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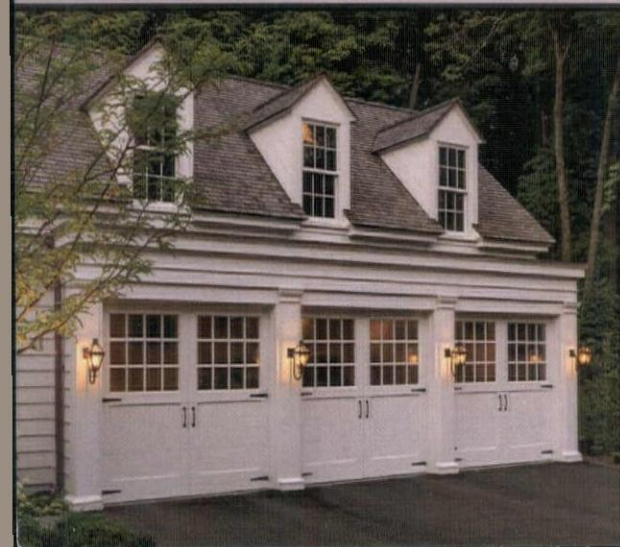
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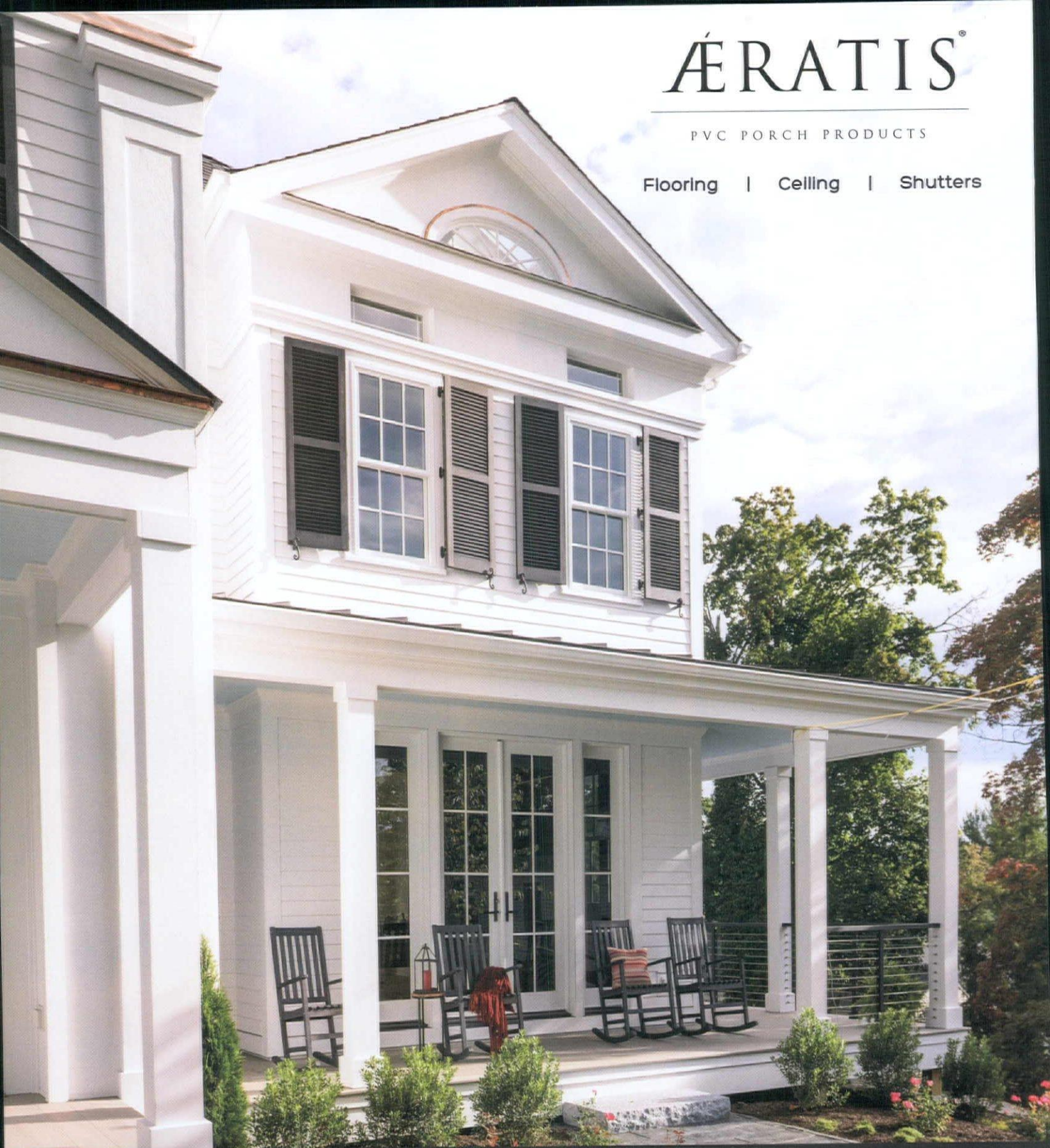
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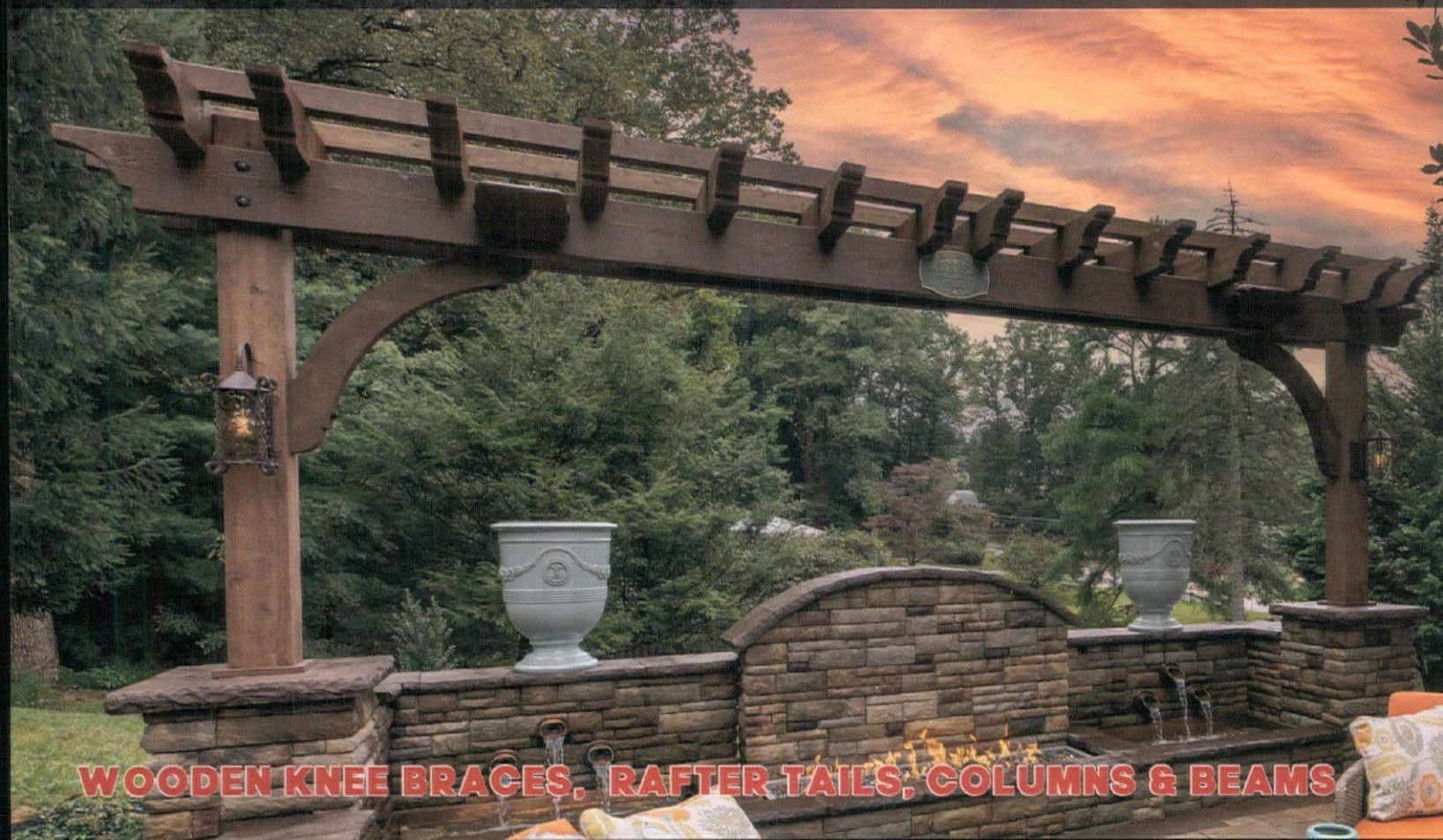
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BY NANCY A. RUHLING



ON THE COVER: Pfeffer Torode Architecture renovates a ranch house in Nashville, Tennessee, incorporating a welcoming and sunlit kitchen perfect for promoting togetherness. See the story on page 31. **COVER PHOTO BY ALI HARPER**

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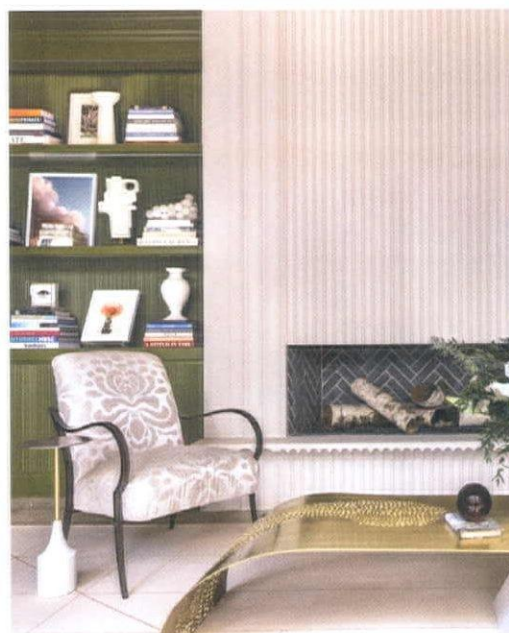
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Memory Making

WHEN I LOOK AT THE HOUSES in this magazine, I am in awe of how each one tells a unique story—each house has personality, character, integrity, and authenticity. And each one creates a sense of place fitting well within its surroundings—whether in a suburban, city, oceanside, or countryside setting, and even amid the vast wilderness of the West. They are places where families gather to make cherished memories—forever houses.

In Big Sky, Montana, Peace Design and architect Matt Miller create a new log home inspired by primitive cabins used by rangers and fire lookouts in the West. The new cabin retreat is perfect for a multigenerational family to make memories in surrounded by the natural beauty of a 600-acre National Forest.

Inspired by the homeowner's family chateau in France, Ferguson & Shamamian conjure an equestrian estate in Connecticut worthy of royalty. Although the stone exterior is classic American design, the interiors are very much in the European vein. The homeowner wanted this to become her family's legacy compound, a place that would be used for generations to come.



Speaking of France, Harrison Design created a French Provincial-style house in rural Virginia for a couple who are Francophiles. Using history as inspiration, the design team created a home that is stately and decidedly in the French vernacular.

Deep in the Maine woods, Robert A.M. Stern has been creating a family getaway, adding buildings to the compound over ten years. The design is a Shingle Style farmhouse with influences of the English Arts & Crafts era. Two new additions are modeled after New England farm structures. All buildings sit well on the land and have become a place for family and friends to congregate and enjoy rustic New England charm. We hope you enjoy this annual issue of *New Old House*, and I look forward to sharing more of these gems next year. Until then!

