupholstered heirloom accent chair in Pierre Frey from Classic Design in Los Angeles.

The kitchen is the heart of the apartment; stone and color choices there are repeated elsewhere. "Randy and I went on an expedition in the stone yards, and found a quartzite with a grey base, grey-green undertones, and lovely grey veins," Siroky says. "The material is muted rather than white and bold."

They carried the kitchen concept into the breakfast room, where a black-lacquered cabinet from the homeowner's grandmother is filled with family heirlooms and inherited silver. It's a foil for decorated walls and custom-made doors gilded with palladium leaf, based on a design by David Adler.

The clients specifically asked for interiors from Siroky. "We think the end result represents their personalities, showcasing what they'd collected, infusing it with things they didn't know they needed." French Provincial in a concrete condo? Only an architect and a designer from RAMSA could pull that off. ◉

FOR RESOURCES, SEE PAGE 116.

J. MICHAEL WELTON writes about architecture, art, and design for national and international publications. His work has appeared in the *New York Times*, the *Washington Post*, *Metropolis*, and *Dwell*. He is the author of *Drawing from Practice: Architects and the Meaning of Freehand* (Routledge: 2015) and is editor and publisher of the digital design magazine architectsandartisans.com.

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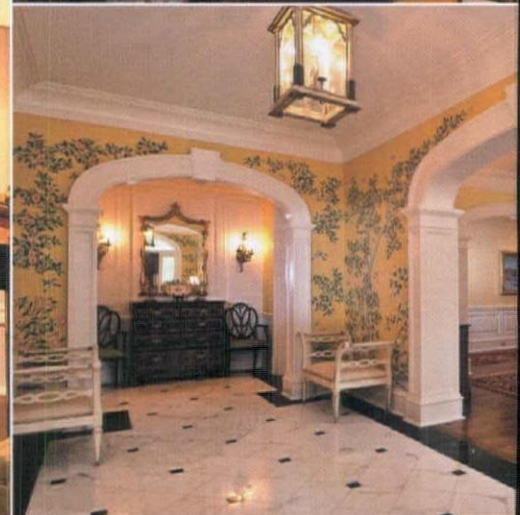
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Newly taking its place in historic Chester County, Pennsylvania, is this traditional stone farmhouse. The historical revival interior has French country accents.

Balancing Act

A couple with strong preferences collaborate with their architect, designer, and builder to realize this beautiful and timeless country home. **By Katherine Gustafson**

WHEN PLANNING THEIR NEW HOME in Landenberg, Pennsylvania, near the Delaware and Maryland borders, a family of five wanted it to encourage togetherness and emphasize entertainment and indoor-outdoor living. For its aesthetic, they desired an old Pennsylvania farmhouse exterior with a French country interior. Also on the wish list was maximizing the orientation of the house to take full advantage of sunrises and sunsets.

Each priority suggested a duality—morning/evening, formal/informal, indoor/outdoor—and the family knew they needed

a project team who could bring the right balance. They found the answer in principal architect Joseph Mackin Jr. and Jessica Fogle, associate principal, of Period Architecture. Rounding out the team: interior designer Renée deVignier Biery of deVignier design inc., along with COO John McMahon and field manager Bruce Lockerman of Dewson Construction.

“This home is truly a balancing act,” says Fogle of working with the homeowners on bringing the project to life. “He’d always envisioned living in a traditional, Pennsylvania stone farmhouse, while she imagined a French country-inspired interior.”



Above Parquet flooring in the halls sets a formal tone; the elliptical staircase is a sculptural highlight. **Right** The dining-room mural leans toward a French aesthetic with saturated color. **Below** The muted living room is arranged around a Federal-style mantel by Blackbird Woodworking & Design.



"She likes the marriage between formal and informal," adds Biery. "She wanted the French touches to marry into the colonial structure."

Period Architecture's design gives the impression of a generational house that expanded over time. The firm managed to scale the 13,000 square feet of living space to feel elegant and comfortable. Various wings, including a guest house connected by a glass breezeway, telescope off a four-bay stone structure at the center. "The house is 160 feet long but feels very different from various angles," Mackin says.

An extensive landscape enhances the multifaceted structure. "One challenge was the property's continual, gradual slope," recalls Mackin. "The outdoor spaces and rear of the house required stepped terraces and offered the natural opportunity for a lower-level, walk-out basement. The slope lent itself to an infinity-edge pool with views of the rolling hills," he adds.

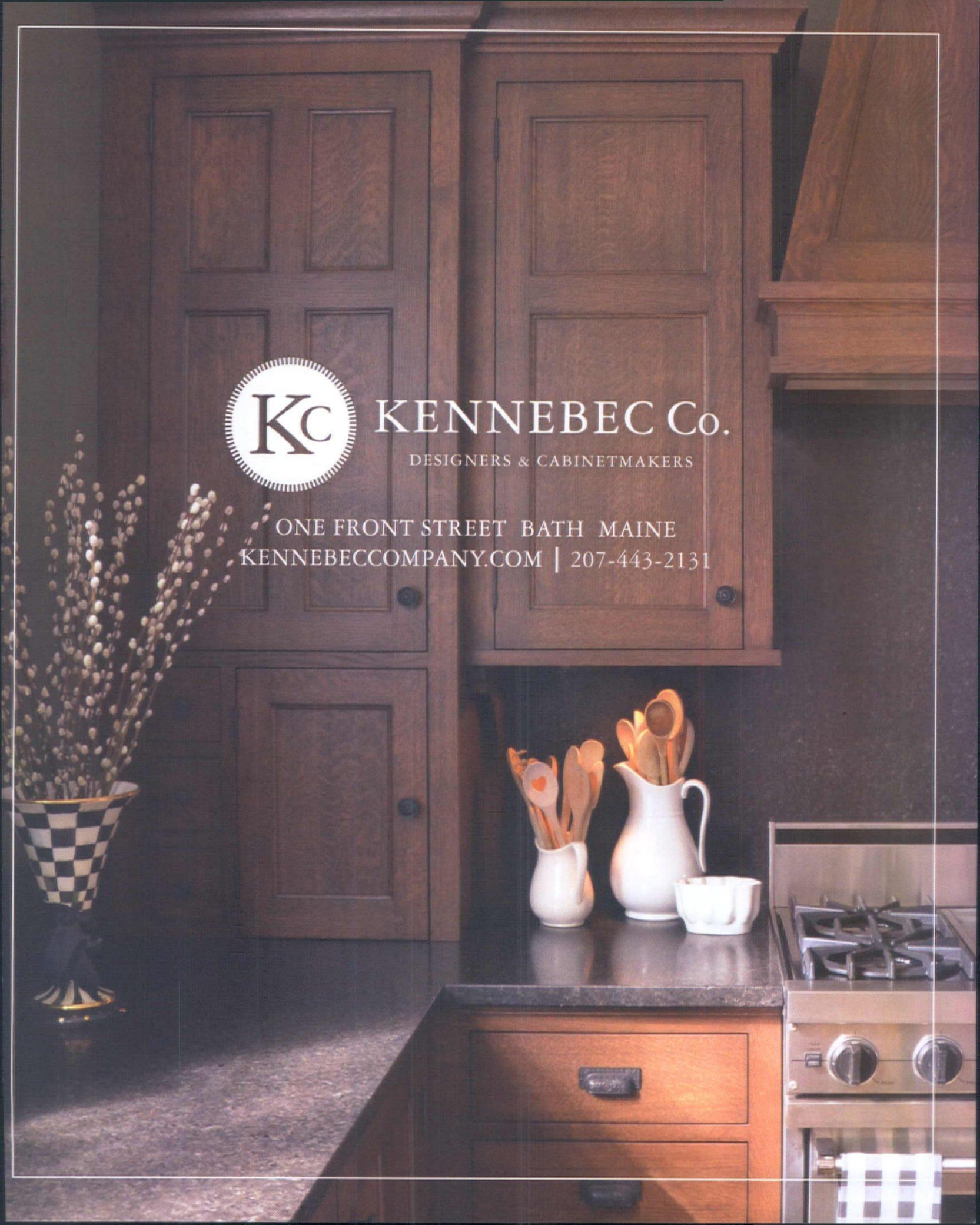
Situating the house at an angle to the street aligned the front and back with the sun's path. "The morning sun rises in



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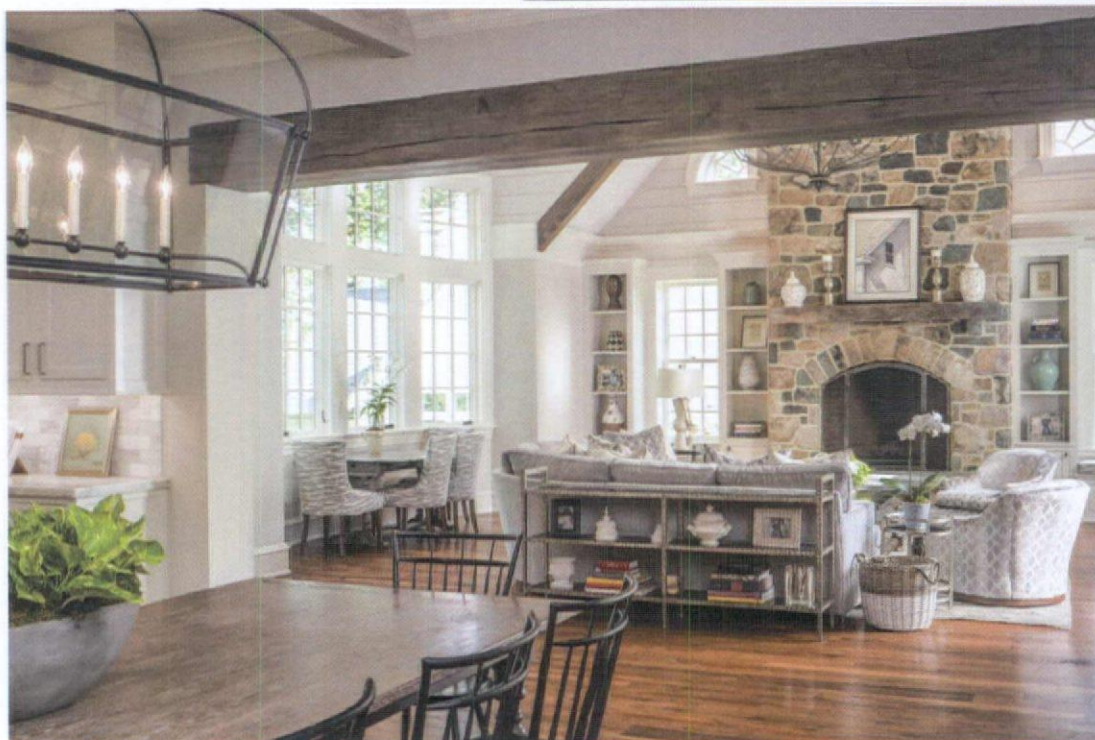


Above Reclaimed white-oak flooring warms the traditional kitchen with its painted Shaker-style cabinets and early American-style stools.

Top Right A pantry in blue separates the family dining room from the kitchen.

Right A cozy family room sits beyond the kitchen and family dining area.

Opposite (from top) Hand-carved ornament enhances the Federal mantel in the living room. • A zodiac ceiling tops the center area dubbed Grand Central. • When they're open, arched doors in the primary suite's vestibule allow a long view from entry to stair hall and beyond toward the breezeway.



the backyard over neighboring agrarian fields," Fogle explains. "Meanwhile, the front porch is perfect for watching the sun set across the meadows."

The homeowners had a general idea of the interior spaces they wanted, including a first-floor suite, bedrooms for their three kids, an open kitchen, formal dining and living rooms, and a guest suite. "They had a vision and then left us to craft and enhance the aesthetics, sightlines, and views," says Fogle.

One particularly special space is the central vestibule, where several rooms and hallways meet—dubbed Grand Central by the family. Its patterned floor and domed ceiling mark the space as a crossroads; its halo of doors and entryways vary in

dimension and style. The building team created mock doors of plywood to test their size and positioning, while Biery designed six different décor solutions before arriving on a solution.

For the ceiling, "We deliberated for a long time," Biery remembers. "Then, one day, I happened to be in New York's Grand Central Terminal, looking at the ceiling in the main concourse." The famous celestial ceiling is decorated with 12 zodiac constellations. In this house, the dome is painted with the five zodiac symbols of family members.

On one side of this vestibule is a cased opening to the dining area, topped by a dark, heavy wooden beam painted to look like an original in an old Chester County house. Directly opposite



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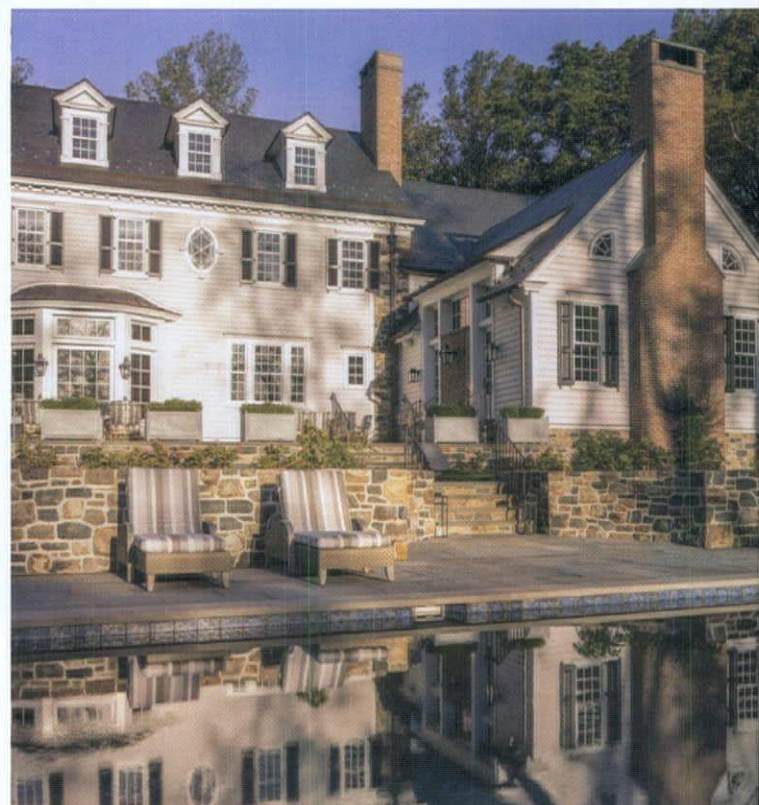
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Left On the façade, a wing creates an L with the main block. Stone walls define terraced space adjacent to the rear door of the garage, which has garden storage and a potting station.

Below Though the architectural rhythm is consistent, the back of the house incorporates wood siding for a lighter look. The stone water table continues around the base. **Bottom** The detached pool house has a timber-framed truss in the gable.



is a wide, white-painted Dutch door with a glazed upper section and transom windows above. Its layered frame matches the rounded doorway on the adjacent wall.

During construction, the homeowners started to feel as if they needed additional closet space in their primary suite. As a solution—and on the fly—Period Architecture had the idea to enclose what was to be a sleeping porch off the bedroom and move the bathroom into the porch space. Outside, the bathroom presents as an enclosed porch; inside, it has an incredible indoor-outdoor feel. Exposed stone along the vanity wall and a beadboard ceiling, common for farmhouse porch ceilings, reinforce the architectural tale.

The care and coordination that went into creating this home's stylistic details—the millwork, parquet flooring, hand-carved living-room mantel, elliptical stair, and other elements—are a testament to the design team's professionalism and collaborative approach.

"This house is a combination of salvaged materials and new materials, and both were incorporated seamlessly," says Bruce Lockerman of Dewson Construction. "A builder's challenge is retrofitting those materials without compromising their integrity."

