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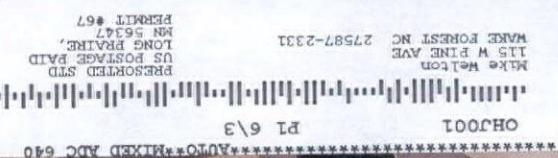
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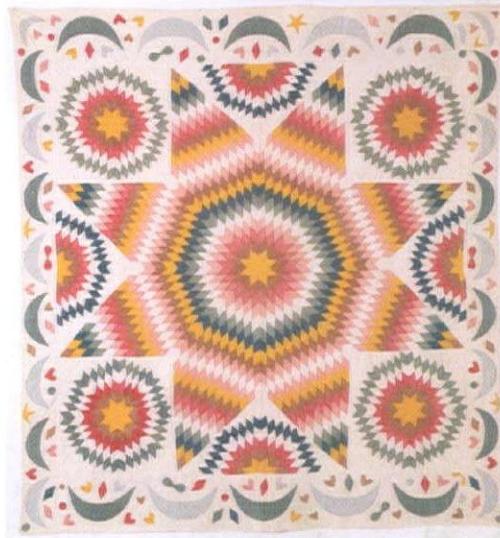
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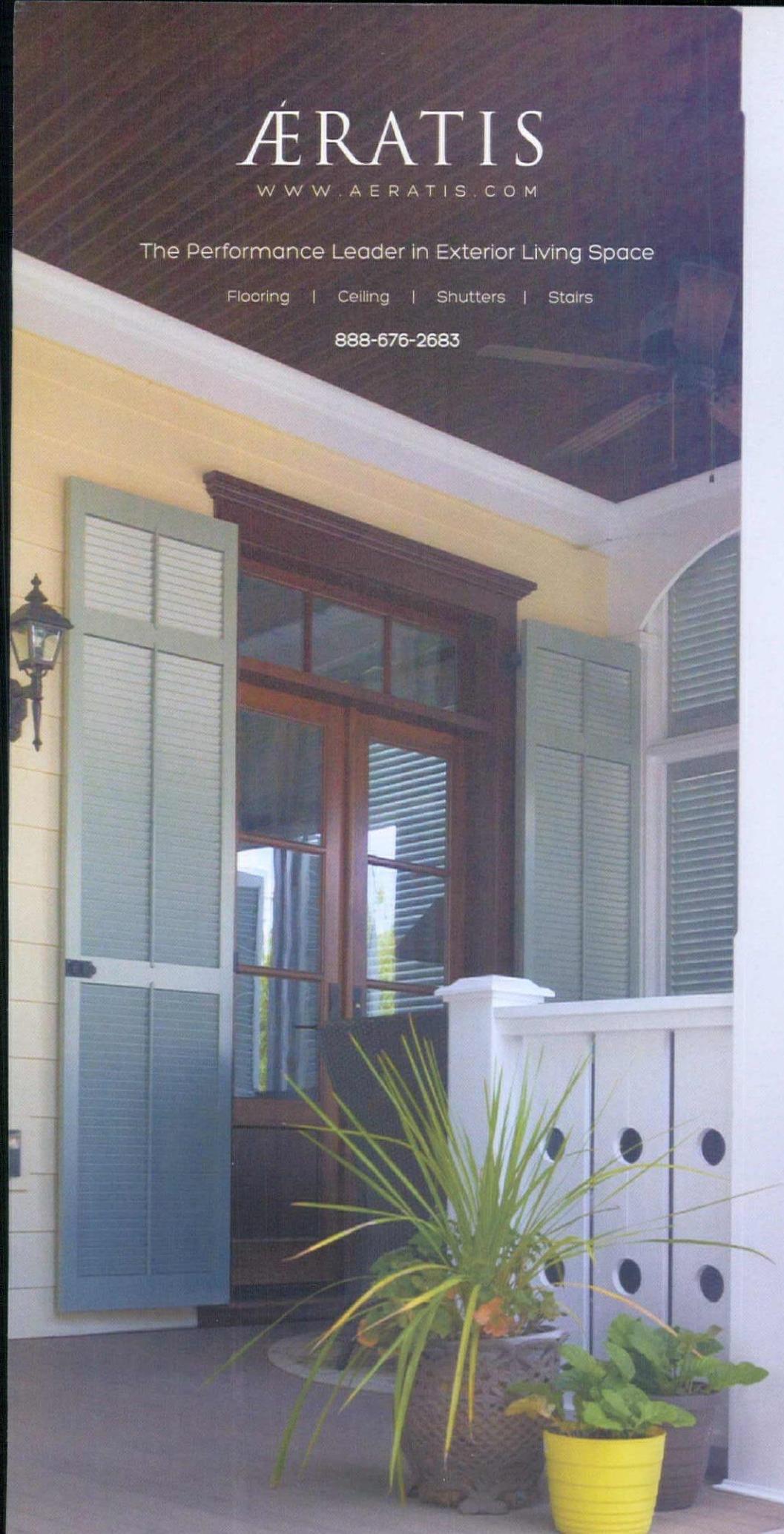
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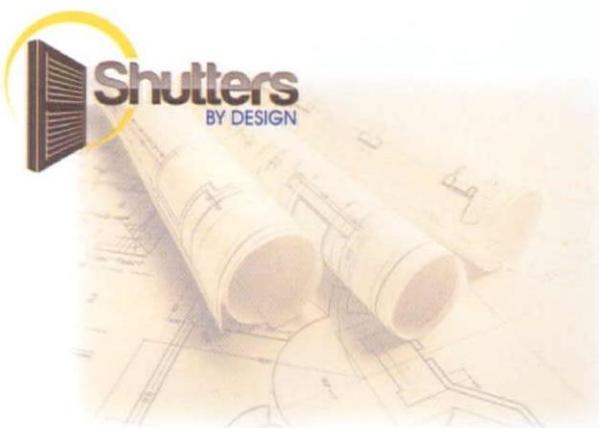
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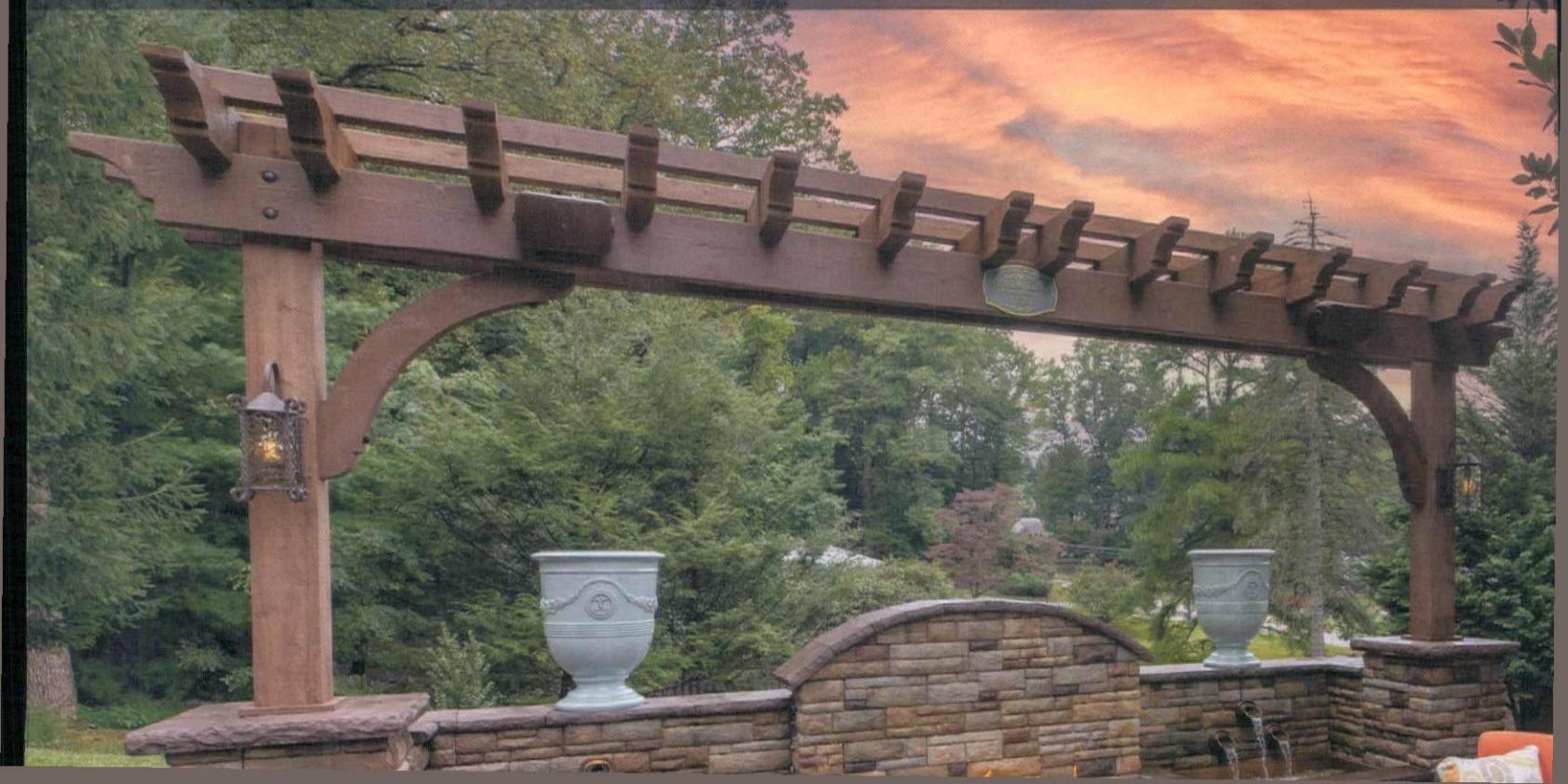
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104

ON THE COVER: Architect Michael Franck designs a new, Low Country house in South Carolina. Its classic yet spirited kitchen features a Lacanche French range and wallpaper from Thibaut Design. See the story on page 66. **COVER PHOTO BY GORDON BEALL**

56 Country Manor

In New York's bucolic Hudson Valley, the traditional stone house, by Schafer Buccellato Architects and Jayne Design Studio, is new.

BY NANCY RUHLING

66 Low Country Living

Architect Michael Franck taps the spirit of traditional South Carolina design for a new residence in Palmetto Bluff.

BY MARY GRAUERHOLZ

76 Attention to Detail

Nearly a century after it was built, a Connecticut Tudor Revival gets a meticulous makeover.

BY JANICE RANDALL ROHLF

84 Reviving a Revival

Character is reintroduced to a historic Greek Revival house and its gardens.

BY NANCY A. RUHLING

94 A Twist on Tradition

Vernacular and timeless on the outside, a Vermont farmhouse by Boston's ART Architects is all about sunlit rooms with modern simplicity.

BY JANICE RANDALL ROHLF

104 French Influence

In Lafayette, Louisiana, the Provençal-inspired home is by TS Adams Studio.

BY ALEXANDRA PECCI

contents

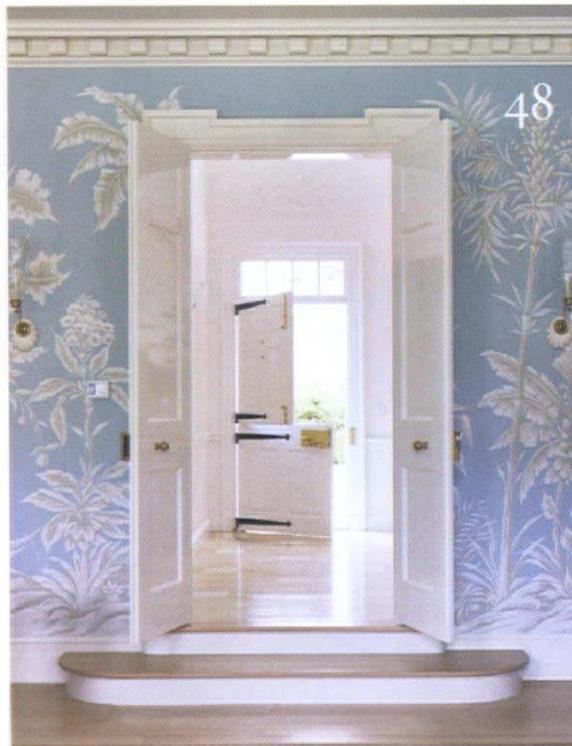
DEPARTMENTS



43



22



48

14 Editor's Note

17 Design Accents

17 Tile

18 Fabrics

20 Tables

22 Lighting

24 Chairs

Classic Kitchens

27 Opening Up

Designer Erika Jayne breathes new life into a Maryland kitchen.

BY KATHERINE GUSTAFSON

31 Design Works

Dodson Interiors reimagines a Houston kitchen for better flow.

BY KATHERINE GUSTAFSON

36 Inspired Interiors

Modern Tradition

A new home in L.A.'s suburban Brentwood shows a fresh approach to a classic style.

BY J. MICHAEL WELTON

43 Heirloom Gardens

Next Level

James Doyle Design Associates creates a welcoming landscape for a 1740s saltbox farmhouse.

BY TOVAH MARTIN

48 Classic Elements

Eclectic Mix

Bories & Shearson Architecture design an award-winning Colonial in East Hampton, New York.

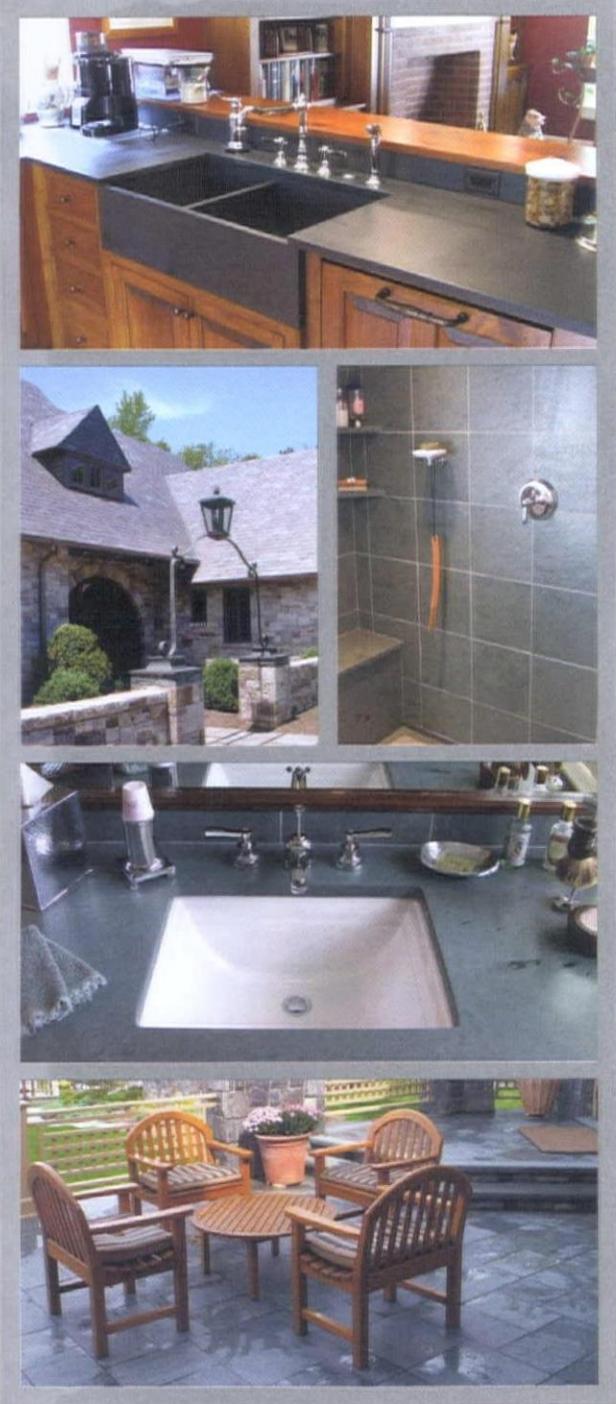
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114 Resources

128 Last Look

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ADVERTISING HGniazdowski@aimmedia.com
EDITORIAL (978) 282-3170
berry42067@gmail.com



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Best in Class

ONE OF MY FAVORITE PERKS being the editor of *New Old House* is receiving design books to review from the top residential architects and interior designers in the country. Miles Redd's *The Big Book of Chic*, architect Patrick Ahearn's *Timeless*, Suzanne Kasler's *Edited Style*, architect Charles Hilton's *Classic Greenwich Houses*, and Robert A.M. Stern's *Houses* are just a few on my bookshelf that I reference time and again for design inspiration in my own home. In fact, two new books—Michael Imber's *The Art of the Architect* and Tammy Connor's *Exquisite Interiors*—arrived in the mail yesterday, and I'm eager to dive in.

Architect Gil Schafer also has a new book, *Home at Last*, coming out this spring, in which he writes about how houses evolve over time. Schafer has also merged his practice with Aimee Buccellato and Kevin Buccellato to form Schafer Buccellato Architects. All three architects recall the early 2000s, when they collaborated on the design of residences in New York's Hudson Valley—each rooted in the region's vernacular. Aimee and Kevin have come back to

private practice after many years teaching at Notre Dame. Since they are so well versed in the Classical orders and in vernacular styles across the country, I have no doubt the new team will design beautiful new old houses for years to come.

In fact, we get to tour one of their award-winning designs in this issue. Inspired by the Georgian and early Regency houses of the English countryside, Schafer and his team clad the house's exterior in local fieldstone so its feels more in tune with its rural, 60-acre farmland setting.

We also visit a house in Vermont, sited on 200 acres, designed by John Tittmann and D.J. Arthur of ART Architects in Boston. Turning to the vocabulary of Vermont—red barns, wood mills, dairies, and sugaring huts, all elements that exist on this property—the design team created a residence that echoes historical farmhouses found throughout the Green Mountain state. This Vermont-vernacular house sits beautifully in the landscape.

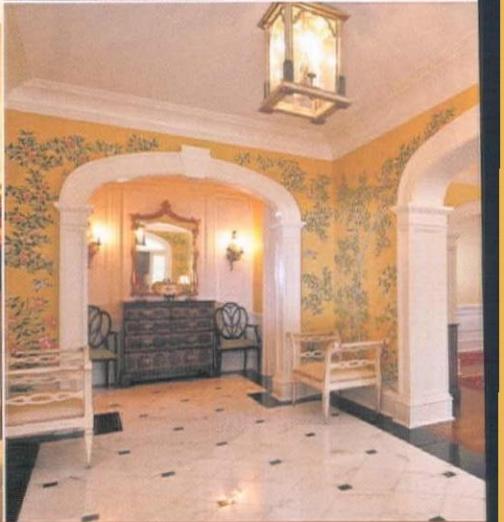
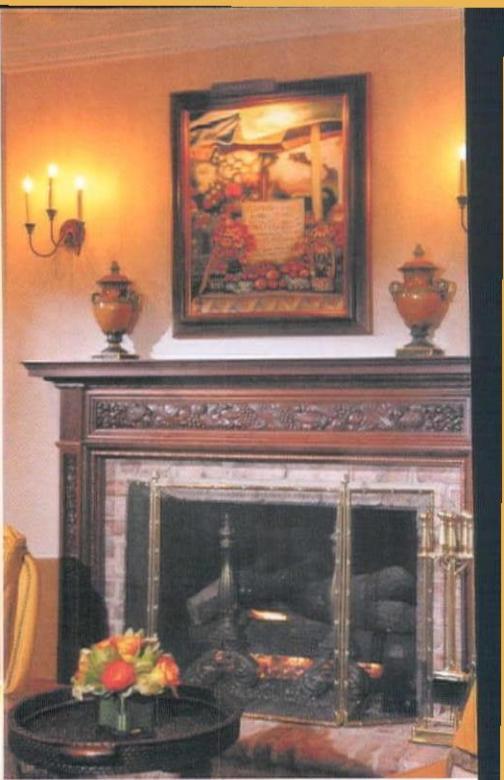
Architect Michael Franck calls on the vernacular style evocative of the British West Indies and Bahamas to create a new old house in South Carolina. For Franck, designing a house that felt authentic and true to its roots was critical, so he took cues from the scale and overall massing of older houses in the region. The result is a timeless house that fits in perfectly with its Low Country setting.

We hope you enjoy this annual issue of *New Old House* celebrating the best in classical and traditional designs.



Nancy Berry
Editor

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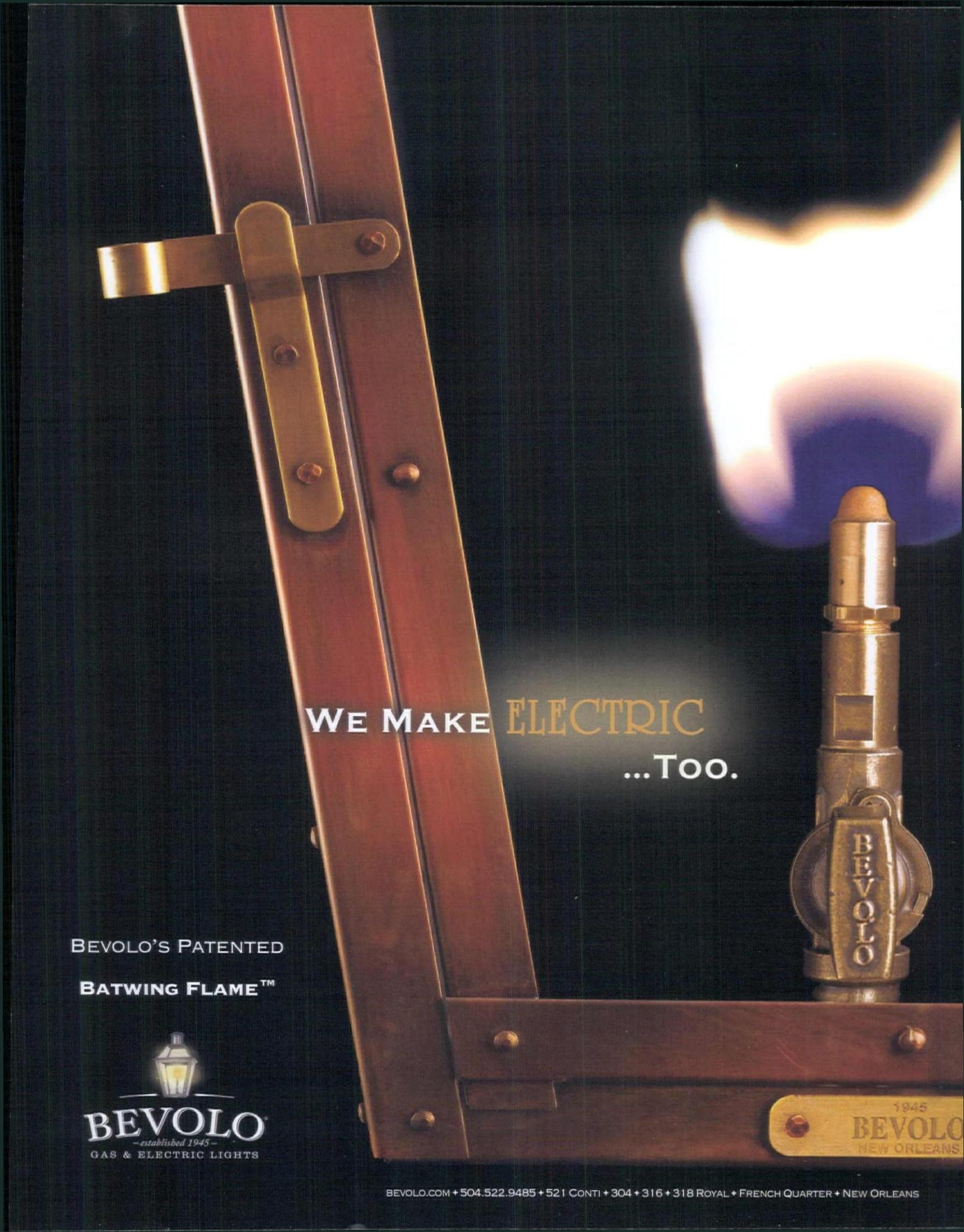
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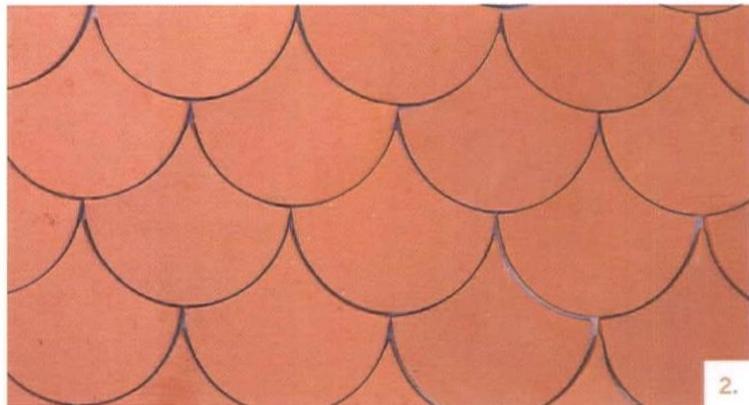
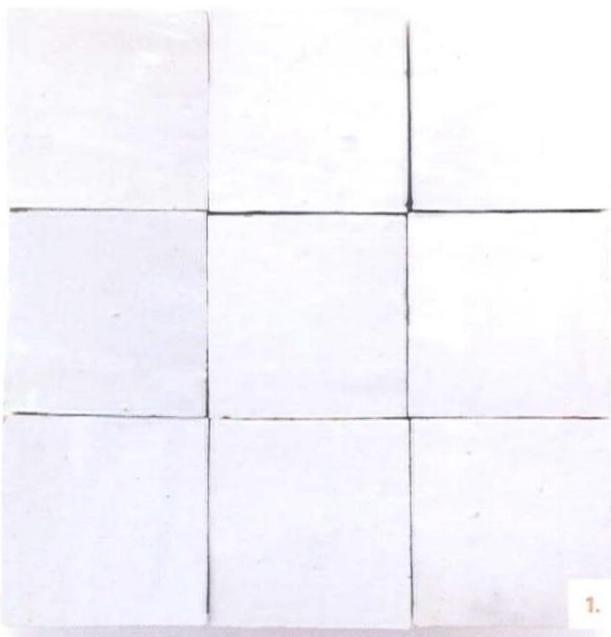
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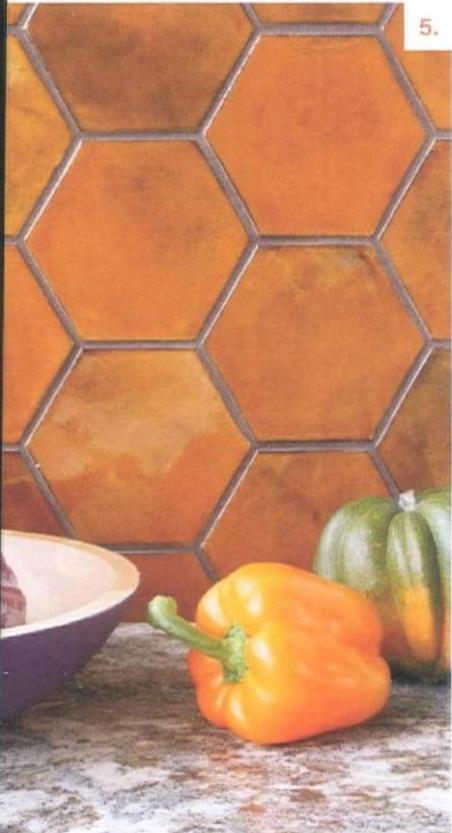
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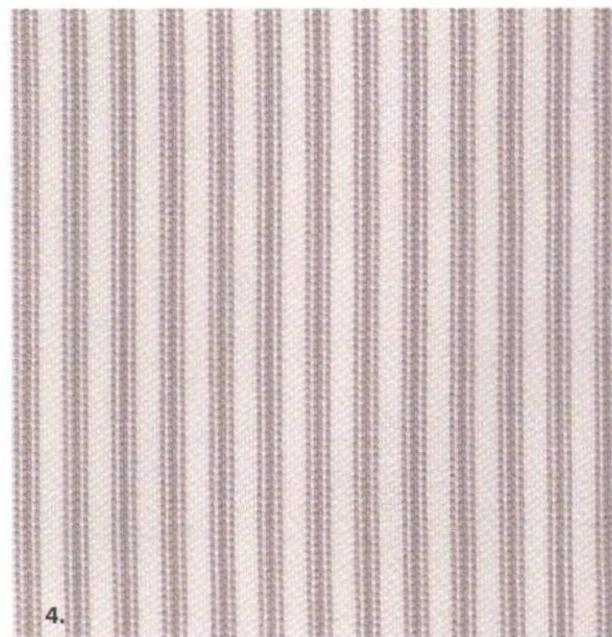
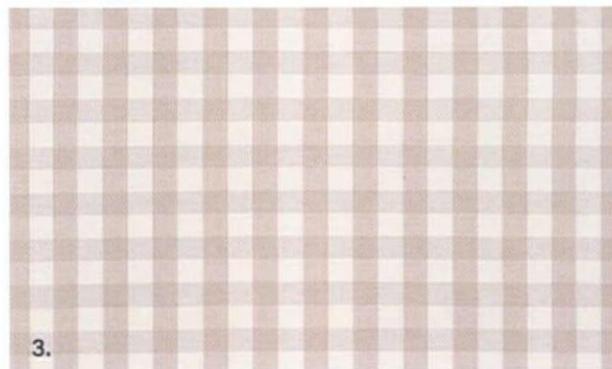
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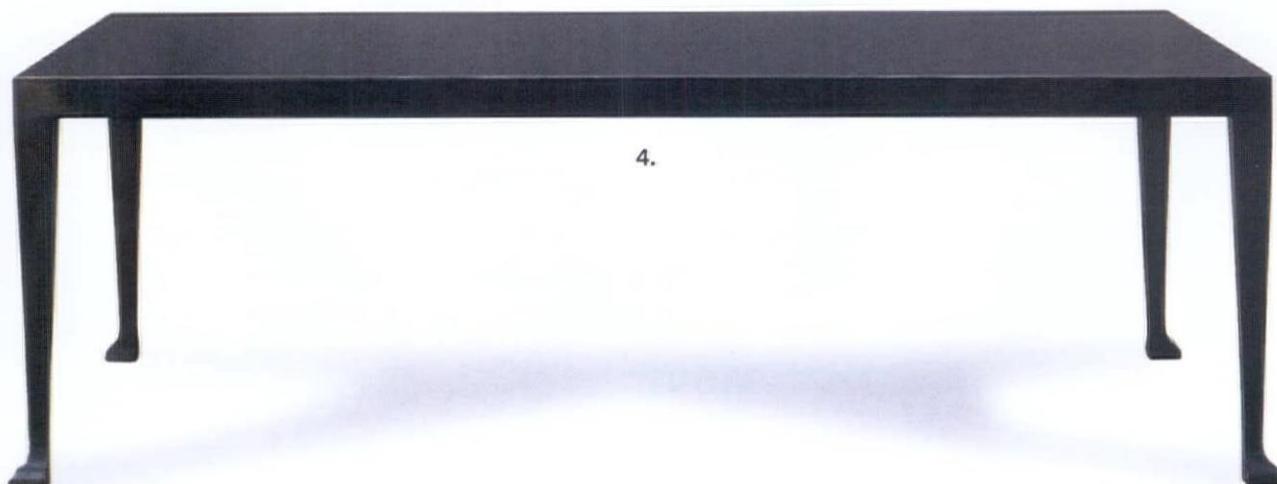
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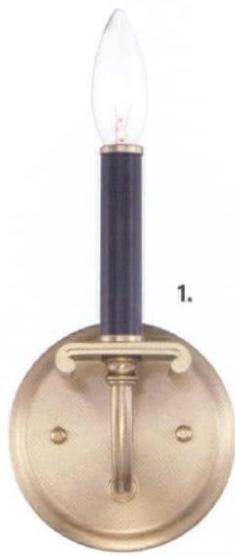