Nancy Berry
Nancy E. Berry
Editor

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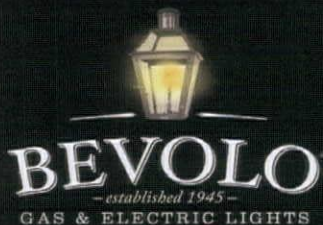
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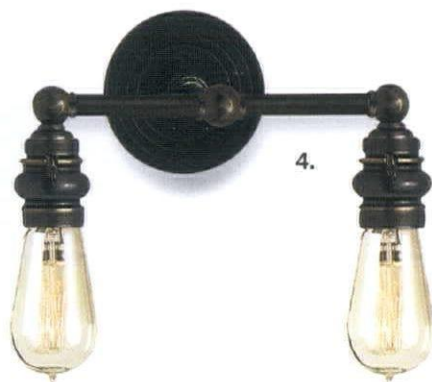
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Rustic Charmers

1. **DANIEL HOUSE CLUB** Designer Carolyn Kinder designed the Deschutes eight-light farmhouse chandelier made of steel in a sanded black finish. danielhouseclub.com
2. **JAYSON HOME** Go back in time with the 20th-century-vintage industrial zinc pendant from Provence. Hang it in the kitchen or mudroom for a lived-in vibe. jaysonhome.com
3. **HOLLYWOOD AT HOME** Add a timeless look in the kitchen or entryway with the hand-forged pendant made of brass-plated aluminum. hollywoodathome.com
4. **CHAPMAN & MYERS FOR VISUAL COMFORT & CO.** The Boston Series functional double light brings traditional charm to the bathroom or hallway. visualcomfort.com
5. **ARHAUS** Add a touch of subtle sparkle with the rustic-glam six-bulb Bonita chandelier. It features a distressed finish and Italian glass crystals. arhaus.com



TABLE ETIQUETTE

1. SAWKILLE CO. The oiled-maple spindle table is handmade in New York's Hudson Valley and may be customized in a variety of woods and finishes. sawkille.com

2. BUNNY WILLIAMS HOME Recalling the curved-bow aprons on some antiques, the oak Isabella Side Table is appointed with a single top drawer. bunnywilliamshome.com

3. ELSIE GREEN Culled from a flea market in Lyon, the stylish iron bistro table previously resided in a French bistro. Place it in the guest room as an end table, or on the outdoor patio. elsiegreen.com

4. ARHAUS Measuring 64 inches long, the rustic Kensington coffee table in Honey is handcrafted from solid, sustainably sourced oak and Finnish pine. arhaus.com

5. SERENA & LILY The Cornwall Martini table in sun-bleached pine adds a hint of personality with a curvy base. serenaandlily.com



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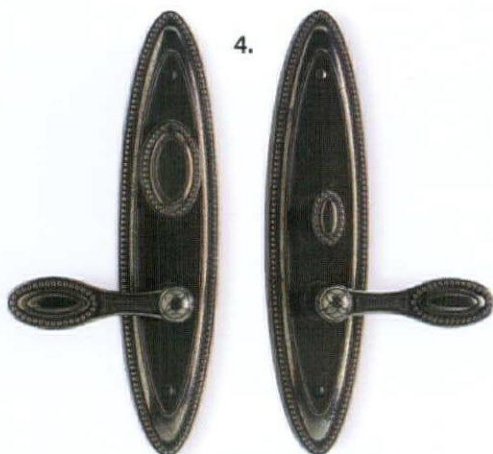
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mixed MATERIALS

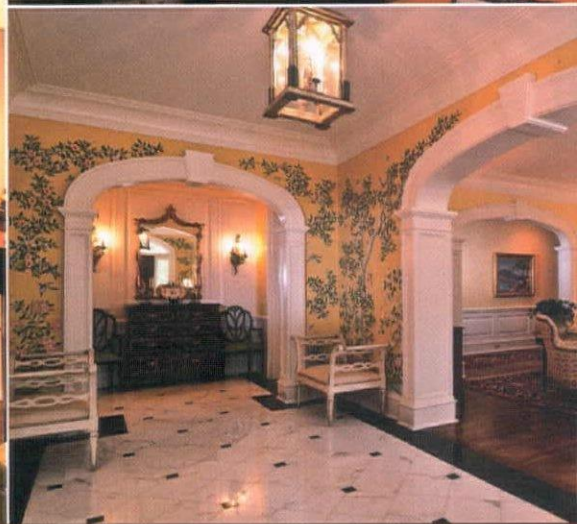
1. **VIEFE** Recalling a traditional bowl shape, the Petra pull in antique copper is made by hand in Barcelona, Spain, and available in three finishes. viefe.us

2. **ROCKY MOUNTAIN HARDWARE** Create interest on drawers with the Ellis cabinet pull in silicon bronze (dark). The pull comes in 12 finishes. rockymountainhardware.com

3. **PURE SALT X MODERN MATTER** Bring in rustic charm with the burnished brass Monterey 1.5-inch ring pull, created in collaboration with Pure Salt, an interior design studio based in Newport Beach, California. modern-matter.com

4. **ROCKY MOUNTAIN HARDWARE** Set the tone of old-world artistry at the front door with the Maddox entry set in white bronze (dark). rockymountainhardware.com

5. **NATIVE TRAILS** The Farmhouse 30 single-basin sink in polished copper is made from recycled copper and features a hammered apron front. nativetrailshome.com



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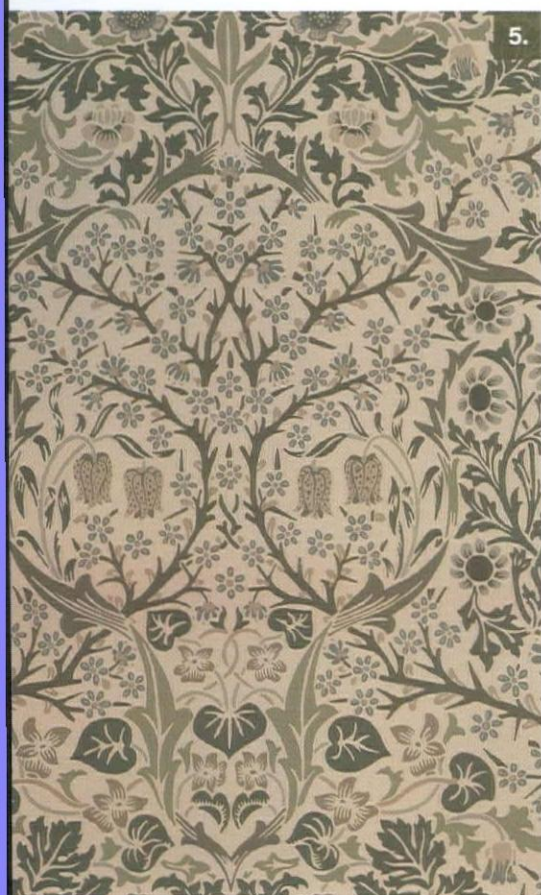
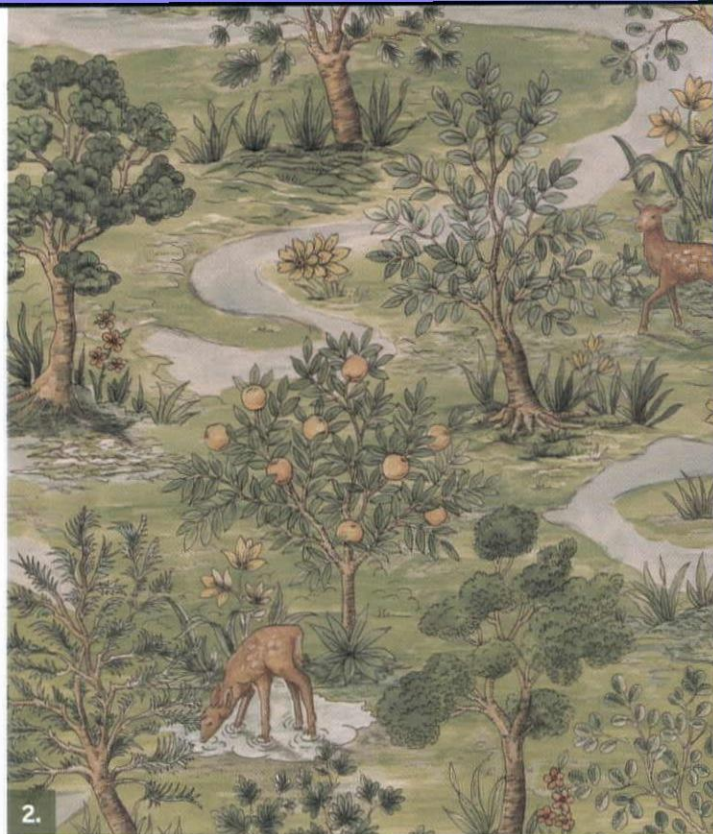
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THE GREEN ROOM

1. PAOLO MOSCHINO LTD. The Twig Trellis wallpaper in green created by Philip Vergeylen of Paolo Moschino Ltd. at his kitchen table is based on formations in a country garden. paolomoschino.com

2. CHRIS LOVES JULIA X WALLPOPS Featuring fruit trees, winding waterways, and deer, the pastoral Bramble Forest peel-and-stick toile-like wallpaper brings a charming, woodsy and whimsical element to any room. wallpops.com

3. MILTON & KING Maine House Interiors designed the nature-inspired Grande Ivy non-woven wallpaper in dark green and cane. Add it for wow-factor pattern in the powder room. miltonandking.com

4. CHRIS LOVES JULIA X WALLPOPS Easily reinvent any room with the damask-pattern Melograno Moss peel-and-stick wallpaper conceived by husband-and-wife blog duo Chris and Julia Marcum of Chris Loves Julia, for WallPops. wallpops.com

5. MORRIS & CO. X MCGEE & CO. Reinvented in a new color palette, the botanical-inspired Blackthorn wallpaper is based on a signature historic Morris & Co. pattern and created exclusively for McGee & Co. in collaboration with Shea McGee. mcgeeandco.com



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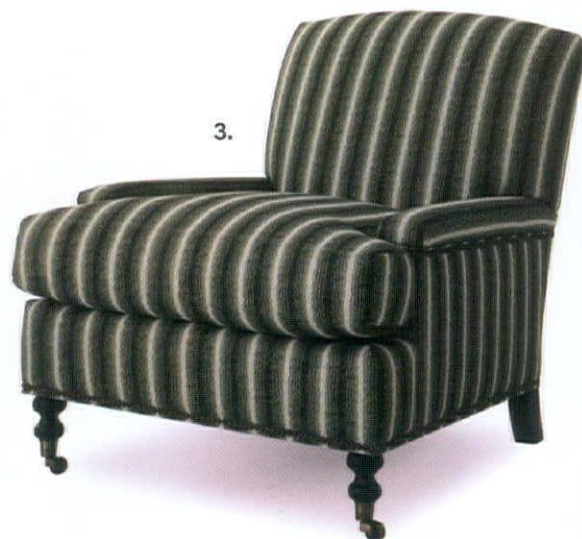
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HOME ACCENTS

1. SOHO HOME The Ashford three-seater sofa in olive linen is made to order and features a deep seat, birch frame, and beech legs. Measuring 87 inches wide by 40 inches deep, it's available in an array of colors and fabrics. sohohome.com

2. MCGEE & CO. Made of dishwasher-safe stoneware, the Mattia hand-painted bowl is available in floral or leaves patterns in blue or green colorways. Hang them as wall art or use them at the breakfast table. mcgeeandco.com

3. JAYSON HOME Layer in a traditional look in the home office with the Kennedy Chair. It's fashioned with theory green upholstery, black-walnut legs, and antique brass casters. The chair is perfect for a period-inspired look. jaysonhome.com

4. ELSIE GREEN Decorate the kitchen with functional found objects with character, like the large copper pitcher from a French flea market in Paray-le-Monial. Or use it as a centerpiece on the dining-room console table. elsiegreen.com

5. MCGEE & CO. Made from hand-blown glass in a delicate ribbed design, the small Verlice round vase is ideal as a vessel for flowers or as a decorative object. It measures four inches by five inches. mcgeeandco.com



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Circa 1883



Traditional elements including subway tile, inset cabinets, and brasswork are balanced by such contemporary touches as the pendant light and plaster hood. **Opposite** Custom cabinets maximize storage. Eliminating upper cabinets opened up the small kitchen.



AS AN ARCHITECT, Everett Schramm spends his days designing beautiful homes for clients. When he purchased his own 1928 Colonial Revival cottage in Baltimore, Maryland, he got the chance to try out some of his favorite design ideas that hadn't made it into clients' homes.

The kitchen in his 1,900-square-foot house was dark, poorly laid out, and average. It called for an overhaul. Schramm jumped at the chance to showcase how much can be done in trans—forming a small kitchen into a functional and inspiring space.

"Most people don't invest in good, custom kitchens at this scale," he says. "So, I wanted to prove it's actually *more* important, when the room is small, to

invest in a custom kitchen because that lets you maximize every inch of space."

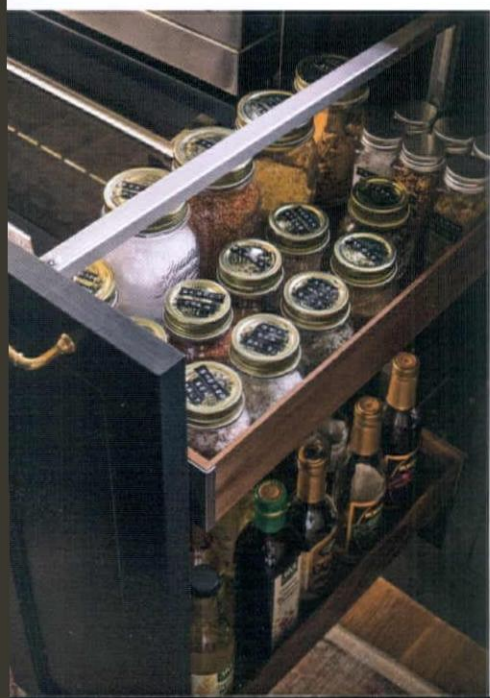
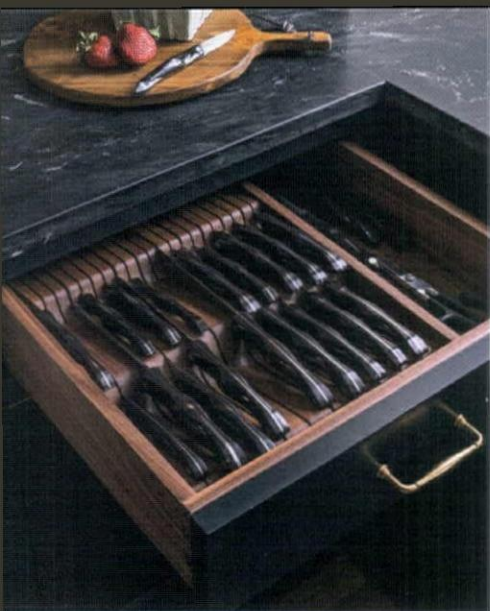
For example, every section of custom-sized lower cabinets is a "full run," meaning it fills the space—between the range and a corner, say—without seams and fillers.