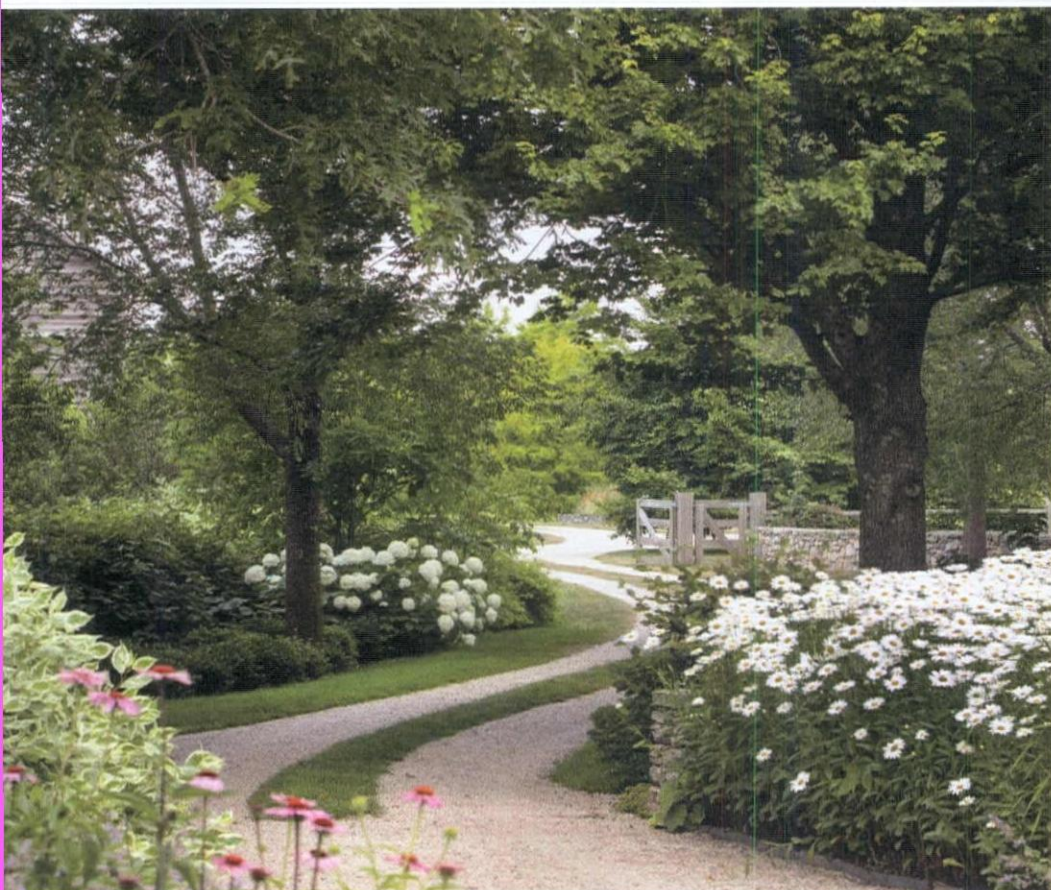
"We were lucky to work with a family that trusted our team and our expertise," says Fogle. "I felt like everyone gave their touches to the project and accomplished staggering artistry throughout." • **FOR RESOURCES, SEE PAGE 116.**



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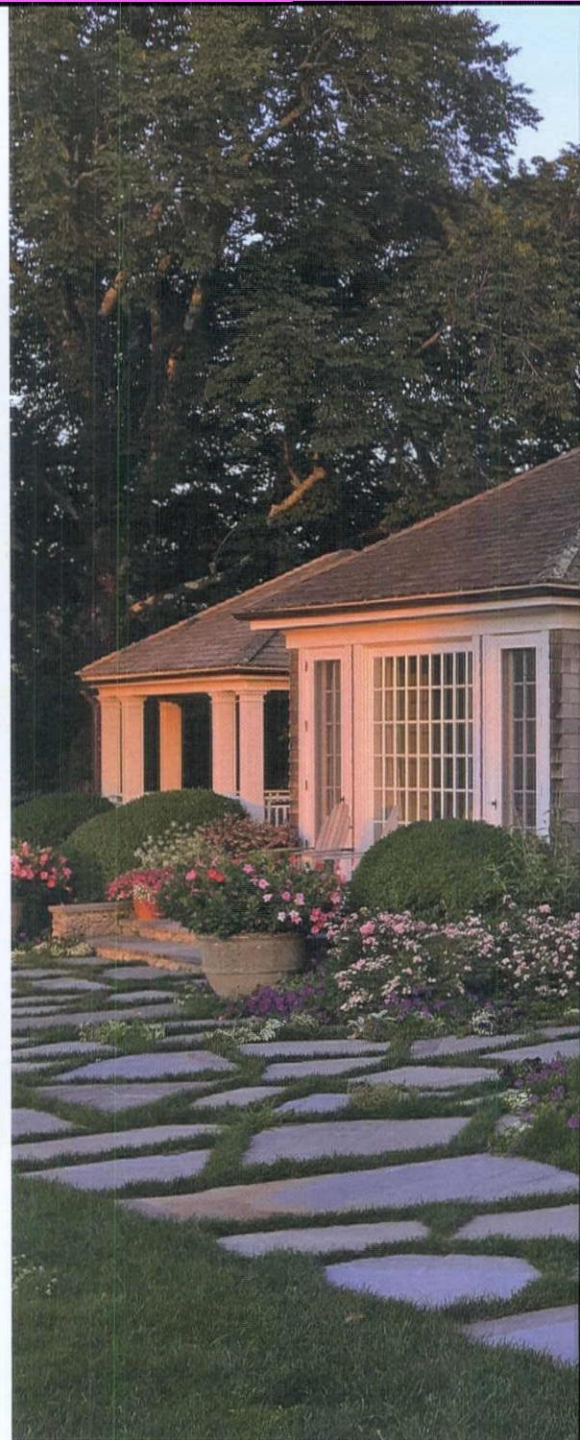
A Farm Revisited

On a long, lean spit of land in Rhode Island, a farm's roots are redefined. **By Tovah Martin**

FARMLAND is in the DNA of Chicago landscape architect Doug Hoerr; he has an innate connection that goes deeper than rows of crops and bushels of produce. He knows about the syncopation of the land and how shrubs knit together to buffer the wind, while majestic shade trees stretch their limbs in open pasture. Farms are about how their entry drives allow us to glide into a scene, dropping hints of the immersion that will follow. Farms are defined by the fences and stone walls that segment space, sending us firmly and safely where we need to go, while protecting the livestock nurtured by the land. Having grown up on a Midwestern farm, Doug Hoerr (pronounced “hare”) knows the subtleties of farmland by heart.

But every farm is different. Often, echoes from the past weaken over time. That was the case when, in 2009, Hoerr Schaudt, an internationally acclaimed landscape-design firm, was contacted by the homeowners of a 60-acre generational farm in Rhode Island. Hoerr Schaudt has planned public parks as well as residential properties throughout the country, but principal Hoerr never lost his soft spot for working farms. He didn't hesitate before hopping a flight east. “I needed to see if the project was a good fit,” Hoerr says of the initial walk-through. The moment he saw the donkey barn that greets everyone on arrival, he was on board.

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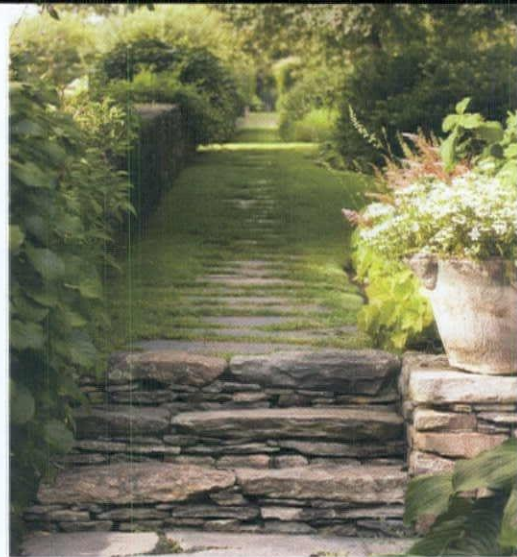


The landscape architects created a handshake between house and grounds: a fieldstone terrace merges into 'The Fairy' roses and 'Homestead Purple' verbena. **Opposite** The drive to the barn curves around drifts of echinacea, Shasta daisies, and 'Annabelle' hydrangeas.

Hoerr had many reasons to take on this challenge. Most important were the shared goals and instant accord among all the players in the project. "We want to keep the land grounded," the homeowners said, explaining the decision to revamp their segment of a compound that has been in the family for decades. Their approach, moreover, was to plunge deeper into the farm's history, beyond the timeframe of their inheritance. "The goal was to connect this land to what it was a hundred years ago," says the homeowner. "We wanted the land to rediscover its soul."

They also wanted to personalize the space. Although the concept of a farm was integral to every element and

the big picture, the homeowners are deeply in love with gardens. That penchant is reflected throughout their landscape—though with a down-to-earth spin. A stint in Britain fortified their need for flower-filled borders buffering walkways, in addition to flowerbeds and shrub plantings that swarm around the updated farmhouse and guest cottage. That endearing trait gives this property individuality. It also leads to its ultimate purpose, utilizing every flower on the premises to nurture pollinators. "We want this land to share our heads and hearts," says the homeowner, summing up a yin-and-yang approach bridging conservation and forward-thinking stewardship. "We want to do more and broaden the horizon."



Above To ground an existing greenhouse and orchard, Hoerr Schaudt added stone walls and cedar raised beds. **Right** A retrospective, romantic cottage garden dense with flowering annuals and perennials softens the guest house. **Top Right** From the parking court, a central "spine" defined by boxwood hedging and perennial beds creates an axis.



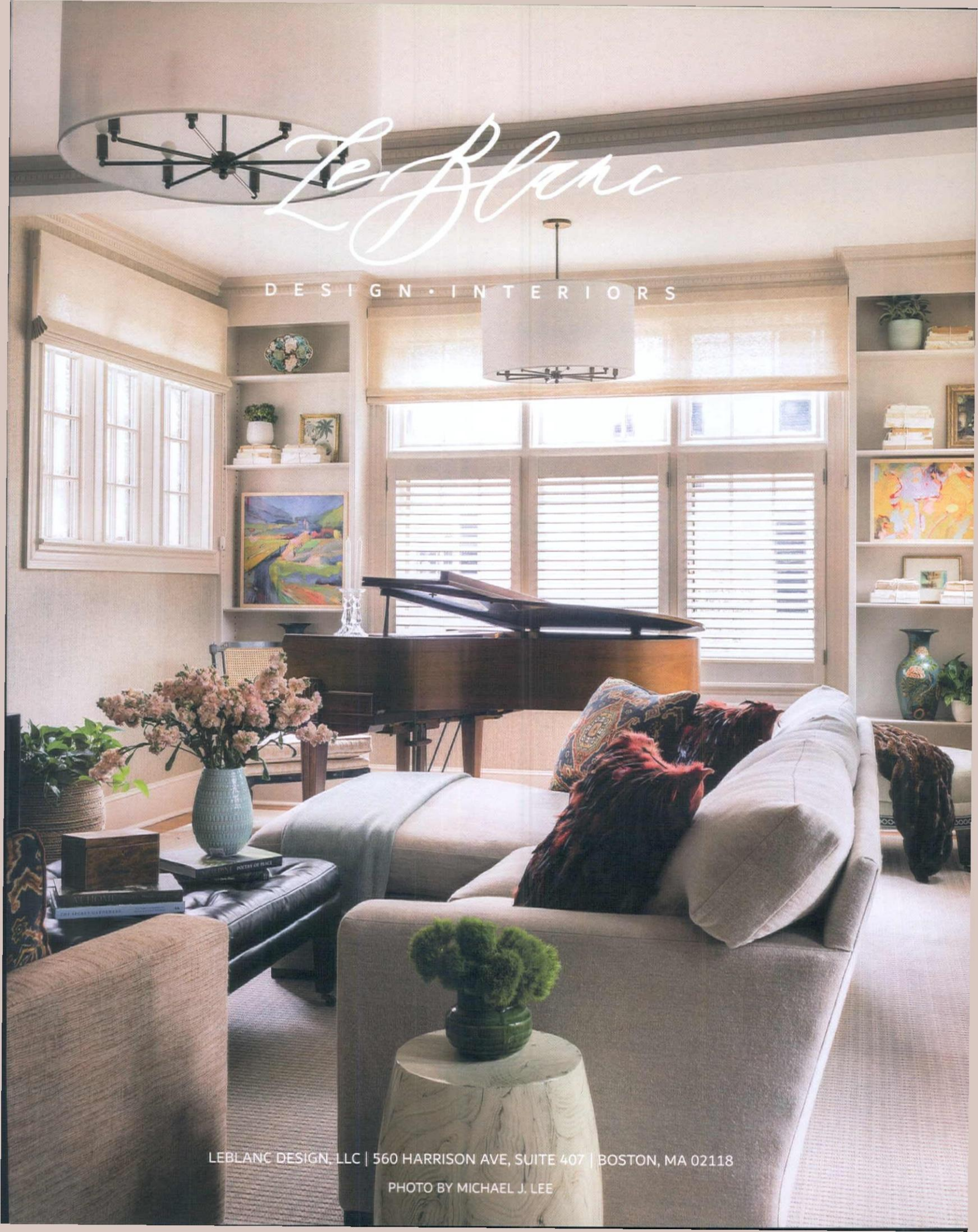
Nick Fobes is the partner at Hoerr Schaudt who expertly and meticulously saw to the details throughout the project. He explains the phases of transformation for a project that looks in both both backward and forward in time: "For the property to go back to being a farm, we had to establish a network of farm fencing and fieldstone walls." In describing the plan, he says they call the walkway connecting foot traffic "the spine"; it is the only straight line on site. To arrive at that backbone or core, the incoming driveway was given a gentle S-curve, whereas the original entry route was "more like a straight on-ramp," says Fobes. The entry is the prelude

to a heightened but downplayed overall experience.

When he first began working in garden design, in the 1980s, Hoerr spent a sabbatical in Britain studying with some of the greatest horticulturists of our time, strengthening his knowledge of plant applications to complement design theory. As a result, strong, muscular horticulture is the core of the master plan, starting with areas visible from the entry drive. "Not only did we reorient the drive, but we also gave it a sense of mystery by using dogwoods, tulip trees, lindens, rhododendrons, and other woody plants. There's a perception of wildness and randomness, taking cues from what was on

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site,” Hoerr explains. Forty truckloads of hand-selected trees were delivered to the site. Trees on the property were also meticulously moved to allow each specimen to ultimately become its strongest self. Meanwhile, paddocks were delineated, an orchard was planted, and working spaces were created. A heritage barn was moved from Vermont and sited on this land, where it feels completely cohesive.

The Rhode Island landscape goes about its business of being a farm. A pair of rescued miniature Sicilian donkeys have lived here for years; a large hay field keeps them fed. Inspired by the quantity of flowers blooming on site, the homeowner installed a 40-hive apiary and ultimately became transfixed by the bees. “With all our flowers, the honey tastes unique. And through my interaction with the hives, I realized that honeybees are amazing creatures,” the homeowner affirms. Their product is named Bad Ass Honey. They bottle 2,000 to 3,000 pounds of honey a year, and sell it throughout the region.

The project earned Hoerr Schaudt the 2022 Bulfinch Award from the Institute of Classical Architecture and Art. The vision continues to evolve. Having worked with this farm since 2010, Hoerr Schaudt continues to add components focused on a broader objective. The homeowner summed up their mission: “Our goal is to keep it grounded. What we do and how we do it affects the world around us.” • **FOR RESOURCES, SEE PAGE 116.**

Above Astilbe, ‘Nikko Blue’ hydrangeas, hellebores, and hostas grow beneath kousa dogwoods and amelanchier.

Top Right An espaliered pear creates a vertical element on the garage walls. **Right** Nonhardy potted plants overwinter in the greenhouse; raised cedar beds hold flowers for cutting.

Below A grove of sycamores provides shade for the donkeys; 250 hydrangeas create a hedge beside the barn.





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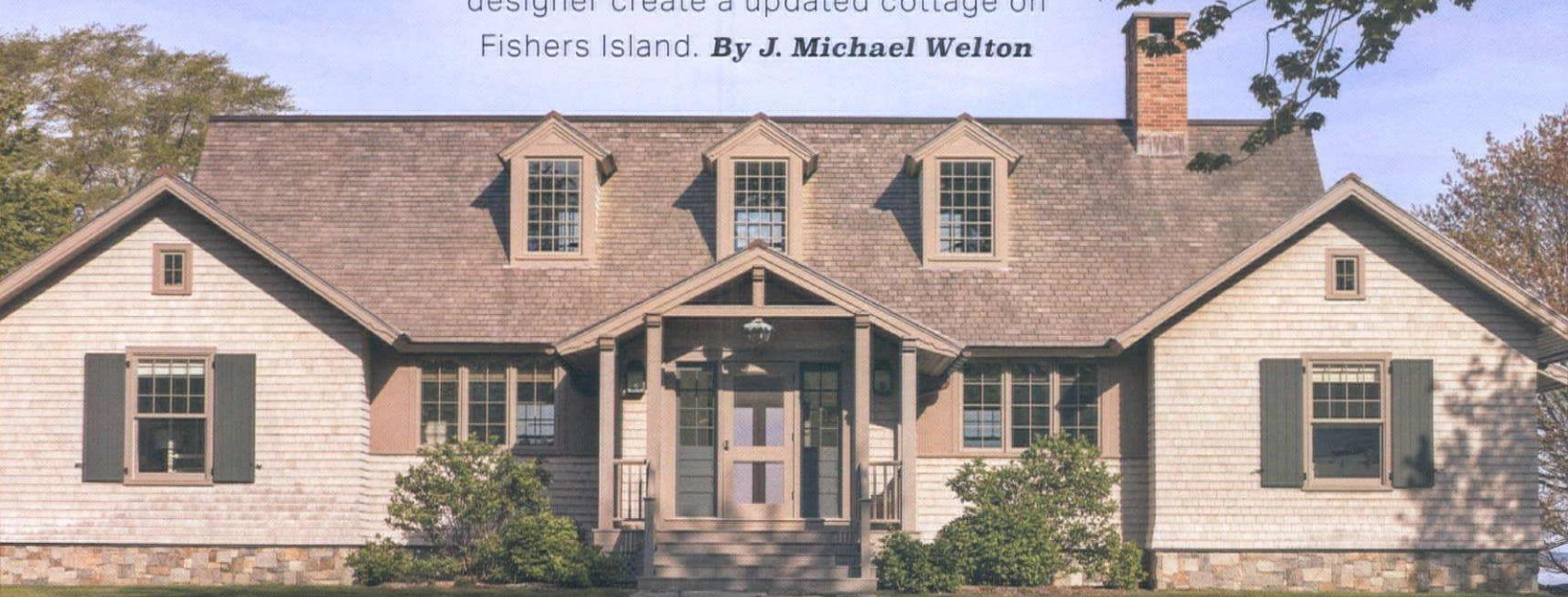
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Cued Up

Looking to the past, an architect and an interior designer create a updated cottage on Fishers Island. **By J. Michael Welton**



The new house picks up on details found on an old bungalow in the summer community. The reshaped massing has classical symmetry.