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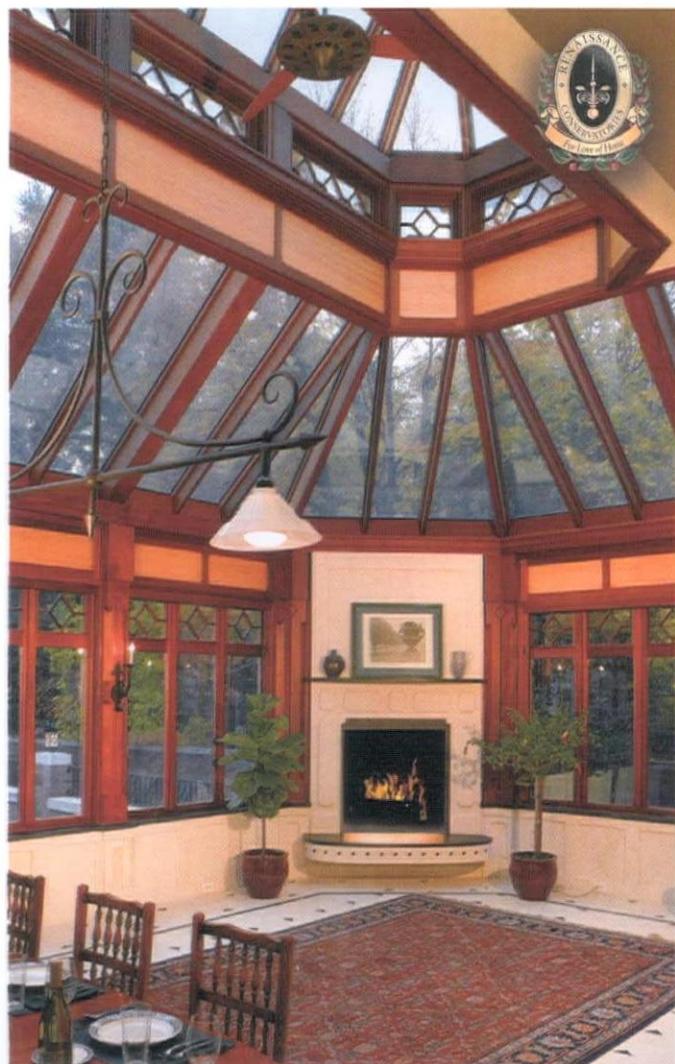
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- 3. MAINLY BASKETS HOME** Nashville-based interior designer Sarah Bartholomew teamed up with Mainly Baskets Home to create the handwoven Tisbury dining chair inspired by Northeastern coastal towns. mainlybaskets.com
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- 5. HEIRLOOM BY AKD** Winnetka, Illinois-based interior designer Alexandra Kaehler took cues from an admired vintage piece for the Jack chair in Nudi No. 3 Yellow fabric. heirloom.alexandrakaehler.com



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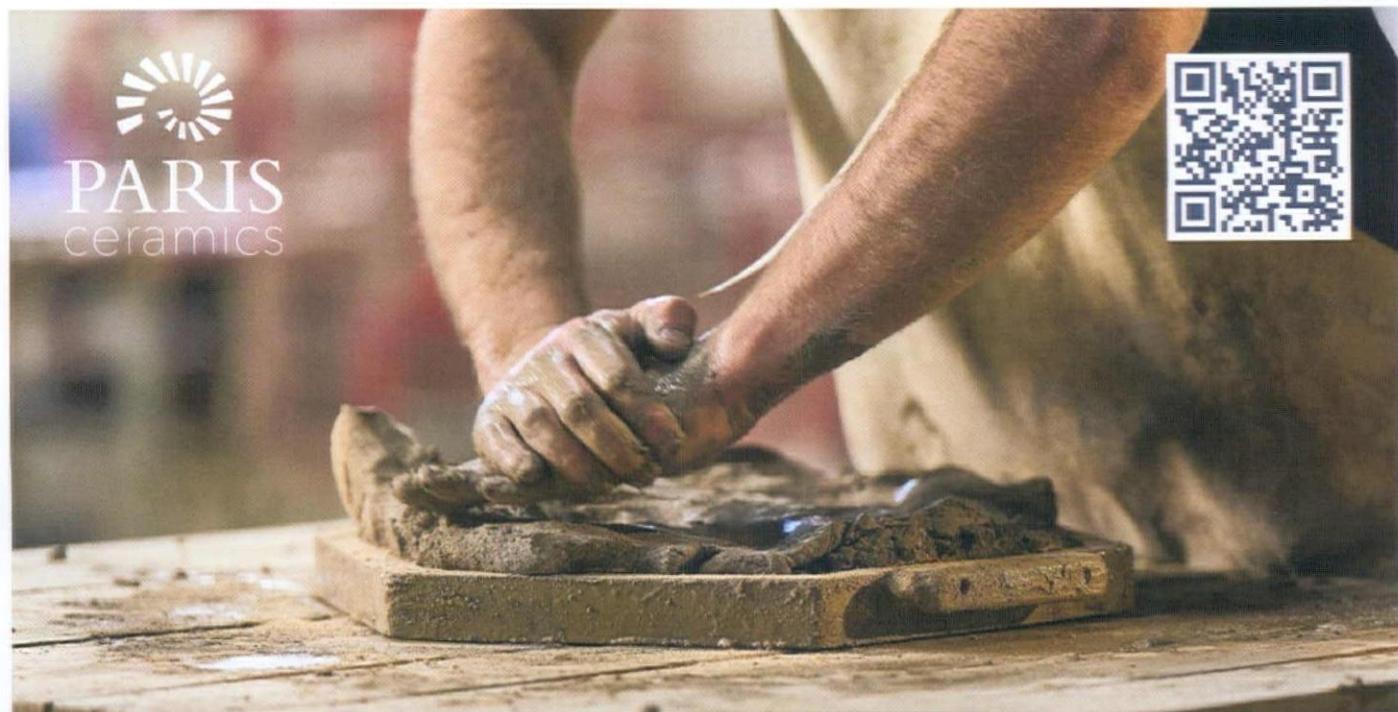
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Opening Up For More Connections

Designer Erika Jayne breathes new life into a Maryland kitchen. **By Katherine Gustafson**

WHEN ERIKA JAYNE, owner of Erika Jayne Design, first saw the kitchen, on the second floor of a townhouse, that she'd been asked to renovate, she knew her priority would be opening it up.

Despite having served as a model for its Gaithersburg, Maryland, townhouse community, the 2,360-square-foot, four-story home had a kitchen that irritated its new homeowners. And the entire second floor, which also contains a dining space and a family room, was chopped up by walls and columns.

"It felt very compartmentalized," says Jayne. "There weren't any great sight lines, meaning there was really no feeling of connection."

The homeowners wanted to join the kitchen and dining room into one large area and open up that space to the family room to create a flow from one end of the floor to the other. In particular, they wanted to be able to host family gatherings.

"They're big on doing Thanksgiving dinner at home and hosting their entire family," says Jayne. "So, having a situation where they could all gather and feel very connected in one space comfortably was incredibly important for them."

Removing the wall between the kitchen and dining room bought more space for the kitchen, allowing room for a large island that could seat three stools and had plenty of storage. This was a particular desire of the homeowners, considering the original kitchen had a small, non-functional island. The dining area remains roomy, with a table that can seat up to eight.

"We didn't add on to the house at all, but the kitchen definitely grew in size, visually," says Jayne.

Another key change was removing the casual breakfast table and built-in bench seating that had been situated on one side of the kitchen, near an exterior door. Jayne replaced this seating arrangement with a floor-to-ceiling cabinet unit that includes a

Above Interior designer Erika Jayne removed a wall between the kitchen and dining room to create more space in a traditional kitchen in Maryland.



Above The center island offers ample space for casual meals and visiting with the cook. **Opposite Top** Additional cabinets and a wine refrigerator provide extra storage space in the kitchen. **Opposite Bottom** The dining room is painted a crisp white, which is carried through to the kitchen.

countertop and wine fridge. The area provides extra storage as well as a place to set out food or drinks when the owners entertain. Removing the bulky seating from this area helped to open up the space; now there is an unobstructed pathway to the door. This side of the kitchen became more spacious and also more functional.

The homeowners also were intent on warming up the space using color and texture. The original kitchen was high-contrast, with black-and-white-striped tile flooring.

"It was very white and not cozy at all," says Jayne. "They were really craving warmth. But they still wanted it to feel light and bright. We did that through the use of warmer neutrals."

She chose a gray with a beige undertone for the cabinets: Agreeable Gray by Sherwin-Williams, which provided an overall feeling of subtle warmth.

"We kept the walls white to keep the room clean and crisp, but we brought in that really warm gray and then layered in lots of texture," says Jane. The texture came from woven materials, marble-look quartz, brass fittings, wood tones, and matte-white ceramic tile that looks handmade.

"The tile offered us that neutral backdrop we were looking for," says Jayne. "We weren't looking to introduce a lot of

color. It was really more about adding some texture, and the tile offered that kind of very subtle texture because of its handmade-look quality."

Two large, gilded-iron-and-glass pendant lights (the Morris by Suzanne Kasler) hang above the island and provide a rich focal point to the space. Jayne also brought warmth and visual interest by adding glass fronts and wood-toned shelves to some of the cabinets, as well as chunky open wood shelves to the built-in sideboard.

Jayne used other decorative elements to tie the redesigned kitchen space to the family room at the other side of this level. She brought the picture-frame moldings that existed in the family room into the dining and kitchen space to create a visual connection. The homeowners also decided to put in new flooring throughout the second floor, which has helped create the sense of a single, integrated space.

One of the few hiccups during the project was a long delay in the arrival of the new flooring, due to supply-chain slowdowns. But little else stood in the way of Jayne's giving the homeowners exactly what they wanted.

As she puts it, "It was a smooth project and a delight to design." □ **FOR RESOURCES, SEE PAGE 114.**



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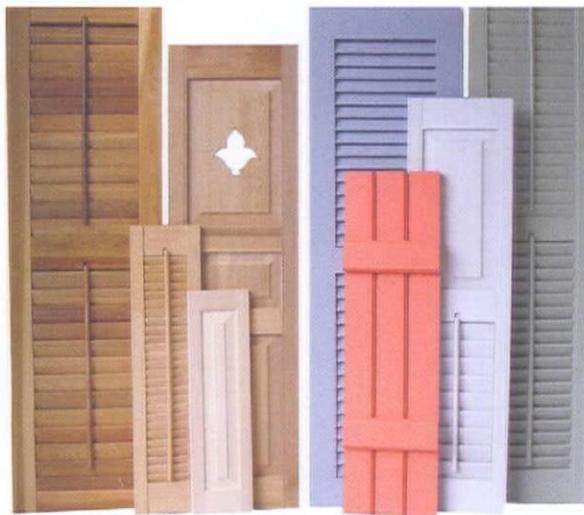


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Design Works

Dodson Interiors reimagines a Houston kitchen for

better flow, employing unique design decisions to make it work.

BY KATHERINE GUSTAFSON

ALTHEA LEE and her husband, Henry, brought in Julie Dodson of Dodson Interiors to redesign the kitchen of their 5,000-square-foot, four-bedroom home in Houston, Texas. Upon moving in, they'd found a bewildering lack of functionality.

"It was a beautiful kitchen, but the way it was situated didn't give us enough preparation space based on how big the kitchen was," says Althea Lee. "We wanted

more usable space. We really rearranged the whole kitchen."

A big element of that redesign was finding a new location for the six-burner range, which in the original design had been situated inside an L-shaped kitchen island.

"It pretty much took up the entire island," Lee remembers. "We didn't have space to prep our food because across from stood the fridge and the sink."

To incorporate a large, rectangular island—sans cooktop—and situate appliances in the most useful locations, Dodson found that there was only one possible place for the stove to go. But the new location, facing the room's far wall, presented a unique challenge: The space where the range hood would need to go was home to a large picture window.

Dodson made a bold and unusual choice: to put a sleek range hood in front



Above Interior designer Julie Dodson made a bold design move by placing the six-burner stove under a picture window. A sleek range hood was installed in front of the window.



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Feature Photo: The Unico System in John Staub Conservatory



of the window; it was styled to ensure as little obscuring of the window and light as possible.

"There's a design solution for everything," says Dodson. "Sometimes it's not going to be your first option or your first choice, but you can still make it beautiful and make sure the function is there. I think this one turned out great."

Another change to the configuration was extending the kitchen a few feet into the breakfast area, which had space to spare; this allowed for a bigger island. The breakfast area is still an important element of the room. Dodson made it a focal point with a statement chandelier.

"The breakfast area is the heart of the house," says Lee, who homeschools her son and often hosts his peers—typically around the breakfast table. "The space had to be very practical."

Along with bold elements like the window-adjacent range hood and the eye-catching chandelier, Dodson focused on design details that would make the kitchen shine. One of the most important—and the thing that Dodson says is "obviously" her favorite thing about the finished design—is the backsplash tile, which creates a repeating design in gray, marine blue, and off-white.

"When I saw that backsplash, I immediately knew, 'that's it!'" she says. "There's a subtle freshness to it. There's something about it that gives that space a personality that I feel suits the client



Above The gray, marine-blue, and off-white backsplash tile by Chateau Domingue adds a fresh, cheery vibe to the traditional space. **Left** A porcelain farmhouse sink sits underneath a bay window.



"When I saw the backsplash, I immediately knew, 'that's it'.

There's a subtle freshness to it. There's something about it that adds personality to the space."



Above The cabinet pulls add a contemporary element to the design. **Right** The custom-designed stools upholstered in gray vinyl are by The Joseph Company.

and matches the design, and is impactful without trying too hard."

Lee was just as enthusiastic about the way the backsplash adds a touch of fun to the room without commanding too much attention.

"That's what I love about Julie: She really knows how to bring a lot of whimsy," Lee says. "She does a great job with pattern and color, making it so it's not overwhelming. The backsplash definitely is the showstopper."

The tile presented a fresh and modern element that fits in well with the home's

general country-French aesthetic.

Dodson found several other ways to update the style as part of the renovation. She avoided putting recesses in the drawer paneling, opting instead for modern slab fronts, which Lee finds "nice and clean." She also took out some molding that was in the original kitchen, and contrasted the cabinet color subtly with the wall paint to bring visual interest. She added interesting hardware, including a faceted faucet and cabinet knobs.

"She really cleaned up the lines and made it sparkle," says Lee. "The cabinet



pulls are very special. They are perfect. They're like the earrings for the rest of the house."

The kitchen itself is a gem, now that it's as functional as the family needs it to be. Lee's favorite thing about the new design is the ability to use the entire island and "actually be able to cook in the kitchen." She enjoys having people over and being able to accommodate them in the room while she prepares food. "There's plenty of room to move around," she says. "There's a nice flow to the kitchen." ◊

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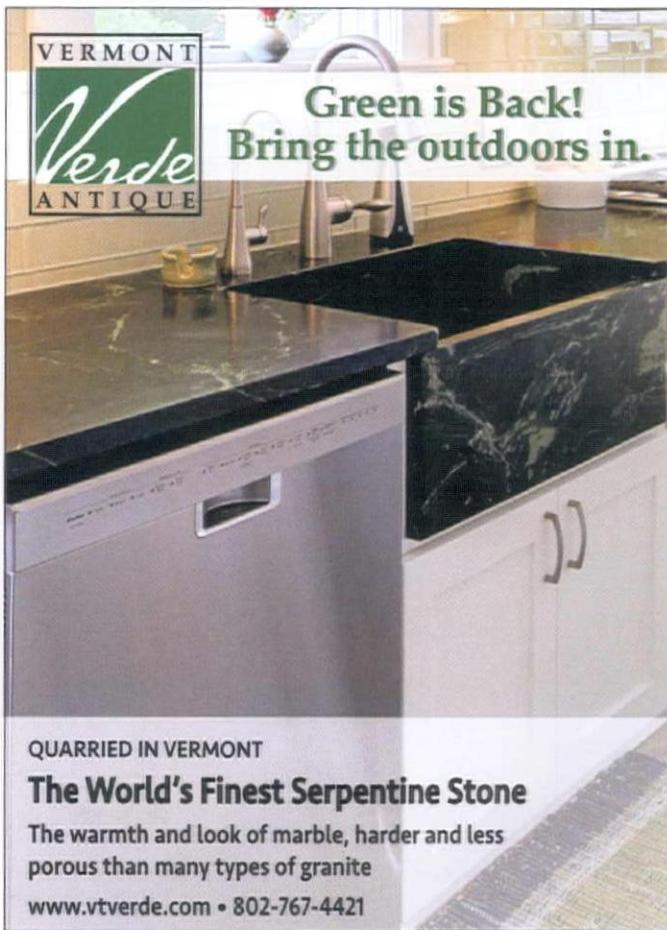
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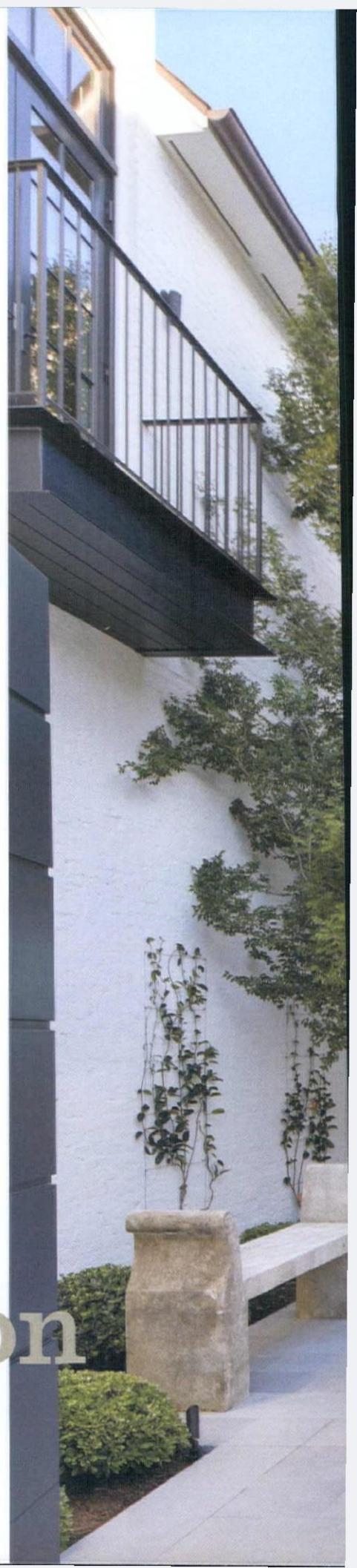


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AT FIRST GLANCE, the home known as Brentwood Park II might be mistaken for a 1920s Norman Revival.

Its form is familiar. There are steep triple gables and rooflines curve gently over twin garages left and right of the main pavilion. There's the light-gray tone of exterior walls, and punched-up, black-steel windows, garage doors, and gates. And then there's the serenity of the courtyard, beckoning beyond.

But, no. Closer examination of this new house in the post-World War II, suburban neighborhood of Westside in L.A. reveals a home that's ultra-modern, down to its twenty-first-century bones. Its nostalgic form outside is a deliberate gesture by architect Bobby McAlpine to put tradition-bound neighbors at ease.

And it works.

"With the steep gables and a perfectly symmetrical façade, the street front of this home taps the iconic architectural language of America's colonial past," says McAlpine, the traditional/modernist designer with offices in Montgomery, Nashville, Atlanta, and New York.

The promenade through the home is flawless. It's a procession from the gates through a limestone-paved courtyard, past a pivoting glass door to an inner sanctum and an expansive indoor living area.

Modern Tradition

A new home in L.A.'s suburban Brentwood is a fresh approach to a classic style. BY J. MICHAEL WELTON



Access to the front entrance of the house is through a courtyard—the final layer of privacy before you enter the six-foot wide, steel pivot door. The courtyard creates a transition from a colonial reference to a more contemporary glass pavilion. **Opposite** The street-facing facade has traditional gable elements with large, triple-hung windows.



Left The kitchen countertops are honed Calacatta Lincoln marble. The designer specified Nanz Hardware and Dornbracht fixtures.

Above The bar, designed by the architect and interior designer, is Armani stone with a crinkle finish. **Below** The great room is an open space plan with two seating areas and a dining space. Reclaimed wood posts and beams, plank ceilings, and plaster walls channel the classical aesthetic. **Opposite** The custom live-edge wood table is by the designer. The breakfast chairs are by Kelly Wearstler. The light fixture over the table is by Lindsey Adelman.





Finally, there's a stroll through more black-steel glass doors to a landscape designed with meticulous care.

It was a team effort. The team was assembled by a design-savvy client whose husband, a tennis aficionado, was drawn to the site with its existing court and older home. "This property came with a 1940s ranch on it, one much smaller than what was built," says Meg Joannides, principal/owner in MLK Studio, based in West Hollywood. "The clients found the property and called me in."