"Every time you have one of those seams, you lose an inch and a half of storage," he notes. "In a small kitchen, those lost inch-and-a-halfes add up."

In a small room with fewer cabinets, custom cabinets become more affordable. The same holds true for other, more expensive touches that make a new kitchen classy and unique. The walls above lower cabinets, which in the previous kitchen had been taken up by space-cramping upper cabinets, have been covered in a textured, off-white subway tile, amplify-

Architect's Kitchen

Everett Schramm designs a new kitchen for his own 1928 cottage in Baltimore. **BY KATHERINE GUSTAFSON**



Left (from top) Every need is met with custom cabinets, from flatware drawers to appliance niches. • The kitchen has a built-in cabinet with pocket-back doors that recess for access to the coffee maker. • Spices and cooking oils are stored in a pullout cabinet near the range. **Above** Running subway tile from backsplash to ceiling visually expands the space.

ing light and adding interest and elegance to the room. This handmade tile would have been prohibitively expensive in a larger room.

"I could do some really cool things because my kitchen is small," says Schramm.

WHAT COLOR? LOOK IN YOUR CLOSET.

Even though he chose white subway tile, Schramm was serious about avoiding the all-white kitchen that many people seem to default to. He makes a habit of helping his clients embrace color, too.

"I am so tired of white kitchens, so I try not to let anyone do an all-white kitchen with me," he says. "In my opinion, a white

kitchen is done for resale. If you're doing [your renovation] for yourself, you need to do something you'll love and enjoy, and that looks like you."

He tells his clients to figure out what color they would like in their kitchen by peering into their closets and counting the colors that repeat on their clothes racks.

"Usually, when you buy a shirt, you just pick what you like, you don't think too much about it," he says. "Clients are often surprised what color repeats the most. They expect it to be a neutral, or blue or green. But a lot of times it's not."

In the case of Schramm and his wife, it was in fact blue: both closets heavily



Schramm got rid of a swinging door that led to the mudroom, in order to add a 10-inch pantry for storing dry goods.

feature a dark navy blue. For the lower cabinets and pantry, they chose a blue so dark it's almost black. Schramm used recessed, directional art lighting to keep it from reading too dark.

"Everyone is so afraid of a dark kitchen—or any dark room, really," he says. "I tell people, you don't have to be afraid of dark colors. No one thinks my kitchen is dark."

MIX TRADITIONAL WITH THE NEW.

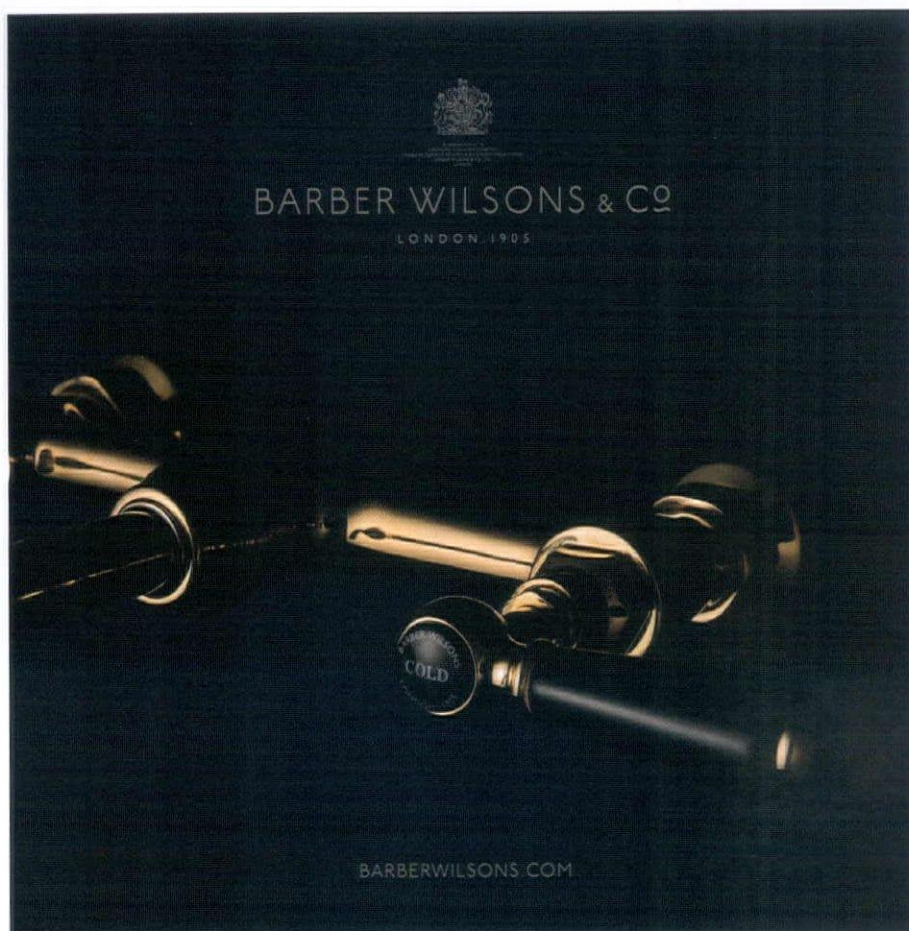
The color of the cabinets is a modern touch in the old house, as are other elements in the kitchen. The plaster hood, the light fixture over the sink, and the wallpaper—a fresh take on an Arts & Crafts pattern—are contemporary notes.

Other features are distinctly traditional, especially the handmade wall tiles and cabinet design: cabinets meet the floor without a modern toe-kick. Some fixtures and fittings, too, are traditional, such as the piping that supports a set of upper shelves, which echoes brasswork found in 19th-century French bistros.

"Every time I would make a traditional decision, I would try to make a modern decision to go with it," Schramm says.

Old and new blend seamlessly in this small yet stately renovation, and Schramm couldn't be happier.

"After getting to do all these beautiful things for clients, it's great to be able to do something equally nice for ourselves, you know?" • FOR RESOURCES, SEE PAGE 114.



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Fully redesigned, the kitchen is in its original location. The warm, all-wood island seats four at one end. Walls are clad in vertical planks with a bead detail.

English Cottage Sensibility in Nashville

A 1950 ranch becomes an artist's haven and a gathering place. **By Katherine Gustafson**

RENOVATING THIS 1950 neoclassical ranch house on a large lot in the heart of Nashville, Tennessee, came with its share of unique challenges. Among them were zoning regulations that prevented expansion of the 5,132-square-foot home.

For Erin Cypress, the project's architect from Pfeffer Torode Architecture, that meant taking the house down to the studs, to rid it of "that old, heavy, ranch-hallway aesthetic." She needed flexibility to design a welcoming home for her artist client, who splits her time between New York and Nashville.

Cypress fully redesigned the kitchen and, evoking houses in the past, added two gathering spaces adjoining it—a "keeping room," or casual living space, and an "orangery," or sunroom.

EASY, ELEGANT ENTERTAINING A kitchen that invited togetherness and socializing was a priority for the homeowner, whose three grown daughters live in New York but visit Nashville periodically.

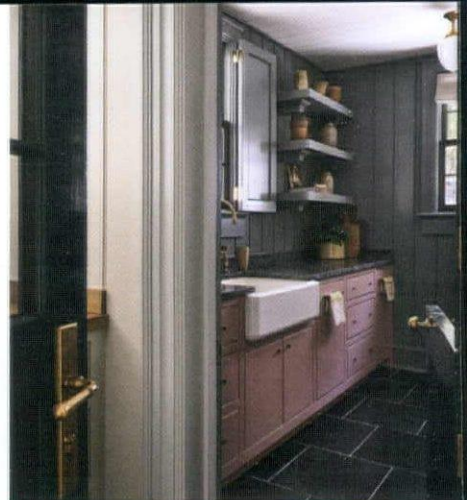
"She wanted them all to be able to hang out and be close together," says Cypress. "Having a kitchen with a keeping room adjacent to it was a critical component."

The keeping room leads off the kitchen through a cased opening. The sunroom, connected to the keeping room and around the corner from the kitchen, offers a casual seating area, a breakfast table, and views over the garden. The three rooms together form a casually elegant setting perfect for family time and for social gatherings.



Left From the kitchen, a cased opening leads to a keeping room or gathering space.

Right Cabinets in a dusty pink are a subtle surprise in the pantry, which features blue-gray walls. **Below Left** A Khotan-patterned wallpaper by Zak + Fox backs glass cabinets in the pantry. **Below** Quartzite countertops and stove backsplash have dramatic veining, interjecting pattern in the neutral space.



"She hosted a little party after it was done; it was such a comfortable space to be with people, at night," says Cypress. "Some sat on the sofas, others spilled out into the sunroom. It felt like easy, elegant entertaining."

BRINGING AN ENGLISH TOUCH Key to making the kitchen and its adjacent spaces warm and welcoming was bringing an English country aesthetic that reflected the property's equestrian history. To capture this sensibility, Cypress used elements like inset cabinetry with simple beading, sink fixtures from a company in the U.K., and vertical-plank walls with a 3/8-inch bead between each plank.

"We all felt that [the plank walls] helped soften the space and provide a nice, quiet backdrop for some of the more playful, colorful moments that she wanted to interject," Cypress says. These

moments include the slab countertop with dramatic veining and open wooden shelves that display kitchen items, adding whimsical visual interest.

The English aesthetic is also evident in the unusual plank ceiling in the kitchen and keeping room, which Cypress says "references the new work coming out of England." British architects are featuring a lot of wood and plaster ceilings.

"We were really trying to add warm materials wherever we could," she says. "All of us felt that the ceiling made the spaces feel informal and comfortable."

An all-wood island adds to the kitchen's welcoming atmosphere, seating four on either side of one corner to encourage communal gathering.

"That island has such an impact in terms of warming up the space and giving it a comfortable feeling," says Cypress.

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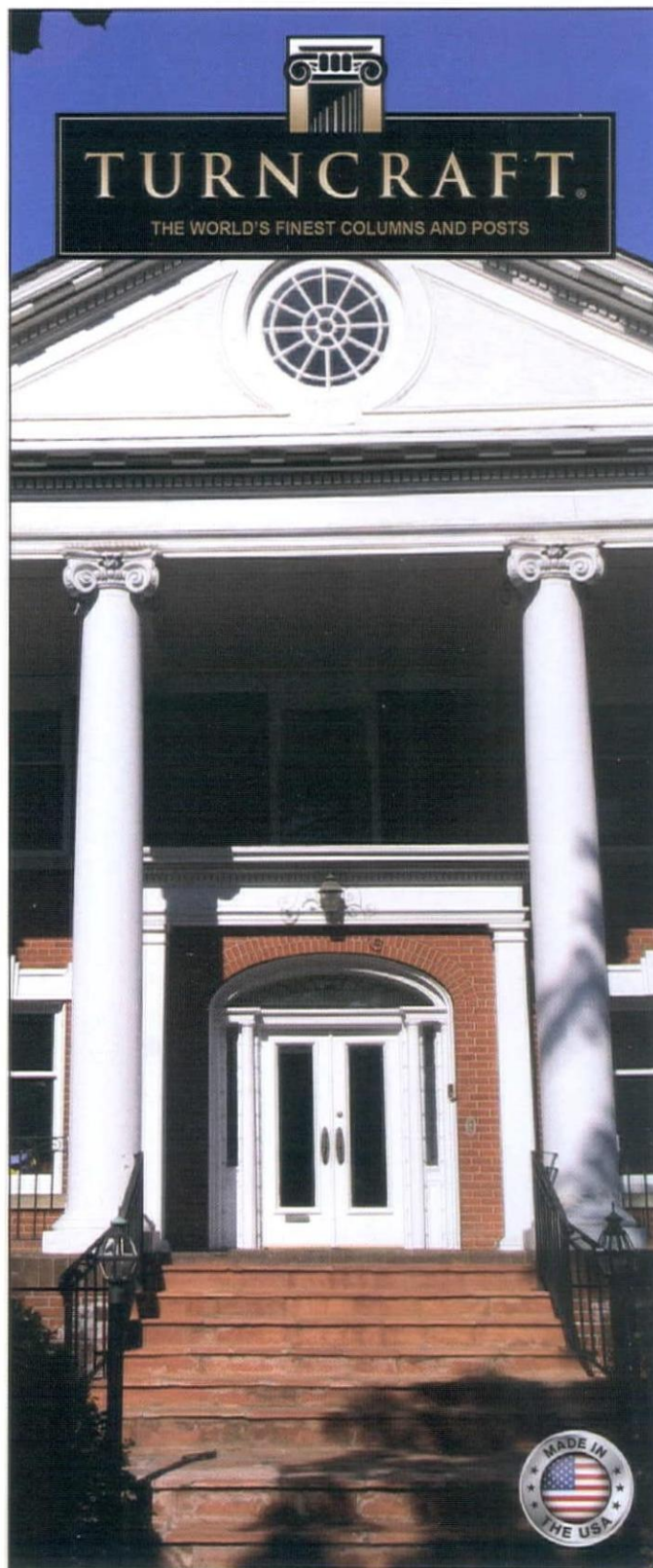


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Top Left The sunroom adjacent to the kitchen has a casual seating area with garden views. **Above** Crowned by a vaulted plank ceiling painted blue, the sunroom also serves as a breakfast room. **Left** This built-in cabinetry is a “drop zone” for the family entrance, which is entered through the home’s porte-cochère.