OUTSIDE, inspiration for Sound Cottage came from the flavor of an island summer community. Inside, a seaside painting by noted artist Frederick Judd Waugh informed the color palette.

Jacob Albert, co-founder of Boston's Albert Richter Tittmann Architects, took cues from the vernacular architecture of earlier summer homes on Fishers Island, which is at the eastern end of Long

Island in New York. He chose to echo an example that is bungalow-like, with decorative rafters and a post-and-beam porch. "I tried to pick up on that, but still, this is a modern house for today's living," Albert says.

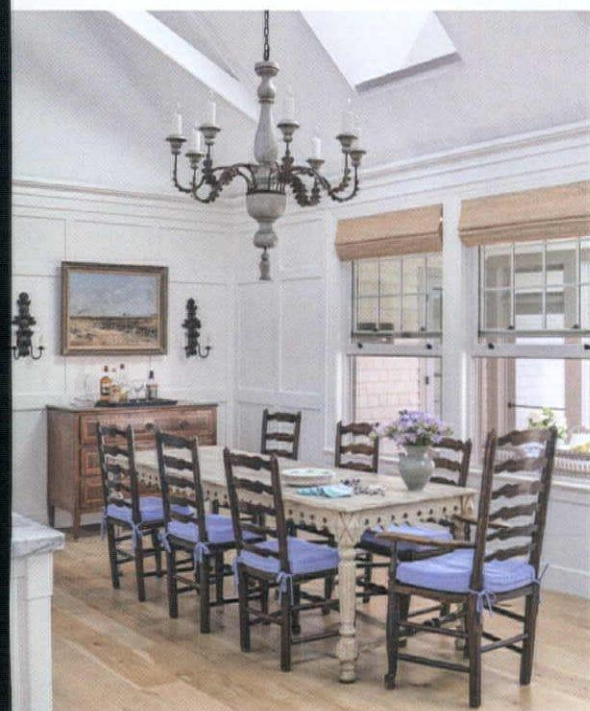
Interior designer Dorsey Miller looked to the periwinkle blues and white tones of Waugh's maritime painting—and stitched them brightly across the interiors of the single-story home. The

house is owned by her aunt, who's also an interior designer, and Miller's former employer.

"We wanted it to be light and fun and summery," Dorsey Miller says. "My aunt handed me the reins. But it was fun to work together with someone I was related to, and had worked for."

The cottage is sited on the water, on a three-and-a-half-acre lot where an "upside-down" house once stood.

Right The main living space rises to the roof ridge. Dormers bring in plenty of light, despite a full-width porch. **Below** The nicely proportioned kitchen is beachy with white paint, Carrara marble, and accents of watery blue. **Bottom** A neutral color palette is relieved by pops of blue and white, all suggested by a seaside painting.



That is, the living quarters had been on the second floor, for views of the sound, with bedrooms below. But these clients, who had lived in the house for several years, missed having a direct connection between the main living spaces and the land. They resolved to start over.

"The question was how to get the good views and still be on the land," Albert says. "We raised the level of the land and built a one-story house. It's now almost at the same elevation as the upper floor of the two-story house had been."

To capture that view, the builders brought in truckloads of fill, orchestrating a good relationship of house to water. "You go down from the living room to a covered porch, to a deck, to a

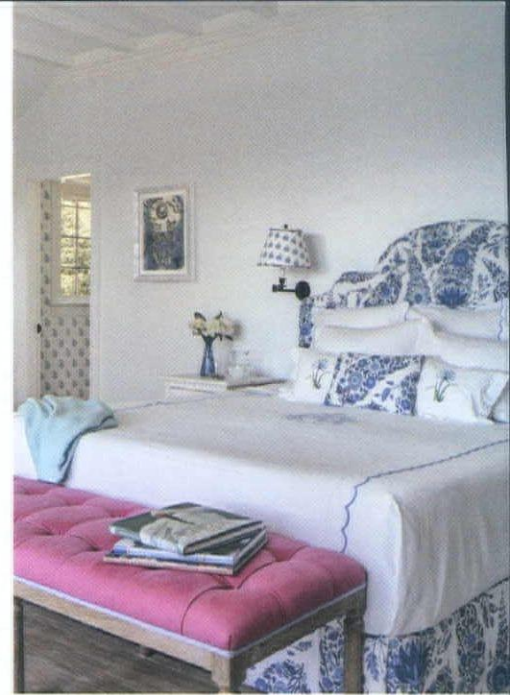
grassy plateau—and then to the original grade," Albert says. "It all seems very natural. No one visiting now would have any idea that all of these changes were made to the grade."

Where the former driveway had run parallel to the old house, Albert laid out a new driveway that meanders around and finally turns to approach the new cottage on axis, which the symmetry of the house seemed to demand. "The symmetry is formal, but the language of the house is informal."

Because the 2,500-square-foot home is one room wide, you can see all the way through the house. All the main rooms have at least two exposures, and some have three, with windows open to views, breezes, and sunlight. Natural



Above An informal wainscot of painted beadboard contributes to the island flavor of the cottage. The wallpaper is by Quadrille. Coleen and Co. sconces and fittings are by Waterworks. **Right** (from top) A tufted bench upholstered in pink is a counterpoint to the bedroom's blue-and-white palette; the headboard fabric is from Raoul Textiles. • A leafy pendant fixture in the bath is new. • In the guest room, the table is from Oomph.





light pours through a series of upper-level dormers—into the combined living/dining/kitchen at the center of the house. Bedrooms are in side wings.

A long porch faces the water. “That’s where a lot of living is done in the summer,” Albert says. “When you have a porch that goes all the way across on the water side, you run the risk of making the living spaces dark. But those roof dormers bring in plenty of light,” he says.

In the living area, the ceiling follows the roof slope, to a high ridge in the center. A painted wood wainscoting that incorporates built-in bookshelves wraps around the room and establishes an intimate scale. “You don’t have the feeling of a cavernous space,” Albert says.

Miller and her aunt worked hard to create a light and summery series of

spaces for entertaining—and for easy living. This is a seasonal house, after all. It may be insulated and heated for year-round living, but its prime time is during the warmer months.

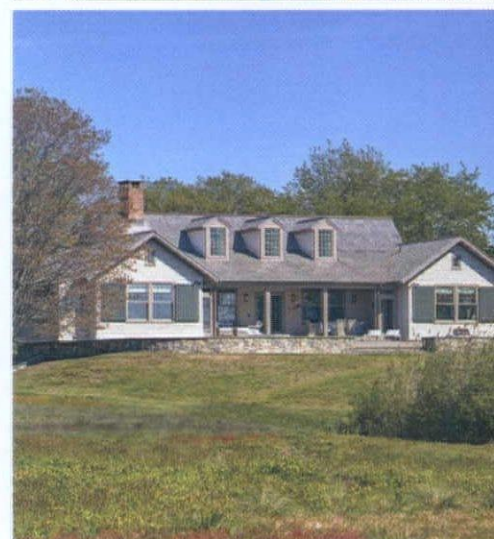
Thus the pops of blues and whites in almost every room. “The kitchen is light and bright with Carrara marble countertops and a glass-tile backsplash,” Miller says. “All the fixtures are New England fresh—and there’s a lot of Quadrille Fabrics and Raoul Textiles.”

The exterior is clad in white-cedar shingles treated with bleaching oil; the roof is Alaskan yellow cedar. Shutters are big and operable. “They close them when they go away in the fall,” Albert says.

That’s probably the most wistful time of the year at Sound Cottage. ☺

FOR RESOURCES, SEE PAGE 116.

Left A living-dining porch runs the width of the rear facade, facing the sound. **Below** The house is clad in white-cedar shingles. Sofa and chairs are Kingsley Bate, with Perennials fabric. Batik pillows by Quadrille; monstera-leaf pillows custom hand-blocked by local artist Jen Clayson. **Bottom** The porch is on the rear elevation. Roof dormers on both front and back of the house admit light into the main room.





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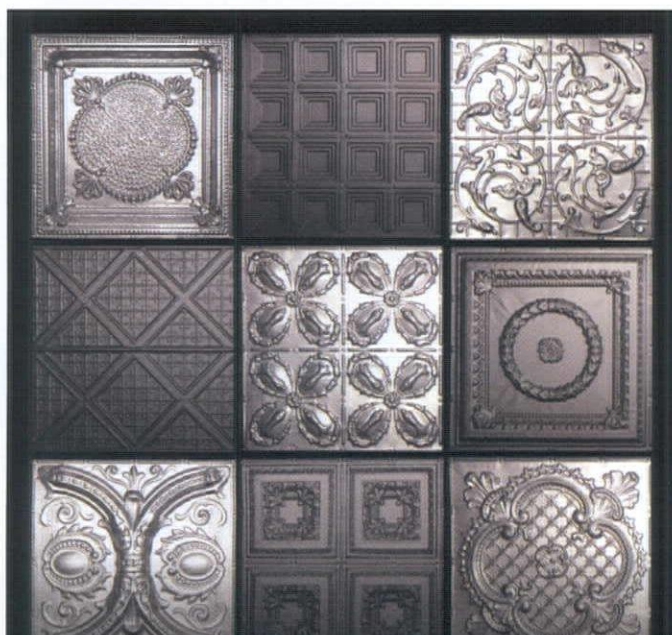
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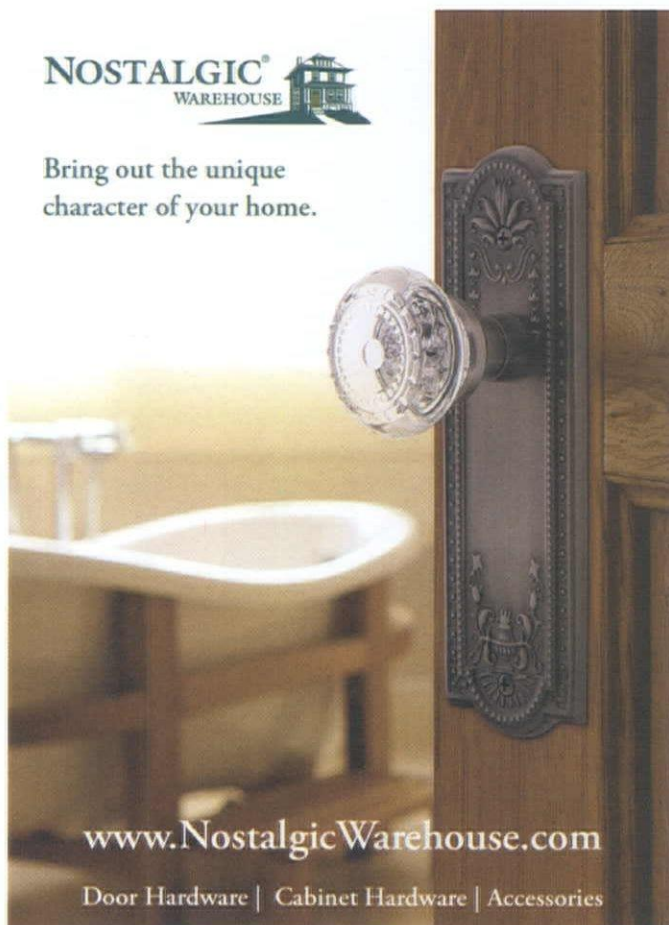
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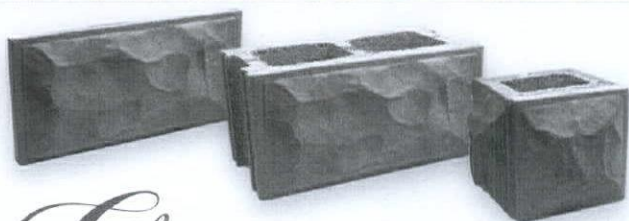


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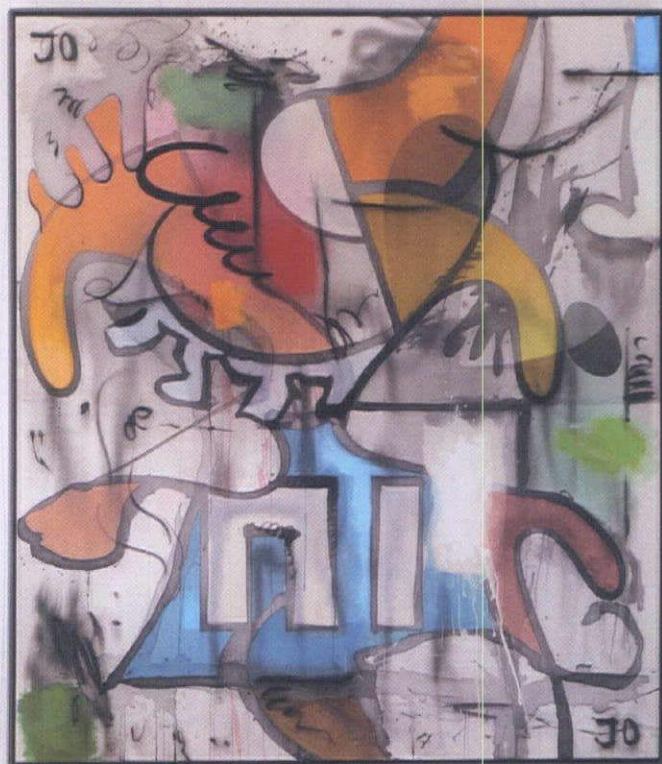
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Philadelphia STORY

Architect Douglas Wright brought this Rittenhouse Square apartment back to its former glory. But he had to start over, as the prewar building had lost its integrity. **By Mary Grauerholz**



"Subdued traditional" is the architect's term for the style of elements introduced during extensive renovation. The bronze Icicle Table is by Stephen Antonson.



Left Dining-room walls are treated with waxed Venetian plaster. Architectural details lean traditional but are crisp and unfussy. **Below** The sitting room also is finished in Venetian plaster. The lantern with a Greek key detail is vintage.

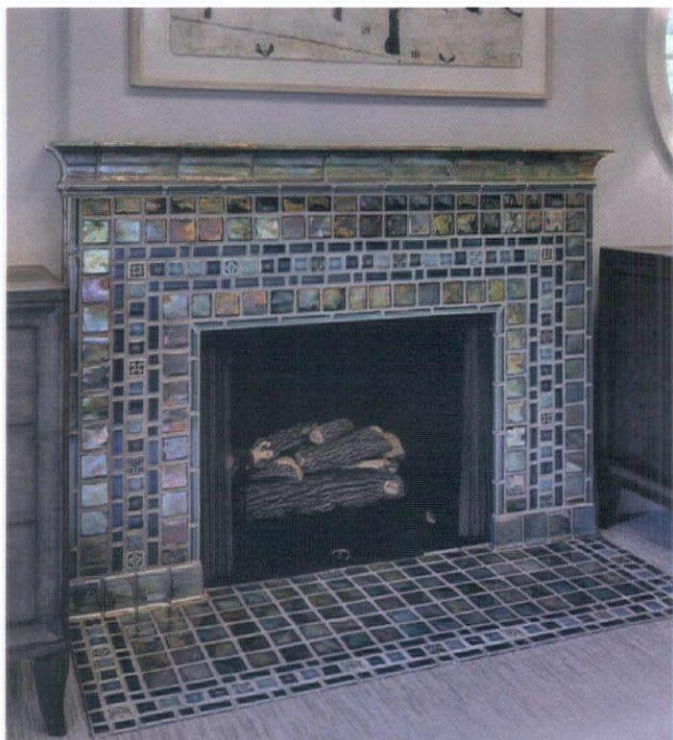
CHANGE IS GOOD, goes the adage. But for decades, change after change to a prewar apartment building, perched on Rittenhouse Square in Philadelphia, had dulled its shine to just a glimmer of what it had been.

Architect Douglas Wright saw the damage inflicted on the historic apartment building through records of cobbled-together floor plans that had erased much of the 1920s character. With deep experience in renovating apartment buildings, Wright was perfectly poised to help restore the building's integrity—by recasting almost a full floor as a comfortable, spacious, two-bedroom dwelling.

"When I first saw the building, it kind of looked like a New York City SRO (single-room-occupancy building)," says Wright, the principal of Douglas C. Wright Architects in New York City. "It was pretty rough. The building had had many lives. This floor had been broken up into several apartments."