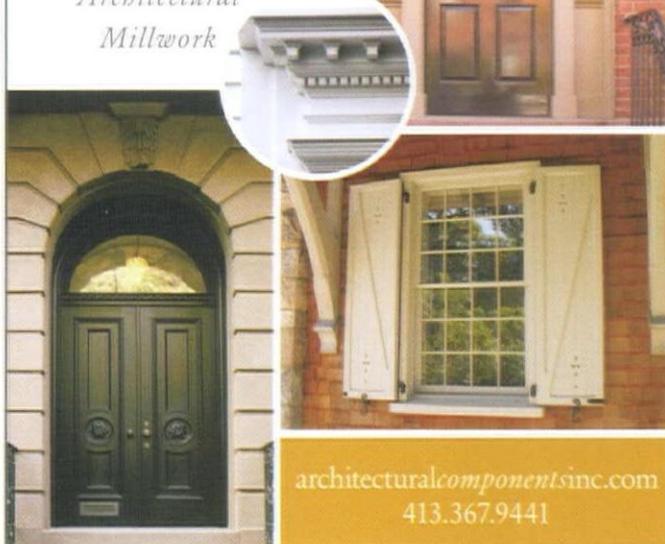
Joannides, in turn, called in 12 gifted architects to present to her client. The two already saw eye-to-eye and had a vision. "What I liked, she liked," Joannides says.

Though they may have loved all the architects interviewed, it was a visit to McAlpine's design for a Napa Valley home that sealed the deal. "The client walked in and felt good in it but didn't want to replicate it," Joannides says. "She interviewed him—her husband didn't think it was practical because he was not in L.A.—but we were sure and convinced him otherwise."

Together, they agreed to bring in British-born landscape designer Christine London, someone the client had heard about. She'd worked on a project across the street, one that McAlpine referred to as "the unconventional little brother" to his design. Theirs was a holistic process, with all designers at the table.

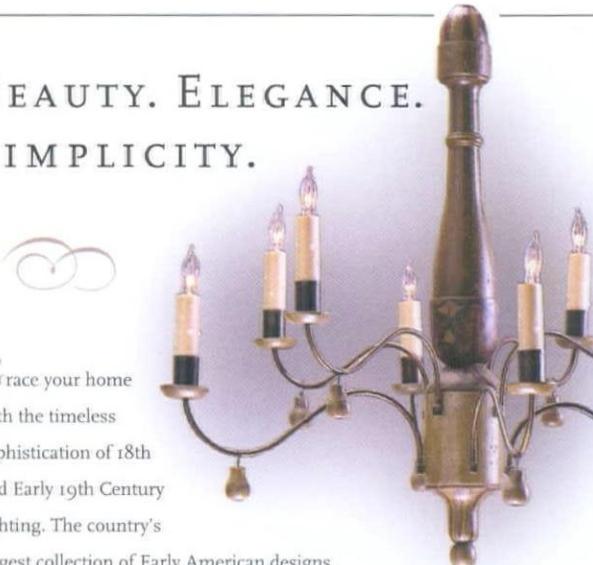


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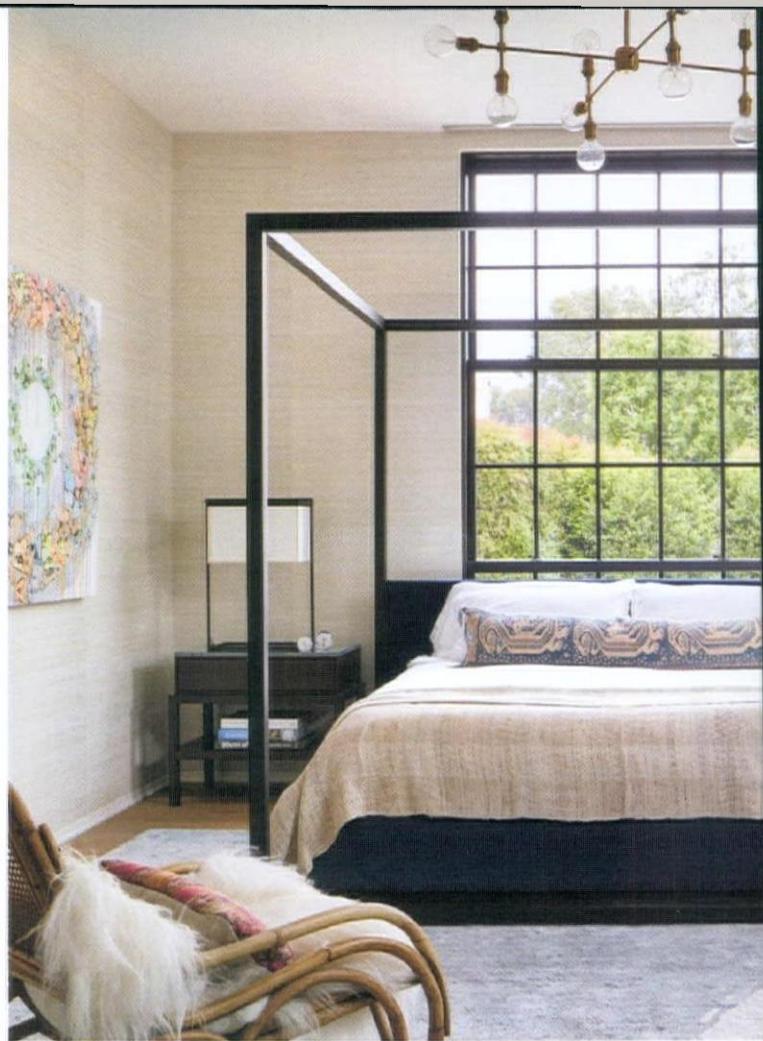
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Clockwise (from top left) The primary bath's soaking tub is from Waterworks. The graceful pendant light is by Gabriel Scott. • A guest bedroom has a Maxalto bed set against the floor-to-ceiling steel window. • In the primary bedroom, McAlpine incorporated a fireplace with a simple marble surround. The light pendant is by Fortuny. • Furnishings are contemporary and finished in a neutral palette. A home office also occupies a corner of the space, with a floor-to-ceiling bookcase.



After the architect had sited the house and guest quarters, all those involved discussed the pool, firepit, tennis court, and interior and exterior living areas. "It was a really harmonious team," Joannides says.

These clients are young at heart—their blended family includes three children from previous marriages, who are now off to college—and they do a lot of entertaining. Their new home is designed with that in mind, whether for large gatherings, small groups, or, alternately, just the two of them. Its open plan is comfortable for California indoor/outdoor living. It's modern, but not super-sleek. "Instead, it's a warm, eclectic modern," Joannides says. "It flows, with an office that opens to a salon, which opens to the kitchen, though each can be closed off with pocket doors."

Reclaimed wooden posts and beams and plaster on the walls lend an aged look inside, along with hand-painted silk wallpaper. Floors at the entry are French tumbled limestone; the interior designer used a medium gray oak for floors elsewhere. "It's hybrid, between something traditional, then more modern at the back of the house, where it's open with the glass. The firepit feels like part of the house," she says.

London merged the garden with the rear of the house, approaching it as an extension of interior living. "It is very permeable," the landscape architect says. "It's connected to the interior, so outside dining is comfortable and accessible."

She tailored the site plan, along with the landscape design, to maximize the long and narrow lot of just over an acre. The land drops off at the rear of the property, so her evergreen and sycamore plantings—cool in the California warmth—move down and tuck into the tennis courts beyond. "Axial views are seen through vistas from the house or from the little terraces."

McAlpine notes that his design is demure in front and uninhibited in the back. "This house illustrates that where there is virtue, there is also disobedience," says the architect. At Brentwood Park II, that's a good kind of disobedience. □

FOR RESOURCES, SEE PAGE 114.

Above An outdoor dining pavilion is found at the back of the house. The space is located just off the kitchen and dining space, creating the perfect spot for alfresco dinner parties. **Top Right** This outdoor room's chairs are by Janus et Cie; the custom light fixture, swing, and table are by the designer.

Right The entrance to the tennis pavilion resembles an old barn.

Below The tennis courts are tucked into the back of the property, which is a long narrow lot and just over an acre; evergreens and sycamores are found throughout the landscape.



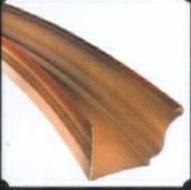
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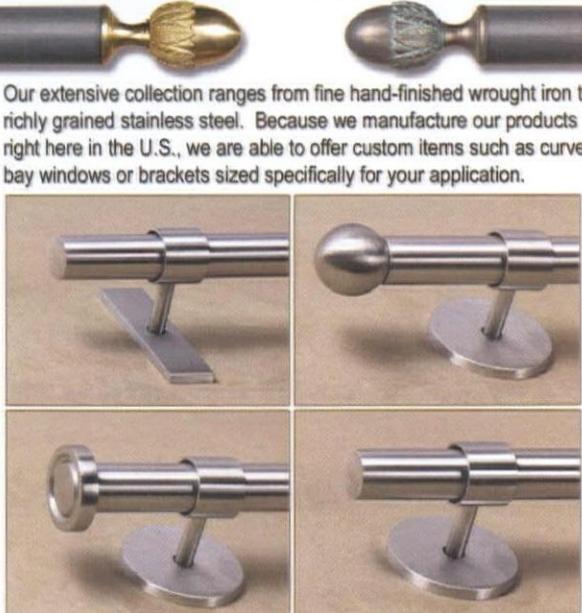
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The 1740s farmhouse was moved to its current location in 1929. In 2020, James Doyle Design Associates reimaged the two-acre site for their clients.



Next LEVEL

James Doyle Design Associates create a welcoming landscape for a 1740s saltbox farmhouse—complete with vegetable and cutting gardens, entertaining spaces, and a pool. **By Tovah Martin**

IT WAS JUST the right moment to make the leap. Living with the landscape surrounding the painstakingly preserved 1742 sea captain's saltbox no longer matched the family's evolving lifestyle. When the historic house was moved to its current location, in 1929, it was sited to perch nicely on its two-plus acre site. But ledge runs beneath the site and the

slope of the land is so dramatic that the house could be sited only on a diagonal. Although the current homeowners have been in residence since 2008, installing gardens felt like a prohibitively daunting project to tackle while they were raising their young family of four children. In 2020, they were ready for the next step in the property's evolution.

Landscape designer James Doyle

loves a challenge. While architect James Schettino was creating additions to the house, with increased glazing and opened views to the outdoors, the team at James Doyle Design Associates (JDDA) was finding ways to make the outdoors frame-worthy and totally alluring. Beyond beautiful scenes, the homeowners wanted a hardworking landscape. Their want list included

“Stone walls are sacred in New England. **The fence is an important unifying element** to create the proper bucolic setting.”



outdoor entertaining/dining patios, a vegetable/cutting garden, and meadow areas. They hesitantly inquired about the feasibility of a swimming pool—a request that was particularly tricky, given the ledge underneath. JDDA came back with a series of site-sensitive solutions, including a plan for the swimming pool. Meanwhile, a formerly unusable barn was rebuilt by Kevin Cady of East Coast Barn Builders, who found a Canadian post-and-beam replacement. Everything had to communicate with the historic house, but James Doyle is perfectly at home with period sensitivity. Making a visual connection between components was

not exactly a piece of cake given the grade changes, but he navigated it with the greatest of ease.

Even before one arrives at the property, the stage is set. Anthony Tavares, lead designer for the project on the James Doyle team, designed an enclosure that merges the essence of a traditional post-and-rail fence with a sleeker silhouette. It reads like hemstitching in the property's fabric. With Tavares's signature concern for details, the sleek cedar was specifically chosen to be knothole-free, while the detail of the leaded copper caps looks smart while also extending the life of the visual partition. That fence merges

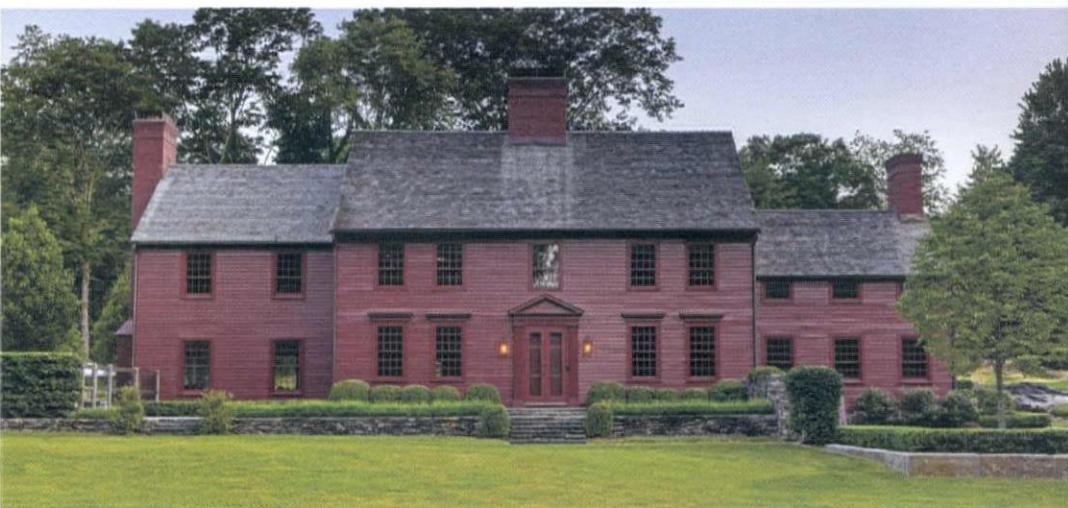
into a rebuilt stone wall curvaceously rounding the corner and underscoring the New England roots. As Justin Quinn, who developed the master plan at JDDA, summarizes the concept, “Stone walls are sacred in New England.” James Doyle agrees: “The fence is an important unifying element to create the proper bucolic setting.”

That maneuver is just the beginning of an experience that blends old and new. A member of The Stone Trust, Tavares is adept at using stone to create a mood. Specifically, he plugged in the rough surface of sager stone to evoke the past—even using that stone for bespoke seating

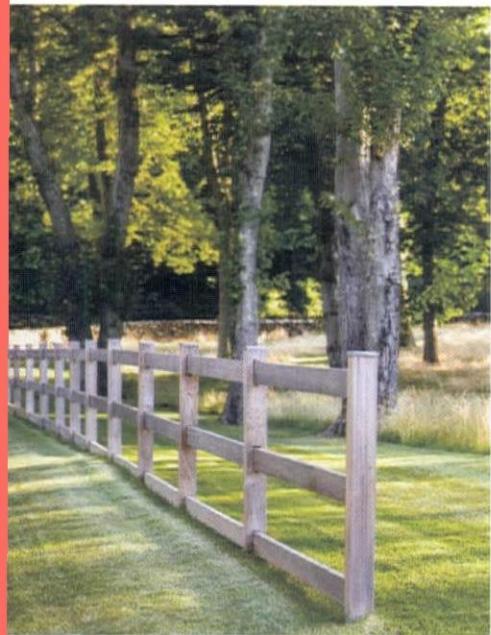


beside the fire pit. Where a smoother surface is necessary, bluestone does the bidding, with a large footprint and spaces between pathway blocks for a dramatic effect. Stone serves many functions on the property, including as a segue from the parking court to the house. Originally, the driveway cut in front of the house. The JDDA team's softer solution was to create a parking court discreetly on the side. That move was key to solving the the flow, beautifying the property and creating more space for recreation.

James Doyle's signature hedge and tree placement also partitions space and serves as accents in the landscape. For



Top The swimming pool is connected to the main house but visually integrated into the landscape, surrounded by differing planting textures. **Above** The home was restored and renovated by Schettino Architects. The front of the house is framed by dry-stacked stone walls and boxwood. **Opposite** Bluestone and sager stone were combined to create connections and passageways between the different areas of the property. A meadow slopes down to the side of the house, where a farmer's porch with bluestone floors is found.



Top The roadside fence adds to the agrarian nature of the property.

Above The new garage/barn sits between the house and broader landscape. **Top Right** A new and colorful perennial/kitchen garden sits on axis with the house. The garden is enclosed with manicured hornbeam hedges. In the center is a gravel pathway. **Opposite** A new meadow with tall grasses is established.



continuity in a landscape being asked to serve so many functions, Doyle applied two forms of European hornbeam—the species is used for hedging and a fastigiate form is enlisted as focal points. Why hornbeam? “It holds its leaves through winter,” Justin Quinn explained. “The past year’s leaves drop in early spring and are replaced by fresh, vibrant green foliage.” In other words, hornbeam is invariably well dressed.

Not only are the areas immediately surrounding the house carefully scripted, but they also have a dialog with the interior. Outdoor dining is easily accessible and visible from inside via accordion glass doors; a separate lounging area is fitted with an outdoor fireplace; the pool was given an outdoor shower screened in evergreen ilex. In close collaboration with the architect, the veg/cutting garden is easily visible from the kitchen window, but the food/flower garden is fitted

with a deer-proof fence screened by hedges.

As the landscape moves away from the house, the mood becomes more relaxed and freeform. Although a modest section of mown lawn still affords the family sports and activity space, most of the outer area is seeded with a No Mow mix of various fescues. Pathways are provided throughout that low-growing meadow for access and dog-walking purposes.

That textural meadow is key in giving the scene definition as well as instant roots. “The clients now use the whole property for function and enjoyment,” James Doyle says.

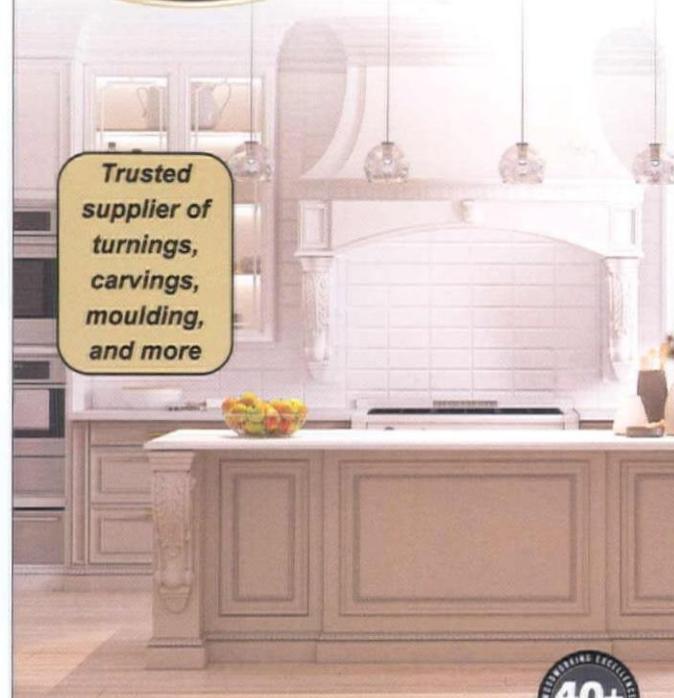
The homeowners agree: “All of us genuinely appreciate the landscape, daily, from inside and outdoors. The landscape design takes our living experience to a whole new level, all year round.” It honors the history of the place while celebrating today’s lifestyle. □ **FOR RESOURCES, SEE PAGE 114.**



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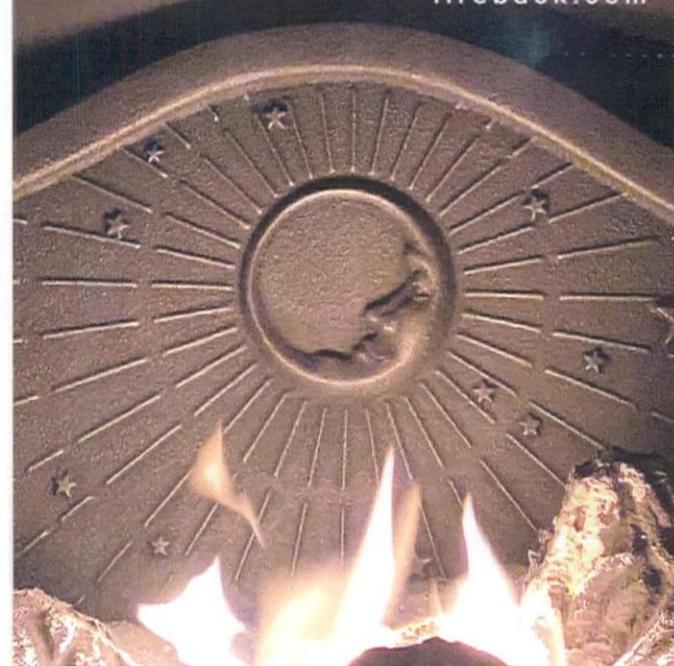
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Eclectic Mix

Bories & Shearron Architecture design an award-winning Colonial in East Hampton, New York. **By Nancy Ruhling**

SET ON AN ACRE IN EAST HAMPTON'S exclusive Georgica Pond neighborhood is a new country manor house that looks as though it had been built three centuries ago, then beautifully modified to age gracefully over time.

The Colonial-style summer residence, designed by Bories & Shearron Architecture, pairs centuries of accumulated history with contemporary features, particularly in the modern interior layout, which includes a voluminous central stair hall, a step-down living room/dining room, a family room, and a large kitchen.

"The client wanted a house with historic character without being a period imitation," says firm principal Dick Bories. "Our solution was an eclectic interpretation of several historic styles in the manner of the great twentieth-century architect David Adler."

Firm principal James Shearron adds that "it's an eclectic twentieth-century/twenty-first-century house with nods to period detailing in a fashionable contemporary experience."

The siting of the nearly 5,000-square-foot house presented challenges because the lot was narrow, and there was a garage whose footprint and location could not be



The front door is illuminated by an eighteenth-century-style London bracket lantern.

Opposite The East Hampton Colonial residence is modeled after an eighteenth-century manor house.



altered. "The house is actually very simple," Shearron says, "but has concentrated moments of special, classical detail."

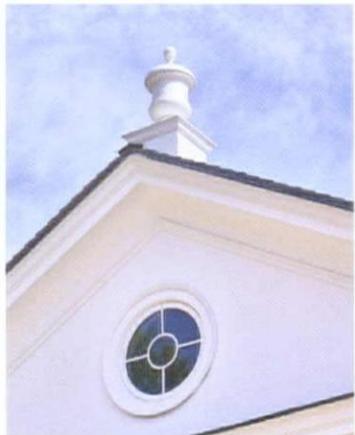
For example, the deep coved eave supporting the matched-board pediment inspired by Hope Lodge, a seventeenth-century manor in Pennsylvania, is dressed with turned-mahogany urn finials, a treatment cued from Cliveden, the Philadelphia mansion, as is the adjacent "fancy" garage dormer.

Further, the simple charm of a Dutch entry door is set in deep paneled reveals crowned with a classical, consoled pediment canopy accented by a complicated London-style lantern bracket.

The existing garage, rebuilt and restyled, is connected to the house via a classical segmented-arch "dog trot" with an exposed rafter ceiling. Set at a 90-degree angle to the house, it's an arrangement that allowed for the addition of a formal, pea-gravel arrival court.

"It was fashioned to appear as if a coach barn were a later addition," Bories says.

The back of the house is a simplified version of the front, its façade broken only by a bay window to one side and a



Top Left The connector between the house and the garage has a dramatic vaulted ceiling. The door leads to a mud room. **Top** A segmented archway connects the house and the garage. **Above** (left) The pediment is based on examples seen on two Philadelphia houses. (right) The garage dormer has a decorative scrolled frame. **Below** The back of the house has a bay window on one end and, on the other, a screened-in porch that's part of the residence's footprint. The awnings were inspired by 1930s examples.



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The main staircase is in the Chinese Chippendale style that was popular in the eighteenth century.





Clockwise (from top left) The white-lacquer walls and pale-blue ceiling give the interior a clean, crisp look. • The front Dutch door lends a casual feel. The hand-painted mural in the living room/dining room has traditional floral motifs. • The door hardware is simple in style.

fine, central pedimented doorway, with a screened-in porch on the other end, each tucked into the footprint. They are shaded by old-fashioned, solid-color gray-blue canvas awnings finished with white fringe, a treatment that was popular in the 1930s.

The fine, high-style details have been seamlessly integrated into a very simple five-bay rectangular block Colonial house, complemented by an easy-on-the-eyes palette—a body of classic off-white shingles and trim, accented with a front door, raised-paneled shutters, and matching awnings of soft gray-blue.

The interiors, too, are contrasting studies in iconic architectural detailing. An entry hall bathed in white lacquer is topped with a pale-blue, matched-board tray ceiling, referencing the sky—a pared-down backdrop for an elaborate, Chinese Chippendale staircase with a dark-stained mahogany handrail that turns it into a sinuous ribbon floating through the center of the house.

The whole house is anchored with a feeling of age that comes from its wood-plank floors, but in the entry hall, they are faux-grained with a formal pattern to elevate their materiality while retaining their warmth.



"The clients wanted a casual summer house that was modern and fresh, so the decorator, Lynde Easterlin, used a sisal runner on the stairs," Shearron says, adding that the details in the second-story rooms, including the door hardware, also look as though they were upgraded over time with simpler items, as they would have been back in the day, when homeowners reserved most of their budget for the lower-floor public rooms.

One of the more dramatic features is Easterlin's hand-painted blue-and-white mural in the living room/dining room that complements the block modillion cornice taken directly from the Chinese Room at Gunston Hall in Virginia.

Timeless and elegant, the manor house is meant to last for generations. The owners could not be happier with the results—and Bories & Shearron won the distinction of a Palladio Award for the project—a prestigious, national traditional-design award. ◊ **FOR RESOURCES, SEE PAGE 114.**



Left The cornice in the living room/family was inspired by the Chinese Room in Gunston Hall. **Above** The mud room has a brick floor, soapstone sink, and brass rim-lock door hardware. **Below** The basket newel post painted white contrasts with the dark stain on the handrail. The hall floor has a geometric stenciled design. A six-over-nine double-hung window illuminates the space.