AN ARTISTIC HAVEN As an artist, the homeowner wanted her home to not just be inviting but also to present a lively and engaging visual experience.

“The house needed to be a beautiful place for her to spend time,” says Cypress. “It also had to speak to the side of her personality that loves art and color.”

To that end, the design of the sunroom is a prime example. Deep windowsills hold plants and a variety of colorful objects. The prominent round lighting fixtures are unique and playful. The vaulted plank ceiling is painted a striking blue.

In the sunroom, “You’re transitioning to feeling like you’re in the outdoors,” Cypress says. “The client said she wanted something reminiscent of the sky but that isn’t sky blue ... I really

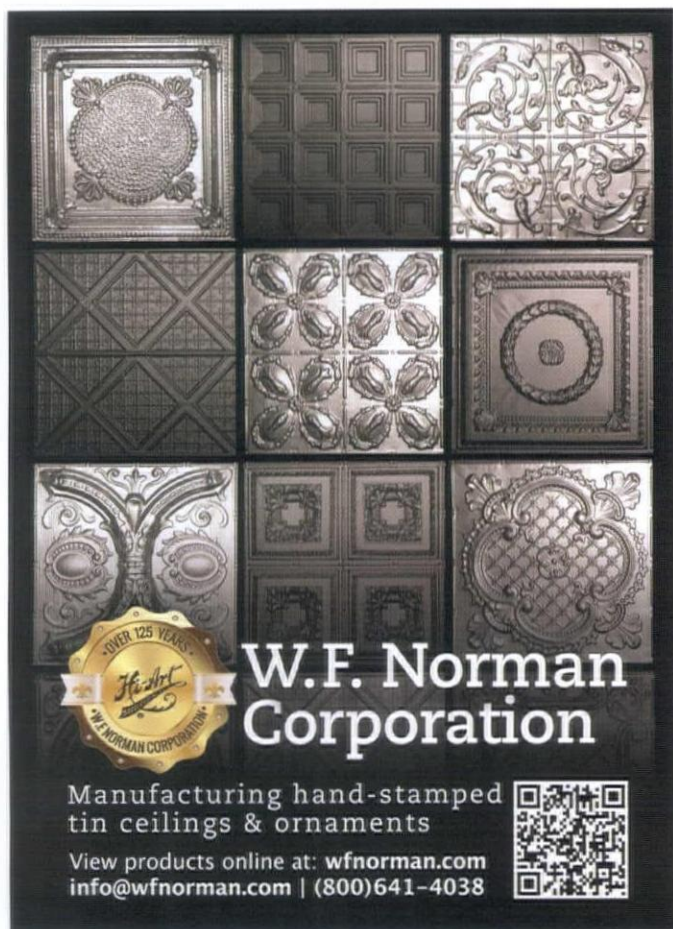
loved how she pushed me and the interior designer to be a little more color-forward.”

Color also enlivens the butler’s pantry, which features cabinets painted a dusty pink. They stand out against blue-gray walls and Khotan-patterned wallpaper, which features the pomegranate, a symbol of prosperity and power.

The artistic touches that give the home more personality only add to its warmth and comfort, delivering just the kind of appealing haven the homeowner was looking for.

“Nothing about that kitchen, the sunroom, or the keeping space feels cold or too precious,” says Cypress. “And I think that’s what helps make a space feel welcoming.” ◉


FOR RESOURCES, SEE PAGE 114.



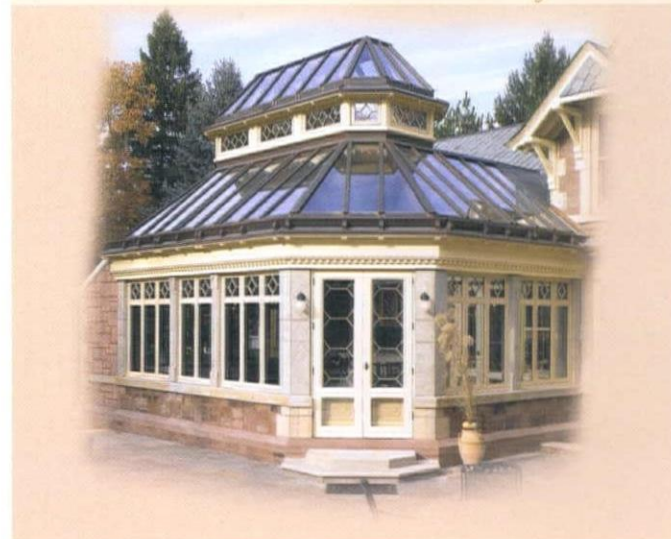
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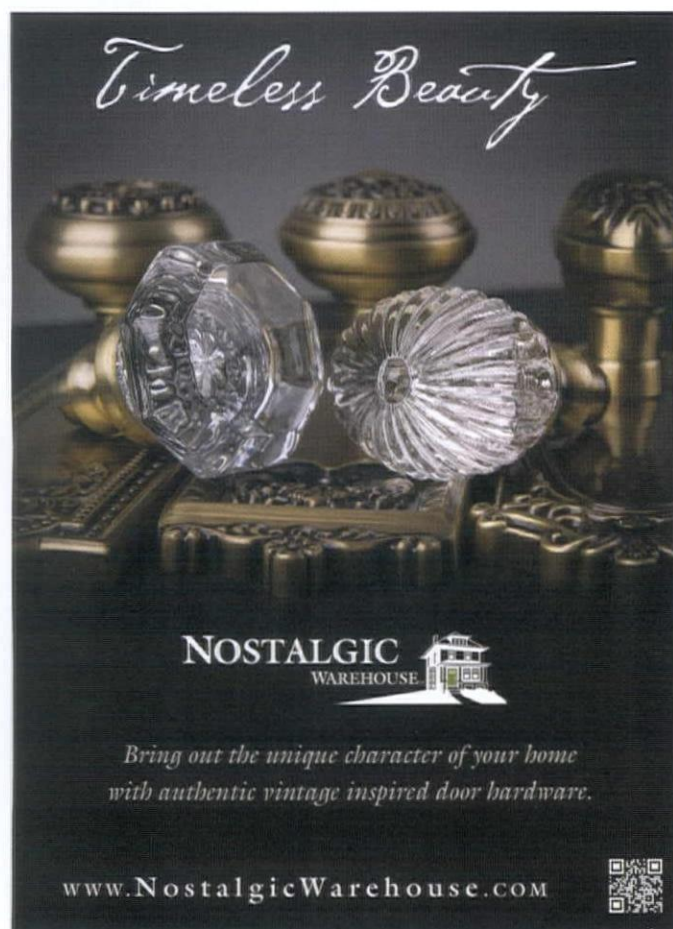

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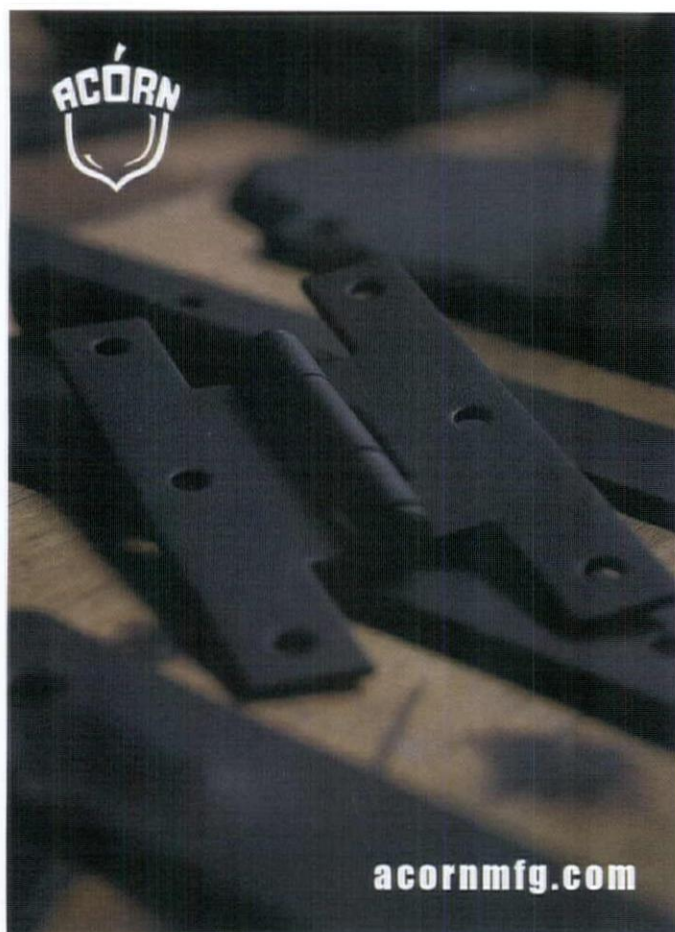


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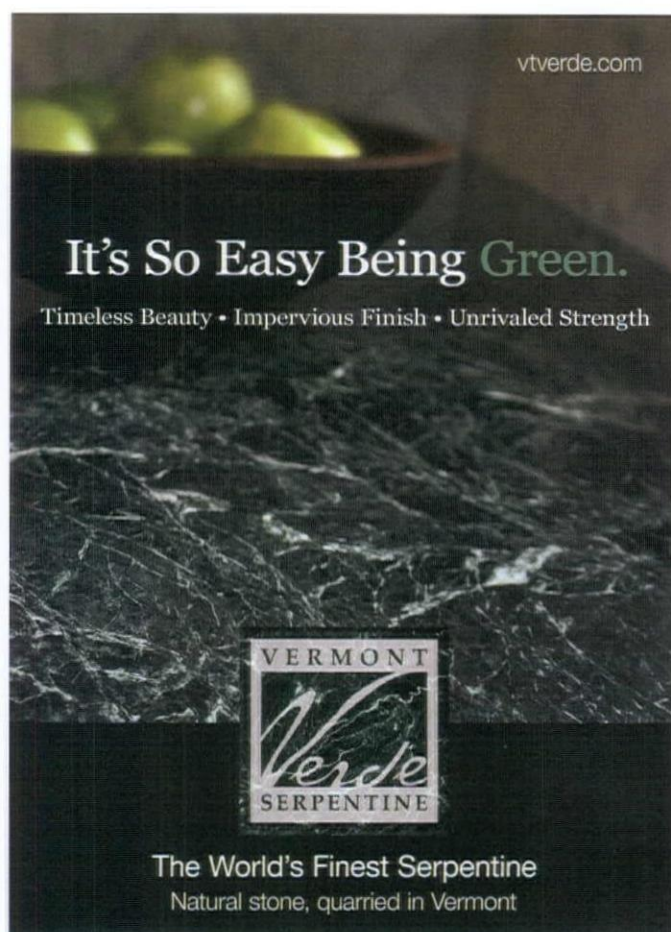




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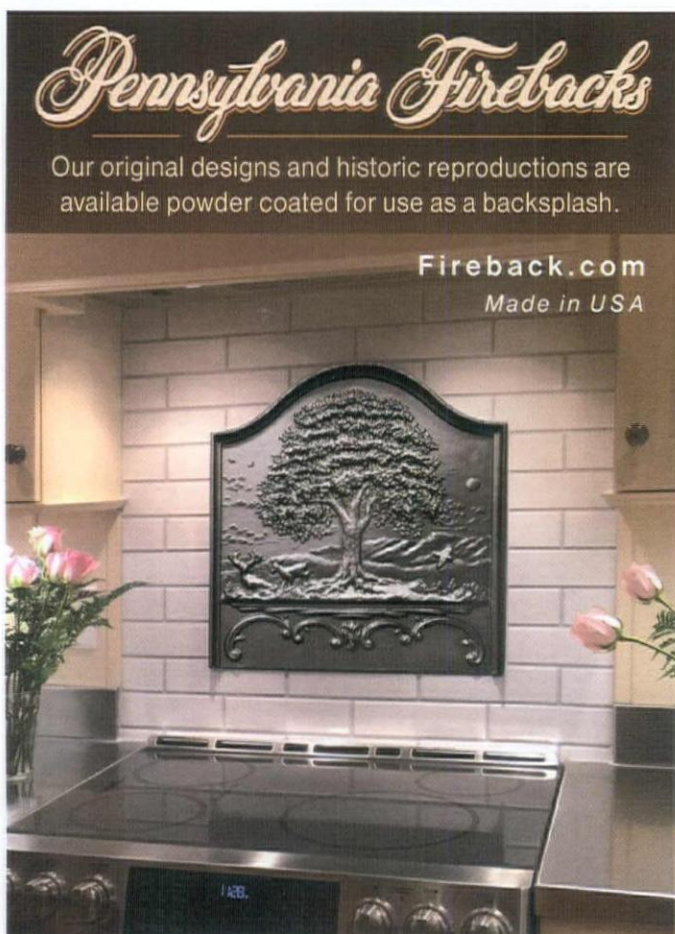



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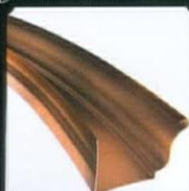
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Tucked Away in Buckhead

In suburban north Atlanta, a seasoned design team creates a two-acre retreat for a family of four. **BY J. MICHAEL WELTON**

ONCE HOME TO A 1940S COTTAGE, a two-acre lot on the western edge of the coveted Buckhead neighborhood in Atlanta, Georgia, is now a secluded residential compound.