The engineering of the space also presented an enormous challenge: a tangled web of pipes, wires, and ducts were running between various apartments. "In most apartment buildings we work on, it's very clear how services are shared—water, waste lines, mechanicals," Wright says. "Here, we literally had neighbors' pipes coming [cont. on page 58]"

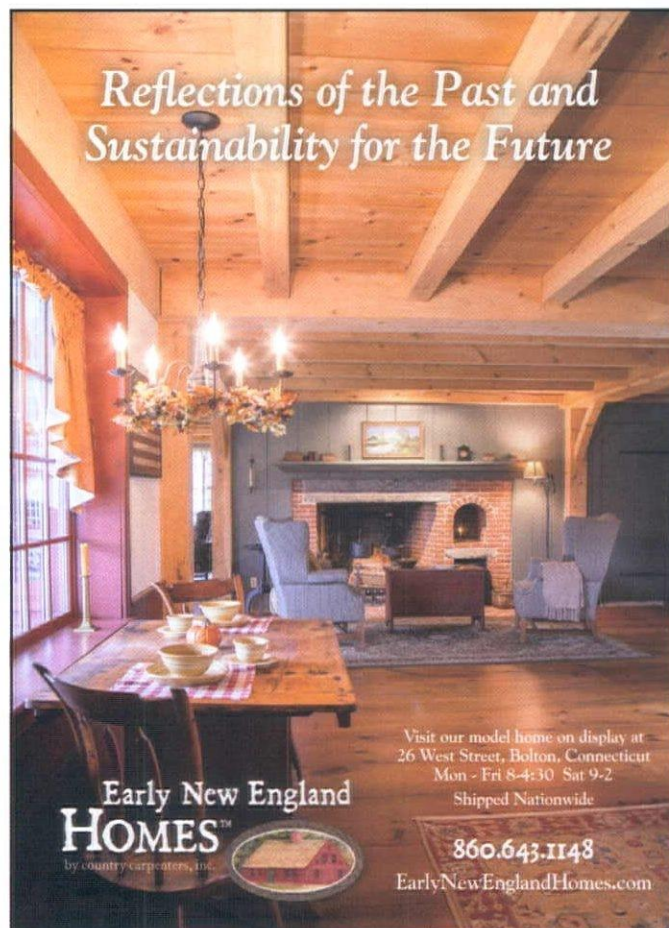




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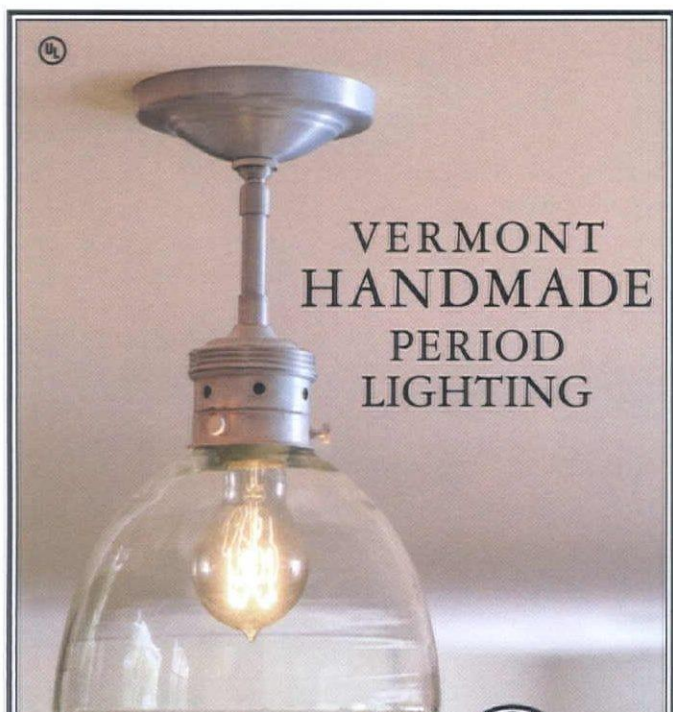


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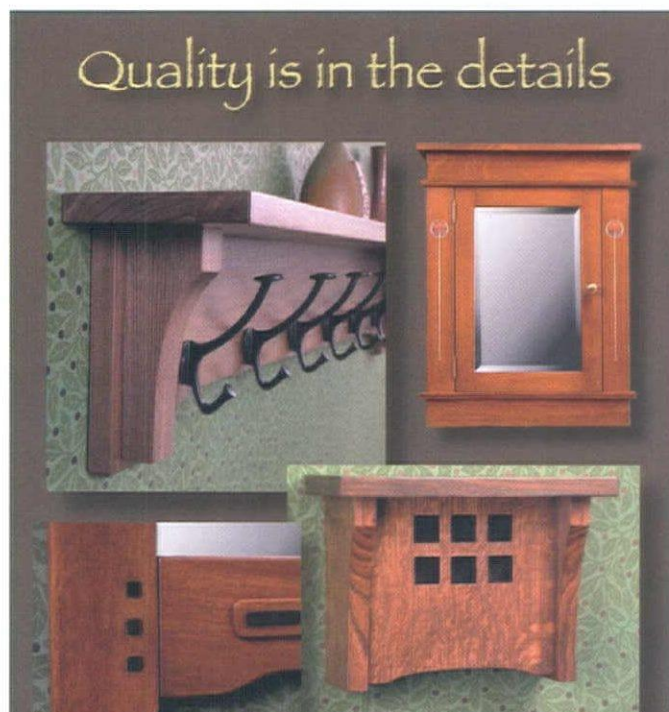
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Right The quiet library has black cerused-oak walls. **Below** A passageway's barrel-vaulted ceiling is gilded in palladium leaf. **Bottom** Ceiling beams create simple, geometric coffers in the living room, which has strie plasterwork.

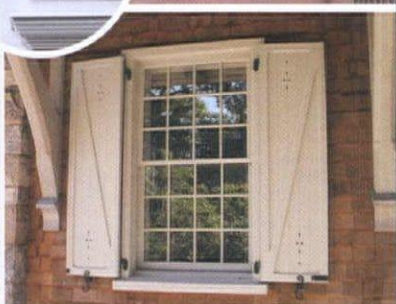
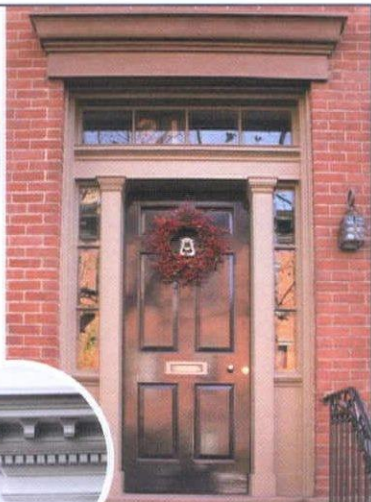


Color and texture give a richness to the prewar building: strie and Venetian plaster, cerused oak, lacquer, gilt.



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Above A door from the paneled library leads to the family room. **Right** In contrast to the dark library, the family room is painted an aqueous green. **Top Right** In the curved foyer, three doors open to coat or utility closets behind which are hidden the mechanicals. **Left** A full bar lacquered in grey is near the kitchen and pantry.



into the apartment, and ours going into theirs.”

The 100-year-old building originally had one grand apartment on each of the floors. Through the years, each floor was converted to several apartments, resulting in a jumbled pattern and erasing much of the building’s splendor. “Those were jaw-dropping moments, when we saw what had happened as the building got chopped up,” Wright says.

Still, the building, clad in brick, cast stone, and limestone, had an undeniable inherent beauty. Merely the location—overlooking one of the five original open-space parks planned by William Penn, the founder of Pennsylvania—gave it a dignified, lofty stature in the city.

Considering the damage inflicted on the structure through its many iterations, Wright and his staff saw that the only way to start was with a full gut. This included paring back every

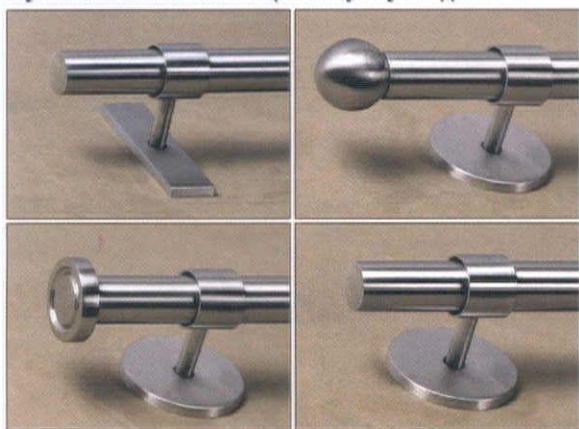
single service system, and then figuring out where to place them. “You don’t want to run your services across the living room,” Wright says. Ultimately, Wright and the contractor, Dixon Shay of Shay Construction, oversaw the replacement of all mechanical, electrical, and plumbing systems, in addition to updating the floor plan.

The layout of the 3,400-square-foot apartment now flows beautifully from one space to the next, beginning with a new entry-hall sequence. Just beyond the entry is an elegant foyer, with a curved wall that has a hidden purpose: The architects cunningly hid service systems behind the wall’s three doors, the center point of the apartment. Behind two of the doors are very deep spaces that hold the mechanicals, including air-handling and condenser units. The third is a coat closet. “The receiving area makes up for a somewhat tight entry,” Wright says.

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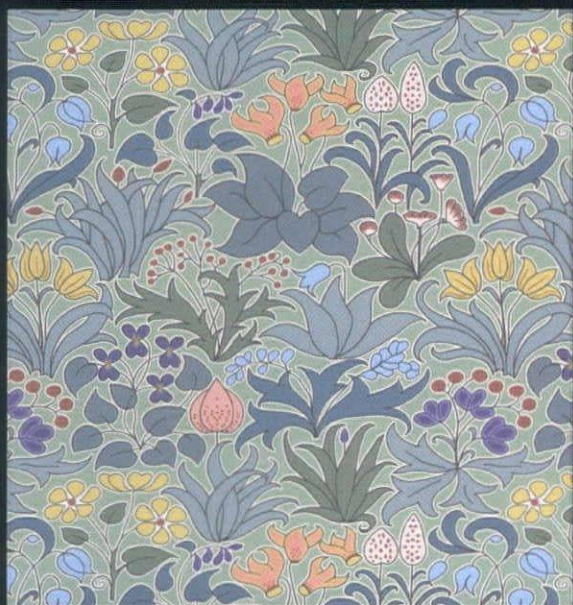
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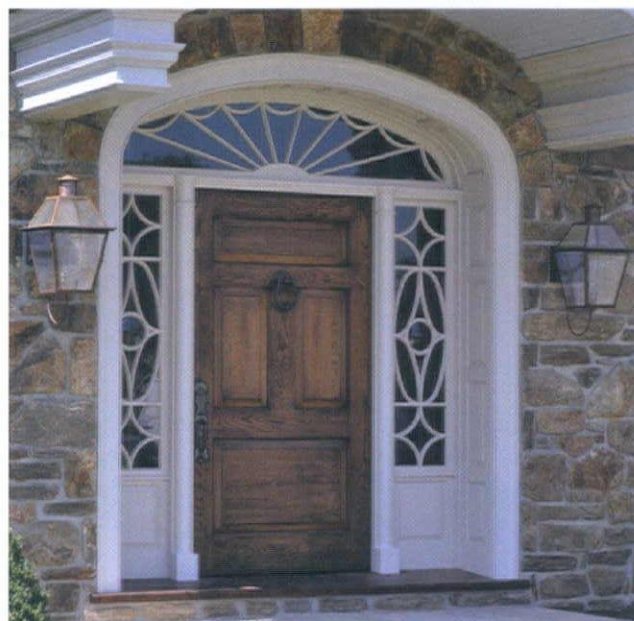


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Top Left The en-suite bath has a molded glass sink. **Above** The primary suite is located at the opposite end of the apartment from the kitchen and library. Walls are covered in a custom-woven fabric. **Above Left** A guest room is painted a sublime, custom tint of green by graphic designer Mark Giglio.

As guests move from the entry to the curved foyer, they peer through floor-to-ceiling doors that lead to the large living space with a living room, dining room, and family room, all of which overlook leafy Rittenhouse Square. Very large openings of the same size, opposite each other, between the family room and dining room lend symmetry and a sense of spaciousness. The openings and deep windows offer more light and grand views. “The view was paramount,” Wright says.

Farther along come the kitchen, with a pantry and bar, and the library. At the other end of the apartment is the couple’s new primary suite, with baths and dressing rooms for both. From here the view is easterly, taking in the city and the countryside that rims the Pocono Mountains.

The architectural style throughout, subdued traditional, was very purposeful. “Because the ceilings are low—about nine feet—we didn’t want to have heavy traditional details.

We wanted it to be clean and crisp.” Absolutely everything is new, from the systems to decorative stone and tile floors, wide-plank oak flooring, and custom-made millwork, plaster moldings, and fireplace surrounds.

Rich colors and textures fit the building’s original architecture and history. Beautiful notes abound: strié plasterwork in the living room; waxed Venetian plaster in the red dining room; black-cerused oak in the library; a bar lacquered in grey. Kitchen cabinets are pewter-finished gun steel. For these creative touches, Wright turned to interior designer Brian J. McCarthy of New York City.

Now the apartment, returned to its original purpose and traditional lines, has an inviting calm. Wright reflects on the transition: “I always thought the building had a very easy elegance. Today it shows its sophistication and educated architecture. But it’s of our time.” • **FOR RESOURCES, SEE PAGE 116.**

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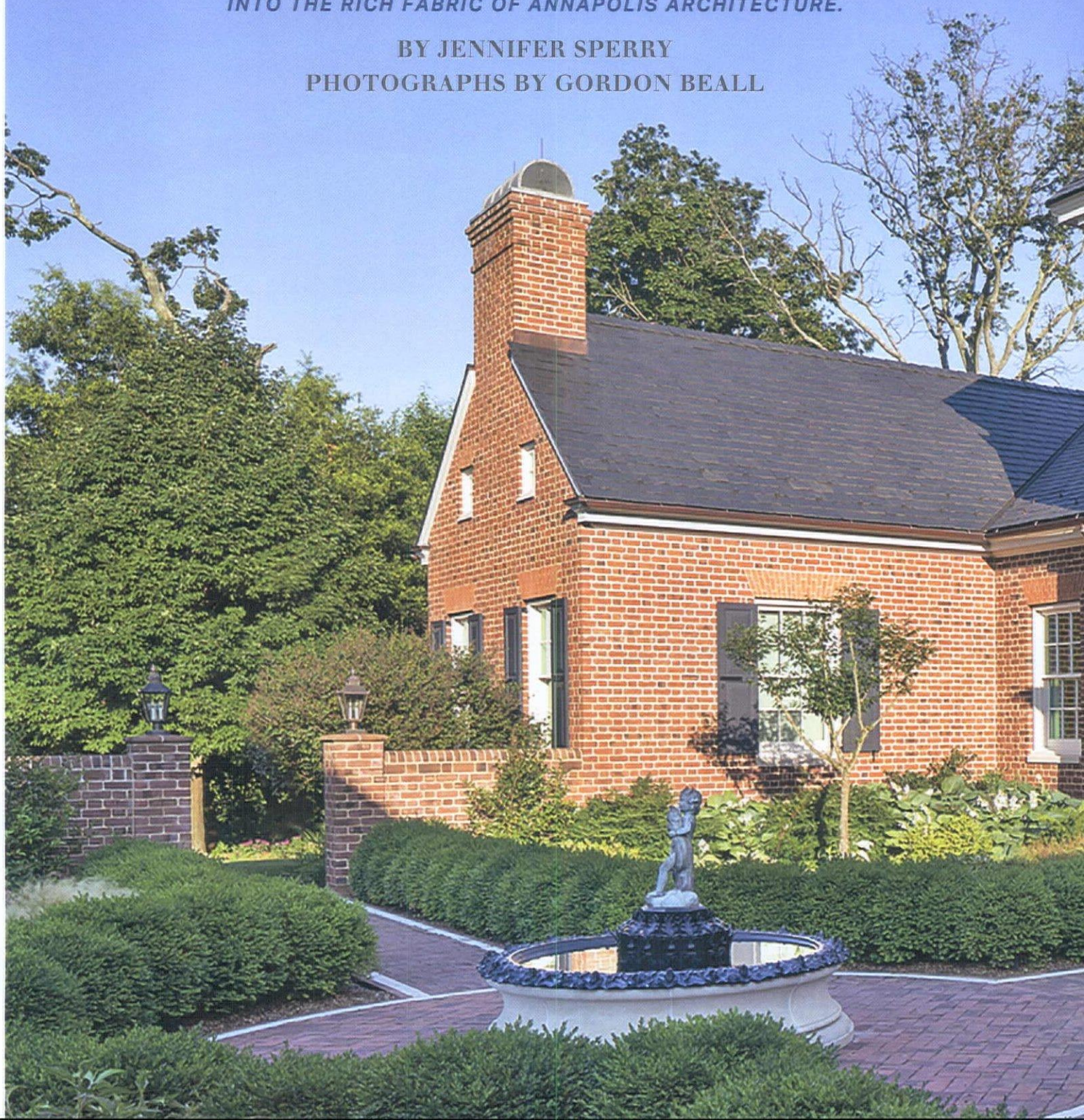
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INTO THE RICH FABRIC OF ANNAPOLIS ARCHITECTURE.*

BY JENNIFER SPERRY
PHOTOGRAPHS BY GORDON BEALL





In the front terraced garden, the working fountain is a family piece taken out of storage and restored by an ironsmith.

Right Elegant in its simplicity, the colonial staircase has attenuated lines and raised paneling on wainscot and spandrel.

Opposite The living room features alder paneling and bookcases, a heavy cornice with dentils, and an Adamesque mantel painted white.



THE CLIENTS WERE drawn to Annapolis for its depth of colonial architecture and maritime heritage. The husband, originally from England, and his American wife lived all over the world, most recently in London. They were still living in the U.K. when they began collaborating with David Neumann and Mehrdad Rahbar of Neumann Lewis Buchanan Architects and builder Winchester Construction on a new riverside estate in the sailing capital.

Their future home was destined for two and a half acres on a bluff overlooking the Severn River to the south and the U.S. Naval Academy and Annapolis skyline to the west. "When you look

across the river, you get a view of the historic downtown, including the capitol dome and the Naval Academy chapel. The sun sets right into the city's beautiful roofscape," says Neumann.

For the well-traveled couple, it was important that their home communicate a sense of permanence. "They had been living in a 250-year-old house near Kensington Palace," Neumann explains. "They were determined that if they were going to build, they would build well, something made to last in both its design and construction."