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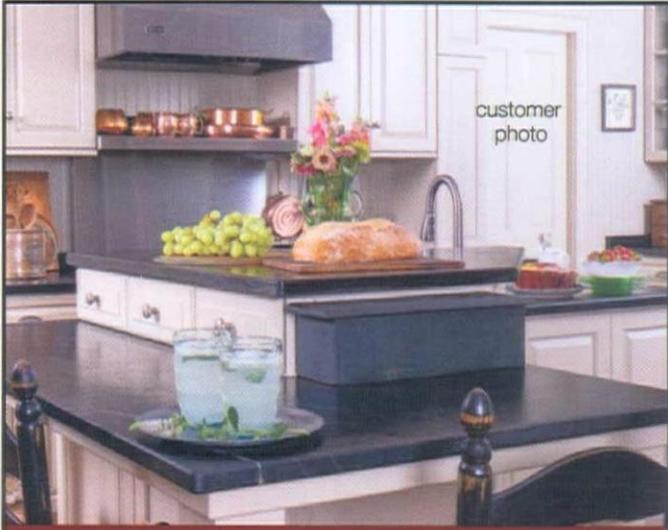
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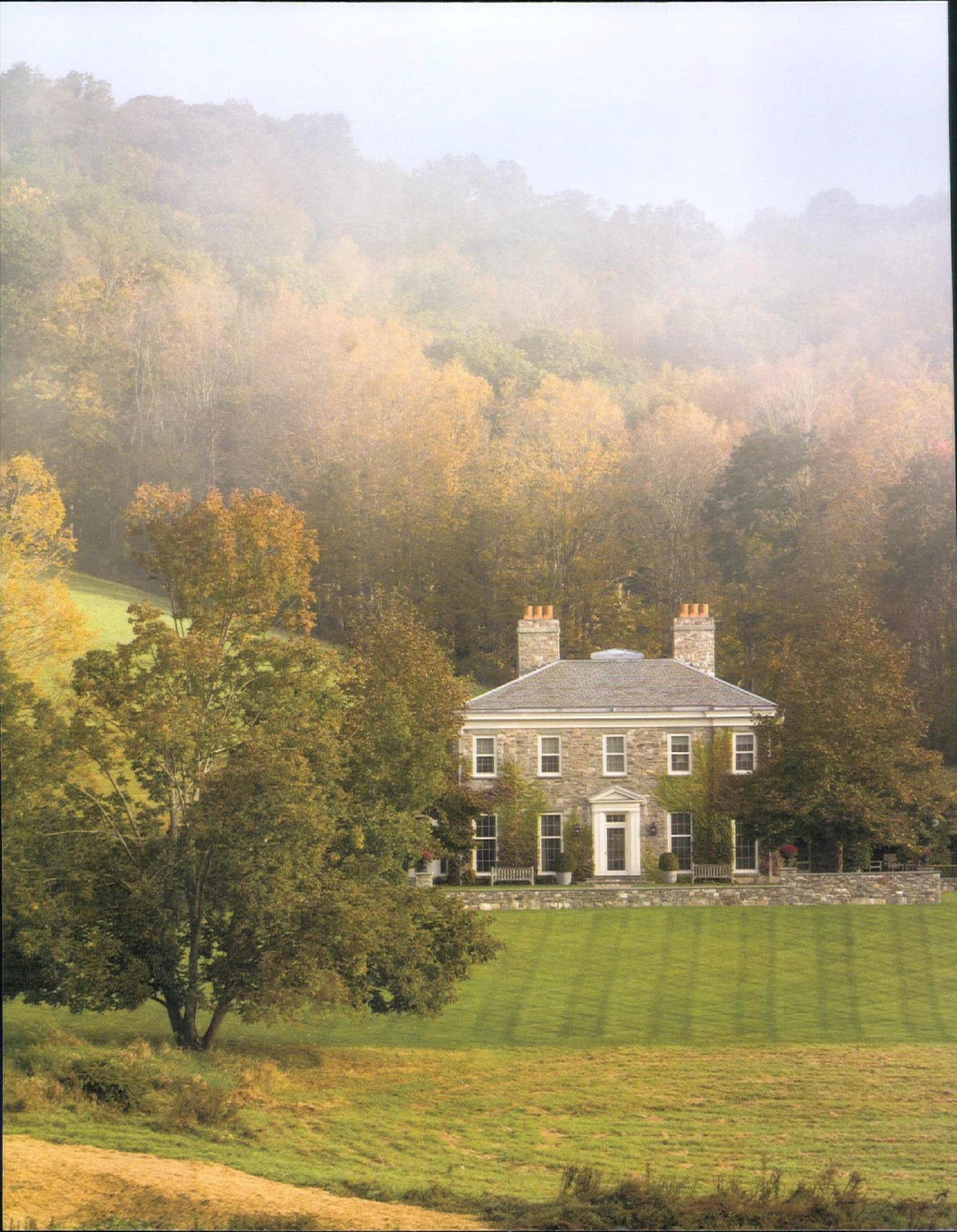
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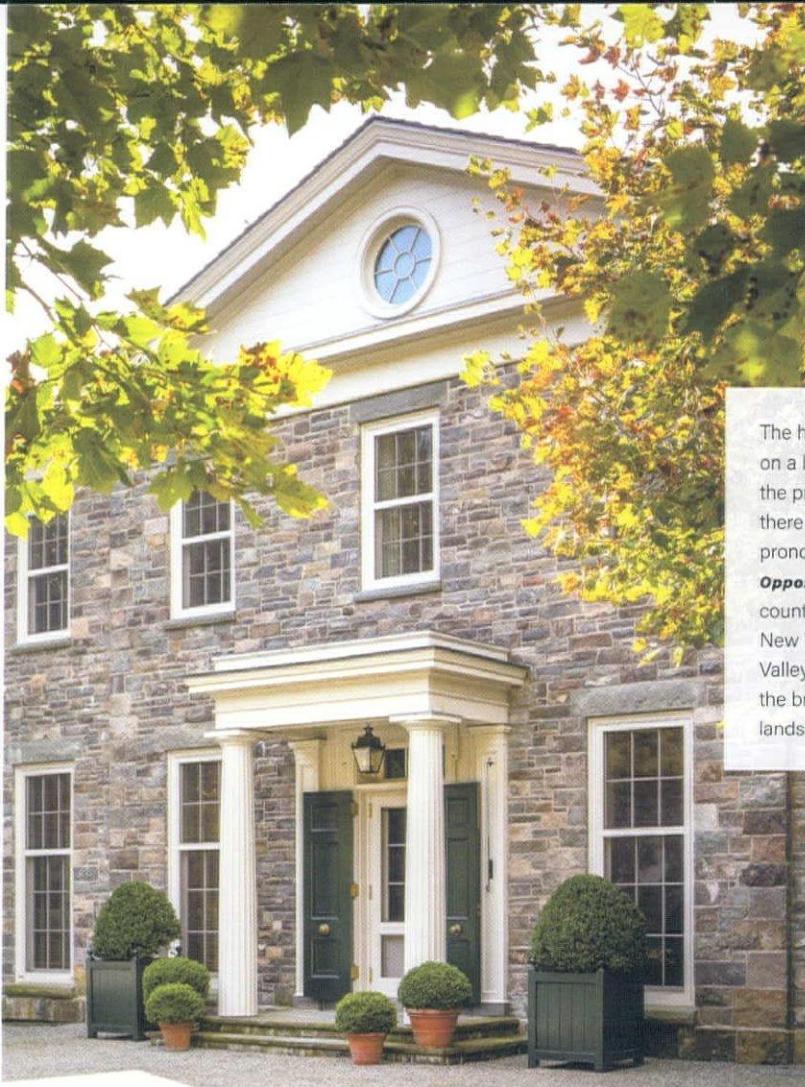
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The house is sited on a lower level of the property, where there is a less pronounced slope.

Opposite The country house in New York's Hudson Valley nestles into the breathtaking landscape.

Responding to the clients' love of English country houses, Schafer Buccellato Architects, along with Jayne Design Studio, tuck a traditional stone house into the bucolic Hudson Valley of New York.

BY NANCY A. RUHLING
PHOTOGRAPHS BY ERIC PIASECKI



SET ON 60 ACRES in the rolling hills of New

York's bucolic Hudson Valley, there's a new stone country house that speaks with an ever-so-slight English accent.

The owners, empty-nesters who spent years living in England and collecting English furniture, commissioned Schafer Buccellato Architects and Jayne Design Studio to create a weekend and summer-vacation retreat that reminded them of their time abroad.

Inspired by the Georgian and early Regency houses of the English countryside, Gil Schafer III, AIA, and his team clad the exterior of the house in local fieldstone, as opposed to cut limestone, so it feels more in tune with its relaxed, rural farmland setting.

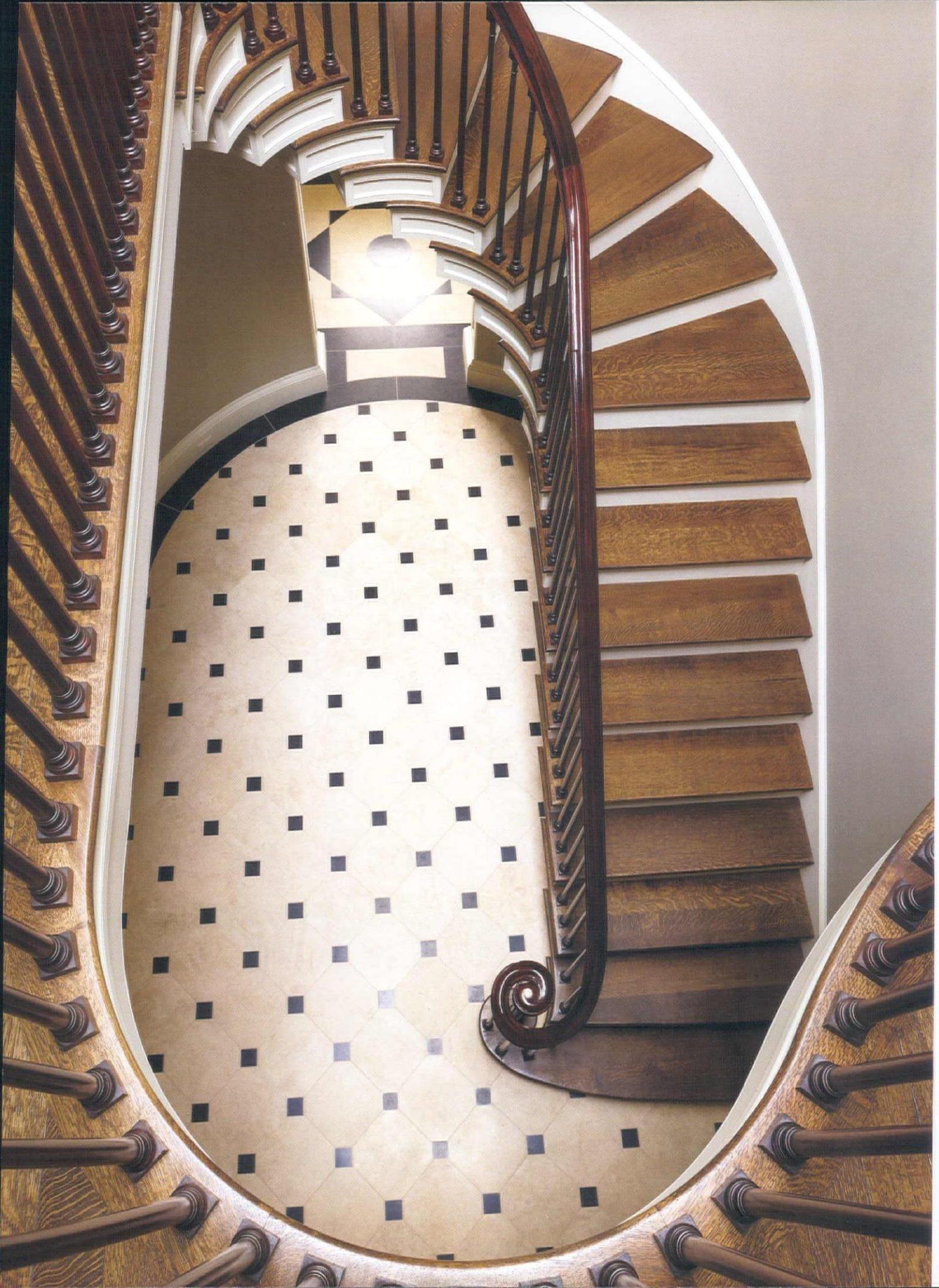
“Furthering this balance of vernacular statements, a slate roof echoes those of the English precedent, while the Doric columns of the entry portico and the Grecian molding

profiles throughout the design are a nod to the Greek Revival architecture of the Hudson Valley,” Schafer says. He adds that the 4,500-square-foot country residence is compact, not rambling, in keeping with the owners’ desire for a small house.

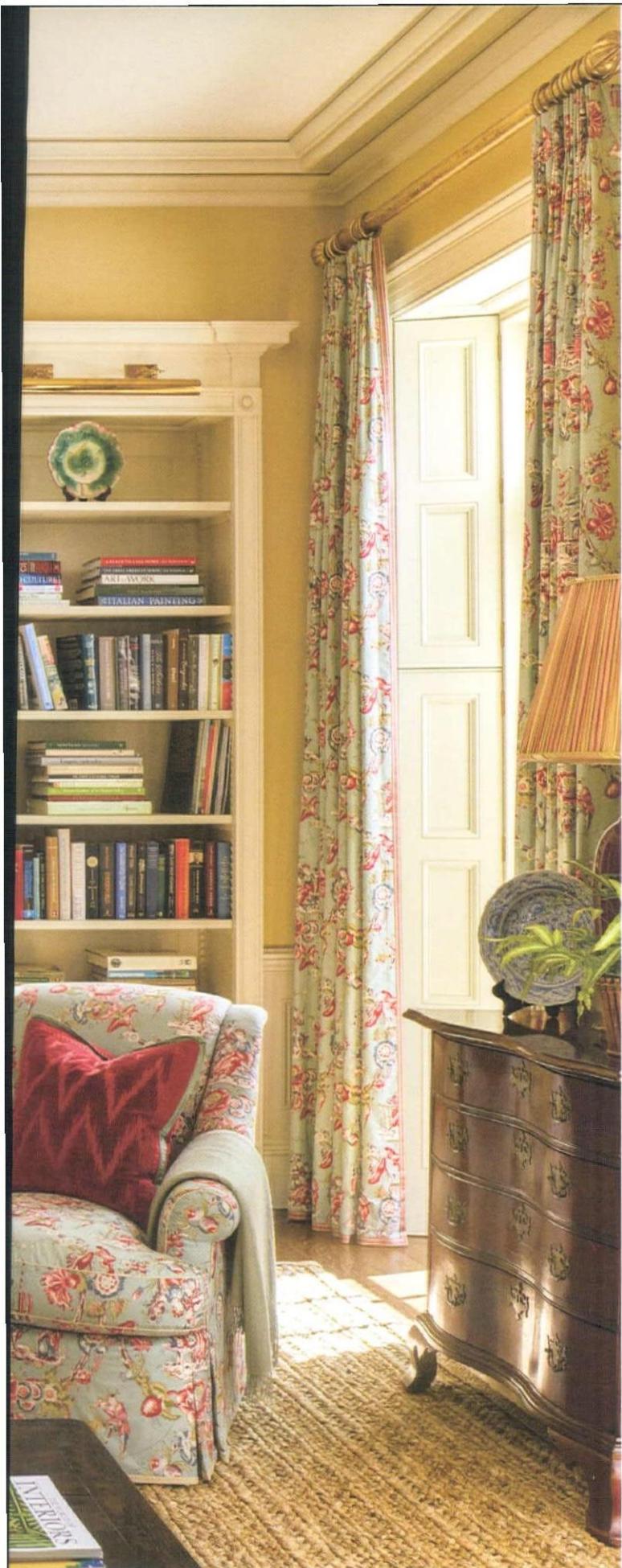
Although the owners had visions of a house on a hill overlooking the dramatic, sweeping views of the surrounding countryside, the grade was too steep to build it.

Instead, Schafer and his team sited the house on a lower part of the property, where the slope eases and where it was possible to create a more level plateau.

Left (from top) An Ionic column graces the Regency-style marble mantel. • A decorative plaster acanthus ceiling rosette is another nod to the Greek Revival precedent. • A detail of the custom column capital is the second-floor stair hall is based on the Greek Ionic order. **Opposite** The second-floor skylight floods the oval stairhall with natural light.







for the house and its landscaped gardens.

A pair of stone garden pavilions—a garage and a potting shed—hold the house into the hill, making it at one with the landscape and creating a cohesive boundary for the compound. Sculpted hornbeam and boxwood hedges complete the perimeter.

The residence's architectural interiors echo the formality of England's great country houses while employing highly articulated detailing in a modified classical layout. Rooms are arranged around a central entry hall with a sweeping, cantilevered oval stair that is illuminated from the top by a laylight.

"We used cantilevered wood stringer blocks for the stair, instead of the traditional cut stone one would find in a staircase, to give it a more informal look," Schafer says, adding that the colonnette balusters and handrail also are rendered in mahogany with a French-polish finish.

The intricate moldings throughout the country manor are based on English Regency profiles; the custom mantels, made of wood and stone, also were inspired by the period.

Floor-to-ceiling and bay windows bring in natural light and open views to the meadows and garden spaces.

Although the house is classic in style, the floor plan veers from tradition by placing a large kitchen off the main hall instead of putting it in a separate wing, as would have been done in a historic country house.

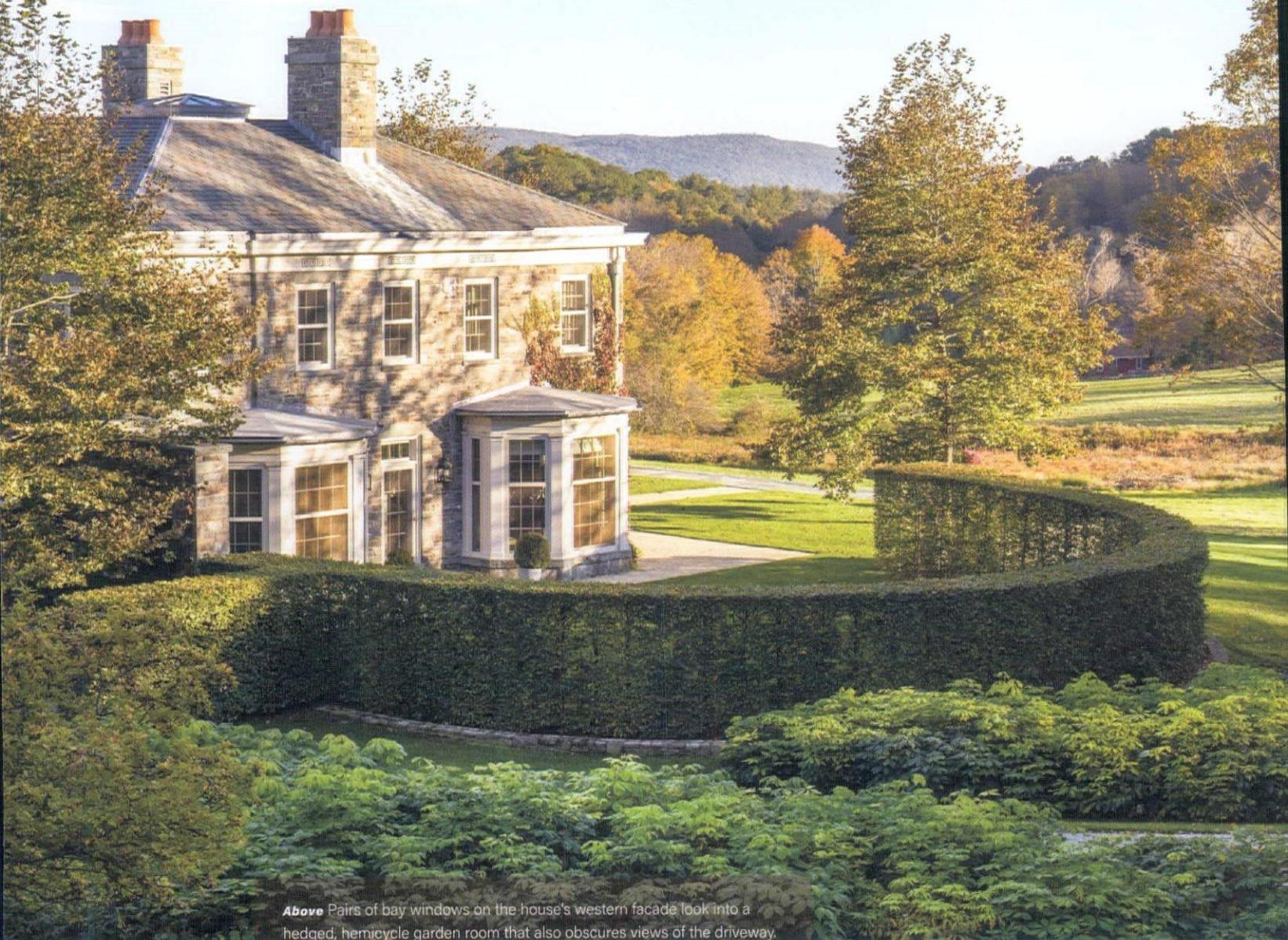
"The owners are not super-formal people," Schafer says. "They have an easy way of living. They are warm and hospitable people, and this house reflects their personalities."

The interiors, by Jayne Design Studio, are classic, colorful, and comfortable and as inviting as the owners.

Left The living room occupies the southern side of the house, overlooking a vast meadow. A set of doors leads to the library on the southeastern side. The living room is furnished with a collection of antiques and print fabrics.

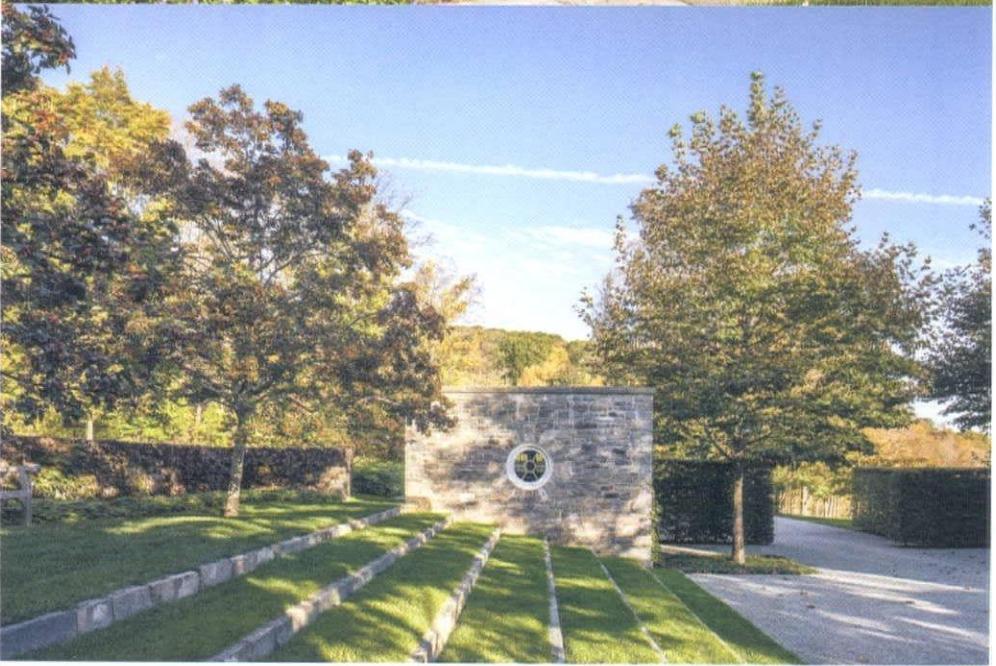
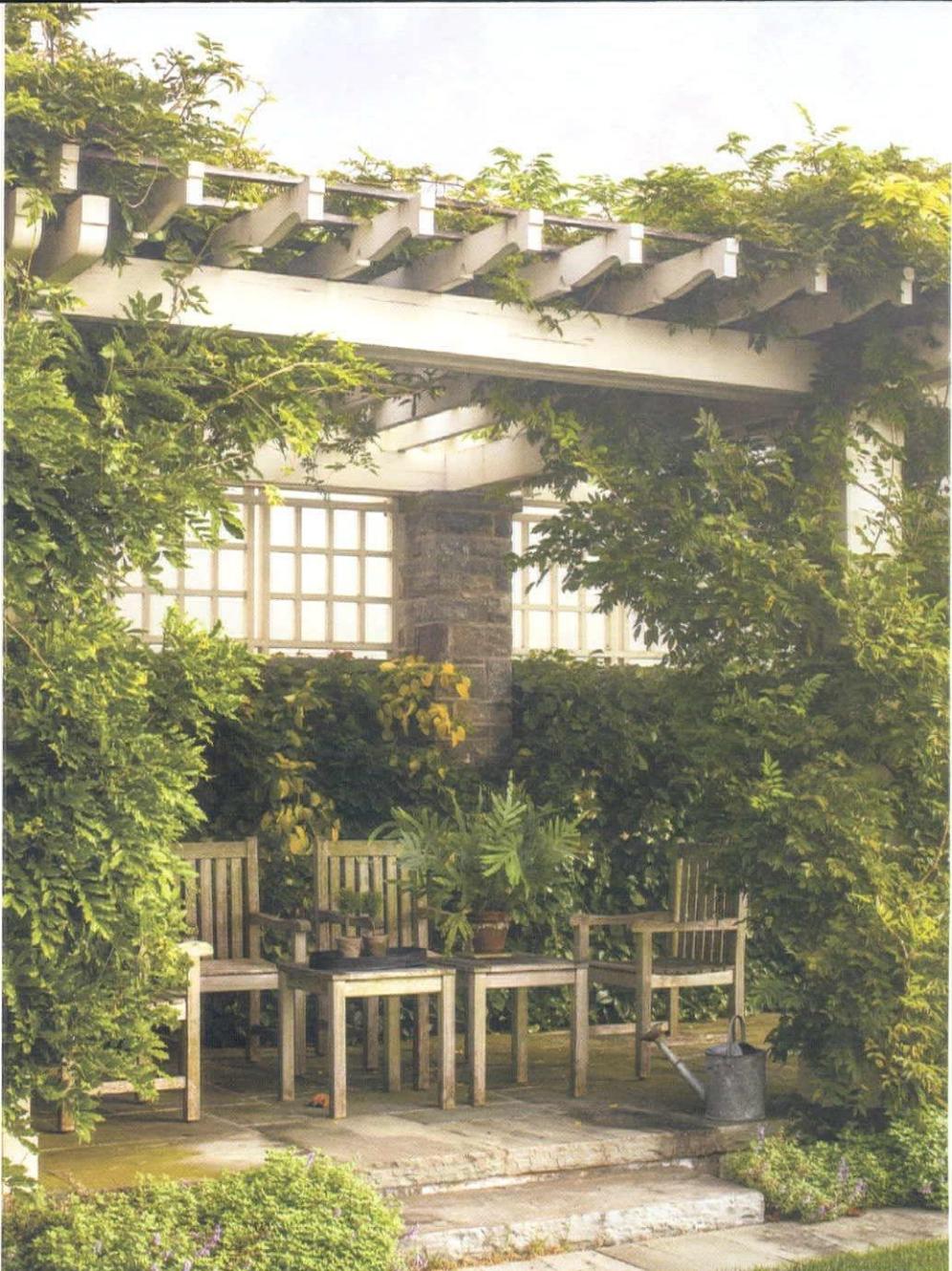
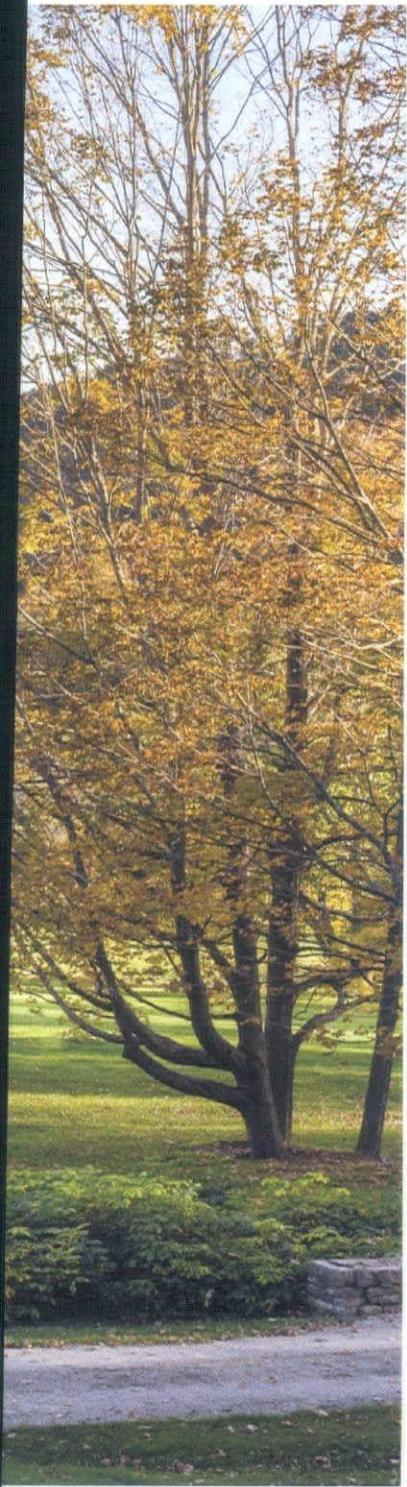
In the dining room, which gets additional illumination and volume from a bay window, the antique furnishings are softened by the color scheme: red walls and turquoise draperies and chair-seat upholstery.