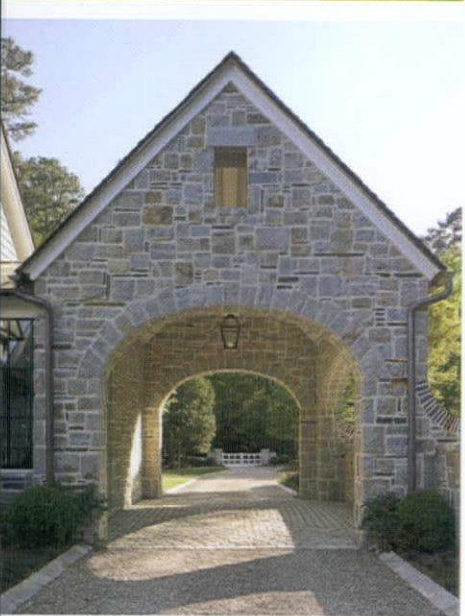
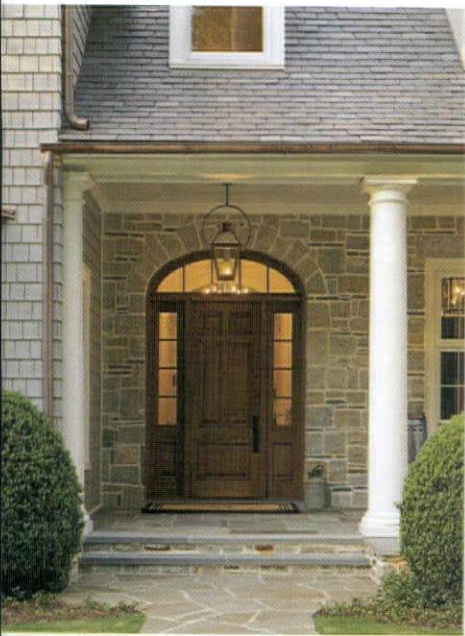
As is true of neighboring homes, this one is barely visible from the street, in part because of its natural setting and in part because of a ready collaboration between the architect and landscape architect.

"The clients asked me to design a house—they had renovated another home and now wanted something more accustomed to the times," explains Tim Adams, founding partner at Atlanta's T.S. Adams Studio, Architects. "We talked about, stylistically, how they lived as a family, to get an understanding for the basis of the design."

Adams's landscape architect of choice, Alec Michaelides, is the principal at Atlanta-based Land Plus Associates. He'd



Above Massive recycled wood beams create a vaulted ceiling in the family room. The fireplace is of Georgia granite. The designers created fresh, cozy spaces throughout.



Above Bordered by granite cobbles, a pea-stone driveway passes a knob of old beeches to enter the granite porte-cochère near the garage. The wood-framed house is clad in cedar shingles. The roof is Vermont slate. **Top Left** A paved walk leads to the arched front door on the primary façade. **Middle Left** The floor of the porte-cochère is laid in granite cobbles. **Left** The siting of the house and deft landscape design make the pool very private.



worked with this client on two previous projects. The first was 20 years ago, for a home they kept for more than a decade. The second was an existing house where Land Plus helped design and install a pool; they sold the house a few years later.

The clients showed him this lot, which they had located with their architect, Tim Adams. "I sited the house," Michaelides says. "I went there, a plan in hand for the client, then pushed and pulled with them and Tim, who basically stated: You're going to make my project better."

For builder David Childers, principal in Cobb County-based Macallan Custom Homes, the site was no walk in the park. It sloped down and to the left from the street, which called for a reverse-engineering process as he started construction. The clients wanted to be able to meander to the pool from the house, in relative obscurity.

So Childers lined up his priorities from the get-go. "We built the retaining wall first, then the house foundation, then the



Above With a modern fanlight and sidelights, the custom solid oak entry door opens to a high foyer leading to an arched opening into the front hall. The entryway is graceful and timeless.



Top Left With family pieces and new additions, rooms are furnished in a fresh, light mood and palette. The crystal chandelier adds a sophisticated elegance to the room. **Above** The front hall opens to the dining room; the kitchen is beyond. **Left** Built-in china cupboards flank the dining-room bay. The bay window floods the room with natural light.

pool, and then the garage foundation," he says. "We couldn't get a lot of heavy equipment past a certain point and had to base our construction management on that."

Out front, the site is blessed with a knob of 60-year-old beech trees that form a focal point for the property's entry, along with the addition of the new house and its porte-cochère near the side of the garage. Landscape architect Michaelides gilded the lily by adding a gazebo to the knob.

"You come in off the main road through the driveway gate, then to the porte-cochère as a focal point; the house is to the right and parking is to the left, not in front," he says. "There's a sidewalk up to the front door, while the driveway goes around the knob of beeches to the entrance."

For the driveway, Michaelides used granite cobbles, with exposed aggregate around the garage and loose aggregate in



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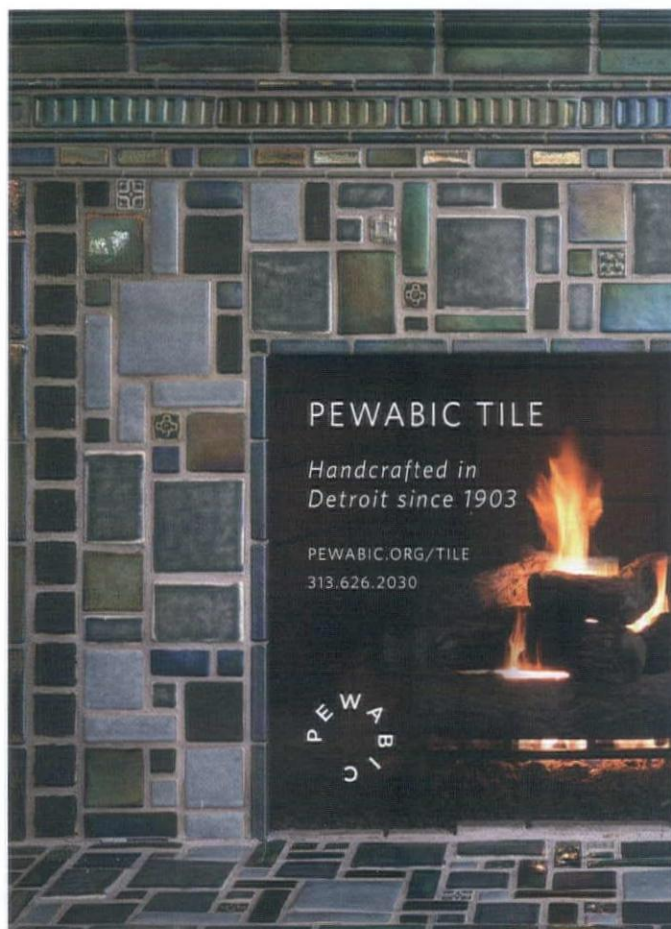
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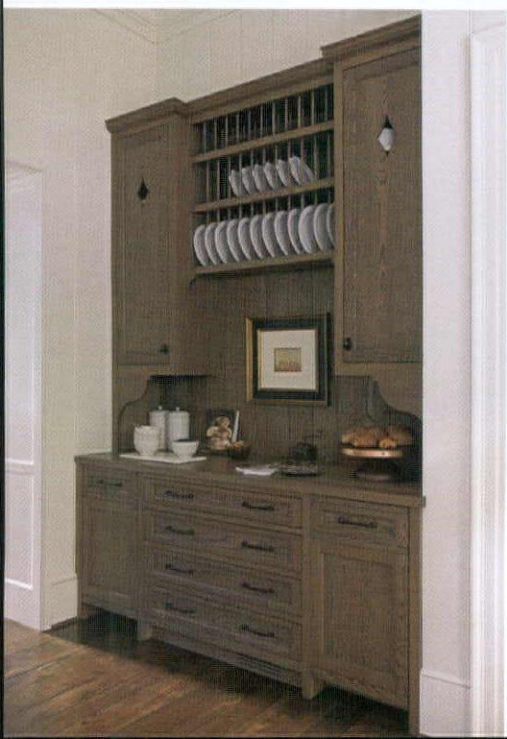


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Above The reliance on natural materials continues in the kitchen, with its rough-hewn beams, reclaimed wood flooring, an unpainted wood island, and marble backsplash. The china closet beyond is in the dining room. **Left** (from top) The custom range hood is made of zinc. • The view from the kitchen sink is of the garden and pool. • A built-in buffet in the kitchen repeats the diamond motif seen in other cabinetry. The motif is a nod to classic shutter designs.



Above The sitting room, bathed in natural light from a charming corner window is an inviting haven. The warm wood ceiling adds a touch of elegance, creating a tranquil space for relaxation.

front of and around the knob. "It's pea gravel," he says.

The construction is traditional wood framing, with structural steel support where needed. The porch is timber-framed at the roof, with copper flashing slipped between siding and walls. The stonework, matched by its mortar, looks as though it has been on site forever.

For the exterior, the architects and clients spared no expense. It's clad in cedar shingles, and the roof is Vermont slate. The remaining materials are mostly indigenous—such as Georgia granite for the porte-cochère, foundation, and some details. "Inside, there's granite in her office and in fireplace surrounds, with wood-paneled walls—all painted except for his walnut study," Adams says. "We designed the interior architecture, including the millwork, cabinetry, and paneling—that's typical for our work."

Inside, Adams called on Michelle Doughtie, owner of Schilling & Co. Interior Design, along with her lead designer and project manager Katelyn Reaves. They came in at the start of the project and worked with the entire team to address the interiors, including fixtures, finishings, and draperies.

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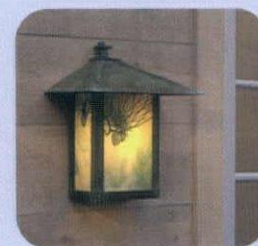
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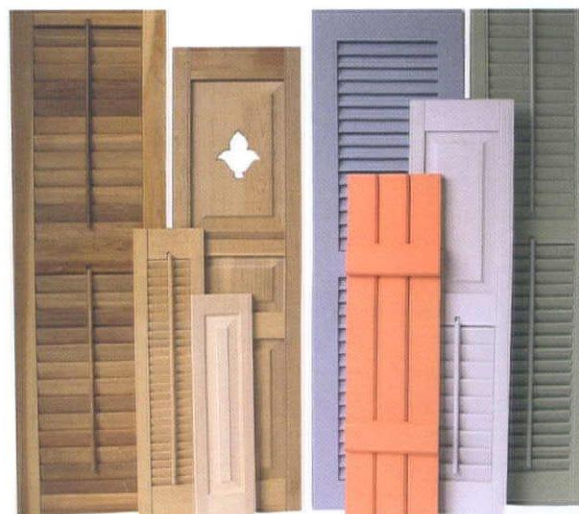
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Clockwise (from above) The primary bath is papered in a classic floral pattern. Gold accents bring a luxe feeling. • Michelle Doughtie and Katelyn Reaves of Schilling & Co. Interior Design specified fixtures, finishings, and draperies. • A built-in desk, which is painted in a muted light blue, overlooks the gardens. • Built-in closets designed by T.S. Adams Studio beautifully organize storage space. In the bedroom, closets create a bench seat. The diamond motif is carried through the closets in this space.



Whereas the clients' former home had been layered in deep reds and browns, here the designers chose fabrics that would give the interiors a softer feel. "We incorporated a lot of family pieces they'd had for a long time, but brought a new look in this new home," Doughtie says. "It has a fresher and lighter feeling than their previous home."

She used mostly natural materials—marble countertops, stone floors, antique beams in the family room. "Tim picked out old, rough-sawn beams massive in scale, and recycled," she adds. "There are wide-plank floors and a lot of texture throughout, like marble for the primary bath and countertop."

The ceilings may be as tall as 12 feet, but these rooms feel comfortable, cozy, inviting—and, best of all, private. "It's on a road with neighbors close by, but when you're in the house you can't see them," says Doughtie.

The same goes for activity at the pool, which is neatly tucked away and screened by the landscape design. •

FOR RESOURCES, SEE PAGE 114.





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A Sense of **Place** At a historic Beacon Hill townhouse, three new gardens enhance both character and comfort. **By Nancy Ruhling**

THE STORIED Nathan Appleton residence, a National Historic Landmark in the Boston neighborhood of Beacon Hill, has a rich history.