The resulting Georgian, a classical composition of handmade red brick and slate, was inspired by period homes in

Annapolis's historic core. "The influence of Andrea Palladio in America is well established in Annapolis, and that was a starting point for us," explains the architect. "This home is full of obvious references to the nearby William Paca and James Brice houses as well as Tulip Hill," he adds. A symmetrical façade flanked by chimneys, a classically detailed entrance portico, and a roof of solid slate contribute to the Georgian presentation.

Incorporating authentic details was important to both clients and architect, starting with the brickwork. To make it appear more 18th-century rugged and less 21st-century uniform, they reached out to an experienced restoration mason.





Above Main rooms open to the rear porch, a classic with its columns and blue-painted beadboard ceiling.
Left The Georgian Revival house has a main block with flanking wings; the east wing (far left) has the primary bedroom suite and study. The west wing contains the kitchen, family room, and sunroom.

"The builder contacted Ray Canetti, who has done a lot of projects in historic Williamsburg. He came out and demonstrated a handful of potential joint strikings," Neumann recalls. Opting for lime mortar ("modern mortar sets too quickly") allowed the masons enough time to strike bricks and lay multiple rows at a time.

"It was a wonderful learning curve, bringing in this expert and learning how the brick would have been laid back in the day," says Neumann. "These bespoke details might not be noticed by a casual observer, but they are something the homeowners see every day."

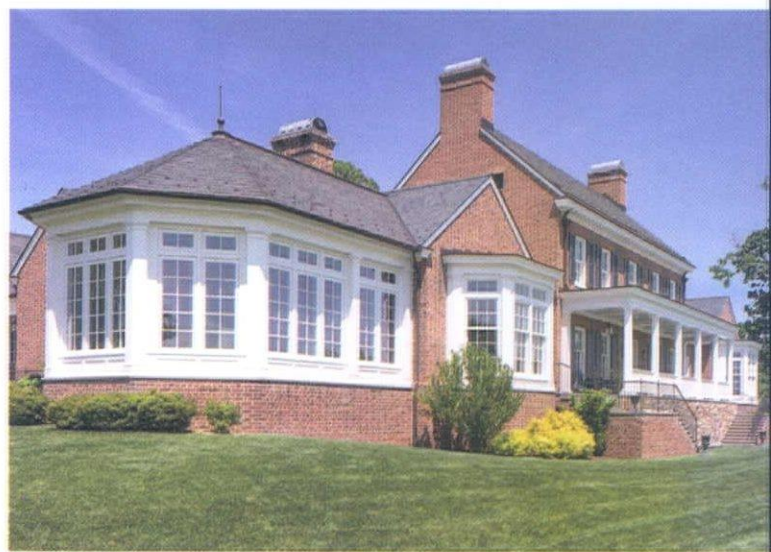
Continually balancing historical authenticity with contemporary comforts, Neumann kept the clients' modern-day needs front of mind. Since they anticipated living here into retirement, they requested that the first floor accommodate their daily activities. Capturing

views, both near and far, and natural light were also primary considerations.

In response, he designed the house to be largely one-room deep, allowing all major living areas to receive light and enjoy views from two or more directions. "A historic residence would have been much more compartmentalized, but the owners wanted a flowing arrangement of rooms for entertaining with easy access to terraces and the outdoors," the architect explains.

Contending with strict setbacks from the river and steep slopes, he landed on a main block with wings or ells, emulating the look of a two-story house that was added onto over time. The riverside axis stretches from a primary bedroom suite with a study into the main two-story block with living and dining rooms. These two gracious, front-to-back spaces communicate formal elegance via detailed millwork and bespoke marble





Left The mahogany revival dining table and chairs are still made by Ian Dickson of Ipswich for Harrods. The 'Chadwick' chandelier is by Minton-Spidell. The wallcovering is de Gournay's hand-painted 'Silk Tree' on dyed silk. **Above** In this view of the rear façade, the sunroom sits at the southwest corner. The ell also holds the breakfast nook and family room. **Top** The alder-paneled living room is furnished with the owners' antique secretary and grand piano.

Below & Bottom With windows facing east and west, the kitchen is the hub of the west wing, connected to the family room, breakfast nook, and by way of a brick-paved passage, to the garage.

Opposite (from top left) This pilaster detail is at the front door sidelights. • The sunroom is an informal family space. • The bath has a tiled floor and separate bathing room. • The bedroom has a river view.



mantelpieces, custom ordered from Chesney's in London.

"The homeowners collaborated with Atlanta-based interior designer Mary Nelson Barnett; and the hand-painted gold-leaf wall covering in the dining room looks fabulous in candlelight," says the architect. Both rooms open to a rear porch, complete with flagstone pavers and a robin's-egg-blue beadboard ceiling.

The secondary axis stretches back toward the street and contains the kitchen, pantry, powder room, and garage. In

the crook of the ell, Neumann nestled a breakfast nook, a family room, and a sunroom. "The fully glazed sunroom sits on the southwest corner and acts as an informal living space with views down the river," says the architect. "It's the perfect spot from which to see the sun setting, back toward Annapolis."

Two en-suite bedrooms grace the main house's second floor, and a caretaker's suite sits above the garage. "Only the main block is two stories, so the ceiling height everywhere else was unre-

strained," says Neumann of the benefits of these charmingly rambling wings.

Enfilades on both the land and water sides of the river-aligned axis allow flow. "They can wake up in their first-floor suite and travel to the kitchen without ever taking their eyes off the river view," Neumann explains. "Looking down the implicit hallway, the eye takes in the living room's natural wood tone and the dining room's wallpaper. Shifting materials keep the inside view from feeling static." • **FOR RESOURCES, SEE PAGE 116.**



A glazed sunroom
at the southwest corner
has views down the river—
the perfect spot for watching
sunsets over Annapolis.







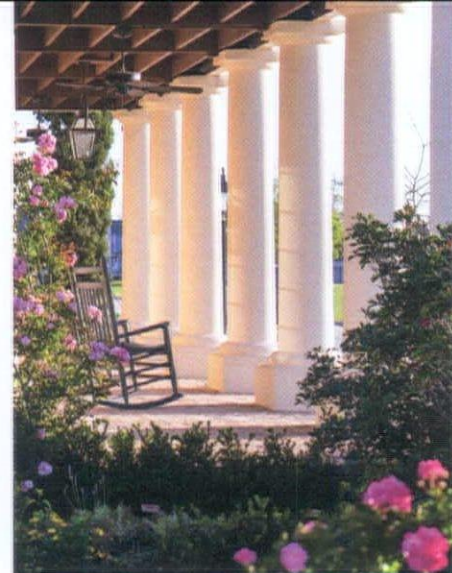
Bayou Bliss

Above The Creole salmon-colored lime plaster warmly envelopes the house, implying a use of *brique-entre-poteaux* construction beneath.

Opposite A gallery over the veranda and an exterior stair connecting these corridors are traditional elements of Louisiana's Creole architecture.

Architect J. Everett Schram infuses a new family home with centuries-old Creole soul—giving a nod to vernacular traditions and a tip of his hat to 20th-century Louisiana architect A. Hays Town, who embraced reclaimed materials and the look of age.

BY JENNIFER SPERRY
PHOTOGRAPHS BY ADAM MACCHIA



Above Left An elegantly simple and efficient Rumford fireplace centers the great room, where Bella rests beneath an antique gilt chandelier.

Top Right Supported by plastered, solid-masonry columns, the gallery has an exposed wood structure beneath. **Above Right** The limestone mantel slab and surround add refinement to the natural finish of the lime-plastered, masonry fireplace.

Their blank slate was a scenic spot near the Contraband Bayou—part of the planned development of Walnut Grove in Lake Charles, Louisiana. Having raised five daughters in a contemporary Arts & Crafts house, the clients envisioned something different for their next chapter: a home rooted in Louisiana's colonial history. They decided to embrace the warmth, color, and craftsmanship of Creole and West Indies architecture.

"They wanted their new home to really tie into the vernacular language of South Louisiana," says the architect J. Everett Schram, who was principal of Walnut Grove Design Group during the project's development. (He has since launched his own firm, J. E. Schram Architect, in Baltimore, Maryland.) As a Louisiana native and avid enthusiast of Southern architecture,

Schram fully embraced the opportunity to dive into Acadian, Creole, and West Indies nuances prevalent in the region.

In New Orleans, his clients found a key source of architectural inspiration: the 1799 Pitot House, one of the state's oldest residences and a famous example of West Indies style. It was home to the first U.S. Mayor of New Orleans, James Pitot, and his family from 1810 to 1819; later, it was used as a convent by the Missionary Sisters of the Sacred Heart. Originally a country estate surrounded by farmland, Pitot House was ultimately enveloped by the city and is now a mid-city destination.

With this living landmark in mind—as well as the reinterpreted Acadian- and Creole-style homes of the famed Louisiana architect A. Hays Town (1903–2005)—Schram designed a Creole West Indies raised cottage that embraces history in



French doors lead from the dining room to the veranda and parterre garden. Herringbone brick has a multi-course border.



its aesthetics and modernity in its function. Deep overhangs, wraparound porches, an exterior stair, large French casement windows, and ordered columns (plastered masonry on the first level and turned cypress posts above) are traditional Creole features. Lime-plastered masonry contributes to the new-old feel.

"The roof looks like slate, a popular regional choice, but the terra cotta tile has better thermal properties," notes Schram. "It absorbs heat during the day and releases it at night and is more resilient to hurricane damage."

Instead of the more typical upside-down living arrangement, the architect kept the main living spaces and master suite on the ground floor, reserving the second floor for four bedrooms and an informal family room. "Historically, the more formal spaces would be upstairs and the bedrooms and servants' quarters downstairs, because of flooding," Schram explains. "That way, the family's valuables and best furniture were protected."

To give the illusion of a conventional upside-down arrangement, the architect tricked the eye with the exterior detailing. "The upstairs balconies and porches are all positioned one full step down from the French doors and the roof was lifted above the ceiling plane, making the second floor look taller than it actually is," he says.

With its entry gallery facing one of the development's networks of tree-lined sidewalks, the house stretches backward like a long rectangle to afford privacy. This length allows its main living spaces to communicate visually with one of the clients' favorite features: their garden, neatly arranged within a lime-washed *pieux* fence with axe-split cypress pickets.





Above The owner's parterre garden, on the frontage street, is a labor of love. It's enclosed by a traditional, lime-washed pieux fence. **Top Left** The carriage building connects to the house through a breezeway/carport.



Vernacular traditions are visible
*throughout; downstairs, the ceiling is treated as in old Creole
houses, with upper-level beams and boards exposed.*



A library is located at the front of the house; its millwork is painted in two tones of deep blue-green. Pocket doors in this room allow a view of the masonry fireplace in the great room. **Opposite** The interior stair from the rear of the great room sits beside the library.



“Traditionally, Creole homes had massive courtyards behind their façades, or at the entry of country houses. Since this couple loves gardening, we decided instead to install a formal parterre garden, a small-scale homage to a Creole plantation,” the architect explains. “They love how the house embraces the garden below the porches and the view to the bayou beyond,” he continues. “In this spot, they have the best of both worlds.”

At the rear of the property, a garage—designed to look like a historic brick carriage house—reaches out perpendicularly from the main mass of the home and borders the garden’s rear side. Similarly, a garden-oriented bump-out in the master bedroom mimics the look of a small porch that was enclosed.

Reclaimed ceiling beams and antique, wide-plank heart-pine floorboards add to the illusion of an old house that evolved over time. (“Floorboards change direction in certain spots to look patched,” notes the architect.)

“When I was a kid, A. Hays Town really inspired me to become an architect,” Schram says. “Town was one of the first American architects to develop his own style of using reclaimed materials to make a house appear old. His houses are known for their vernacular progression, telling stories of additions or renovations to age their presentation.”

A breezeway off the two-bay carriage building doubles as a carport, which “helps break down the visual mass that would



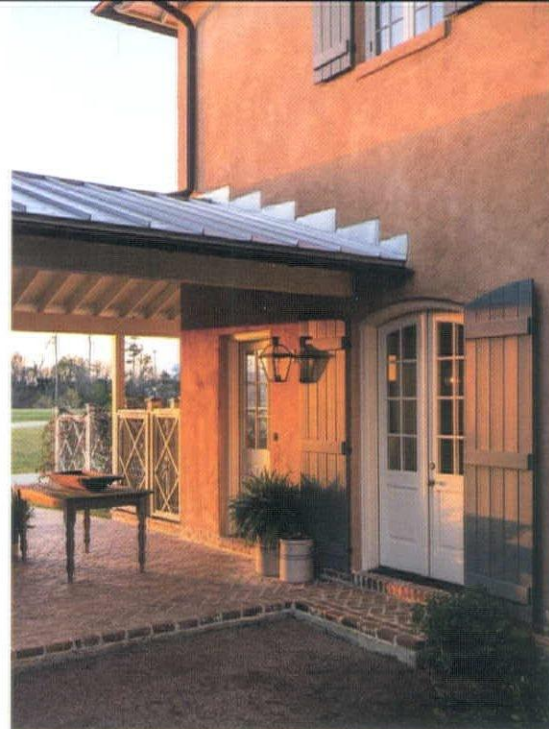
Left French blue anchors a neutral palette; above, pale colors bounce light around the inviting kitchen. Moroccan-inspired wall tile adds texture. **Right** French casement windows connect the kitchen to the garden, while simple, colonial-style cabinetry adds charm. It's the wide-plank, antique-pine floor that brings warmth to this space.

The kitchen is designed

to be a spacious, welcoming place for large family gatherings. A wood floor and blue base cabinets ground the room; tile and granite countertops add pattern.







Left Battered shutters follow the curve of arched windows on the family-entry wing of the house. **Above** Doors into the family entry and mudroom connect the interior with the breezeway and courtyard. **Below** The family's antique table, restored by the owner's father, sits on durable slate floors in the mudroom. **Opposite** Sadie relaxes in the master sitting room, framed in reclaimed timbers and full-height windows.

result from a wider, three-car garage," the architect explains. "It also funnels breezes into the property, keeping the yard and porches cool even in high temperatures."

At the entry, the ground floor begins with a great room, where a hand-built Rumford masonry fireplace draws the eye. In the adjacent library, pocket doors allow a view of that fireplace. Although the great room is open to the dining room beyond, Schram placed posts on side walls to imply that a (fictional) interior wall had been removed.

Overall, the interior architecture is restrained, with little ornamentation. "I think that's one of the reasons why the historic Pitot House has been copied so much," says Schram. "It's traditional in style but very clean in feel."

Transoms above doors hark back to a time when they would have been operable to provide cross ventilation. The ground floor's ceiling re-creates the look of upstairs' floor planks and joists being visible from rooms below. Tumbled brick, Ludowici terra-cotta roof tiles, and handmade Bevolo lanterns (these iconic gas lanterns are found all around New Orleans) further root this generational home in place.

"This structure benefits from architectural details shaped over time by Louisiana's landscape, climate, and intense weather events," says Schram. "Its success as a modern family home proves the lasting value of this centuries-old vernacular language." • **FOR RESOURCES, SEE PAGE 116.**





Left The house's tower tapers slightly as it rises, and the smooth stucco is punctuated with string-courses and a dentilated cornice below the graduated slate roof.

Far Left The façade of the Norman-style residence, in Atlanta's Buckhead district, is burnished stucco on a masonry veneer with limestone embellishments.



YEARS IN THE MAKING

Merry Wood, a Norman-style residence with three gables, a tapering tower, and a porte-cochère, in Atlanta's Buckhead district, propels history forward with a subtle sensibility that makes it right at home with the 21st-century lifestyle of its owners. • It was designed by Atlanta-based Harrison Design for clients who bought the four-acre property in the Tuxedo Park neighborhood and then spent a decade deciding on the details for their dream house.

BY NANCY RUHLING | PHOTOS BY ERICA GEORGE DINES



The squircle-shape
foyer has a coved
plaster ceiling and wall
panels that open to
storage closets. The
floor is buff-color Lued-
ers limestone with grey
cabochon diamonds.





"THEY STUDIED EVERYTHING, including how the sun plays across the site," says architect Gregory Palmer, whose team included architectural designer Robbie Pich. "They wanted everything to be perfect. For example, they wanted a multicolored slate roof, but they didn't want it to fade. Some Vermont slate will lighten over time, so, for the deep-purple hue, we chose Welsh slate, which is a little slower to fade."

The plot, which Palmer calls a "choice piece of property," created the greatest challenge because it was significantly sloped from left to right as well as from front to rear.