A thoughtful interweaving of the land, the architecture, and the clients' passion for English country houses gives this house a distinct character appropriate to the owners and also to the site, says architect Gil Schafer.



Above Pairs of bay windows on the house's western facade look into a hedged, hemicycle garden room that also obscures views of the driveway.

Opposite (top) A dining pergola is found just off the kitchen. • (bottom) Tall stone garden walls, which extend east and west from the central block of the house, create the effect of a walled motor court.







Opposite The dining room occupies the northwest corner of the house. It has a broad bay window, which mirrors the bay window in the living room. The formality of the room is bolstered by the collection of antiques.

Right The kitchen and mud room beyond are found off the main hall and across from the dining room.

A Grecian-style plaster ceiling rosette, custom made, is another nod to the residence's Greek Revival precedent.

The living room, which is centered around a marble fireplace, marries a jolt of color—the walls are yellow—with cozy chairs, window shades, and draperies in a traditional soft blue-and-red floral fabric. The rug is English apple matting, another informal, relaxed touch characteristic of summer houses.

The formal-informal theme continues in the library, where French-polished crotch mahogany doors and a Grecian-style plaster ceiling rosette are elegant counterpoints to the low-key, painted wood paneling.

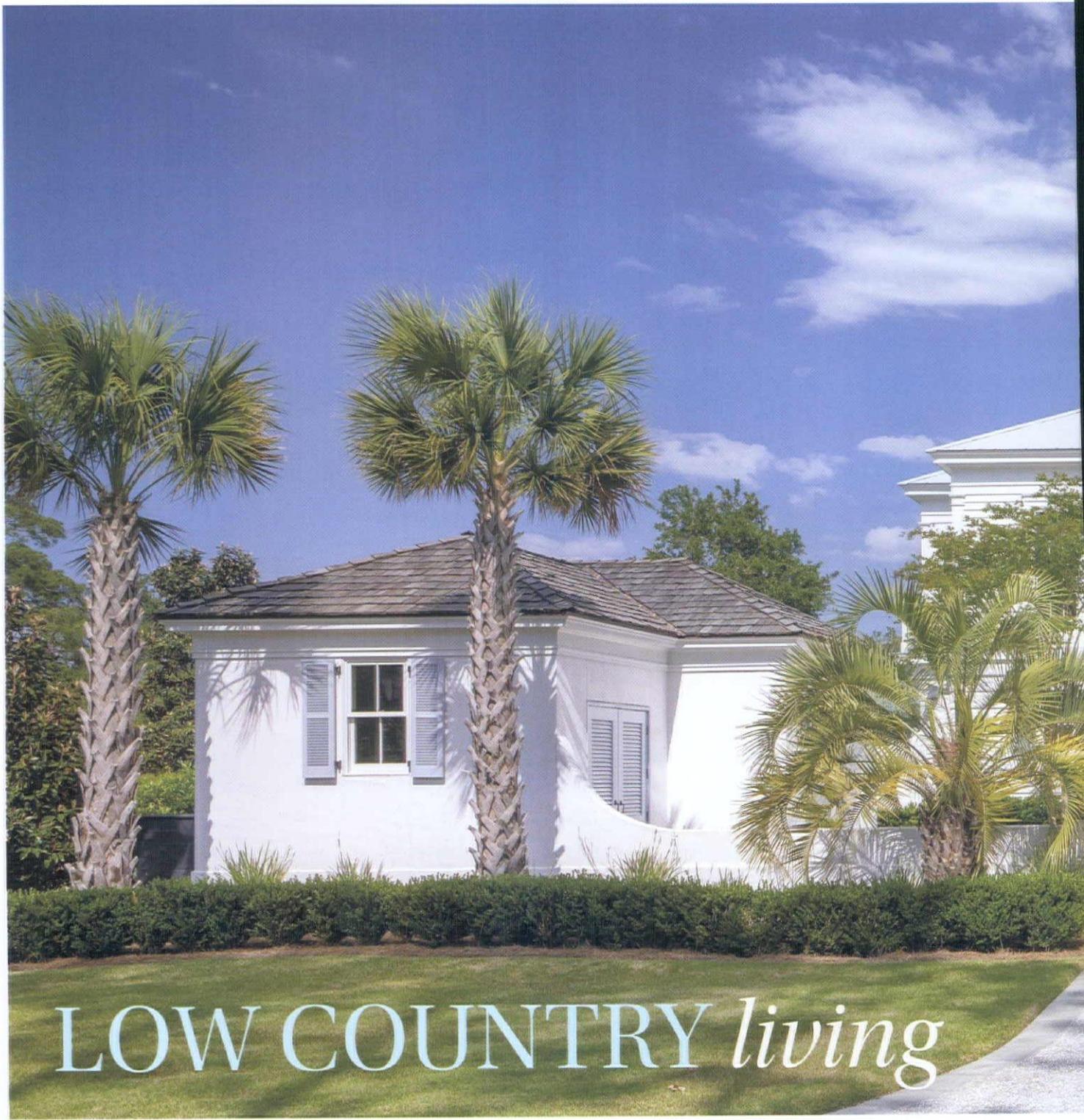
The kitchen, which really is the heart of this house, is conveniently located across the stair hall from the dining room.

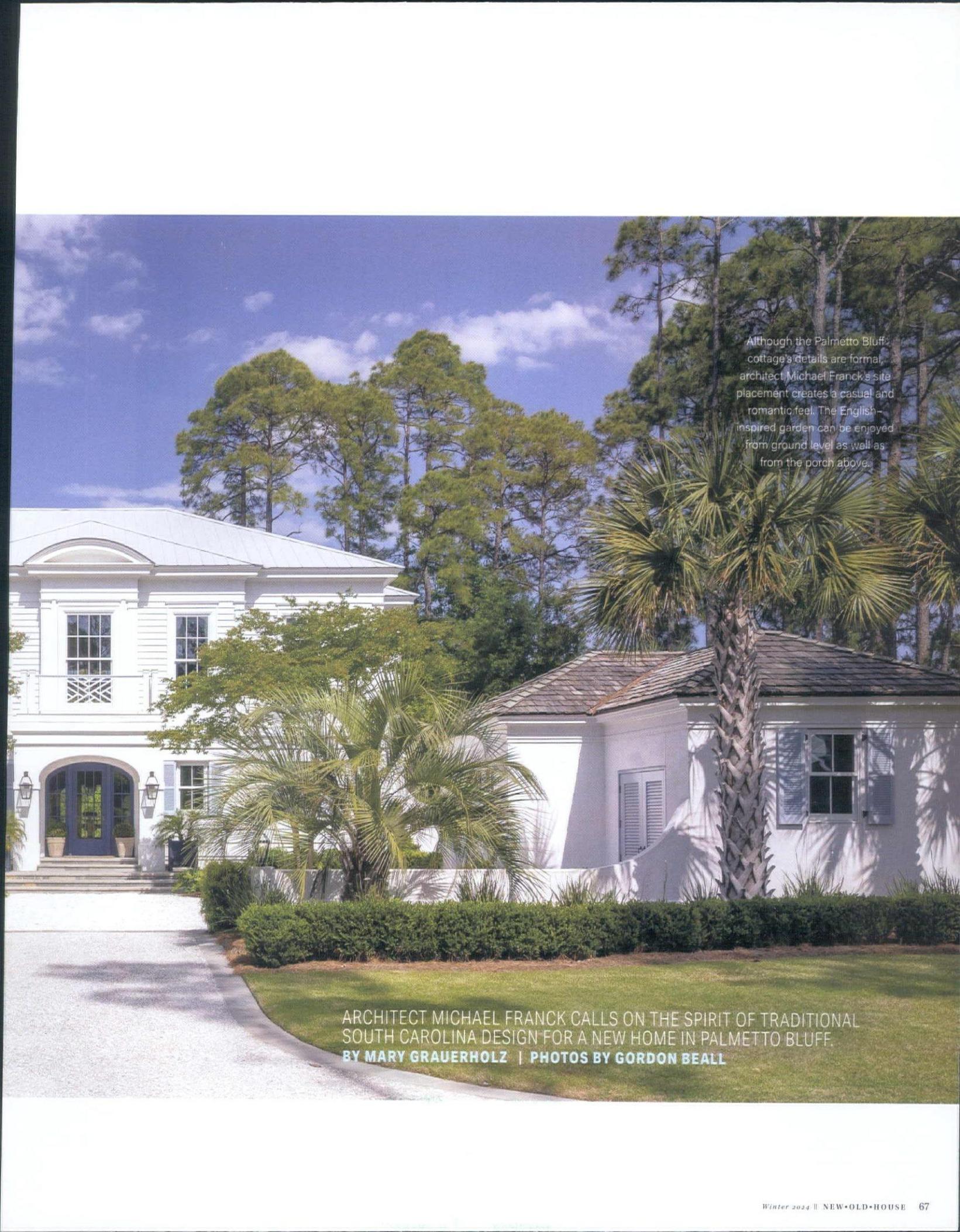
A farm table and fireplace anchor the southern end of the room; doors open to the dining pergola and the library, which is defined by austere, gray-blue walls and woodwork. The kitchen's placement emphasizes its central presence in the daily life of the house.

"Our efforts to create a thoughtful interweaving of the land, architecture, and our clients' passion for classic English country-house precedent gives the house a distinct character appropriate for the owners and also its site," Schafer says.

He adds that the owners are so pleased with the house that they are spending more and more time there. "When a house moves to being a home, as this one has, that's the greatest thrill for me as an architect," he says. □

FOR RESOURCES, SEE PAGE 114.





Although the Palmetto Bluff cottage's details are formal, architect Michael Franck's site placement creates a casual and romantic feel. The English-inspired garden can be enjoyed from ground level as well as from the porch above.

ARCHITECT MICHAEL FRANCK CALLS ON THE SPIRIT OF TRADITIONAL SOUTH CAROLINA DESIGN FOR A NEW HOME IN PALMETTO BLUFF.
BY MARY GRAUERHOLZ | PHOTOS BY GORDON BEALL





An abundance of natural light illuminates the highly detailed architecture that features overscaled windows on three sides of the main living area.

In

the middle of a hushed

Low Country day, architect Michael Franck sat on the porch of his clients' elegant home; the dappled blue sky was framed by a rolling green expanse leading to the inland waterway and a wildlife preserve. Franck, principal of his namesake firm in Washington, D.C., was sketching ideas for a pair of walled gardens flanking the sides of the house, a beauty evocative of British West Indies style with a whisper of Bahamian spirit.

If it sounds like a dreamscape, in a way it was: While this was part of Franck's professional practice—he frequently revisits homes to check for tweaks to the architecture and grounds—he was exulting in the creativity that the visit afforded him. For Franck and his frequent collaborator, designer William Miller, marrying the grounds with the new home's quiet architecture required a deft balance of pure architectural principles and dreamy creativity.

The house, Waterfowl, is the much-loved home of LaCreasa and Richard Allen, set in the Montage development in Palmetto Bluff, South Carolina. "It's a work in progress," says



Above A series of arches are found in the house's main stair hall. **Below** Architect Michael Franck is a master at creating classically detailed spaces.



Opposite An antique, Regency-style writing desk is paired with antique prints.

Bottom Right A daybed sits in the entry hall. The house has an upside-down configuration—sleeping quarters are found on the first floor and living quarters are found on the second floor. **Right** The main living area is open. A dining table occupies the center of this space.



Franck, formerly with Franck & Lohsen Architects in Washington. “The Allens have been very involved. Along the way, they’ve become good friends of ours.”

Following traditional upside-down house plans, the main living floor is the upper level, holding a living room and a kitchen with a butlery (for cocktail making) and scullery (for coffee making and dishwashing). Downstairs are the entry hall and bedrooms, including two guest suites and a primary suite with a custom marble tub, by Bruno Leonhardt of Architectural Supply, Inc.

Particularly from the upper level, views are lush and comforting, and include a picturesque garden of herbs and olive trees, off the kitchen. Large windows throughout afford a glimpse of more gardens, one with a fountain and trees loaded with lemons and oranges. The rooms, and the views, are at once intimate and spa-

cious, flowing freely through the windows front and back. Architectural details abound, and include pilasters and a pair of double-story bay windows.

Authenticity was key, Franck says, so presenting the home properly meant carefully scaling the rooms. As he explains: “Traditionally, houses had a variety of scale in the overall massing; larger portions indicated more importance. In contemporary architecture, there is little or no breakdown—and almost everything is overscaled. The breakdown of the scale in Waterfowl makes it more workable and also more authentic. The same thing applies to gardens, where you want to have certain specimen plants ‘win’ and others to serve as background plants.”

Throughout the house, special interior touches draw the eye. On the main level, next to the staircase, a wall of cabinetry displays various bourbons; adjacent to





The two-story porch overlooks the waterway. A set of stairs leads to the water's edge.



Franck credits
homeowner
LaCreasa Allen:
“It is her taste
that infuses
everything.”



Left A deep, custom-made marble soaking tub sits center stage in the master bath under a two-over-two window. Built-in cabinetry and honed brass fixtures and hardware are present throughout the room.

Opposite (bottom) The covered porch, off the living room, has an octagonal patterned floor in greenish blue, created by Michael Franck and LaCreasa Allen.



the display case is a wall of books. Tucked nearby is a “snug,” an English term for a den—perfectly apt for this cozy space—featuring a New Orleans-style painting above the sofa, as well as a TV.

The touch of high-style British décor has a special presence in the living room. With a significant hand from LaCreasa Allen and interior designers Bill Brockschmidt and Courtney Coleman of Brockschmidt & Coleman in New Orleans and New York City, muted tones merge with

distinctive architectural details under soft lighting drifting in from tall windows. Originally, the walls were monochromatic, but the architectural details sank into the background. Franck encouraged a darker shade, and today the reddish-beige-toned walls, Elephant’s Breath by Farrow & Ball, strike the perfect chord.

On a covered porch off the living room, an octagonal patterned floor in greenish-blue shades was created by Franck and LaCreasa Allen. “Literally: we put on old

clothes and wielded paintbrushes,” Franck says, smiling. “A lot of what you see here is LaCreasa.” In Franck’s eyes, she is a tastemaker.

The kitchen, with a beauty of a range by the French company Lacanche, has similar architectural details and a gray-and-white floor of salvaged antique marble, from Paris Ceramics. “A lot of what you see in the house is her taste, which infuses everything,” Franck says.

During their visit, Franck and Miller

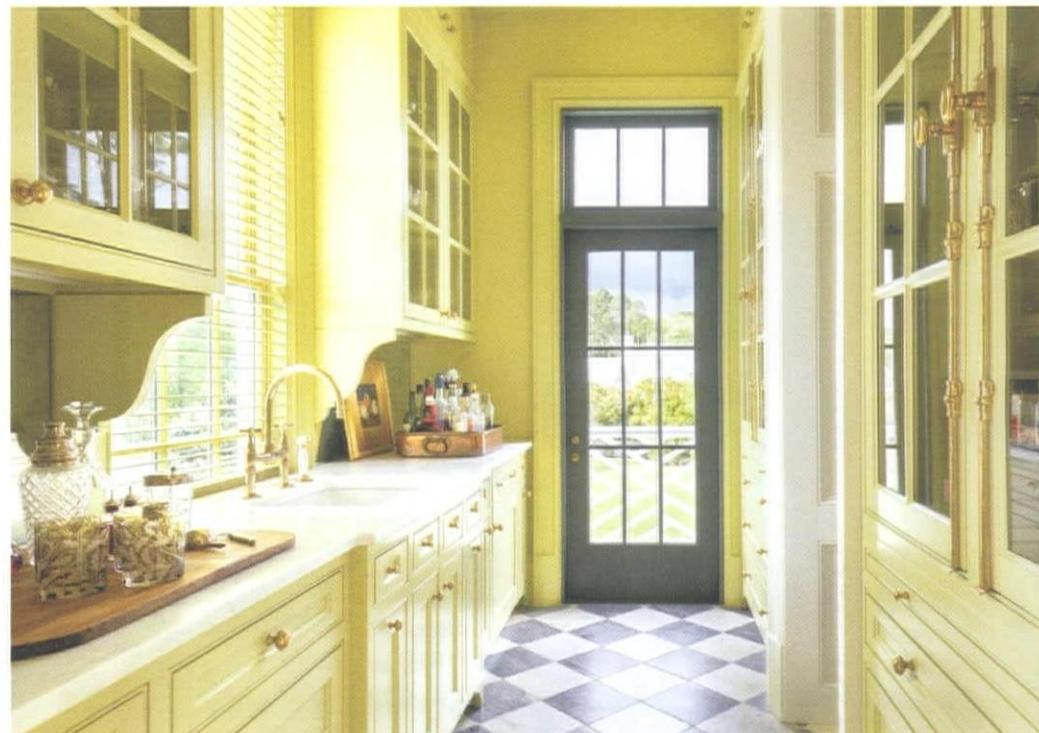


sketched what eventually became a kitchen garden and a tropical garden. Miller suggested an espalier effect, training plants to grow flat against a wall. Today, pear trees present yet another beautiful detail—artistry displayed against the garden walls. It is one of the many things that LaCreasa Allen loves about the house. “Every day,” she says, “Richard and I catch a glimpse of our gardens from a variety of viewpoints, and our hearts skip a beat.”

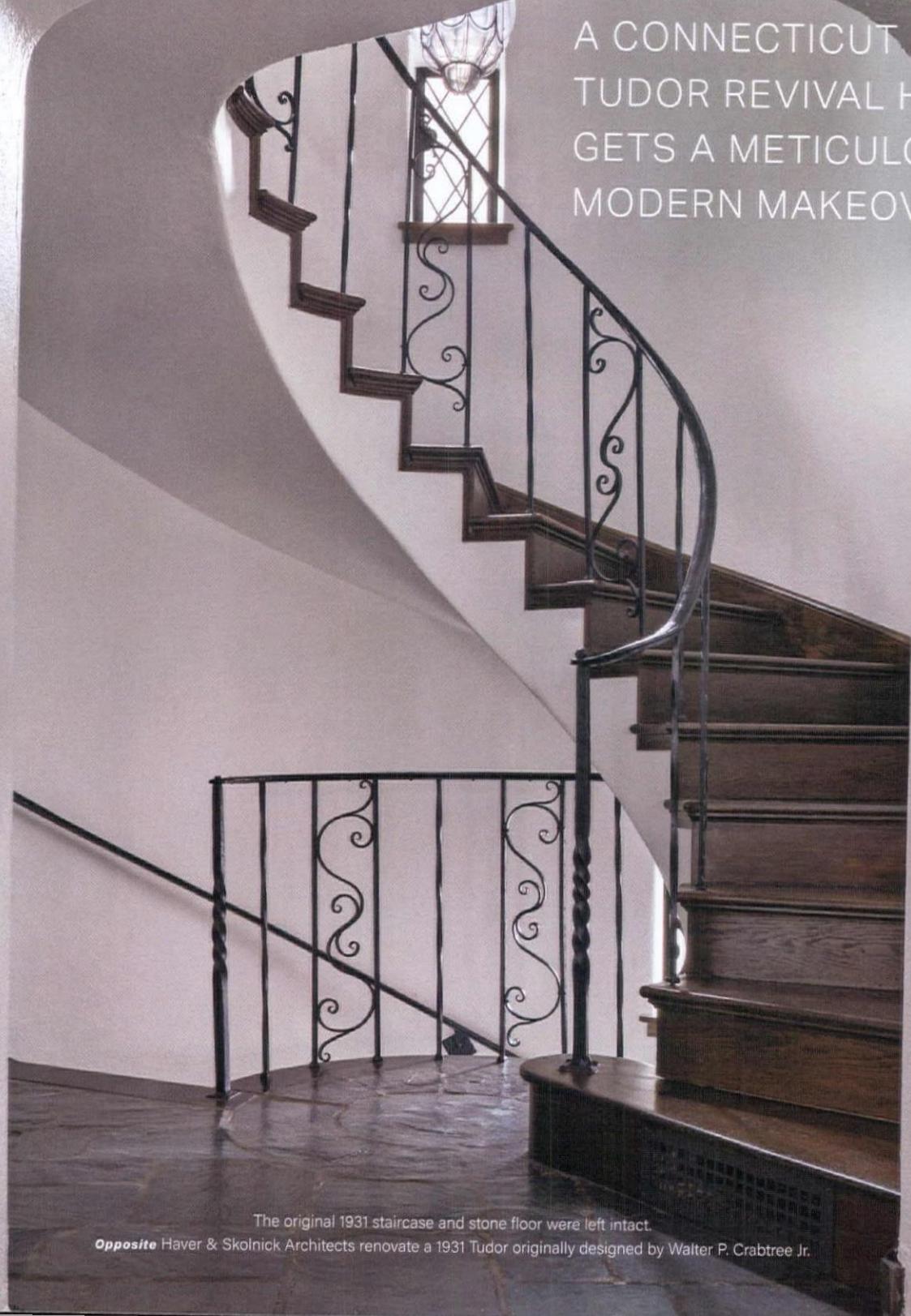
FOR RESOURCES, SEE PAGE 114.



Left The kitchen range is made by Lacanche, the paper is “Anna French” by Thibaut, and the flooring is by Paris Ceramics. **Above** A breakfast alcove sits in the kitchen, the perfect spot for coffee and reading the paper. **Below** The pantry off the kitchen is painted a cheery yellow with custom built-in cabinetry reminiscent of historical butler’s pantries. A door leads to the second-story porch.



NEARLY A CENTURY
AFTER IT WAS BUILT,
A CONNECTICUT
TUDOR REVIVAL HOME
GETS A METICULOUS
MODERN MAKEOVER.



The original 1931 staircase and stone floor were left intact.

Opposite Haver & Skolnick Architects renovate a 1931 Tudor originally designed by Walter P. Crabtree Jr.



attention TO DETAIL

AS SOON AS ARCHITECTS Charles Haver and Stewart Skolnick opened a potential client's email and saw the house in question, they didn't hesitate to take up the gauntlet. Just the sort of challenge they relish, their assignment involved replacing a 1970s flat-roofed addition in a 1931 Tudor Revival with a new wing that pays tribute to the original architectural design without detracting from its original spirit and character.

While the project lay well within their scope of expertise, this commission would test Haver & Skolnick Architects' ingenuity in some unexpected ways. Upon completion, their restoration, renovation, and expansion of the Litchfield County home won the "2023 AIA CT Alice Washburn Excellence Award"

for Additions/Renovations.