One of a pair of twin brick townhouses, the four-story residence was built in 1821 for textile manufacturer and U.S. Representative Nathan Appleton, a key financial figure in the industrialization of New England. In 1843, the house was the site of the wedding of his daughter Frances to the poet Henry Wadsworth

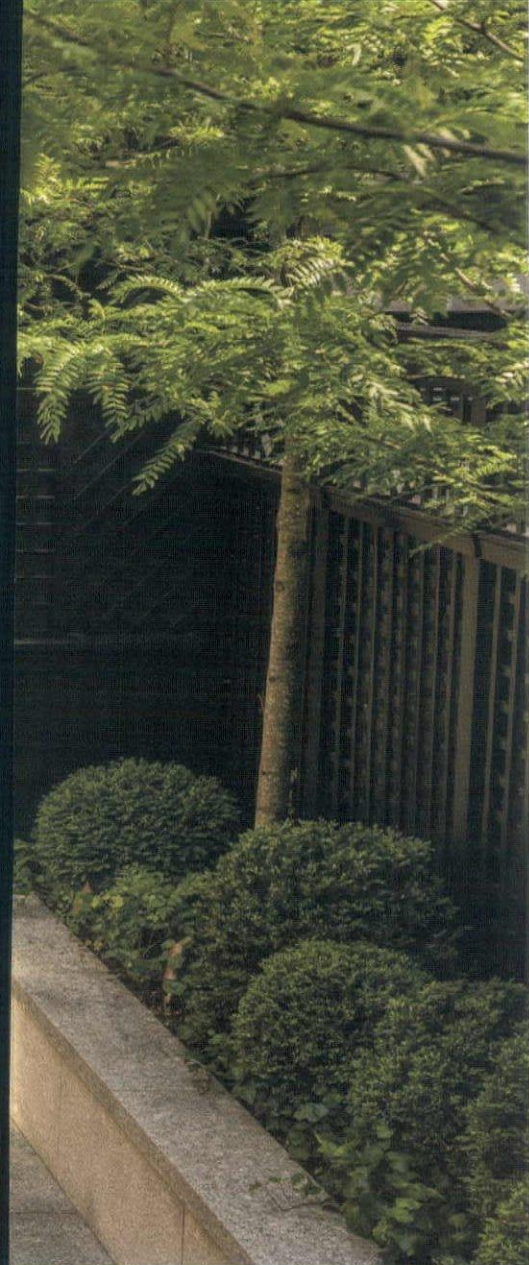
Longfellow. Earlier, the land had been owned by painter John Singleton Copley, who died in 1815.

Dan Gordon Landscape Architects was called upon to create three related yet distinctly different gardens that respect the history of the property and enhance its use by today's 21st-century inhabitants.

"From the outset, our goal was to renovate the property for contemporary living while preserving and enhancing the established character of the

property," says landscape architect and firm founder Dan Gordon. "To meet the design challenge of creating landscape that would contribute to the established sense of place, the design preserves existing resources, including mature vegetation as well as iron fencing and, in the entry garden, the historic granite walls and stairs."

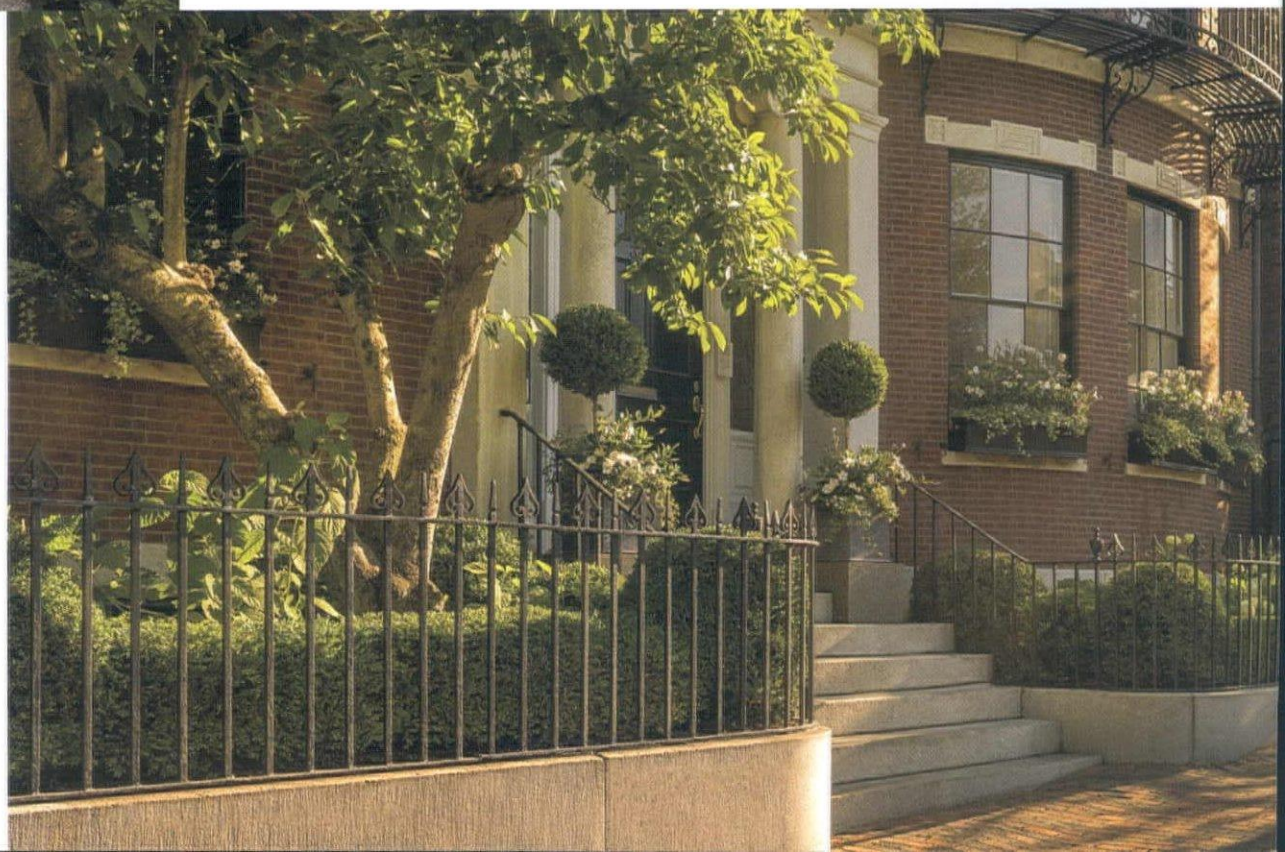
The three gardens—at the entry, in the courtyard, and on the roof—are variations on a theme, each with a core planting palette of boxwood,

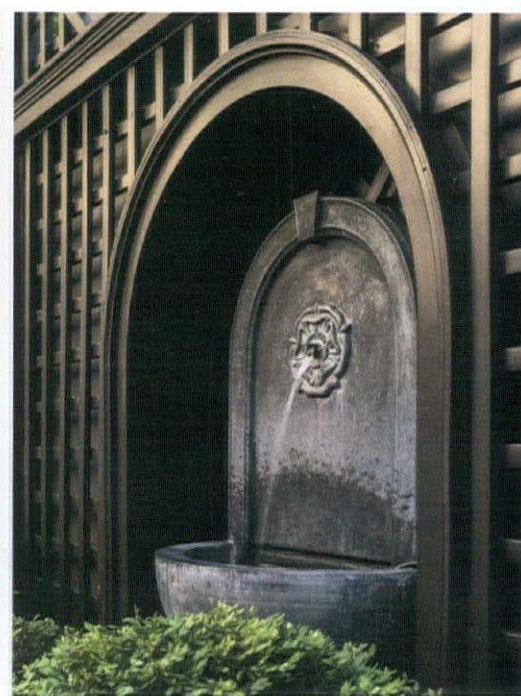


A new glass vestibule and widened stair at the entry hall improve views and strengthen the connection to the courtyard.

Above The courtyard was recently redeveloped to accommodate a subterranean parking garage. Existing brick walls on the north and west separate it from the public back alley. Boxwood, hydrangeas, astilbes, ferns, pachysandra, and ivy soften the boundaries; honey locust trees provide a light canopy.

Right In the entry garden, which opens to Boston Common, a saucer magnolia, a signature tree of the nearby Back Bay neighborhood, was protected and preserved. Granite and wrought-iron fencing from the residence's original construction were restored.





Left The courtyard is designed for the experience within the space as much as for the view from upper stories. Paving is granite. Lattice provides continuity and enclosure.

Above On each side of the courtyard's central fireplace (**Below Left**), bespoke zinc fountains are set into arched niches within the lattice.



hydrangeas, astilbes, and ferns.

The style of the entry garden, the most formal of the three, is in keeping with the historic neighborhood and the property. Clean and classic, the garden preserves the existing magnolia tree, a signature of neighboring Back Bay townhouses.

For the courtyard, Dan Gordon's team looked to the entry's existing features as well as the established landscape context to determine proportions, materials, finishes, and character.

"The client asked us to create an urban oasis atop this structure, in what was a cold and sterile space," Gordon says. A subterranean parking garage had recently been installed below what is now the courtyard, which had been unfinished.

Its stone paving and wall, the plant palette, metal railings, lattice screens, and gas lanterns drew inspiration from the existing context of historic Beacon Hill. A fireplace and artisan-crafted zinc water features, Gordon notes, "further

contribute to the design character by providing a sense of scale and detail commensurate with the surrounding context."

The focal point of the space is the intricately layered and textured lattice, which incorporates a fountain. Noting that the lattice is a "big part of the space," Gordon says that "it's quite detailed but restrained. Its rhythm and pattern create definition in the space."

Patrick Taylor, a principal at Dan Gordon Landscape Architects, says the courtyard garden "can be enjoyed from within and as seen from the upper stories of the house. In fact, the owner refers to it as 'living art.'"

The team had to overcome several structural challenges and obstacles to create the courtyard garden. It had to be waterproofed, a drainage system had to be added, and structures had to be installed to create soil volume to support ground covers, perennials, shrubs, and canopy trees.



The third garden, on the roof, presented the same structural challenges along with a host of new ones. The team collaborated with the structural engineer and builder to address loads and limited accessibility.

The materials, which range from wood lattice screens and outdoor kitchen components to lightweight soils and plants and planters, were delivered, via crane, to the fifth-story rooftop. Setting the jet-mist granite fire tabletop, a heavy and fragile piece, required precision maneuvers by the crane operator.

"The sequence of outdoor spaces carries through to the roof deck, where the plant palette again provides a sense of continuity," Gordon explains, "and the landscape experience culminates with sweeping views of the Boston skyline."

"We are happy and proud to have contributed to the structure something beautiful, functional, and comfortable that will last the next 100 years," Gordon adds. • **FOR RESOURCES, SEE PAGE 114.**

Above Carefully engineered and framed by boxwood, the roof garden is an oasis offering wide views of the Boston skyline. **Right** The roof garden has dining and seating areas, the latter anchored by a custom fire table. **Below** Both the courtyard and roof-deck gardens are divided into outdoor rooms with seating areas, water and fire events, and focal points.



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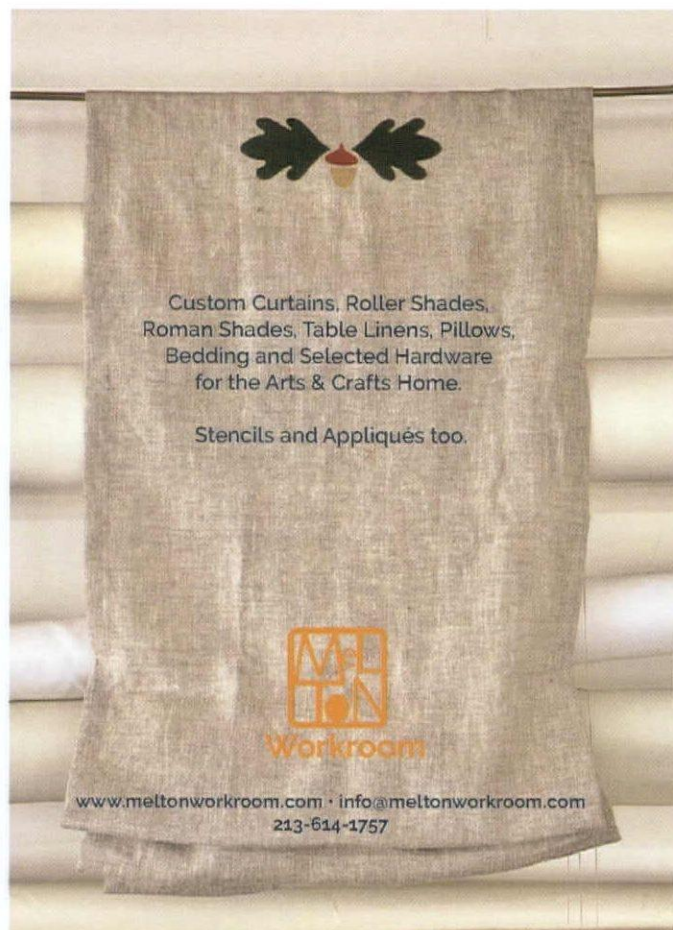
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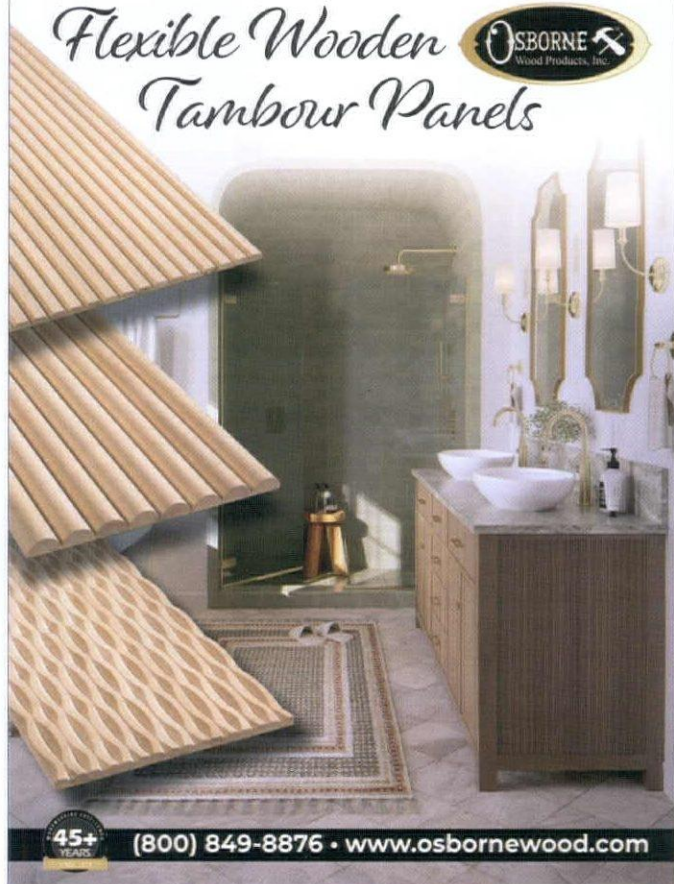