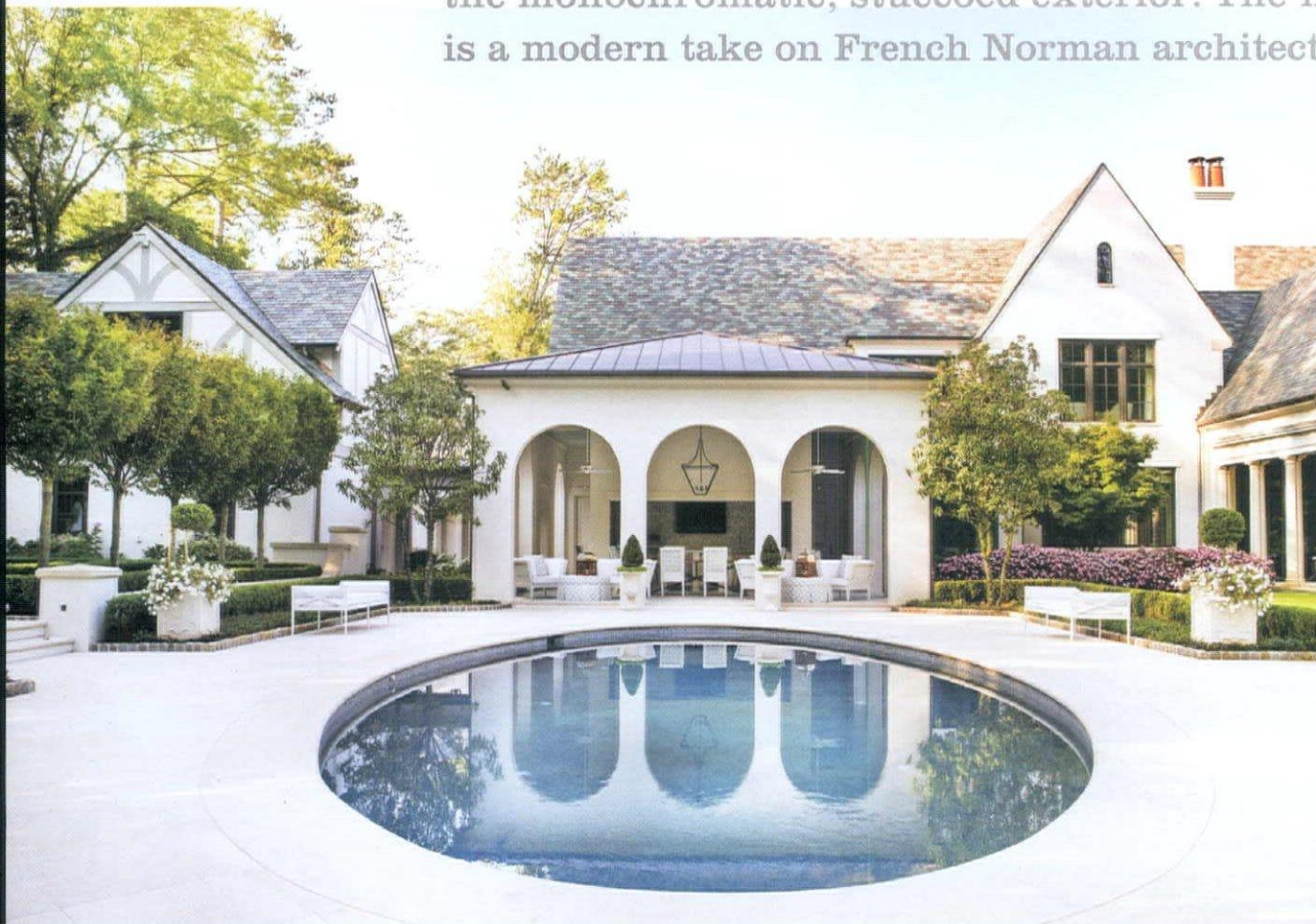
"They wanted large, flat, sunny areas for entertaining, so we ended up cutting five feet off the top of the site after demolishing the old house, which was in sad shape and was not architecturally significant," Palmer says. "We used that soil to create a level rear yard. Buckhead has strict rules on the placement of retaining walls, so we had to be discreet about them, which worked to our advantage."

The design approach was to create a historical style that is recognizable yet updated.



Top Left The wrought-iron railing of the entry staircase was forged in one piece by an Atlanta artisan. **Above** The interior has groin-vault ceilings, archways, and ornamental moldings made of Venetian plaster. **Top Right** The music room is defined by archways and decorative plasterwork in the Louis XIV style. **Opposite** The two-story library is paneled in walnut. Harrison Design planned the limestone mantel adorned with quatrefoils, executed by a master carver.

Subtle historical details enliven
the monochromatic, stuccoed exterior. The house
is a modern take on French Norman architecture.



Left The triple arches of the back loggia are reflected in the oval pool, which has a limestone surround.

Opposite The parterre gardens in the back are visible from numerous rooms.

The residence, with an interior architectural program based on two cross axes—one east and west, the other north and south, comprises a central mass flanked by a pair of one-story wings that house the primary bedroom suite and a mudroom leading to the porte-cochère, or vehicle entry. In the back, where three bays project, the arrangement conceals two garages and a storage area.

The house's monochromatic façade, burnished stucco on a masonry veneer, features limestone embellishments, including a formal surround demarcating the main entrance and a dentilated cornice below the graduated slate roof.

Details ground the house in history. The quatrefoil motif, a favorite of the owners, is quietly repeated throughout. It makes its initial appearance on the

spandrel panel on the exterior, then on the glass-and-iron grillwork of the front doors, on the carved limestone fireplace in the soaring, walnut-paneled library, and in the ironwork on the spectacular central staircase.

Interior spaces, many with 14-foot-high or coved or groin-vaulted ceilings, are light-filled, and the rooms flow in virtually seamless connections, making them ideal for the large-scale events the couple frequently hosts.

"There's a circular flow to the rooms that allows easy movement through the home for crowds," Palmer says. "Yet the spaces make the family feel comfortable and at home every day."

The sublime serenity begins in the squircle-shape [i.e., squared circle] foyer, which features a coved





plaster ceiling and curved wall panels that open to reveal a quartet of hidden closets.

The family room, a 21-foot cube, is one of the more contemporary features of the house. A wall of folding glass and iron doors, topped by an expansive lunette transom, opens the space to the loggia, which features a massive fireplace, and the elegant oval-shaped swimming pool beyond. The loggia's Doric columns and pilasters disguise the rolling vinyl panels, screens, and tracks that enclose the space, transforming it into a room for all seasons.

The kitchen, which has a marble-topped central island with a pair of sinks and stool seating, is a prime illustration of the residence's versatility. Although

there is a connecting breakfast room for more formal meals, the food-prep area features a window seat and small oval table where the family can gather for everyday eating.

The project required extensive use of master craftspeople. The wrought-iron railing of the undulating central staircase, for example, was inspired by French styles and by an example Greg Palmer saw on a visit to Cuba years ago.

Merry Wood, he says, "was a collaborative team project, a labor of love. The clients told us it was everything they wanted. In fact, they say it is better than they ever thought it was going to be." ♦

FOR RESOURCES, SEE PAGE 116.



Left The kitchen centers on a marble-topped island with two sinks. The blue ceiling adds a contemporary touch. **Right** Protruding nested gables flank the rear loggia. **Below** In the cubic family room, folding glass and iron doors and a lunette transom provide a seamless transition to the loggia, which can be enclosed for year-round use.

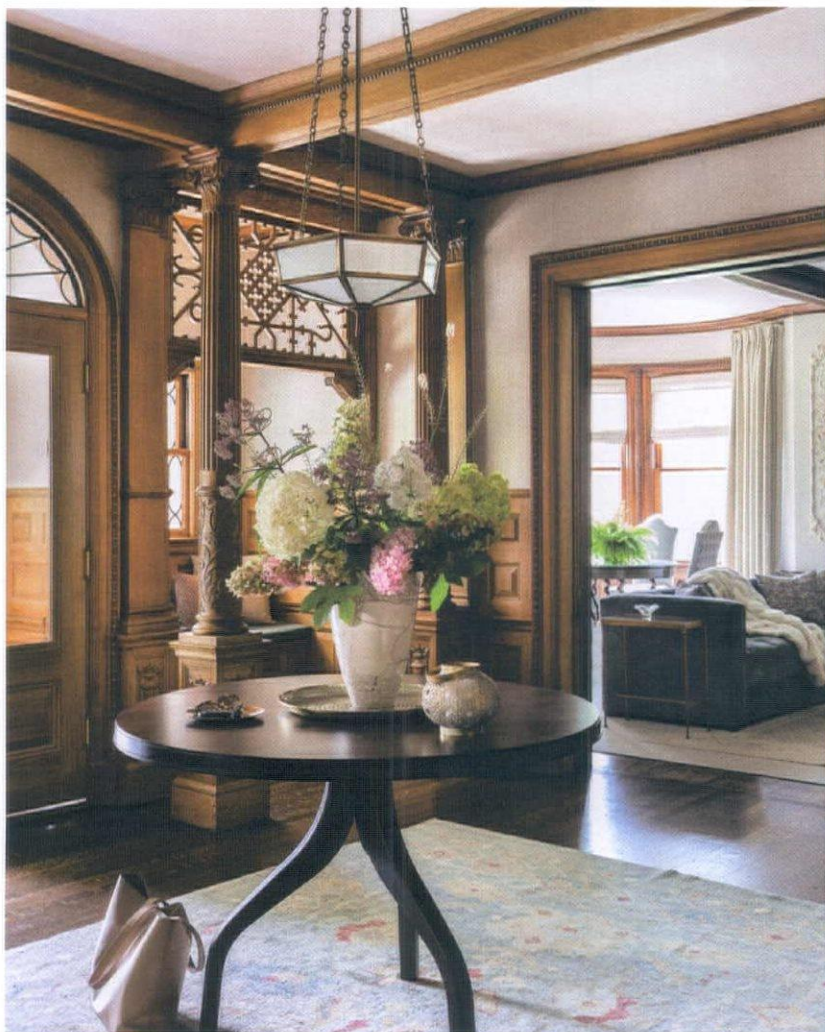


From the contemporary family room, a wall of glass opens to the rear loggia—an indoor/outdoor space that can be enclosed in cooler months. A pool is beyond.





•The highly decorated 1895 Queen Anne house has elements of Shingle Style and Free Classic design.



SUBURBAN RENEWAL

INTERIOR DESIGNER TIFFANY LEBLANC STRIKES A BALANCE BETWEEN THE HISTORICAL INTEGRITY OF A LATE-19TH-CENTURY VICTORIAN AND THE COMFORT LEVEL OF THOSE WHO CALL IT HOME.

**BY JANICE RANDALL ROHLF
PHOTOGRAPHS BY MICHAEL J. LEE**

Furnishings strike a balance between luxury and informality. Their proportions and placement work in the 19th-century rooms.



Left In the sitting room, the fireplace has a surround of Italian onyx tile. All of the white-oak woodwork was carefully cleaned and refinished.
Far Left The formal fireplace in the main parlor is surrounded in cherry wood and flanked by original ornamental plaster.

When you live in a 10,000-square-foot Queen Anne Victorian—a *grande dame* of a house built in 1895—

passersby snapping pictures of its ornate architecture become commonplace. Women asking to step inside to revisit where they used to sneak cigarettes when it was a Catholic girls' school might, however, startle most homeowners. But one owner, the longtime inhabitant of this house in Newton, Massachusetts, invites them in to take a look around.

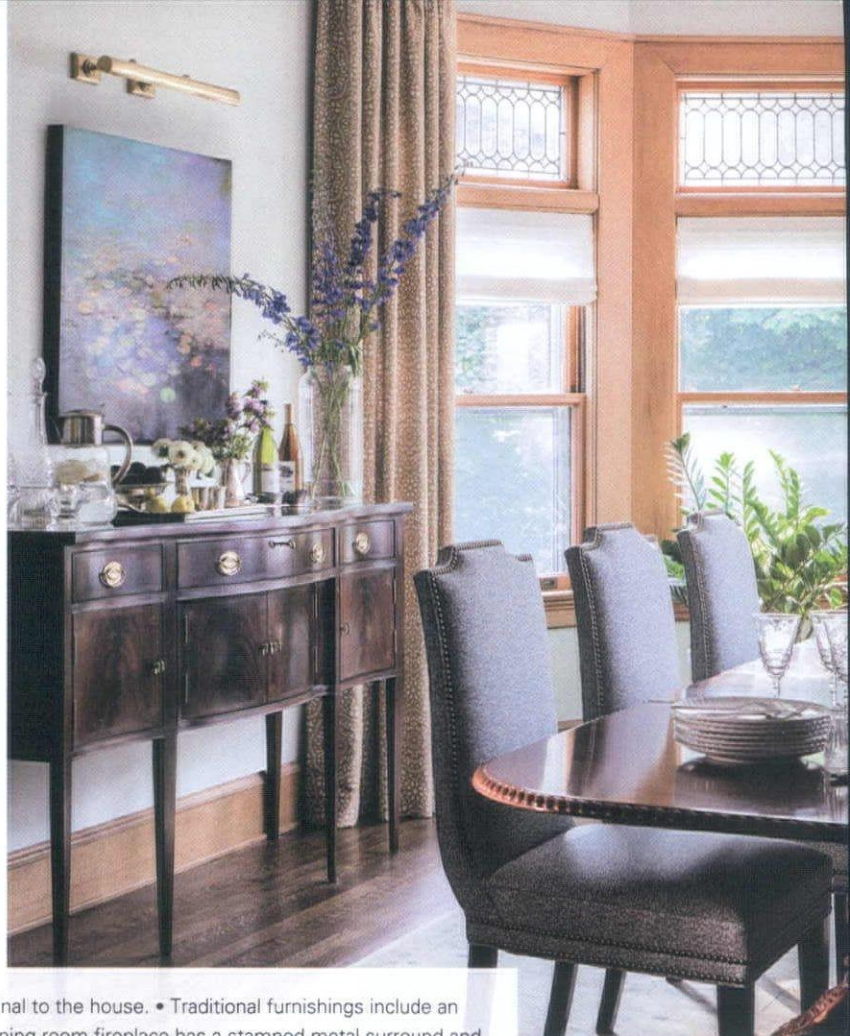
That there is still schoolgirl graffiti on the basement walls suggests how principled the mother of two is about maintaining the historical integrity of the place she's called home since 1990. "I feel like it's my responsibility to be the steward of this house," she says, sharing that the pargeted and shingled structure was built for John Quincy Adams Whittemore, a shoe-polish magnate who sold it 40 years later to the archdiocese of Boston. "Before making every decision—minor to major—I ask myself, 'Am I respecting this house? Am I doing it justice?'"

While she was married and raising her now-adult children here, she stuck conservatively to Victorian-style furnishings

and décorating. Not long ago, newly divorced, she wanted to take baby steps toward change. Through a Houzz search for "how to brighten up old Victorians," she found Boston-area interior designer Tiffany LeBlanc. An epiphany! "Tiffany made me realize that I could live in a Victorian without the trappings of that era and still respect this amazing house."

In short order, brightening the house with dark woodwork inside and sun-eclipsing porches outside led to a respectful refresh of all 15 rooms, without any changes to the house's original footprint. Enlarging or adding windows was off-limits, so LeBlanc layered in a game-changing amount of light through lamps and downlights. She partnered with local builder Fergal Moughan to rejuvenate the oak floors and decorative woodwork—stripping, conditioning, and staining the massive amount of tired wood to make the tones warmer and more consistent from room to room.

"We wanted to be accurate and yet let the house reveal that it had been with multiple, different caretakers," says LeBlanc.



From top left The white-oak built-in at the entry is original to the house. • Traditional furnishings include an antique sideboard, the table, and dining chairs. • The dining-room fireplace has a stamped metal surround and a carved oak mantelpiece. • The print (on aluminum) of Ukrainian dancer Masha Dashkina Maddux, by photographers Ken Browar and Deborah Ory, makes an interesting juxtaposition with the ornamental walls.





Windows, woodwork, and even a painted ceiling were restored. The new kitchen occupies a previously remodeled room.



Above In what was a billiards room, the frescoed plaster ceiling was restored after fading and water damage. **Right** In the study, the sideboard from Made Goods is finished in a faux shagreen.

Opposite The kitchen is frankly modern with all the amenities, but its vocabulary is traditional and classic.

Talented artisans were brought in to address intricate architectural repairs, such as fixing original leaded-glass windows and attending to the pivotal restoration of the double entry doors by adding glass panels and hardware that brought back their original profile. On the mezzanine—a former billiards room now used as a den—a museum conservator painstakingly refreshed the paint on an original ceiling fresco that had faded over the years and suffered water damage.

“It was very important to me that we respect the history of the house in doing any kind of renovation,” says the homeowner. “Tiffany understood that completely.”

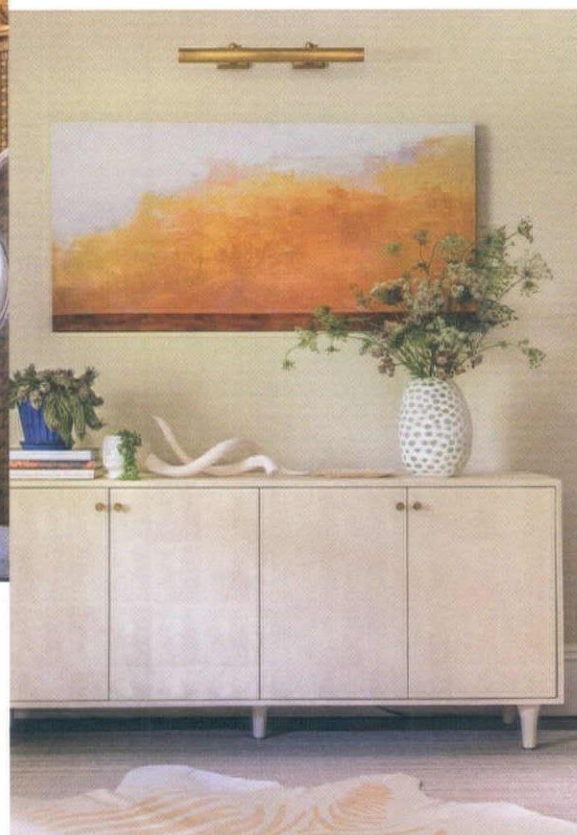
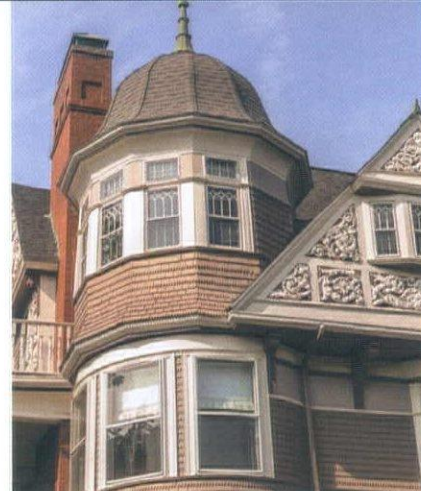
With the homeowner’s enthusiastic blessing, LeBlanc orchestrated a metaphorical sweeping of cobwebs. She replaced old-fashioned furniture with pieces of cleaner design, like a living room coffee table with modern detailing and a tuxedo-

arm sofa in the same room. “The forms of the furniture are transitional in nature,” the interior designer explains, adding that throughout the house she tried to strike a balance between its history, on the one hand, and making rooms feel current, on the other.