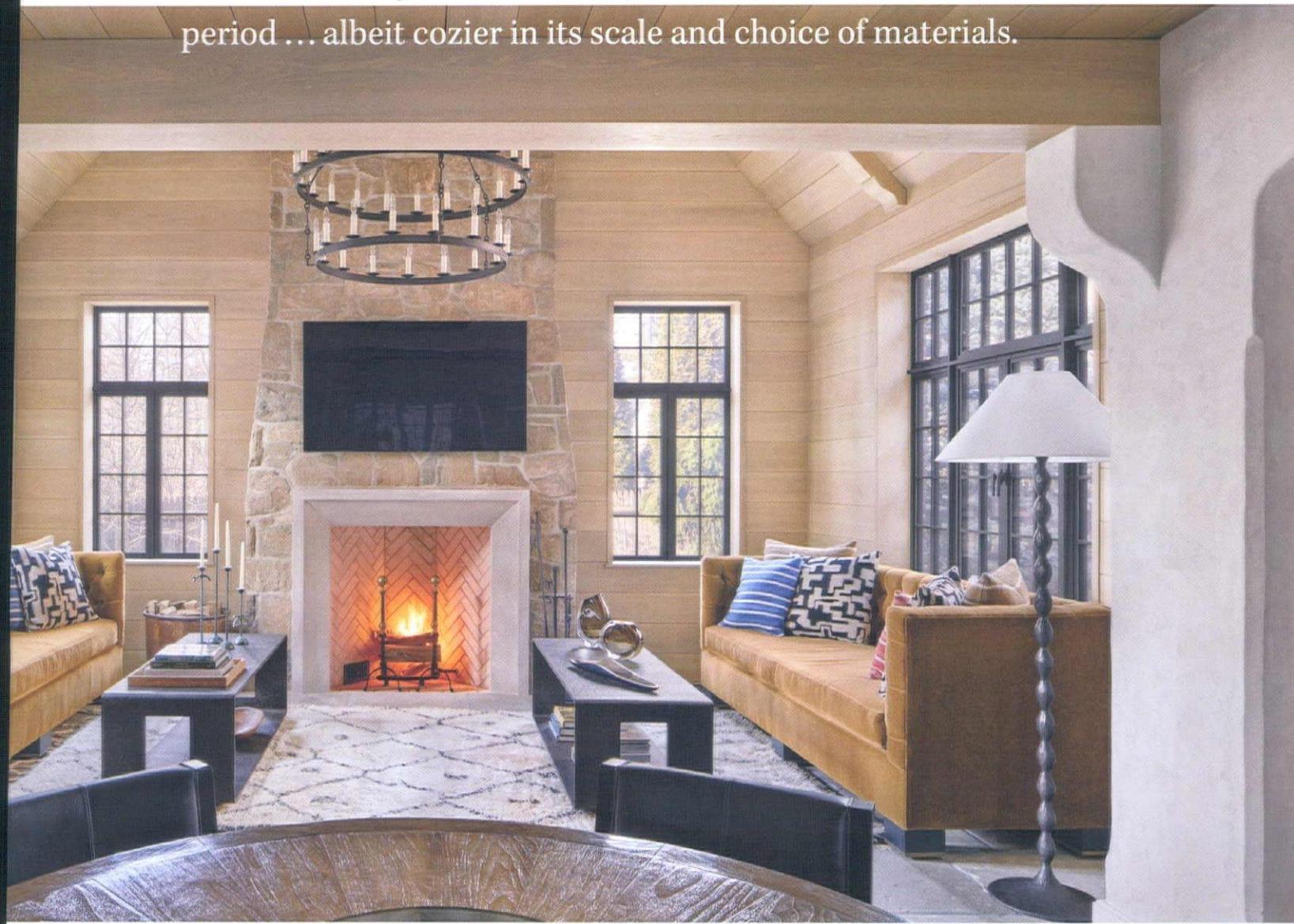
The home's original architect, Walter P. Crabtree Jr., better known for his civic buildings than residential ones, incorporated the pitched roof, mullioned windows, tower, and high chimneys that earmarked the Tudor Revival style of his time, but where he was most meticulous was in his selection and treatment of exterior materials. He specified wavy, irregular brickwork and roof slates that were intentionally cracked and slipped, which give the appearance of having been worn down over time. "The level of detail is wonderful and fascinating," Haver says. "The bricks aren't flush, necessarily, and there are different cornice details where [Crabtree] is very playful with the brick and how it's laid,

BY JANICE RANDALL ROHLF | PHOTOS BY ROBERT BENSON PHOTOGRAPHY

Right The new interiors feature oak ceiling beams, slate floors, and thick plaster arches. A fireplace with a herringbone pattern is found in the new space. **Below** Although traditional materials were used throughout the new space, it feels more contemporary than do rooms in the original house. **Bottom Right** Tudor arches reminiscent of home's original design are included in the new family room.



Suiting the contemporary use of the house, today's family room also conjures the Great Hall of the Tudor period ... albeit cozier in its scale and choice of materials.



as at the top of the turret. He took it beyond just the lines of a Tudor house."

Duplicating this original wavy brick pattern presented a dilemma. With their builder, Chris Spiller of CDS Contracting, the architects went through three masons before finding a father-and-son team who were up to the task. "The [original] brickwork looks like a child could do it," says Spiller. "As haphazard as it looks, however, somebody took a lot of time and effort to plan all of the details." Stepping out of their neat-row comfort zone, the masons re-created the pattern to a T.

The same high level of diligence is evident in the home's new interiors, which reflect Crabtree's gracious rooms featuring oak

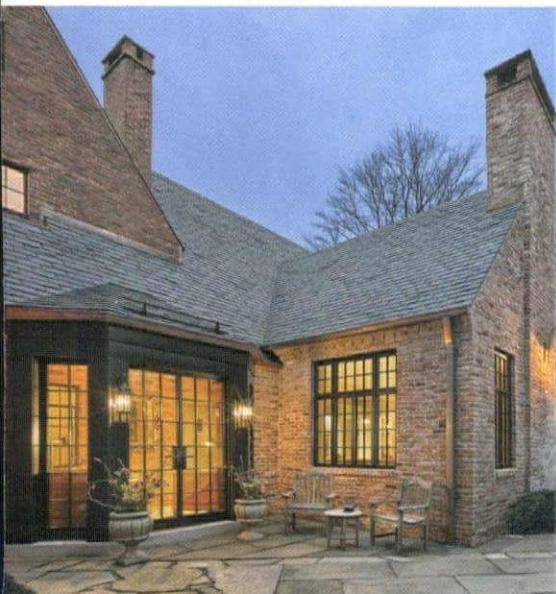
ceiling beams, slate floors, and thick plaster arches. "We wanted a dialog between something more traditional and something a little bit more contemporary," says Skolnick.

Haver explains that one of the project's goals was to create a great-room feeling that suits the lifestyle most people are looking for; their design also happens to suggest a Tudor great hall, albeit cozier. To allow the kitchen space to flow seamlessly into the family room, the architects replaced previous partitions with white-oak timber beams on shaped plaster brackets. Thick plaster Tudor arches recall those constructed in 1931. "In the original house, several of the rooms had beamed ceilings, so we picked up on that theme, and in the kitchen, we took it a step further with



Right The kitchen is open to the family room and features a coffered ceiling. **Left** A cozy bar can be found off the family room. These walls are finished in antique brick. Leather club chairs offer a spot to sit and relax.

Bottom Left The windows in the new addition match the design of original windows. Just off the new space is a brick patio beyond wide French doors.



a coffered ceiling," says Haver. White-oak planking warms the walls of the family room, and radiant heat installed in the antique limestone floors—a junction of old and new—keep the spaces comfortably toasty.

A strong center axis that organizes the interconnecting spaces terminates in a fireplace, another Tudoresque detail, with a Cotswold limestone surround and herringbone brickwork within the firebox. Steel casement windows, also common in the Tudor vocabulary, created another challenge. "When the house was built, the windows were single-pane glass," Skolnick explains. "We had to find a manufacturer who could create a very thin profile into thermal-pane glass." Tischler Windows and Doors was able to achieve this. Also, to match windows in the original house, all of the windows in the renovation have transoms, a feature that delivers the verticality common to Tudor design.

While they pulled stone floors, ceiling beams, and Tudor arches into the kitchen, the architects gave the room a very modern look that incorporates the client's preference for a stainless-







The kitchen takes a very modern approach in the design with stainless-steel appliances, a stainless-steel island, and contemporary cabinetry with heavy door and drawer pulls. The slate floors are carried through from the family room.



steel island and complements that industrial look with brushed brass and Calacatta Macchia Oro marble. "We thought the marble worked well because the layout of the space is very composed and perfectly symmetrical. And yet this wild marble really starts to give it some life," says Haver of the heavily veined stone. "And the light fixtures over the island are all hung at different heights and very playful. We were really thinking of them more as artwork than lighting."

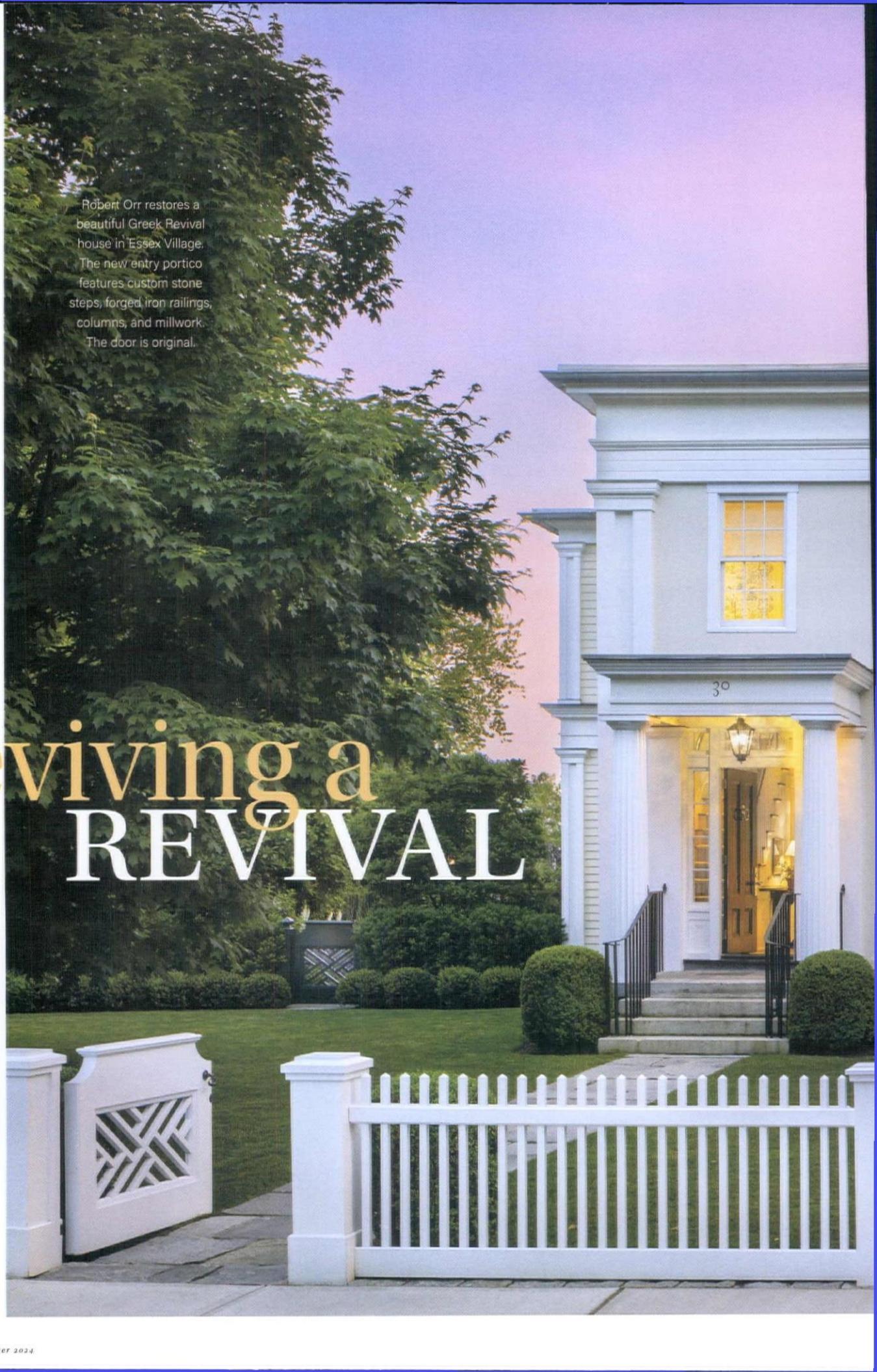
Skolnick adds, "When you come into the kitchen, it's obviously been redone, but it's very sympathetic to the architecture of the house, and it works with it. There's a dialog with it." Another conversation between old and new takes place in the garden room, which was created by enclosing a former porch and installing a bay window. In this intimate space, the original wavy brick walls, formerly on the exterior, become a striking interior feature.

"As architects, it's a real challenge to work on a building that was done in 1931, and now it's 2023," says Skolnick. "The world has changed, people live differently, but yet you want to be respectful of the original architecture. For us, that became the challenge, and that became the concept." **FOR RESOURCES, SEE PAGE 114.**



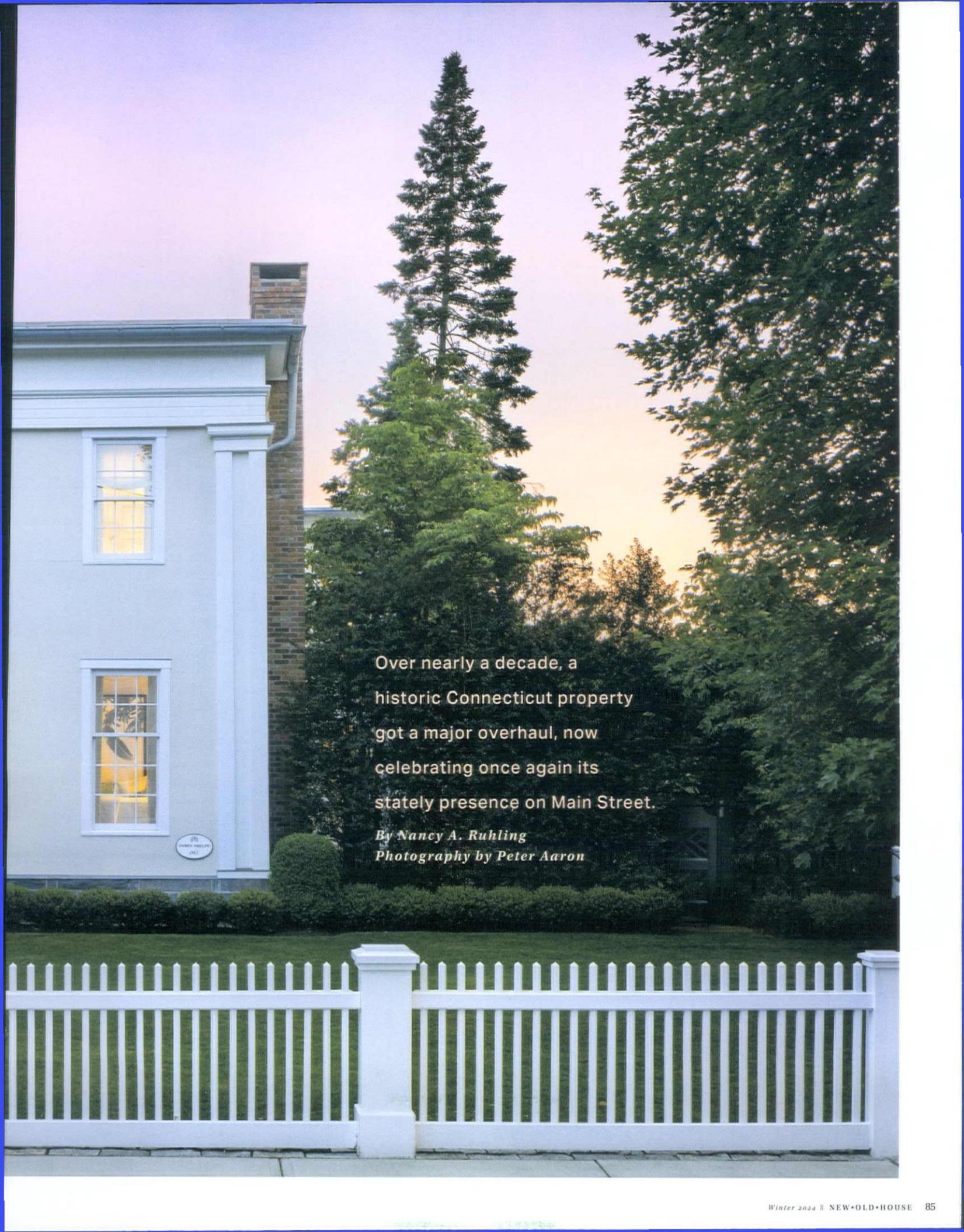
Above The shelving at the bar sink is Calacatta Macchia Oro marble, matching the countertops in the rest of the kitchen. **Below** The stainless-steel kitchen sink is tucked into an alcove with a bank of four steel windows above, which overlook the landscape.





Robert Orr restores a beautiful Greek Revival house in Essex Village. The new entry portico features custom stone steps, forged iron railings, columns, and millwork. The door is original.

reviving a REVIVAL



Over nearly a decade, a
historic Connecticut property
got a major overhaul, now
celebrating once again its
stately presence on Main Street.

*By Nancy A. Ruhling
Photography by Peter Aaron*



The dining room has a bucolic mural covering the walls. Such decoration was popular at the time the house was built.



It was supposed to be a really small project.

The new owners of a Greek Revival residence in Connecticut's historic Essex Village didn't like the color of the floors and thought the period-style doors were too thin.

Architect Robert Orr, whose eponymous firm is based in New Haven, conducted a cursory consultation, made some suggestions, and figured that was that.

Soon, however, the owners called upon him to do another "little" project, and another and another, in what turned out to be an eight-year-long process of renovating the house and the grounds, which has been recognized with a pair of design awards.

There was no master plan, *per se*: everything evolved over time.

"This isn't typically how we do projects," Orr says, adding that, in this case, "when one project ended, another started."

Carol Orr—Orr's wife, landscape partner, and winner of the project's *Traditional Building* Palladio Awards and an Institute of Classical Architecture & Art Bulfinch Award—designed the gardens that weave throughout the quarter-acre lot, meandering zigzag fashion over 100 yards to the Connecticut River.

"To overcome the property's cramped complexities, we turned liabilities into assets through a choreographic approach," he says. "Instead of [ending up with] dead ends and inconvenience, we sequenced punctuated



dance movements to flow in and out of three buildings and seven gardens."

Because the house, which is set behind a white picket fence and a neatly trimmed hedge, had been gut renovated by six different owners over the previous decade, little of the original structural and architectural details of 1843 remained.

Noting that the house was buried by time, Orr says that "nothing was left—even the fireplace mantels had been ripped out. And the trim was gone."

All that was known about the property was that it was thought to have been built by one Captain Ezra Polk, who is credited with bringing the Greek Revival style to the village while establishing a trade route between New England and Mobile, Alabama, where he would have seen many examples of this architectural style.

"Instead of relying upon sparse extant material, we decided to imagine ourselves as a nineteenth-century Mobile builder, still alive today, a character with his head

accustomed to twenty-first-century conveniences but with his feet planted firmly in the nineteenth century," Orr says.

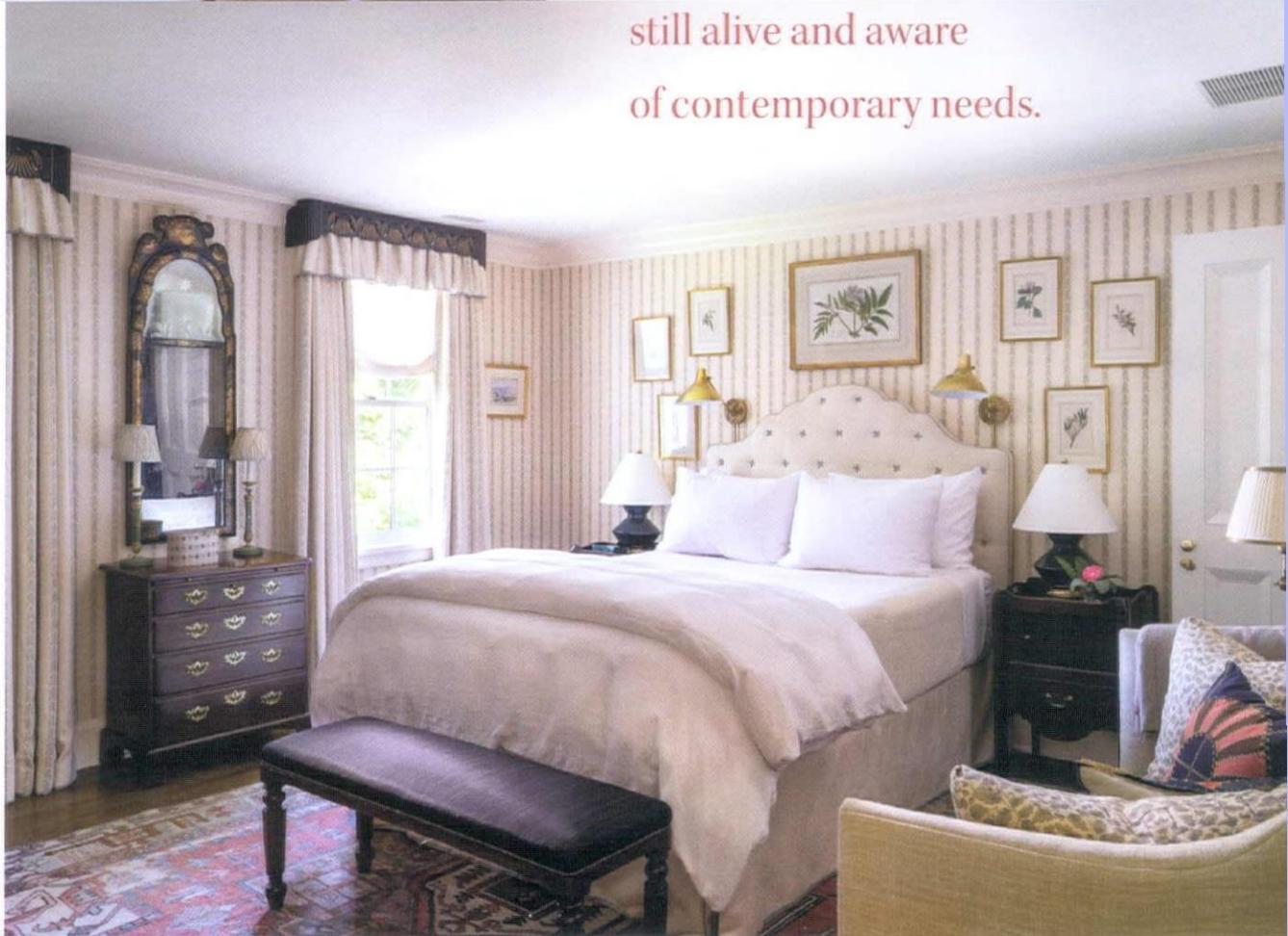
With this fanciful fictional figure as his guide, Orr, along with senior associate Jared Sedam, took the house back to its old bones, stripping the numerous inappropriate renovations and reskinning the façade with flat-wood planks to resemble masonry stucco.

They added eye-catching period-style character, including tall exterior columns,



Right The master bedroom is decorated in a traditional design style yet feels updated with the neutral color palette. **Above** The primary bath has a soaking tub and marble double-sink vanity fashioned after late 1800s models.

Opposite Orr explains that few original elements existed in the house. He re-created the living fireplace mantels in the Greek Revival style.



The very successful redesign came about when today's architects imagined being guided by the original, nineteenth-century builder—as if he were still alive and aware of contemporary needs.

Right The garage was renovated and appears as a classic carriage house topped with a cupola. The top floor was transformed into a guest suite.

Below A large soapstone sink is used as a basin in the powder room, giving the room a period-inspired feel.



an entry portico with columns, iron railings and millwork for the entablature, and a loggia that looks out over the water.

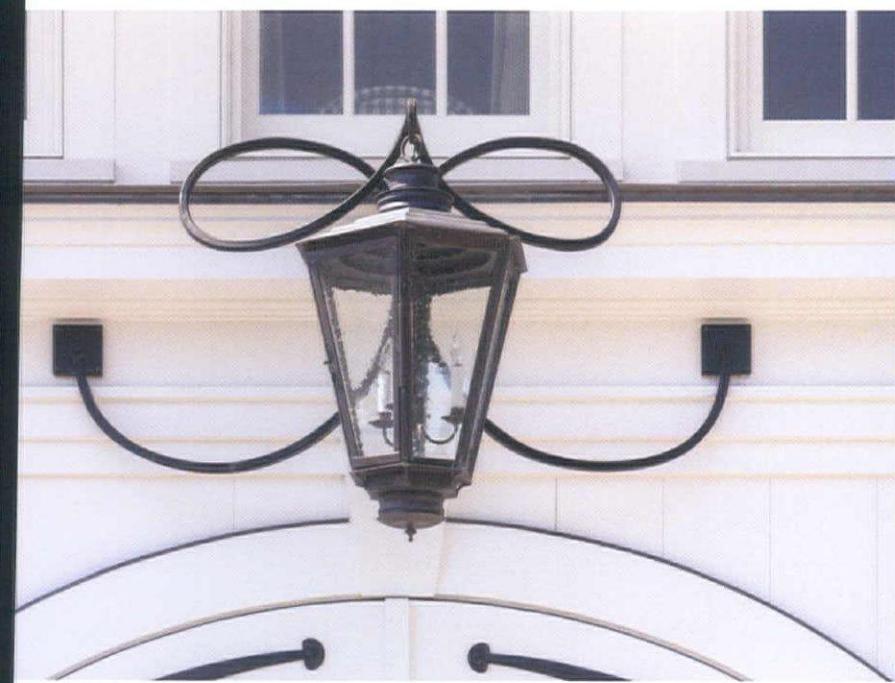
In addition, they renovated the garage, turning it into a classic-style carriage house crowned by a cupola, with an upper-floor apartment for guests, and transformed a box-like structure into a garden folly "summerhouse" with French doors that open to a view of the Connecticut River.

Inside the main residence, they created a large kitchen. The owners love to cook and entertain and have decorated the house with their extensive collection of English antiques, which includes wooden cabinetry with small panels on the doors; Orr says "it is like walking into a great piece of furniture."

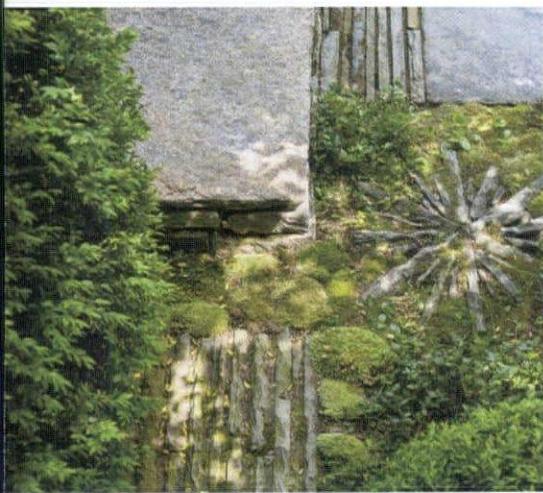
Carol Orr envisioned the estate's buildings as a pair of aligned spines and planted the garden rooms—an entry-court garden, a rose garden, a *tapis vert* (lawn) garden, a *trompe l'oeil* garden, an old-fashioned garden, a secret garden, and three other gardens—around them.

"With so many things happening on such a small property, it would be easy to have a disjointed feel," she says. "Through a palette of plant material and hardscape elements, the pieces flow naturally together."

The project, her husband says, "was a unique collaboration that evolved among client, architect, landscaper, and the ghost of the original builder, to form a consensus that designed with a single voice."



Clockwise (from top left) A wrought-iron lantern lights the garage fashioned after a carriage house. • Chadsworth Inc. provided the fluted, Greek Revival columns on the front portico of the house. • The porch columns have Ionic capitals. • The back door of the house leads to a dining terrace.



He credits “the gifted hands of skilled artisans”—the joinery/millwork/wood carvers, Parisian stone carvers, blacksmiths, and muralist—not only with creating nineteenth-century attention to detail but also with expertly concealing twenty-first-century conveniences, including connectivity, entertainment, appliances, lighting, plumbing, and environmental systems.