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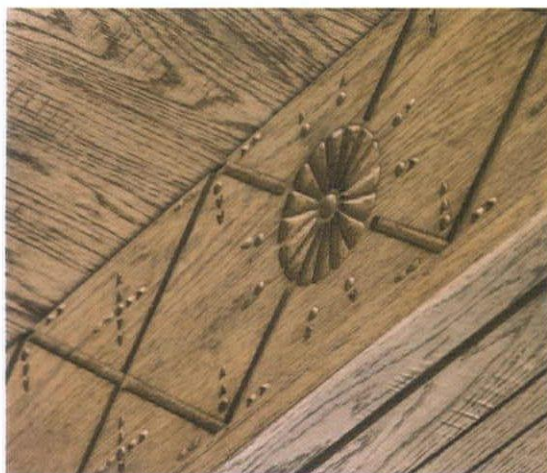
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Clockwise (from top left) From the foyer, half-flights of stairs lead to a primary bedroom suite upstairs and another bedroom below. • Through an arched opening, the foyer leads to the airy living room—and the view. • A carved rosette detail in wood is a decorative element.

LIKE A CLUTCH of jewels, the family compound is poised on the cliffs of the Southern California coast, radiating the sublime vibe of a tiny, historic Mediterranean village. The guest house, the last building in the compound to be erected, could be the most sparkling gem of the lot. Situated on the edge of a promontory, the two-bedroom cottage is elegant and simple, fashioned in the style that imbues the compound itself: a blend of 1920s Med-

iterranean Revival and its historic source, Europe's Mediterranean settlements.

The architect of the compound—Roger H. Seifter, partner emeritus at Robert A.M. Stern Architects—concurred with the homeowners that several smaller buildings would be preferable for their needs as well as the appearance of the property, rather than one large, boxy residence (which zoning may have prohibited).

"The homeowners wanted the complex as a compound," Seifter says, to better ac-

commodate their large, multigenerational family. Having separate structures, he adds, creates more opportunities for serving family needs: "Each building has its own function, and everyone gets their own retreat. Day-to-day life is spent on a more private, intimate scale."

The compound's mood is warm, as is fitting for the California coastal life. "The vision is of a Mediterranean hillside village," says Seifter, whose background in history and theory was a great benefit.

Mediterranean Style IN CALIFORNIA

Architect Roger H. Seiffter designs a new guest house for a family compound on the Pacific Coast. *By Mary Grauerholz*

Above The latest addition to a compound of buildings both private and communal, the guest house sits on a promontory close by the Pacific coastline.



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Mediterranean-style architecture has long entranced North Americans and is ideal for the balmy Southern California coast. "In the Mediterranean Revival style in the United States, there is sometimes a more formal sense of gravitas and sometimes a more whimsical sense of the anecdotal," Seifter says. "The architecture here derives from both."

The complex needed to be well designed stylistically, but also to function as a modern, contemporary house to accommodate present-day life and afford room for the large family. The cookhouse offers communal food prep and dining in a cozy atmosphere. Other buildings are devoted to more private bedroom suites and gathering spots such as a pool loggia and a home theater. All the buildings surround the swimming pool—which, in the European precedent, would have been a courtyard with a fountain.

All the structures are linked by meandering pathways, similar to those in hillside towns in Provence or Tuscany. An elevator, barely noticeable, transports people and food down to the beach, more than four stories in all. "The elevator was






The main space in the guest house is an open living room that includes a dining table easily seating six, with the kitchen just beyond. Steel-framed windows allow almost unobstructed sight lines. **Opposite** The kitchen is small but efficient and well appointed.


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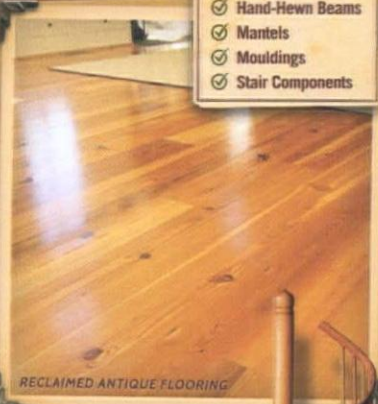
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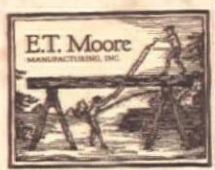
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important for better access between the compound and the Pacific Ocean below," Seifter says. "Even the most traditional architecture needs to be balanced with the exigencies of life in the 21st century."

The recently built guest house, at 2,800 square feet, is elevated and positioned on its own promontory, offering stunning panoramic views of the Pacific Ocean and the coastline. Arriving guests follow a stone path that leads down along the bluff. Inside, the floor plan steps gently downward, following the land's natural contour. Near the entry, two sets of half stair flights lead up to the primary bedroom suite and down to a second bedroom.

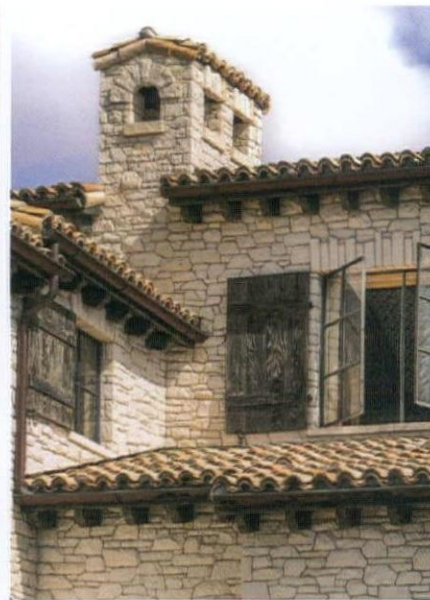
Because the view is, as Seifter says, "the all-important aspect," windows diverge from traditional European style. Each window has extremely thin, steel frames with a near-zero sight line—"an industrial aesthetic, popularized in the early-20th century," Seifter says. "Windows are much larger than they would be in the vernacular (European) precedent."

The guest-house sitting area, grouped

with the dining room and kitchen in one wing, is located at the farthest point oceanward. Interior designer David Netto helped lend the guest house a unique identity, thanks in great part to its finishings. Very plain, waxed-plaster walls and discreet cabinetry bolster the fine views. Above, a timber ceiling of oak and Douglas fir, finished in natural stain, is set just off-center. The floors are a combination of plain-sawn and rift-sawn oak planks in medium brown—hand-scraped, Seifter explains, to look as though they've been in place for ages.

The exterior of the guest house, with its terra-cotta roof tiles and rubble-stone walls, along with the gentle pathways and gardens that connect the structures, pulls the building into the magical air of the compound. The homeowners are, of course, quite taken with it.

"The entire compound was conceived as a destination for the family, and as the guest house projects out toward the ocean, it's a destination within the destination. Once there, you never want to leave." • **FOR RESOURCES, SEE PAGE 114.**



Clockwise (from top left) The rubble-stone building mixes a Mediterranean vernacular with a more 20th-century modern aesthetic. Large windows and glass doors open to the expansive view. • The belvedere is a nod to Mission architecture; it soars above the upstairs bedroom. • A brick dining terrace overlooks the Pacific Ocean.



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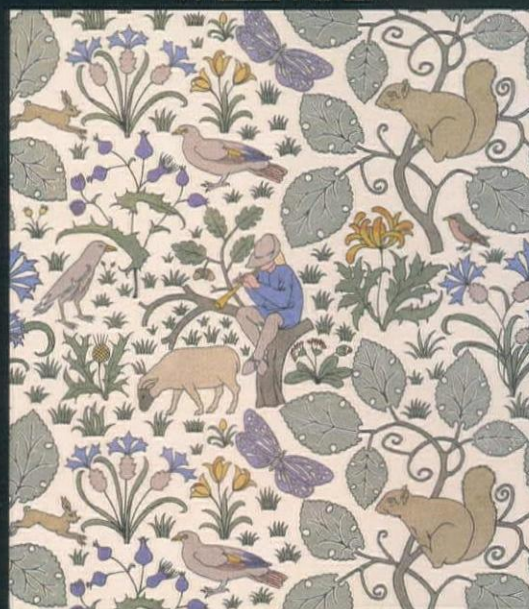
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A New Equestrian Estate

Right Designed by the firm of Ferguson & Shamamian, the stone house in Fairfield, Connecticut, is conceived as a main block to which wings were added.

Opposite The entry foyer opens in grand fashion to the drawing room.



Inspired by her family's chateau in France, a transplant to New England commissions a compound centered on a grand country house. With a library and a conservatory, stables and a guest house, it has become a place of joy.

BY NANCY A. RUHLING

PHOTOGRAPHS BY THOMAS LOOF

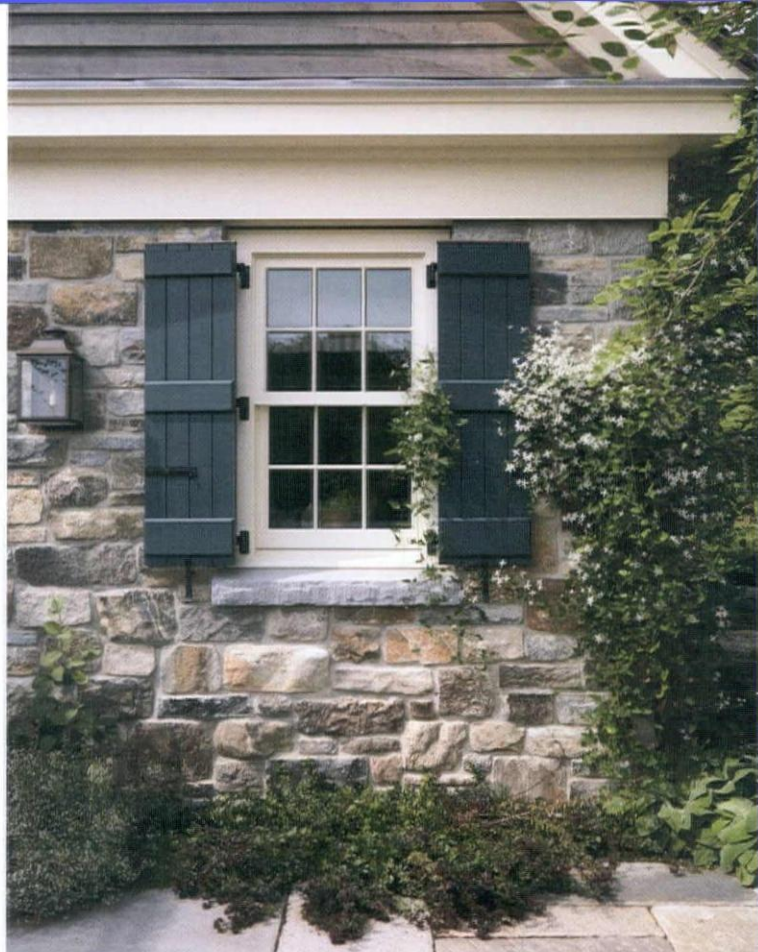
STYLED BY MIEKE TEN HAVE

ARCHITECTS often invent stories to give new structures a history and to explain the apparent evolution of buildings on the property over the course of hundreds of years.

In the case of the new equestrian estate in Fairfield, Connecticut, Ferguson & Shamamian Architects had to look no further than their client for an incredible and inspiring back story.

The woman, a native of France, had come to America to study law. She had no intention of making this her permanent home but, as these things sometimes happen, she fell in love. She got married, earned her law degree, had two children, and settled down in Connecticut.

Her grandfather had left her the family chateau in France; she realized that she wanted an estate in America that her children could live in and pass down.



Above The 30-acre Connecticut property includes a barn and paddocks for the horses; the client is a competitive equestrian. **Top** The house is constructed of fieldstone and has a natural slate roof. Details were carefully planned to suggest age and evolution of the building over time.

Opposite A special guest takes a peek into the drawing room through a set of French doors.





In the entry hall, woodwork painted a saturated blue makes a bold statement. The floor is local, hand-hewn stone.

While the
exteriors
are decidedly
American, the
interiors reveal
stylistic influences
from its European
owner. The client
had specific ideas
about her family's
legacy compound.