“It’s a formal house, but you don’t have to feel that way when you’re in it,” says LeBlanc, honoring the relaxed lifestyle of the family, which includes young grandchildren and an 80-pound dog.

The six original fireplaces are of intricately carved mahogany and oak with marble, onyx, and handmade Italian tile detailing. But no oil paintings hang on the walls, no antique carpets lie on the floors. Instead, large-scale, modern photographs express the less formal ambience both the designer and the homeowner sought. “I don’t feel that interiors have to

Right The massing, chimneys, and tower point to American Queen Anne style; the pargeted gables with ornamental plaster have an English sensibility.





Above Pale and neutral colors, modern art, and simple lines bring a serene ambience to the sensitively restored Victorian house.

match the architecture,” LeBlanc says. “Some friction, some contrast, is good.”

To anchor seating arrangements, LeBlanc opted for large rugs and overlay rugs, treatments more modern than their oriental counterparts. “We let the texture of the rugs be a nod to a more transitional-style house,” she says.

Even the new kitchen and a new primary suite above it combine the livability and functionality of a modern-day home with classic design elements. Both rooms had been remodeled (badly) before, so removing a big chimney that ran through the middle of them was not a sacrilege. Doing so allowed LeBlanc to create a kitchen with better flow and a coffered ceiling.

Its white Shaker-style cabinets, white subway tile, brass, and polished-nickel hardware lean toward traditional, in deference to the owner’s desire for simple elegance. As for the primary bedroom and bath, LeBlanc says, “By doing this renovation, the homeowner has a wing that’s hers, with a much better layout than before.” The French *bateau* tub wrapped in a stainless-steel skirt is the epitome of yesteryear intermingling with the present.

“The house is cohesive, it unfolds gracefully,” LeBlanc observes. The homeowner’s gratitude is immeasurable: “Tiffany helped me make the house my own,” she says. “It’s prettier, lighter, happier, and fresher.” ♦ **FOR RESOURCES, SEE PAGE 116.**



Left In the study, windows with leaded transoms are original, as is trim and ornamental plaster. Updated elements include a Galbraith & Paul paper, Carlton V upholstery, and an Urban Electric fixture.

ATLANTA ENGLISH COTTAGE

For a pair of empty nesters, architect Tim Adams designs a new home that looks to the past, marrying English architecture to vernacular interiors in an ingenious plan that captures the river views.

By J. Michael Welton | Photographs by Laura Negri Childers



Above Perpendicular to the house and tucked away, a garage wing creates a cozy front court. The house's oversized bricks have been lime-washed. **Opposite** The formal dining room is awash in natural light from the bank of steel windows that overlook the arrival court at the front of the house.







Above The living room on the main level overlooks the private backyard and pool terrace. Warmth and scale are provided by vertically applied bead-board walls and reclaimed wood beams along with a butt-joint poplar ceiling.



Above A banquette creates an eating nook in one sunny corner of the kitchen. **Right** A dramatic zinc range hood balances the classic palette of rough-hewn beams, white marble, handmade tiles, and brass hardware.

Opposite Stained-timber door surrounds and corbels define the openings from the kitchen to the breakfast room and to the great room.



TIGHT LOT, bounded at the rear by the Chattahoochee River and on either side by neighboring houses, drove the design of an English Cottage-style home for a pair of Atlanta empty nesters.

Their lot is narrow and fairly deep, but a flood plain limits development where the site meets the river. That meant that Tim Adams of T.S. Adams Studio, Architects, had to shoehorn a U-shaped plan for the house onto its site.

He did it masterfully. At the rear, Adams oriented the house toward views of the river and, behind it, a golf course.

A brick lattice wall much like a trellis screens the view to one side; the mass of the master wing screens the other. "The lots are very tight, with only 15 feet of separation between homes," he says. "It only made sense to focus attention to the back, and this plan does it."

At the rear, tucked into the U shape are an outdoor fireplace, dining area, and seating. Past a plunge pool in the foreground is a view to the Chattahoochee, with a golf course as background. "It's a beautiful view," Adams says.

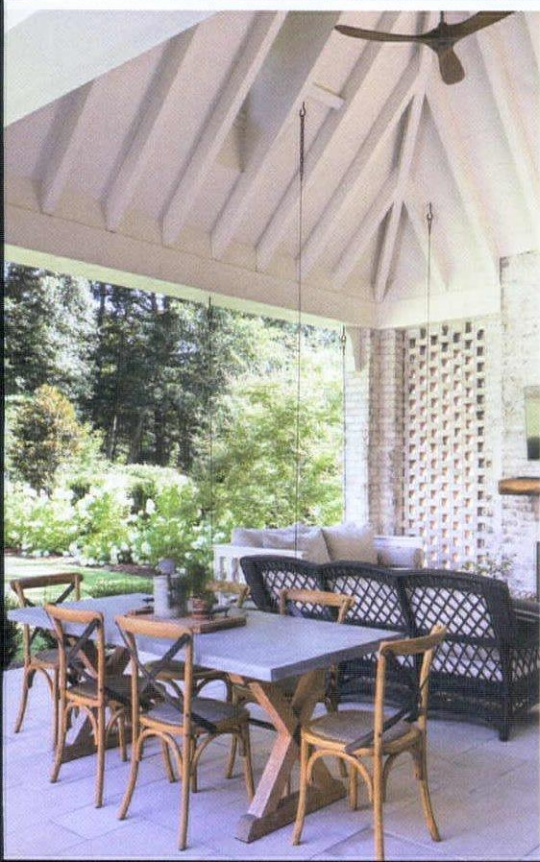
The house is located in a gated com-

munity called The River District at Berkeley Lake, one that Adams and his studio were involved in developing before the recession of 2008. "Initially, we were the lead architects in master planning the community and creating design guidelines," he says. "These clients came to us because of our knowledge of the guidelines and thus ability to maximize the potential of a challenging site."

The clients preferred a bedroom suite on the ground level, but they wanted the house to welcome their adult children. So three bedrooms were added upstairs,

Large windows open to verdant views; interior designer Courtney Dickey based the palette on those vistas, connecting the interior to outdoors.





plus a great room they call the River Room, which has a bar, a beamed ceiling with pecky-cypress panels, and windows overlooking river and trees.

The windows open to verdant views; interior designer Courtney Dickey selected colors to match the vistas. "In the river room, there's a caramel-color sofa and green pillows and if you look out the windows you see browns and greens," she says. "The owners wanted connectivity between indoors and out."

Adams is an architect who believes in the power of natural light. Sunlight pours through a transparent front door and through large, steel windows in kitchen, dining room, breakfast room, and living room. "It's challenging when there's a house on each side," he says.

"Here, the stairs rise to the left of the entry, and a high window at the landing drops a lot of light downward."

The 5,150-square-foot home is fairly open, with kitchen and family room separated by an integrated server and anchored by a pair of timber columns. The client requested a separate dining room for entertaining. "The room has two openings, to the butler's pantry and to the foyer," Adams says.

"There's not a lot of drywall on the main floor—we used painted wood beadboard on the walls and butt-jointed poplar on the ceilings," Dickey says. "In the main rooms, walls are painted with Benjamin Moore's China White—the rooms are all very light."

On the exterior, the roof is shingled in



The rear of the house is designed to direct the view toward the river, beyond the plunge pool. One exterior wing wall and a pierced brick wall screen nearby neighbors, ensuring everyone's privacy.



Left The entry door is a prelude to large windows and glazed doors throughout. **Above** An animal-print stair runner hints at lighter, more modern moments inside. **Below** The powder room has a Thibaut grasscloth wallcovering. **Opposite** Flanking wings form a private terrace with river views.





Above An angled dormer visible from the front illuminates the attic hallway. Steps lead to the second-story River Room where the family gathers and entertains. **Below** With a pecky-cypress ceiling and windows overlooking river and trees, the great room or River Room is comfortably furnished for informal gatherings.



cedar; walls of oversized brick have been lime-washed for a permanent finish, essentially a stain “that permeates the brick surface,” Adams says. “It gives the home patina, which is really nice.”

Adams was careful to bring the exterior down to human scale, lowering the roof over the front door. It’s one story in the middle and two on either side. A cornice at the rear breaks up the two-story block; two main gables step up to offer volume upstairs. “When you deal with a style like this, it’s important to pay attention to scale and volume,” he says.

If Adams sounds comfortable designing in a classic style, there’s a good explanation. He grew up in Asheville, N.C., near Biltmore Estate. “The reason I’m an architect is because of Biltmore,” he says. “My mother took me there, and on the second or third visit, its drawings and models were on display. My eyes lit up!” Richard Morris Hunt and Frederick Law Olmsted surely would approve. ♦

FOR RESOURCES, SEE PAGE 116.



Top Center The primary suite extends outward toward the back of the site, forming one side of the private pool terrace. A screened porch with identical dimensions forms the other side of the courtyard.

Above The en-suite bath is serenely luxurious with a marble floor and a soaking tub.

Right The bedroom has a high, vaulted ceiling, with beams as in other rooms.

Bottom Left A full bar and pub table sit opposite the fireplace wall of the River Room.



OUTSIDE the box



Left This is the street façade. The entry to the main house is through the carriage house. (See drawing on p. 111.)

Opposite Stucco clads the gable ends, the splay over the second-floor window, porch brackets, chimney cap, site walls, and the “sit-height” pool wall covered in espaliered vines.

Sometimes strict rules and regulations, including size restrictions, spur innovative architectural inspiration. Moor, Baker & Associates Architects P.A. had an opportunity to apply out-of-the-box solutions when the firm was commissioned to design a single-family house for a client in the DPZ CoDesign New Urbanist community of Windsor, in Vero Beach, Florida.

**BY NANCY RUHLING
PHOTOGRAPHS BY JESSICA GLYNN**





ALTHOUGH the community of Windsor prescribes asymmetrical massing, this house—which is in the middle of the block and terminates the long axial view into the South Village—begged for symmetry, says architect Peter D. Moor, a principal of the Vero Beach-based firm Moor, Baker & Associates. He adds that permission to design it that way was graciously granted.

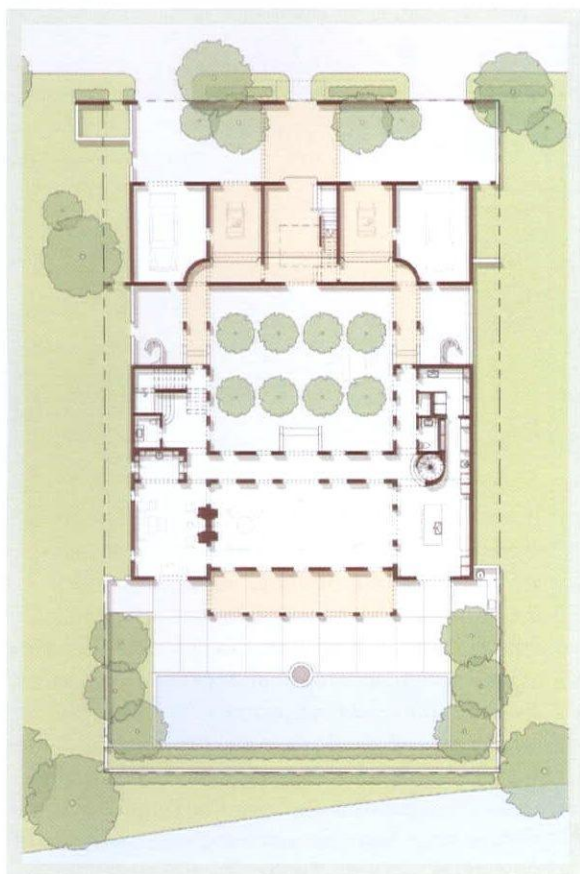
“Palladio would be very proud” of the rigorous symmetry, Moor says. He says the community, which is modeled after St. Augustine, typically requires a side-yard design scheme.

Facing the street and on an axially symmetrical plan, the residence is entered through a carriage house flanked by a pair of gated garages for golf carts along with garages for two cars.

“It’s always a challenge in our work to make the automobile part of the ‘delight’ aspect of the famous Vitruvian triad,” Moor says, explaining that the community’s rules require the vehicles to be tucked out of sight.

A graveled walkway leads through the carriage house, which has two guest bedrooms upstairs, to a central, open-air courtyard defined by eight buttonwood trees and four two-story walls. Designed for relaxation as well as alfresco dining, it affords two showers—one for dogs and one for their humans—in symmetrical spaces.

The tall doors and windows, along with all of those on the first level, are steel. Second-story windows and doors, however, are made of wood. “Marrying the dense New Urbanist plan-



Above The rear elevation opens to the pond and the golf course beyond. **Top** A gravel walkway leads from the street to the interior courtyard and entry door. **Left** The plan shows the carriage house facing the street. **Opposite** The plan has a strong central axis, with the view from the front gate leading through the courtyard and all the way to the back of the house.



Above Tall steel windows and doors look out to the interior courtyard defined by two-story walls and planted with buttonwood trees. **Left** The double-height main living space is clad in dropped shiplap planking, typically a profile used for exterior siding. The fireplace is stuccoed.

Opposite The dining room, also paneled in dropped shiplap, opens to the courtyard. Its glass walkway connects the primary and guest suites.

ning to a more formal ‘country garden’ scheme was inspired, too, by the open space beyond the rear garden, which includes a pond, a fairway, and woods beyond,” says architect Chris Baker, a principal in the firm.

To satisfy the client’s desire for a minimalist, sophisticated, year-round house, the team scaled back the trim and created sculptural elements made of stucco or cement. “All of the details are functional,” Baker says.

The bathroom walls, the subtle sculptural plays that shelter upper-floor windows, the massive floor-to-ceiling fireplace in the two-story main living space, the swimming pool surround, and the hood in the kitchen are stucco. Floors throughout are

what Baker calls “out-of-the-truck” polished concrete.

One of the more dramatic elements is the stucco spiral staircase that gracefully climbs to guest rooms. This feat of craftsmanship—thin slats of wood were applied to a form to create the undulating shape—was the product of three dictates: minimal space, a small budget, and building-code rules. “We were required to have a landing every 12 feet,” Moor says, “so we created a monumental platform at the bottom.”

The team, Moor adds, “created lemonade out of the lemon of the code,” not only on the staircase but also on the back porch. “Arches are not allowed, but we created swag-like brackets and set them back three feet to get around that rule.”





Above The pool has a raised stucco edge that serves as a bench. **Below** The rear covered porch looks out over the raised pool and its circular fire pit at the center. The porch ceiling is lime-washed cypress, which repels insects, cuts glare, and is easy to maintain. **Left** A secondary stair, set on a raised platform, is a key sculptural element in the residence. **Opposite** The range hood is stuccoed; glass makes a virtually invisible backsplash.





Moor and Baker reveled in the rigor of the rules, not all of which they found restrictive. “There was one really cool rule, which says that every rectangle on the elevation has to be taller than it is wide,” Moor says with delighted approval. “If you want to let in more light, you go taller, not wider.”

Baker says this proportion of spaces and tall windows and doors are “the stars of the show.” Moor adds that the other “star” is the craftsmanship. “Without the artisans, who understand that stucco and cement are like liquid art, this residence could not have happened,” he says.

To stay within budget, the interior walls of the residence are made of drywall. “There’s no crown molding, which is part of the minimalistic aesthetic the client desired,” Baker says. “The baseboards are thin, understated, and inexpensive.”

The only ornamentation is in the main living space, where walls are clad in dropped shiplap planking typically used for exterior siding. “It’s a subtle gesture to bring the outdoors in,” Moor says. “It references a beach cottage, and it’s practical and beautiful.” Baker adds that wrapping the columns in shiplap “brings a deeper appreciation of the form.”

The architects say it was the client who gave them license to come up with such a satisfying design. The client had seen and appreciated other houses the firm designed in Windsor. “We had an unencumbered feeling that allowed us to stretch out,” Moor says. “The client noticed how we used masonry as a way to express our ideas and how we explored its use within the stringent rules of the community.” ◊

FOR RESOURCES, SEE PAGE 116.