The pinewood floors that initiated the project were indeed recolored and enhanced with decorative inlays, but the

doors, already appropriate to the Greek Revival style, remain unchanged.

This Main Street property, highly visible in what Orr calls the “prettiest village in America,” is one of the stars of the annual holiday tour.

“All the main projects are done,” Orr says with a tinge of regret in his voice. “But the owner might get inspired by something new.”

And he hopes so, because “it’s been eight delightful years so far.”

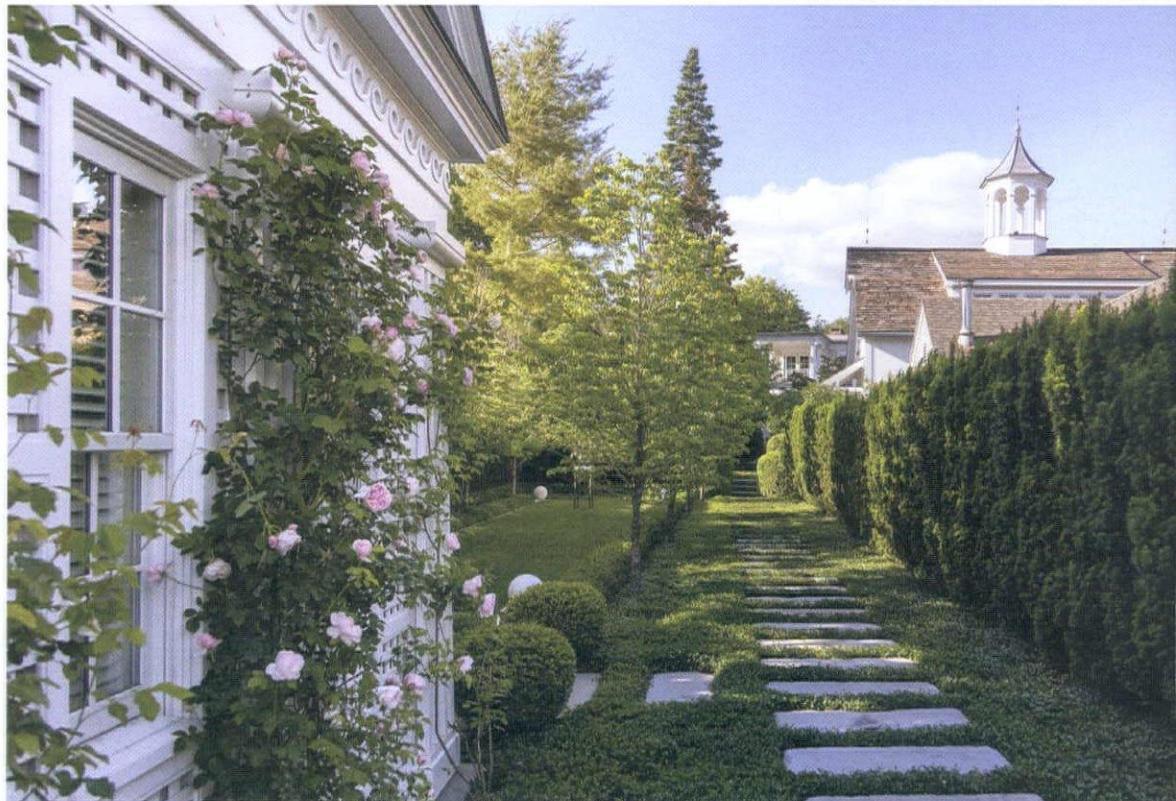
FOR RESOURCES, SEE PAGE 114.

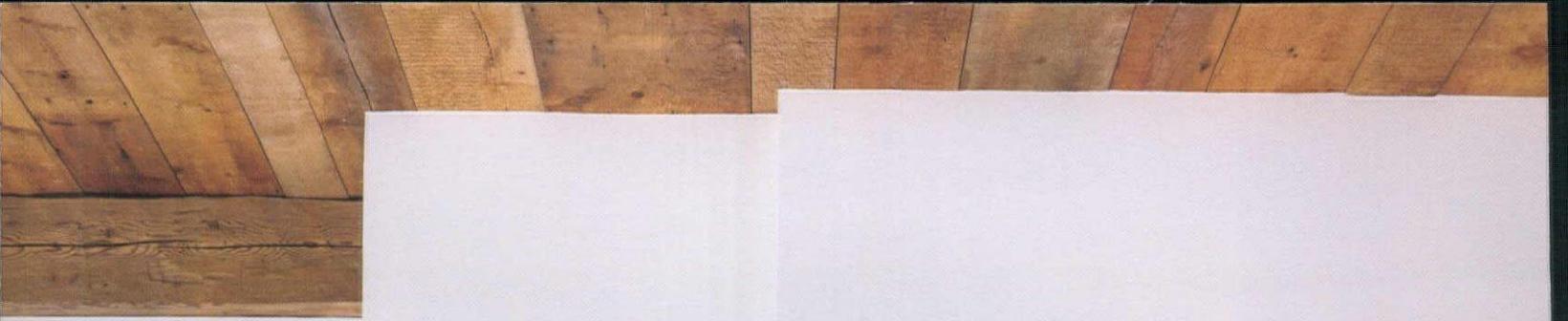


Left The view north from the old-fashioned garden looks through the summerhouse to the *tapis vert* (lawn garden).

Right (top) A *trompe l'oeil* screen sits behind an antique stone urn. The screen makes the small garden an intimate and private space. • (bottom) Stone pavers lead to the lawn behind the summerhouse laden with New Dawn roses.

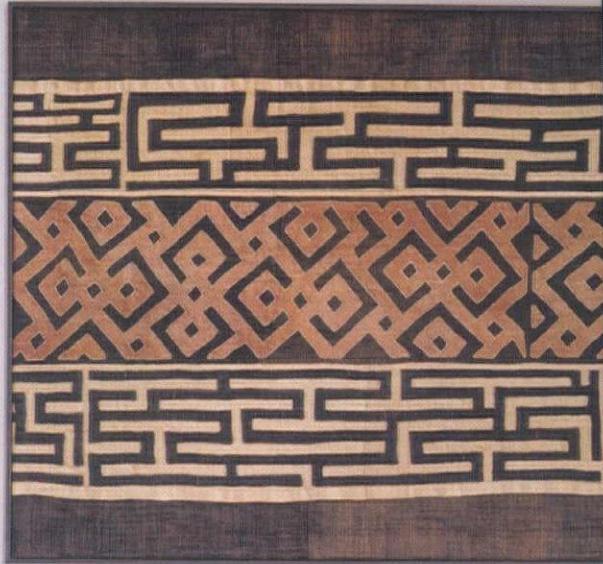
Opposite (bottom) Custom-designed walkways are crafted out of bluestone.





a twist on tradition

BY JANICE RANDALL ROHLF | PHOTOGRAPHY BY GREG PREMRU





In appearance a timeless Vermont farmhouse from outside, the dwelling is all about modern simplicity and sunlight inside.

Looking out over the rolling green hills of Woodstock, Vermont, as cows meander in the distance, architect John Tittmann asked his clients, "If you were to have a picnic on this land, where would you put your blanket?"

To some, that may seem like a trick question; the answer could be "anywhere." His clients' 200 acres afford countless idyllic spots for an

alfresco spread. But Tittmann's picnic was hypothetical; he was really talking about where to build a house.

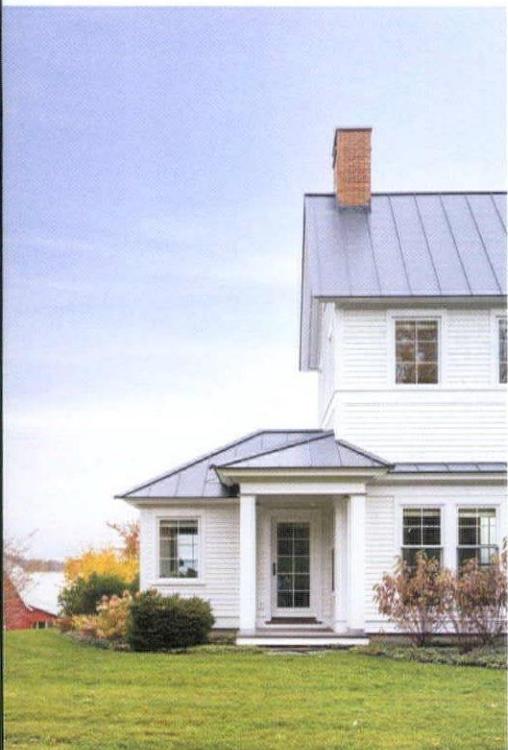
"The challenge was to capture the big views to the north while also having windows on the south to bring in the sun," says Tittmann, principal at ART Architects in Boston. Tittmann and D.J. Arthur, a partner at ART Architects, collaborated with general contractor Chuck Washburn of Savelberg Construction and landscape

designer Bob Hanss.

The Boston-based clients purchased a small farmhouse on this land, in 2001, and spent weekends and much of the every summer there with their two daughters. The wife explains that they always thought about building something new, orienting it to capture the views and afford more room for gathering than the original house. It wasn't feasible to renovate the 1970s-era building, so

Above John Tittmann and D.J. Arthur of Boston-based ART Architects design a farmhouse set in the rolling hills of Vermont.

Opposite The great-room fireplace is in a contemporary, asymmetrical form. The fireplace breast is plaster, the hearth granite.



they moved it to another spot on the property, lived there while this new house was being built, and then sold the older house.

For over a year, the clients and architects considered different designs. Once favoring more of a ski-lodge style with a vaulted great room and an interior catwalk, the wife, an academic, delved into the history of residential design and eventually started to lean toward a farmhouse aesthetic. Her ultimate vision for the house aligned perfectly with what Tittmann and Arthur had in mind.

"When we do projects in places that have a strong character, like Vermont, we try to absorb the historic architecture of the area, and our new buildings are meant to speak to the vernacular style," says Tittmann. "Our practice is based on absorbing the local dialect and then being in conversation with it."

Parsing the vocabulary of Vermont yields old red barns, wood mills, dairy cows, and sugaring huts for making maple syrup—all iconic Green Mountain State elements that exist on this property. In fact, the homeowners make maple syrup and sell it under the label 802 Pure; they farm hay, which goes to a local dairy; and they have a reciprocal relationship with Vermont Farmstead cheese.

These land-use endeavors may be





Above The great-room floors are reclaimed material. The ceiling beams are also reclaimed timbers. **Opposite** (top) The homeowners wanted a house style that would fit into the Vermont vernacular. • (bottom) A built-in window seat inside the door is the perfect spot to slip off winter boots. A big, two-over-two casement window is installed over the entry bench.



a far cry from the second half of the nineteenth century, when there were more than 35,000 farms in Vermont, but the eternally bucolic setting significantly informed the architects' design decisions.

A gable-ended, clapboard-sided farmhouse, the two-story form stretches like a telescope east to west to achieve the main design goal: to capture northern views and southern sun. "The roof cascades, emulating the rolling hills beyond," Arthur observes. "A 'skirt' grounds the house,

tying lower-level rooms together and giving it a more personal scale as you approach along the winding drive." Rendered as a barn with a cupola, the new garage echoes an existing barn nearby.

While the house's exterior articulates the rural landscape surrounding it, the clean lines of the interior spaces contrast with it. "The homeowners wanted a simple, mostly white aesthetic, but with some connection to the fact that they are way out in the country," shares

The Vermont vernacular

was a strong influence on the design of the new house.

“Our practice is based on absorbing the local dialect then being in conversation with it,” says Tittmann.



Above The garage echoes the design of the traditional New England barn that is on a nearby property.

Opposite (left) The farmer's porch has square columns running the length of the space. • (right) The farm-house roof is standing-seam metal, a popular roof type in this cold-climate region.



Above The kitchen windows wrap around the space, allowing the room to be light-filled all day long. **Opposite** The beams for the wood ceiling, which is 11 feet high, are from a nineteenth-century schoolhouse. The same antique wood used for the ceiling was used for the floors. The mellowed wood contrasts with the stark white walls and warms the space. Placed over the fireplace, a colorful piece of South African art hides the television screen.



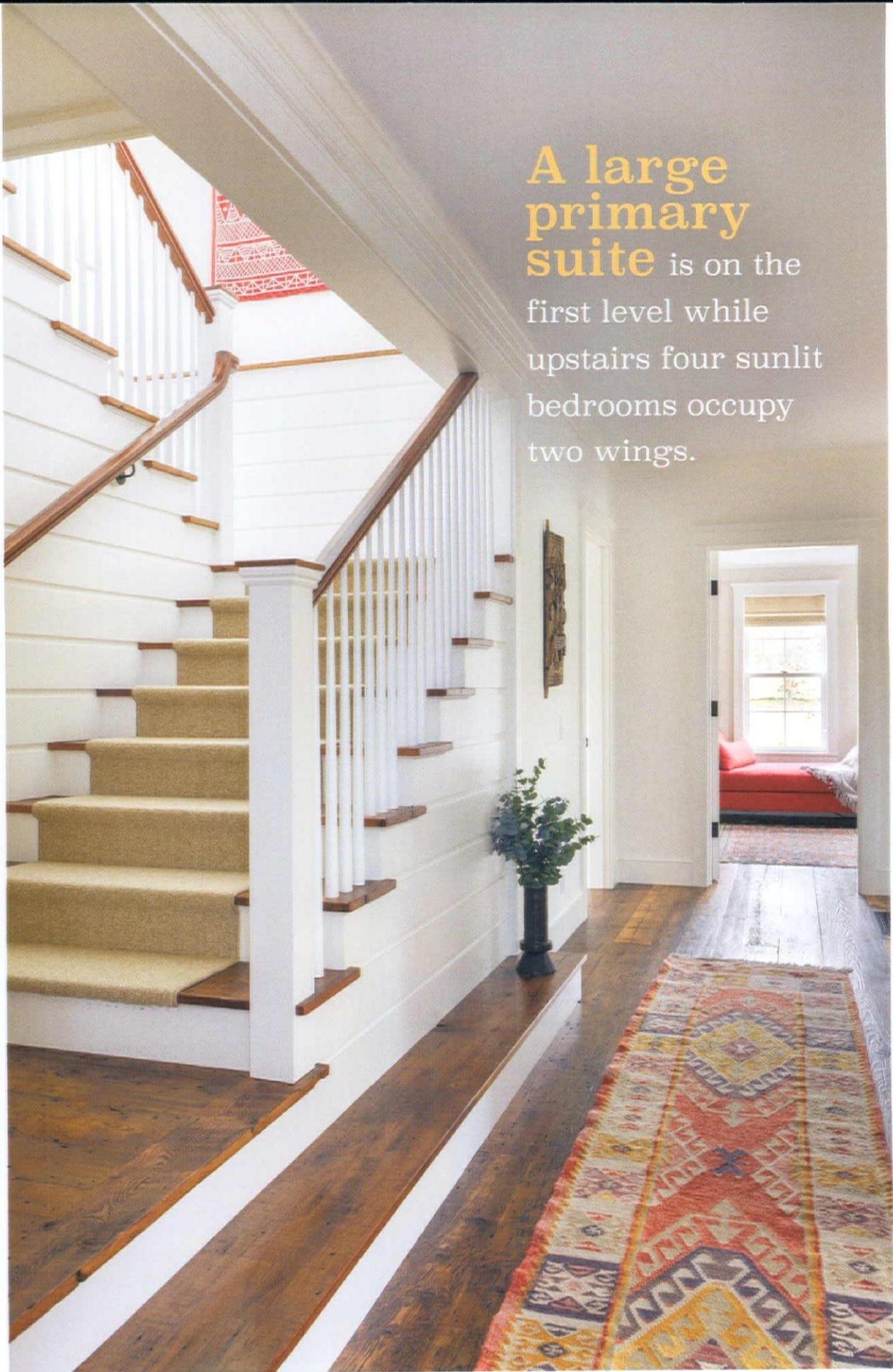
Tittmann. "So, the house is kind of a hybrid combining rough country farmhouse with refined urban detailing." To mitigate the starkness of the white walls, reclaimed wood beams from a nineteenth-century schoolhouse were used for the great room's coffered ceiling, elegantly elevated 11 feet above the main gathering space. The same warm wood was used for the floors.

Anchoring the sunny great room is a fireplace with a plaster breast

and granite hearth, modeled on an outside fireplace the homeowners admired at a home in South Africa. Installing it was challenging, but, says the wife, "The architects were very trusting of our desire for an asymmetrical fireplace with no molding at the top." Unique, too, is a colorful piece of South African art over the fireplace, which is remotely controlled to hide or reveal a TV.

Separate doors to the right of the chimney breast lead back to a den

A large primary suite is on the first level while upstairs four sunlit bedrooms occupy two wings.





Left The primary bath is located on the first floor of the home. Subway tiles and marble floors are clean and classic.

Below Beyond the stone patio is a three-season porch. **Opposite** In the stair hall, the architects chose wide horizontal boards as the wall covering, painted a creamy white.

and to a three-season porch. Also on the first level are a mudroom, a powder room, an office that can double as a bedroom in a pinch, the kitchen, and a library-like space with bookcases and a piano. The only bedroom on this level is in the primary suite, which has a dressing room and a small office area with private access to the porch and a patio. Upstairs, two wings comprising four bedrooms have windows on three sides. "As the sun comes up and works its way around the house, you can experience light all day long," notes Arthur.

"Our principal desire for the inte-

rior was big open spaces for people to be together and 'away' spaces for people to be private," says the wife. "John and D.J. really helped us realize that those 'away' spaces did not need to be particularly big, and so they're not."

Elegant simplicity was the architects' goal. "Even though it's a slightly complex program, we wanted to keep it feeling like a simple farmhouse," says Tittmann. "It's a country house that is very relaxed." The new old house fits beautifully into its bucolic landscape. ☀

FOR RESOURCES, SEE PAGE 114.







Left The homeowners shared images of a country house in Provence for architect Tim Adams to emulate.

Opposite The formal dining room has exposed antique ceiling trusses. The flooring is limestone—a popular Provençal material.

FRENCH *influence*

TS ADAMS STUDIO DESIGNS A PROVENÇAL-INSPIRED HOME IN LAFAYETTE, LOUISIANA.

BY ALEXANDRA PECCI | PHOTOGRAPHY BY EMILY FOLLOWILL



Top The ancient fountain provides an aesthetic continuity to the design. **Above** From the color palette to the materials, the home says France.

AFAYETTE, LOUISIANA, is not the South of France, but it certainly feels like it is, at this Provençal French estate designed by Atlanta-based TS Adams Studio, Architects. Situated on the banks of the Vermillion River, the three-story, 9,225-square-foot home is a love letter to Provence, to which the homeowners have traveled for many years.

"We really wanted to reflect that architecture, landscape, details, and proportions throughout the project," says Tim Adams, AIA, the firm's founder and owner.

The house was made even more authentic by the homeowners' vast collection of French antiques and reclaimed architectural pieces, from doors to roof tiles, that they'd assembled over the years and have incorporated into the home's design.

For Adams, adding these antique elements brought an incredible authenticity to the home and provided him with an exciting challenge: creating a seamless look and feeling between the old and the new.

"As an architect, you don't always get the opportunity to bring [clients] into a design, so that was just a pure joy," Adams says.



Clockwise (from top left) Contemporary art and jewel tones create drama in the living space. • The living room has a herringbone-pattern wood floor. • The entry hall is light and airy with an antique mirror and a large lantern. The space showcases French Bourgogne floors. • Reclaimed beams and a limestone mantel are seen in the living room framed by an arched entryway.



Provençal architecture, reflected in such details as

the home's symmetrical façade and low-pitched roof, assures that the design concept is rooted in history but livable for today.



Above Contemporary furnishings have a backdrop of authentic French materials. **Opposite** (top) The design program included a wine cellar and tasting room. • (bottom) Ornamental, seventeenth-century doors were salvaged from a chateau.

The house was designed and built from the ground up—the homeowners had demolished an existing home that was on the property—so, for inspiration, Adams used photos of a Provençal home-turned-inn that the homeowners loved. From there, he dove into the details of Provençal architecture, which is reflected in details like the building's symmetrical main façade, the lower-pitched roof, the génoise-style cornice made from handmade Roman tiles, and taller, French-style doors and windows. The result is a concept that's "rooted in history, but is livable for today."

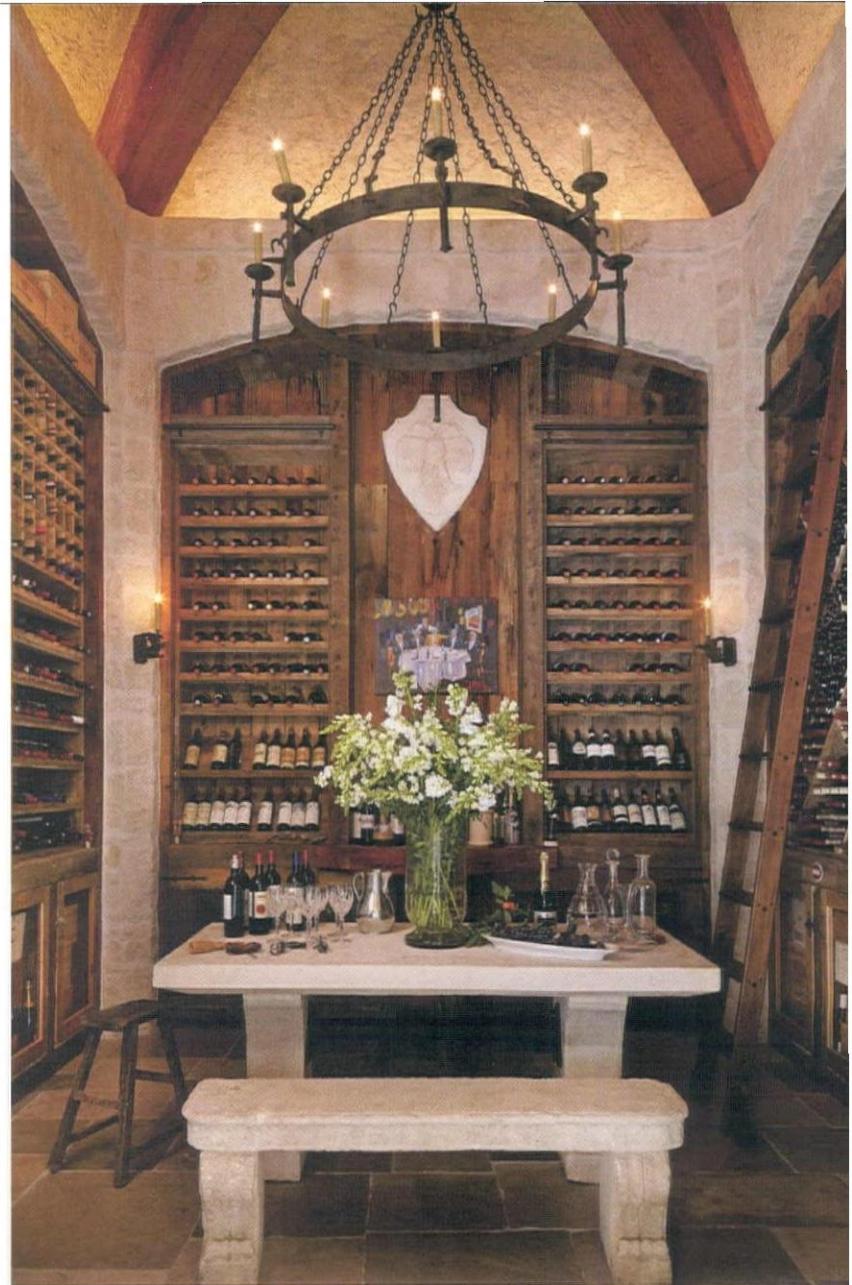
Such rustic yet elegant details are reflected throughout the entire estate, inside and out, from the wine cellar, with its seventeenth-century, nail-studded entry doors, to the pretty, glass-walled, freestanding orangery, which not only adds additional entertaining space but also obscures the view of a neighboring home, across the river.

One standout indoor space is the kitchen, where French Bourgogne stone floors, natural stone walls, arched doorways, and rough-hewn reclaimed wood beams look beautiful alongside a La Cornue range, a built-in rotisserie, and a to-die-for reclaimed farmhouse sink. Instead of a more modern, marble-slab-topped island, the homeowners opted for a French-sourced, farm-style table.

"The whole intent was to be authentic to a French-style kitchen," Adams explains.

Traditionally, French kitchens also include a pantry or scullery, so they added a working kitchen behind the main kitchen space, with a dishwasher, more storage, and a pantry for dry goods, allowing the entire kitchen area to marry form, function, and authenticity.

Other rooms that seamlessly integrate old and new





Right Stone floors, reclaimed wood beams, and an antique French farm table are highlights of the kitchen.

Below Brick arches, antique wall panels, and metal doors are in striking contrast.

Bottom Right An oversized, steel-arched window has a view to the courtyard.





Above Reclaimed wood was made into kitchen cabinetry. An arched window is set over the farmhouse sink.



The estate features thoughtful and authentic outdoor spaces, as if Louisiana were a portal to Provence.



Above The primary bedroom incorporates such details as a parquet floor and reclaimed wood paneling. A bay window overlooking the courtyard offers the perfect sitting area. **Left** (top) A tranquil fountain is in the courtyard. • (middle) A stone arched entry leads to the courtyard garden. • (bottom) Antiques are found throughout.



Above The garden details are also French-inspired, such as the pea-stone gravel pathways and topiaries. **Left** The primary bath, which overlooks the courtyard, has a deep soaking tub.

are the library and study. In the library, reclaimed antique doors provided inspiration for the newly made wall paneling, which was finished to match. Belgian lime plaster in the cove ceiling and cabinetry with a pale-blue, peeling-paint look tie in the rustic elegance and muted color palette of the home. The study, meanwhile, features a limestone mantel, herringbone wood floors, arched ceilings, and antique French wall panels, which were not only refurbished but also replicated, since they didn't have enough of them for the whole room.

Outside, the stucco-covered façade is perfectly symmetrical, with details like deeply recessed fenestrations accented with aged-looking cut limestone arches, pale-blue shutters, and low-key landscaping that comes right up to the house. They also "went to town on details" of the large-scale front door, which was

made to look like a French antique.

"That front door is a brand-new door that we designed, detailed, and finished so that it looks like it was imported," Adams says. The estate features other thoughtful and authentic outdoor spaces that make this spot in Louisiana seem like a portal to Provence: these include a cutting garden with pea-gravel pathways, a pastoral potting shed, and a covered, outdoor sitting porch. Another beautiful spot is a walled courtyard with a demure sitting area and an ancient-looking wall fountain.

It adds up to a thoughtfully designed estate capturing the history and atmosphere of Provence, as it infuses magnificent French pieces into the architecture.

"I always come back to its authenticity," Adams says. "I feel as though we were able to do something really true to the style." ◦ **FOR RESOURCES, SEE PAGE 114.**



CLASSIC KITCHENS

OPENING UP FOR MORE CONNECTIONS

page 27

DESIGN & CONSTRUCTION

Erika Jayne Design + Build
erikajaynedesign.com

CABINETRY

Erika Jayne Design + Build
(WW Wood Cabinetry)
erikajaynedesign.com

PAINTING

Kerri Rosenthal
kerrirosenthal.com

Framed By Chesapeake
Framing Company
chesapeakeframing.com

COUNTERTOPS

Architecture Stones
architecturestones.com

APPLIANCES

ADU (Your Appliance Source)
adu.com

TILE

Bedrosians Tile & Stone
bedrosians.com

ISLAND PENDANTS

Morris Pendant
Suzanne Kasler
suzannekasler.com

DINING CHANDELIER

Forza Lantern
Kelly Wearstler
kellywearstler.com

ARTICULATING SCONCE

(For floating shelves)
Regina Andrew
reginaandrew.com

COUNTER STOOLS

Restoration Hardware
rh.com



DESIGN WORKS

page 31

DESIGN

Dodson Interiors
dodsoninteriors.com

BACKSPLASH

Chateau Domingue
chateaudomingue.com

CUSTOM STOOLS

The Joseph Company
josephcompany.com

CUSTOM BREAKFAST CHAIRS

Zentique
zentique.com

SEAT-BACK UPHOLSTERY

Schumacher
schumacher.com



INSPIRED INTERIORS

MODERN TRADITION

page 36

ARCHITECT

Project Architect John Sease
McAlpine House
mcalpinehouse.com

CONTRACTOR/BUILDER/

Developer
Richard Holz
richardholz.com

INTERIOR DESIGN

MLK Studio
mlkstudio.com

LANDSCAPE ARCHITECTURE

Christine London Ltd.
christinelondonltd.com

CUSTOM CABINETRY

Charles Gemeiner Cabinets
Los Angeles, CA
323-299-8696

INTERIOR DOOR HARDWARE

Pashupatina
pashupatina.com

WINE CELLAR

Cellar Masters
cellarmastersinc.com

ELECTRICAL

Brentwood Electrical
brentwoodelectrical.com

STAIRCASE DESIGN

Renaissance Design Studio
rdstudiol.com

FENCING

Riverside Fence
riversidefence.net

ELECTRICIAN

Manny's Electrical & Lighting
mannyslighting.com

IRRIGATION

East Coast Irrigation
Scarsdale, NY
914-472-5452

ARBORIST

Hawthorne Brothers Tree Service
Bedford Hills, NY
914-689-7298

PLANT SUPPLIER

Don Gamsjager
Eason Horticultural Resources
ehrnet.com

LIGHT FIXTURES

B-K Lighting
bklighting.com

OUTDOOR FURNISHINGS

Kettal
kettal.com

Roda
rodaonline.com

Sutherland
sutherlandfurniture.com

Tucci
tucci.com

Ball & Ball Antique Hardware: Reproductions
ballandball.com

Long Island Stair Rail Corp.
Long Island, NY
631-252-9479

Historic Doors, LLC
historicdoors.com

ROOF

Red Cedar Taper-Sawn Shakes

WALLS
Yellow Cedar
Shingles

BRICK STOOP
Old Carolina Brick
handmadebrick.com

FEATURES



COUNTRY MANOR

page 56

ARCHITECT

Schafer Buccellato Architects
schaferbuccellato.com

BUILDER

Robert Bump Construction, LLC
robertbumpconstruction.com

INTERIOR DESIGN

Jayne Design Studio
jaynedesignstudio.com

LANDSCAPE ARCHITECT
Deborah Nevins & Associates
dnlandscape.com

WINDOWS & DOORS
heartwoodwindows
anddoors.com

INTERIOR DOORS
selectdoor.net

EXTERIOR STONework
structuralstonellc.com

ARCHITECTURAL HARDWARE
katonahhardware.com

CLASSIC ELEMENTS

ECLECTIC MIX

page 48

ARCHITECT

Bories & Shearron Architecture
DPC
boriesandshearron.com

GENERAL CONTRACTOR
Greg D'Angelo Construction
gdcbuild.com

INTERIOR DESIGN
Lynde Easterlin Design
lyndeasterlin.com

WINDOWS & EXTERIOR DOORS
Menuiserie Belisle
belislewindows.com

HARDWARE
House of Antique Hardware
houseofantiquehardware.com

Michael M. Coldren Co., Inc.
coldrencompany.com

**LOW COUNTRY LIVING****page 66****ARCHITECT**

Michael Franck Architect
mmfranck.com

BUILDER

VanGeison Construction
vangeisonconstruction.com

LANDSCAPE ARCHITECT

Witmer Jones Keefer Ltd.
wjklt.com

CUSTOM TRIMWORK

Webb Construction
Bluffton, SC
843-757-7883

CUSTOM MILLWORK

Coastal Millworks
Bluffton, SC

HARDI ARTISAN SIDING

Grayco
graycoinc.com

STUCCO WORK

Two Brothers Plastering
Bluffton, SC
843-815-5643

TILE & STONE

Savannah Surfaces
savannahsurfaces.com

WOODFLOORING

Ziel's Antique Flooring
Bluffton, SC

KITCHEN FLOOR

Paris Ceramics
parisceramicsusa.com

KITCHEN WALLPAPER

Thibaut: Anna French
thibautdesign.com

PAINT

Farrow & Ball
farrow-ball.com

MARBLE BATHTUB

Bruno Leonardt:
architecturalsupplyinc.com

LIGHT FIXTURES

Bevolo
bevolo.com

BALDWIN HARDWARE

W.T. Weaver & Sons
weaverhardware.com

PLUMBING FIXTURES & FITTINGS

Waterworks
waterworks.com

**ATTENTION TO DETAIL****page 76****ARCHITECT**

Haver & Skolnick Architects
haversklnickarchitects.com

BUILDER

CDS Contracting LLC
cds-contracting.com

STRUCTURAL ENGINEER

DeStefano & Chamberlain
dcstructural.com

WINDOWS & FRENCH DOORS

Tischler Und Sohn
tischlerwindows.com

INTERIOR FLOORING

Antique Limestone
Paris Ceramics
parisceramicsusa.com

WOOD CEILINGS & WALLS

American White Oak

MARBLE

Calacatta Macchia Oro

EXTERIOR LIGHTING

Paul Ferrante
paulferrante.com

INTERIOR LIGHTING

Holly Hunt
hollyhunt.com

PAUL FERRANTE

paulferrante.com

PLUMBING FIXTURES

Waterworks
waterworks.com

Franke

franke.com

APPLIANCES

Sub-Zero, Wolf
subzero-wolf.com

Bosch

bosch.us

RANGE HOOD

World CopperSmith
worldcoppersmith.com

CABINET HARDWARE

Armac Martin
armacmartin.com

DOOR HARDWARE

Sun Valley Bronze
sunvalleybronze.com

FURNISHINGS

Grant Trick
granttrick.com

Holly Hunt
hollyhunt.com

Gregorius Pineo
gregoriuspineo.com

Corbin Bronze
corbinbronze.com

**REVIVING A REVIVAL****page 84****ARCHITECT**

Robert Orr & Associates, LLC
robertorr.com

INTERIOR DESIGN

Olasky & Sinsteden
o-and-s.com

LANDSCAPE DESIGNER

Carol Orr
robertorr.com

WINDOWS

Marvin
Signature Ultimate Aluminum
Clad
marvin.com

MILLWORK

HP Broom Housewright
hpbrook.com

EXTERIOR COLUMNS

Chadsworth Inc.
columns.com

DINING ROOM MURAL

Scott Waterman
scottwaterman.com

**A TWIST ON TRADITION****page 94****ARCHITECT**

John Tittmann, D.J. Arthur
Albert, Righter & Tittmann
Architects
artarchitects.com

BUILDER

Savelberg Construction Co.
savelbergconstructionco.com

STRUCTURAL ENGINEER

Webb Structural Services, Inc.
webbstructuralservices.com

LANDSCAPE ARCHITECT

Robert Hans Inc.
roberthanss.com

DOUBLE HUNG & CASEMENT WINDOWS

Marvin
marvin.com

FRENCH DOORS

Marvin
marvin.com

TRUSTILE

trustile.com

KITCHEN HANGING LIGHTS

Hubbardton Forge
hubbardtonforge.com

KITCHEN BACKSPLASH

Qualis Ceramica
qualisceramica.com

DEDROOM SCONCES

Holtkoetter (online)

BATHROOM SCONCES

Quoizel
quoizel.com

BATHROOM COUNTERTOP & BACKSPASH

Vector Stone
vectorstone.com

HALL SCONCES

Belfer Lighting
belfer.com

PAINT

Benjamin Moore
benjaminmoore.com

**FRENCH INFLUENCE****page 104****ARCHITECTURE & INTERIOR DESIGN**

TS Adams Studio
tsadamsstudio.com

BUILDER

Mark LaBorde Builders
marklabordebuilders.com

LANDSCAPE ARCHITECT

Viator and Associates
viatorandassociates.com

WINDOWS AND DOORS

Deas Millwork
deasmillwork.com

LIGHTING

Electronic Professionals
eplouisiana.com

FRENCH OAK CABINETRY

Darienzo Custom Woodworks
Lafayette, LA
337-258-4555

STEEL DOORS, WINDOWS, BELGIAN LIMEWASH

Chateau Domingue
chateaudomingue.com

WINDOWS & DOORS

Loewen
loewen.com

RAILINGS

Custom Iron by Josh
customironbyjosh.com

RECLAIMED LUMBER

Reclaimed and salvaged French Oak
Antique Woods of Louisiana
antiquewoodslla.com

INTERIOR DOORS

Au Vieux Paris Antiques
auvieuxparisantiques.com

ROOF

Reclaimed 17th-Century Roman
Barrel Clay Tiles
Au Vieux Paris Antiques
auvieuxparisantiques.com

EXTERIOR STONE

Tumbled Texas Limestone

MATERIAL

Bespoke Stone + Tile
explorematerial.com

EXTERIOR BRICK

Pine Hall with Lime Wash
Stucco

ACADIAN BRICK & STONE

acadianbrick.com

FIREPLACES

14th & 17th Century Reclaimed
Limestone Mantels
Au Vieux Paris Antiques
auvieuxparisantiques.com

WINE CELLAR SECURITY DOOR SYSTEM

Ercole SRL
ercolesicurezza.com

RANGE & ROTISSERIE

La Cornue
lacornue.com

REFRIGERATION

Sub-Zero
subzero-wolf.com

WALL PLASTER

Chateau Domingue Belgian
Lime Plaster
Delahoussaye Company
thadelco.com



Home Accents

1. VIVA TILE Unglazed porcelain flooring was first imported from England as colorful geometric/encaustic tile pattern. heritagetile.com

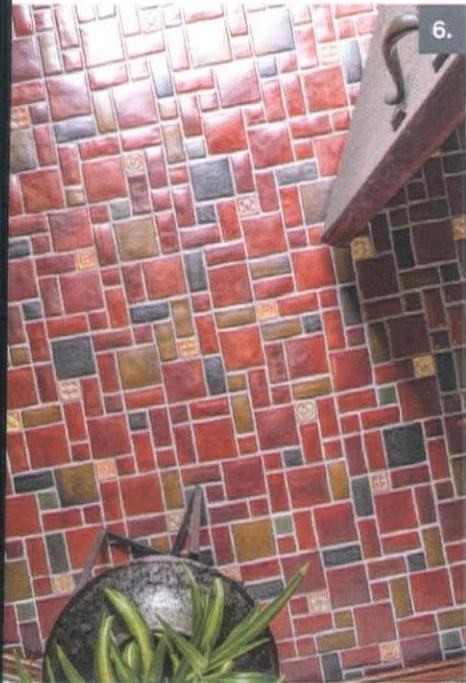
2. HEARTH TILE Clay Squared's showroom hosts a selection of work by local and regional tile artists. This classic Victorian fireplace is clad in 1½" x 6" tiles in a running bond pattern. claysquared.com

3. SUBWAY STYLE Heritage Tile's historically authentic subway tile includes field formats, trims, moldings, and ceramic accessories. heritagetile.com

4. MARBLE MOSAICS Classic mosaic designs in marble can be found in the remains of ancient Roman cities from before the first century AD. heritagetile.com

5. LIGHT BRIGHT Skilled artisans handcraft each light fixture at the Brass Light Gallery. Designer options include interior fixtures and a range of exterior lanterns. brasslightgallery.com





6.



7.



8.

Tile Style

6. WARM FOYER We all know the value of good first impressions. This inviting foyer installation is balanced and eye-catching, with accents of 2" x 2" embossed Blush Iridescent tiles. Pewabic's Cinnamon, Bark, Charcoal, Pine, and Blush Iridescent glazes harmonize into a cozy autumnal palette. pewabic.org

7. WRIGHT BACKSPLASH This kitchen features a custom subtle blend of 3" x 3" tiles in a variety of White and Cream Pewabic glazes. White cabinets create a serene backdrop for the room's star: A stove accent wall is inspired by a Frank Lloyd Wright window. pewabic.org

8. PEACOCK TILE BATHROOM A range of blue and green hexagonal tiles with Pewabic's Peacock glaze lead the charge in this bathroom. The color mix and varying textures emphasize the Aurora Iridescent glaze's dynamic surface. pewabic.org



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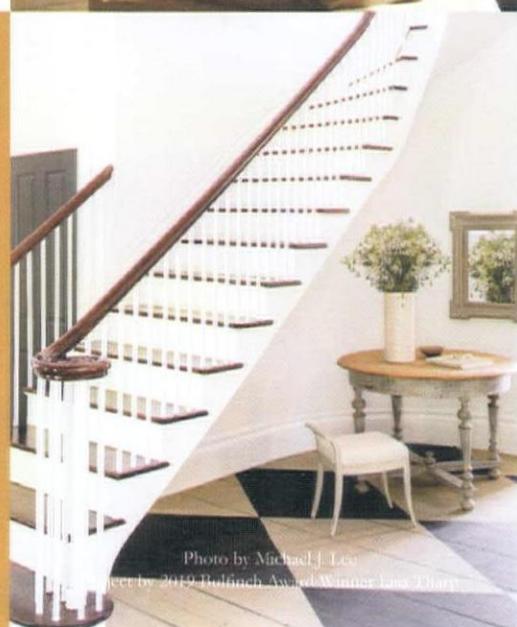


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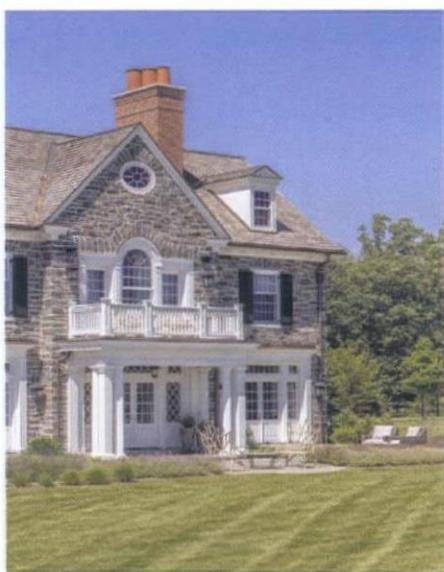
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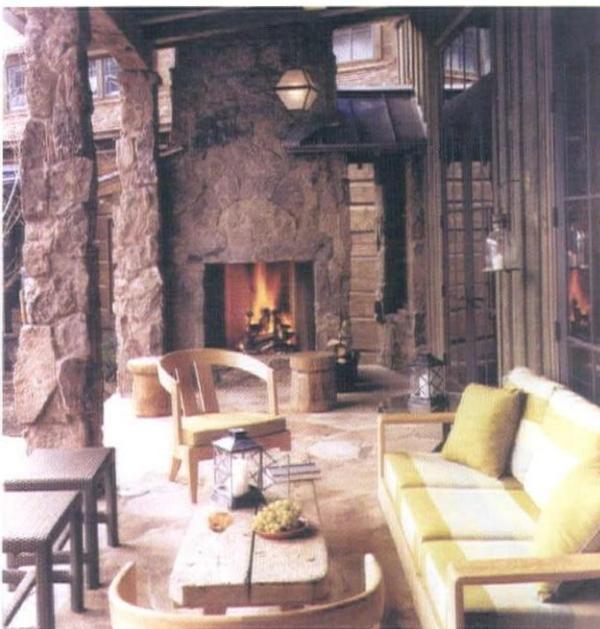
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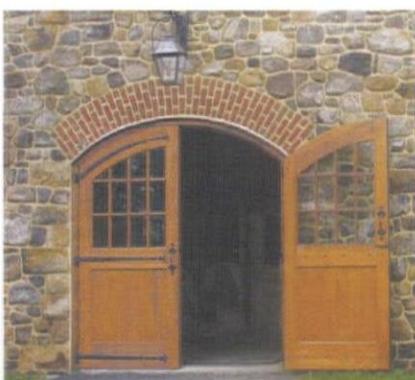
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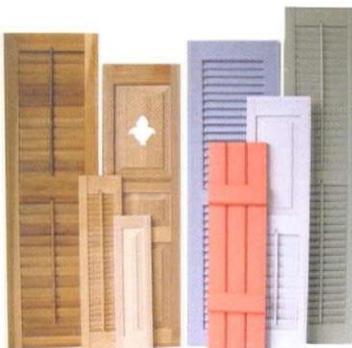
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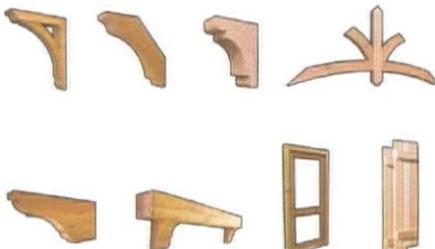
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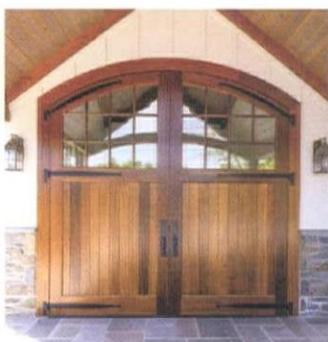
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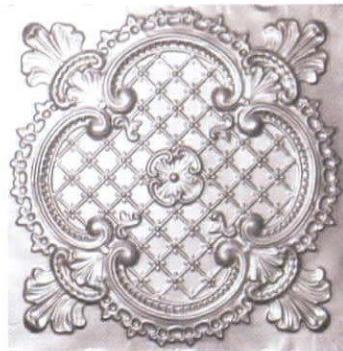
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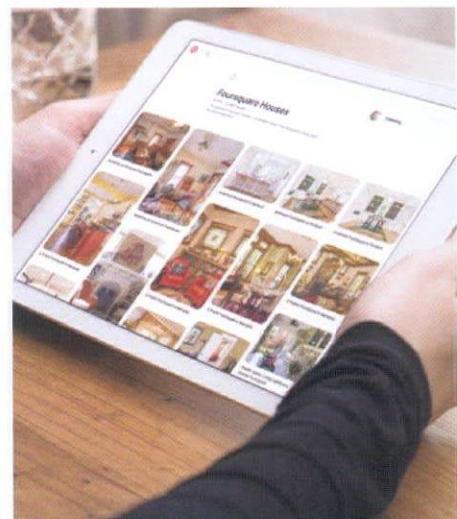
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Acorn Manufacturing

Pages 35, 120

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Pages 39, 120

Áratis

Pages 2-3, 120

Ball & Ball

Pages 30, 120

BarnesVanze Architects Inc.

Page 118

Bassett & Volumn

Page 120

Bevolo Gas & Electric Lights

Pages 15, 120

Brockwell Incorporated

Pages 30, 120

Cambek

Inside Front Cover, Page 120

Carlson's Barnwood Company

Page 120

Chadsworth Columns

Pages 11, 121

Classic Gutter Systems

Pages 42, 121

Clay Squared to Infinity

Pages 42, 121

Country Carpenters

Pages 19, 121

Crown Point Cabinetry

Pages 4-5, 121

Deep Landing Workshop

Pages 51, 121

Driwood Moulding Company

Pages 16, 121

Dutch Tile Inc.

Page 121

Early New England Homes

Pages 19, 121

Forbes & Lomax

Pages 55, 122

Gaby's Shoppe

Pages 42, 122

Haver & Skolnick Architects

Page 118

Historic Doors

Pages 35, 122

Historic Housefitters Co.

Page 122

Howard Products

Pages 29, 122

Innerglass Window Systems

Page 122

The Iron Shop

Pages 21, 122

Janna Ugone & Co.

Pages 42, 122

Jim Illingworth Millwork

Pages 55, 122

J.P. Weaver

Pages 13, 123

Kennebec Company

Pages 23, 123

Kolbe Windows & Doors

Back Cover, Page 123

Marvin

Pages 21, 123

Melton Workroom

Pages 55, 123

Mercury Mosaics

Pages 29, 123

Motawi Tileworks

Pages 23, 123

Nostalgic Warehouse

Pages 30, 123

Notting Hill Decorative Hardware

Page 123

Old Wood Workshop

Pages 51, 124

Osborne Wood Products

Pages 47, 124

Paris Ceramics

Pages 26, 124

Pennsylvania Firebacks

Pages 47, 124

Period Architecture Ltd.

Pages 8, 118

Period Lighting Fixtures

Pages 39, 124

Pewabic Pottery

Pages 35, 124

Renaissance Conservatories

Pages 25, 124

Robert Orr & Associates, LLC

Page 119

Schafer Buccellato Architects

Page 119

Sheldon Slate Products

Pages 12, 124

Shuttercraft

Pages 30, 124

Sundial Wire

Page 125

TimberBuild

Pages 6-7, 125

Trustworth Studios

Page 125

T.S. Adams Studio, Architects

Page 119

Unico, Inc.

Pages 32, 125

Vermont Soapstone

Pages 55, 125

Vermont Verde

Pages 35, 125

Vintage Millwork & Restoration

Pages 25, 125

Waterlox Coatings

Page 125

Weather Shield Mfg.

Inside Back Cover, Page 125

West System

Pages 26, 126

W.F. Norman Corporation

Pages 51, 126

Wittus – Fire by Design

Pages 51, 126

Woodard & Greenstein

Pages 1, 126



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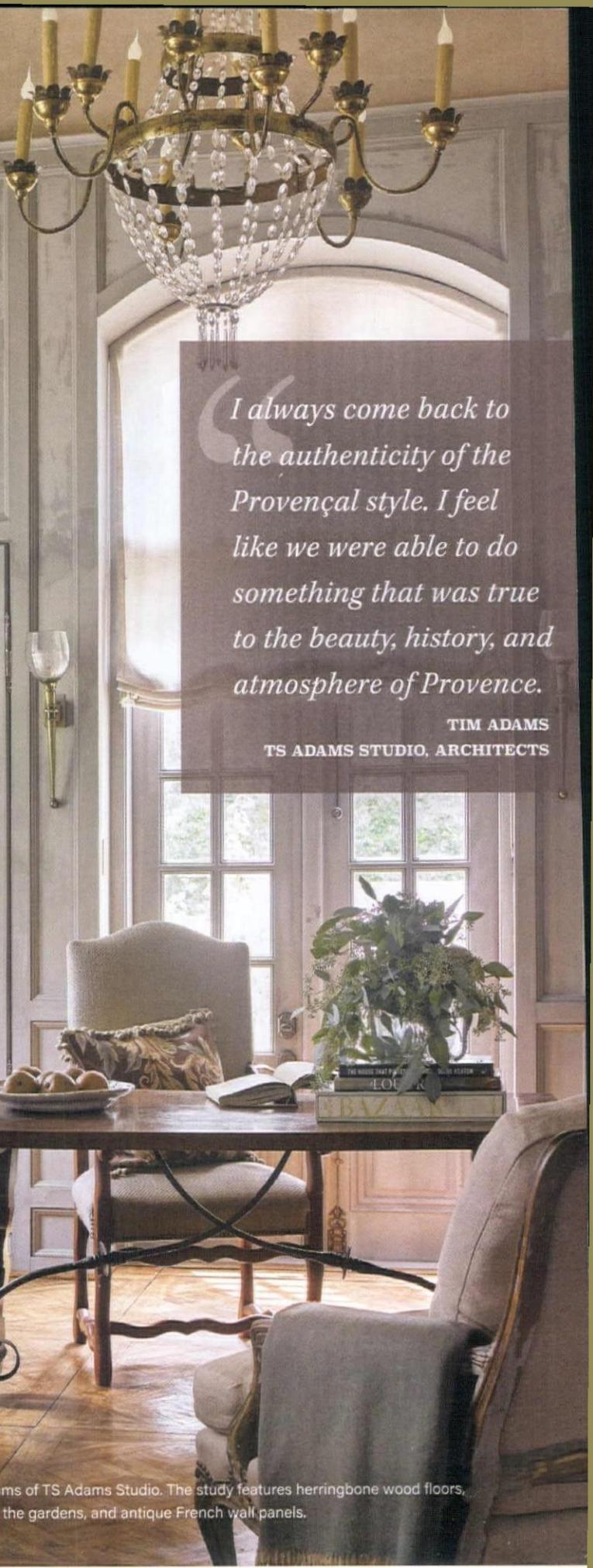
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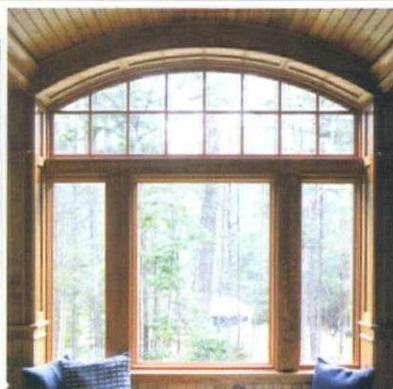
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I always come back to the authenticity of the Provençal style. I feel like we were able to do something that was true to the beauty, history, and atmosphere of Provence.

TIM ADAMS
TS ADAMS STUDIO, ARCHITECTS

The French Provençal design found in Lafayette, Louisiana, is by Tim Adams of TS Adams Studio. The study features herringbone wood floors, arched windows, a set of French doors leading to the gardens, and antique French wall panels.



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