CLASSIC KITCHENS

TAMING A BRUTE page 25

ARCHITECT

Jim Strickland and Clay Rokicki

Historical Concepts
historicalconcepts.com

INTERIOR DESIGNER

Heather Chadduck Hillegas
heatherchadduck.com

LANDSCAPE ARCHITECTURE

Don Hooten,
Hooten Land Design
hootenlanddesign.com

CONTRACTOR

Riverside Custom Homes
riversidehomescustom.com

DEVELOPMENT

Crane Island (Amelia Island, Florida)
craneisland.com

PAINT

walls: Sherwin-Williams
"Classic Light Buff" (SW0050)
ceiling: Sherwin-Williams
"Pure White" (SW 7005)
kitchen Cabinets: Sherwin-Williams
"Tinsmith" (SW 7657)

ISLAND PENDANTS

Clarkson Lighting Urban
Renewal Mini Pendants by
Circa Lighting
circalighting.com

WALLPAPER OVER RANGE

Gracie Wallpaper (covered
with thin layer of Plexiglass)
graciestudio.com

VENT HOOD

Venetian plaster treatment

HIDDEN PANTRY WALLPAPER

Magnolia Home Ticking
Stripe (#ME1562) Sherwin-Williams Stores
sherwin-williams.com

DINING NOOK WINDOWS

Ultimate Double Hung G2
Marvin
marvin.com

DINING NOOK LANTERN

vintage

DINING NOOK CHAIR FABRIC

Petite Frond in "China Blue"
Heather Chadduck Textiles
heatherchadducktextiles.com



A MODERN ANTIQUE page 28

ARCHITECT AND INTERIOR DESIGN

Robert A. M. Stern
Architects
ramsa.com

COUNTERTOP

Sea Pearl Quartzite

CABINETS

match to Benjamin Moore
"Simply White"

LIGHT FIXTURE

Small Buchanan Light
Charles Edwards
charlesedwards.com

BISTRO CHAIR

Style by Annick
capsudusa.com

FAUCET

Fleetwood Lever 4-Hole
Kitchen Mixer
Lefroy Brooks
usa.lefroybrooks.com

APPLIANCES

refrigerator, refrigerator
drawers, wine refrigerator:
Sub-Zero

gas range, wall oven, micro-
wave, warming drawer Wolf
dishwasher Miele

FARMHOUSE STYLE



A BALANCING ACT page 33

ARCHITECT

Period Architecture
periodarchitectureltd.com

BUILDER

Dewson Construction
Company
dewsonconstruction.com

INTERIOR DESIGN

deVignier design, inc.
devignierdesign.com

LANDSCAPE ARCHITECT

Wallace Landscape
Associates
wallacelandscape.com

WINDOWS

Marvin
marvin.com

KITCHEN RANGETOP

Blue Star
bluestarcooking.com

KITCHEN WALL OVENS

Wolf
subzero-wolf.com

HARDWOOD FLOORING

Pinnacle Floors
originalhardwood.com

FIREBRICK, RUMFORD

FIREPLACE, CHIMNEY POTS
Superior Clay Corp
superiorclay.com

SHUTTERS & SHUTTER

HARDWARE
Timberlane
timberlane.com

GARAGE DOORS

Keystone Overhead Door
keystoneoverheaddoor.com

HEIRLOOM GARDEN



A FARM REVISITED page 40

LANDSCAPE ARCHITECT

Hoerr Schaudt Landscape
Architects
hoerrschaudt.com

LANDSCAPE GENERAL

CONTRACTOR
DaPonte's Landscaping
Services
daponteslandscaping.com

BARN ARCHITECT

Eric J. Smith Architect
ericjsmitharchitect.com

GENERAL CONTRACTOR

Kirby Perkins Construction
kirbyperkins.com

COASTAL COTTAGE



CUED UP page 47

ARCHITECT

Albert, Righter & Tittmann
Architects
artarchitects.com

INTERIOR DESIGN

Dorsey Miller Interiors
dorseymillerinteriors.com

EXTERIOR WALLS

White cedar shingles
with Cabot's bleaching oil

ROOF

Alaskan yellow cedar shingles

WINDOWS AND EXTERIOR

FRENCH DOORS
Marvin
marvin.com

WOOD FLOORING

Carlisle
wideplankflooring.com

INTERIOR PAINT

Farrow & Ball
farrow-ball.com

ENTRY DOOR

Upstate Door
upstatedoor.com

DOOR HARDWARE

Merit Metal Hardware
meritmatal.com

CABINETS AND BUILT-INS

Knight Kitchens
knightkitchens.com

KITCHEN BACKSPLASH TILE

Waterworks
waterworks.com

APPLIANCES

refrigerator Sub-Zero
range, hood, microwave Wolf
dishwasher Asko

BATHROOM SINKS + TOILETS

Kohler
us.kohler.com

MAIN BATHTUB + FITTINGS

Waterworks
waterworks.com

WALL TILE, BATHROOM SHOWER AND TUB

Ann Sacks
annsacks.com

FLOOR TILE

Walker Zanger
walkerzanger.com

CEILING FANS

Woolen Mill Fan Company
architecturalfans.com

INSPIRED DESIGN



PHILADELPHIA STORY page 53

ARCHITECT

Douglas Wright Architects
dcwarchitects.com

INTERIOR DESIGN

Brian J. McCarthy, Inc.
bjmnc.com

DECORATIVE WALL FINISHES

Mark Giglio (212) 431-8926

LIVING ROOM CHANDELIER

Ayala Serfaty from Maison
Gerard
maisongerard.com

LIVING ROOM ART

"Playing Card"
by Jan-Ole Schiemann

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custom by Beauvais
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DINING ROOM ART

"Kavex 23"
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Architects
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INTERIOR DESIGN

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Harris Interiors
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INTERIOR DESIGN

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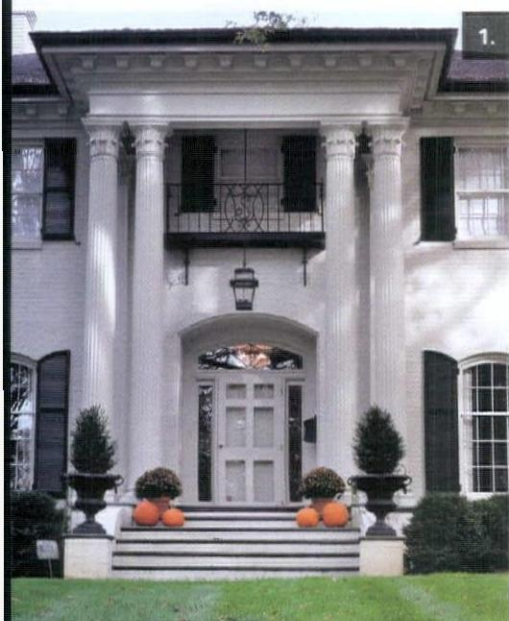
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3. BROMBAL offers the narrowest sightline, thermally broken steel and brass windows. Custom metal windows are available in many designs, configurations, materials, finishes, and performance needs. Harrison Design used Brombal windows in the *New Old House* project on page 82. discoverbrombel.com



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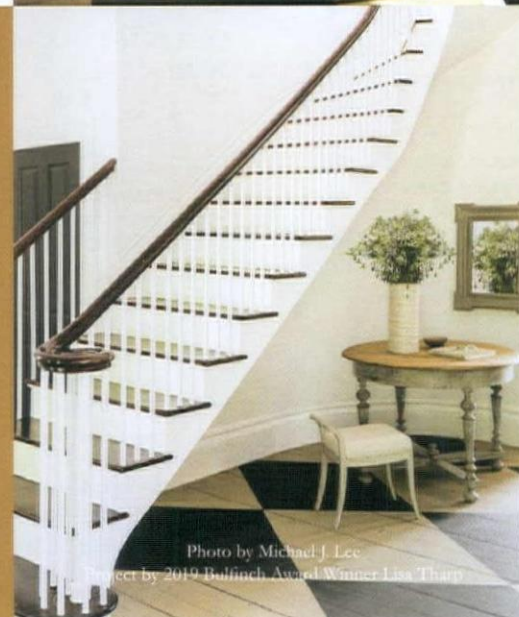


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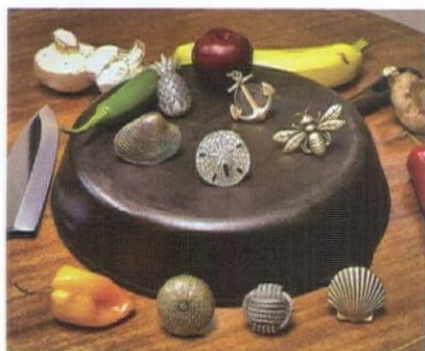
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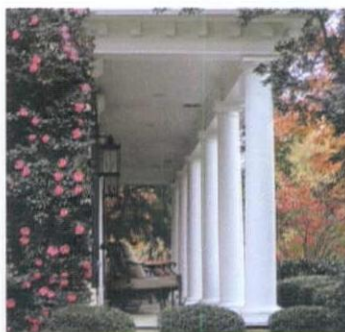
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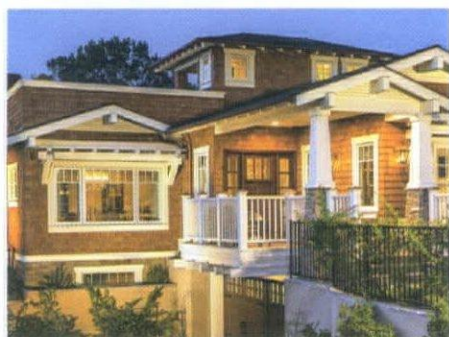
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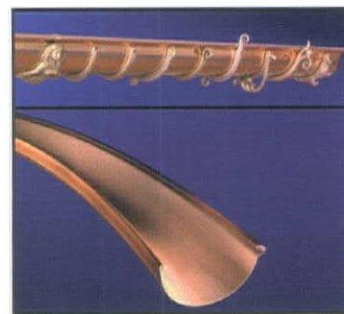
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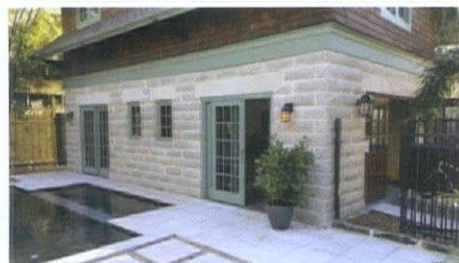
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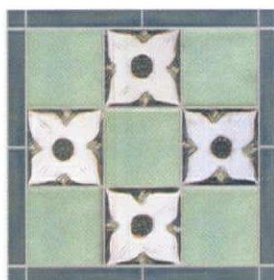
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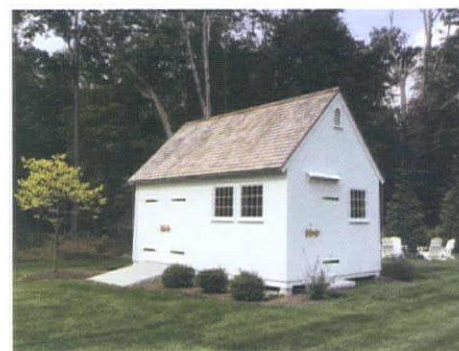


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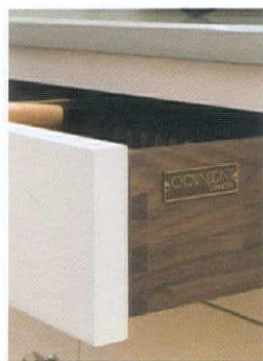
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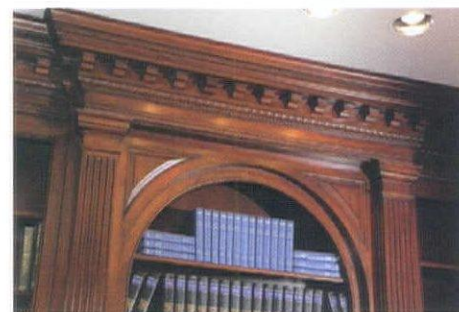
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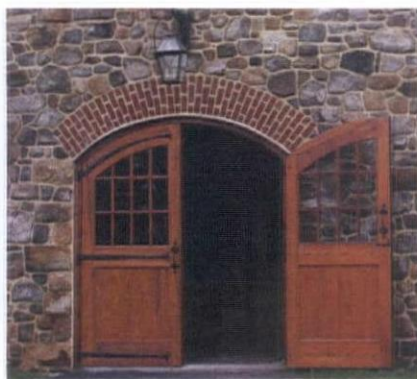
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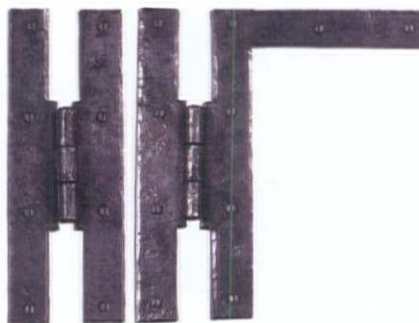
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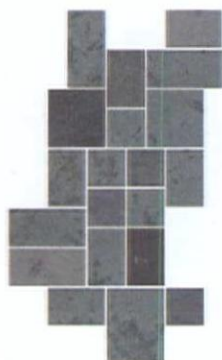
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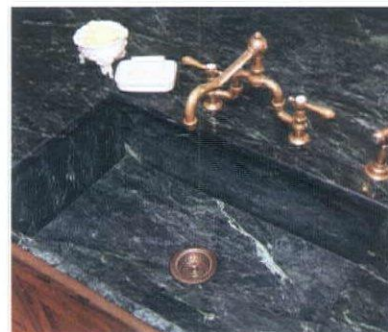
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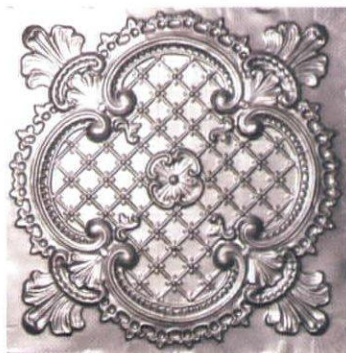


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Historical Concepts'
Jim Strickland
and Clay Rokicki

used historical and whimsical details of the region for a house that looks out on large oaks and Spanish moss. • Strickland suggests that clients put together an image board to plan a dream house. Rokicki advises looking to the vernacular for inspiration.

On the rear porch of the Crane Island house (p. 25), the sense of connection to Florida's Intracoastal landscape comes from vernacular details, classic yet fresh furnishings, and a wide water view.



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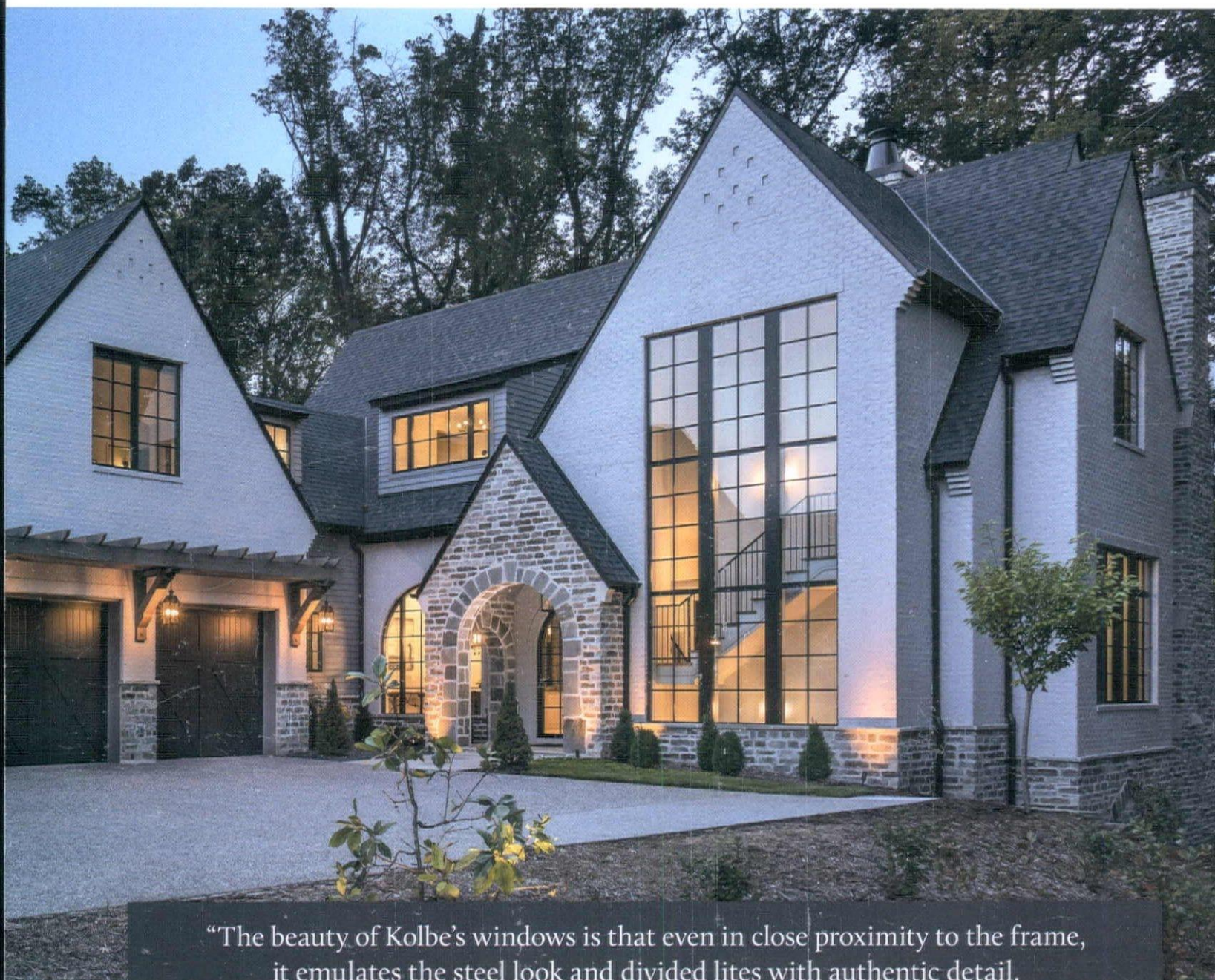
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