Above A 19th-century Gothic Revival fireplace mantelpiece inspired the suggested time period in the library.

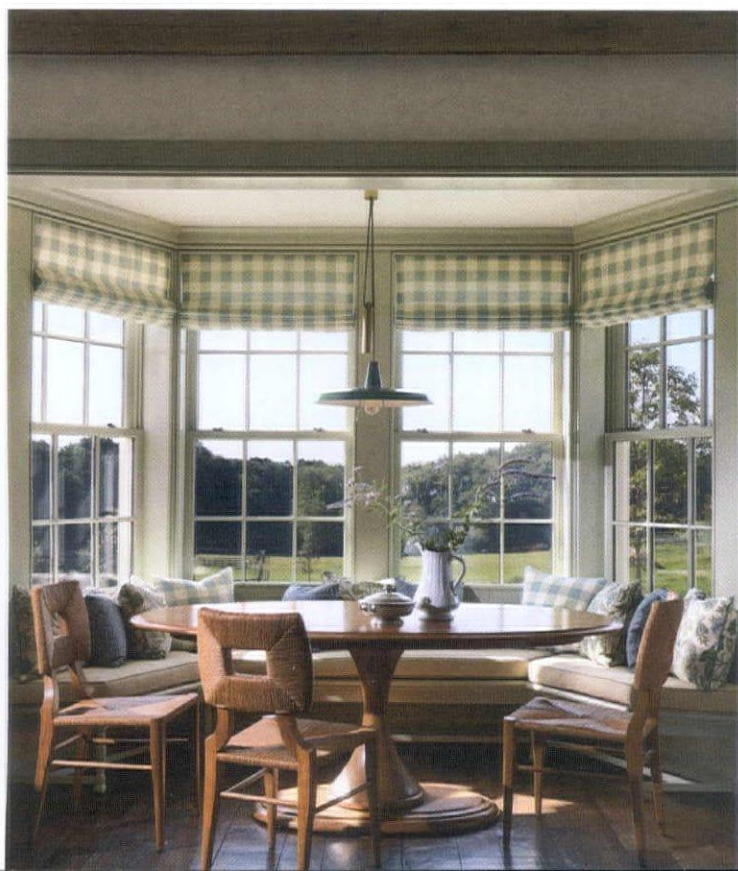
Left Wood paneling in the butler's pantry is designed around the antique cabinet.

Right Even the landscaping reinforces the illusion of a long history. One wing of the house is clapboarded. A labyrinth is found in the sloped meadow.





Above The informal kitchen, a gathering spot, has a large island and painted farmhouse-style cabinetry. **Below** The breakfast room's bay window takes in the view. **Opposite** Additional cabinets in the mudroom carry through on the farmhouse theme.



She set her heart on a stone house—the old chateau is stone—and as it turns out, there's actually a precedent for that choice of building material in the area.

When members of the Ferguson & Shamamian team showed her a 1920s stone house in Connecticut, which they had restored and renovated, the client told them it was exactly what she was looking for.

After touring three properties, she bought a 30-acre estate that included a house that had been poorly modified so many times that it couldn't be saved, says Ferguson & Shamamian principal Andrew Oyen.

The client had very specific ideas about what would become her family's legacy compound. Her list included a living room/dining room combination that could be cleared of furniture to create a dance floor, a conservatory where she might sip a cup of tea in the afternoon sun, a library where she could work in the evening, a big kitchen for sit-down meals, and an unheated screened porch where she could feel the cold air while bundled up next to a roaring fire on a winter night.



The client was clear about her wish list: a stone house with room for dancing, a sun-filled conservatory, a library to work in at night, and a big family kitchen.





Left The conservatory's durable floor is laid in boldy patterned geometric and encaustic tiles. **Below** The main

structure is intended to appear as an old five-bay house to which was added wings and connecting hyphens.

Opposite With dormer windows and decorative plaster, the primary suite is the epitome of elegance in white.





Left A massive stone fireplace warms the screened porch during the region's cooler months. **Bottom** Accommodating family and friends visiting from France, the guest house complements the main house. **Opposite** The handsome pool-house spa and pool are adjacent to the main house. The stone wall incorporates an outdoor fireplace.



As a competitive equestrian, she also wanted a barn large enough to stable her horse and those of her friends, as well as a pool house with a spa where she could relax after rides. In addition, a two-bedroom guest house was needed to accommodate family members from Europe who come for extended stays.

Ferguson & Shamamian designed a 13,400-square-foot main house that looks as though it has evolved over two and a half centuries. The five-bay main house centers a five-part composition; subtle asymmetries suggest a modest original house to which a main block and balancing hyphen and wing appear to have been added during the 19th and 20th centuries.

The illusion continues inside, where the high-ceilinged drawing room, for instance, is intended to look as if a former loggia had been enclosed. The pool house is intended to look as though it had once been a farm shed.

While the exterior is decidedly American, the interiors

reveal the stylistic influences of its European owner.

"There were times where we broke rules," Oyen says.

The library, for example, which was inspired by the Gothic Revival mantelpiece the client selected, recalls a room in Ireland's Lismore Castle.

"Because of the mantelpiece, we placed the library in the 19th century," Oyen says.

The timing of the project was what Oyen calls "brisk"—three years from start to finish. The land itself created the biggest challenge. It looks like gentle, rolling hills but it actually has a big change in grade. The 10-foot difference from one side of the property to the other was rectified with retaining walls and step-down gardens.

"The project started with the interior designer, who's an old friend of the client," Oyen says. "He brought in his favorite players to form an extraordinary team. This isn't just a pretty house. It's a world where joy comes from seeing people happy using it." **FOR RESOURCES, SEE PAGE 114.**



The round stair tower with a conical roof is a defining feature of French Norman Revival houses, as are the steep hipped roof and formality of the primary facade. Walls are limestone.





BEYOND THE NORM

THE UNDENIABLE CHARM OF FRENCH NORMAN ARCHITECTURE IS REIMAGINED FOR A 21ST-CENTURY FAMILY HOME FILLED WITH CHARACTER, CRAFTSMANSHIP, AND OLD-COUNTRY CHARM. **BY JENNIFER SPERRY | PHOTOS BY GORDON BEALL**

The art of recreating a historic style

in the here and now is just that, an art. It requires a passion for architectural detail combined with an eagerness to deliver modern amenities in a character-forward package. This high degree of difficulty results in some of the country's most arresting and consequential residences.

One such home is a stately country estate in northern Virginia. "The clients love all things French, so the kernel of a French Provincial home was with us from the very beginning," says Gregory Palmer, senior principal at Harrison Design, based in Atlanta, Georgia. "This type comes with a rich vocabulary of precedent."

The architectural style endured quite a while, with such details as the variety of stone and the shutter color differing by region. In the U.S., it was most popular during the 1920s and '30s, before fading from favor after WWII. The style was brought here by architects and builders who expe-

rienced French country homes firsthand while serving in WWI. Over time, different subsets emerged, from the asymmetry of rambling farmhouses to the more formal symmetry of manor houses.

Using all this rich history as inspiration, Palmer drew up a Normandy-inspired country estate befitting the sprawling Virginia landscape. He delivered a stately home where French Norman formality rules the façade. A tall hip roof, stair tower, limestone cladding, operable shutters, and entry pediment evoke the Provincial style. Wings ramble off the strong main axis as if they were added over time.

The architecture firm and the contractor, The Galileo Group, sourced limestone from Texas and Kansas and slate from Vermont. Purposeful randomness on the slate roof—varying thicknesses on the tile ends and imperfect alignment—contributes to the structure's new-old narrative.

Opposite Extraordinary architectural details include the staircase spiraling in the tower. The custom balustrade in wrought iron has a French scroll design. Off the main entry, the gallery is both formal and welcoming with a groin-vaulted ceiling, multiple chandeliers, and a view focused toward a china cabinet in the dining room.





From the great room, glass doors open onto the pool terrace. The mantelpiece here is limestone and mimics the house's exterior material. Heavy timbers and stone impart a sense of age and permanence. The frequent connection to outdoor spaces is a more modern touch.



inside, the home greets

with a breezy, light-filled gallery off the main entry, which stretches from the stair tower on one side to the formal dining room on the other. "It is a functional flow space that helps bring light into the center of the house," says the architect.

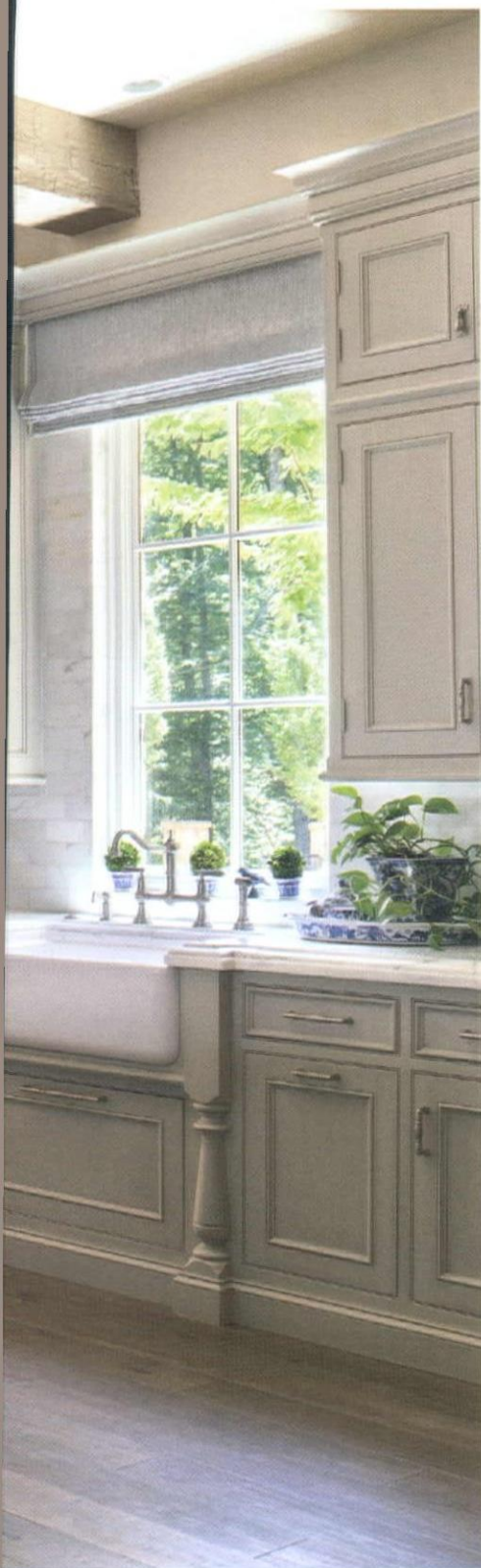
Behind the gallery are the main living spaces: a spacious great room and a kitchen with a breakfast area. Here, at the home's heart, thick ceiling beams and stone "impart a sense of age and permanence," explains the architect. "We also distressed the wood floors, so they don't look new, and rounded the edges of the pillowed stone flooring as a period cue."

Designed in collaboration with Lois Kennedy of Portfolio Kitchens, the service-oriented kitchen features traditional cabinetry. The island's detailed millwork emulates the look of a dedicated furniture piece. French limestone graces the vent hood. A stone wall behind the range "gives the room some weight," notes Palmer.

Such key features as the tower's spiral stair—where smooth limestone joins an iron railing with a French scroll motif—speak to the past. However, the open layout and frequent connections to the outside are more modern perks. In the great room proper, three French doors, surrounded by extra glazing,



Formal spaces are tempered by family-centric rooms that serve a modern lifestyle. The kitchen is designed for service and gatherings; its breakfast area leads to an outdoor loggia grand in scale but comfortable in use.



Left The kitchen and the adjacent great room form the heart of the house. The traditional kitchen was designed in collaboration with Lois Kennedy of Portfolio Kitchens. **Right** A wide hall leading to the manicured gardens is flanked by built-in cabinetry on one side with wine storage and a bar opposite. **Below** A powder room on the first floor shows more French influence. The walls are grasscloth over marble.





open out to the pool terrace.

"We used a lot of metal windows and doors on the back of the house to create the indoor-outdoor feel that the family wanted," says Palmer. "The extra glazing is a nod to contemporary living."

Similarly, two steel doors in the breakfast area open to the loggia, which projects into the rear gardens alongside the pool. "When the weather is nice, this is where the family lives," says Palmer. A floor of

patterned brick, thick stone walls with arches, and a vaulted ceiling lined with decorative timbers achieve a rustic-chic feel in this outdoor destination.

As the home was designed for a busy family with three children, the architect knew that contemporary concessions would temper the period feel. "The kids were teenagers when this house was being constructed," says Palmer, "and the family truly lives in this house. No space is off

limits," he adds. In fact, on the lower level, a large game room and spacious theater are the ultimate hangout spots.

"It's always tough to blend traditional forms with modern-day living," the veteran architect admits. "I find it enjoyable to strike the right balance. We want the houses we design to live well yet still be relevant 100 years from now. And I think this house strikes that balance." •

FOR RESOURCES, SEE PAGE 114.



Above Projecting from the kitchen's breakfast room, the loggia leads to the pool and outdoor seating areas. The great room is behind the three large expanses of glazing.

Left The loggia is used as an outdoor family room. Thick stone walls support a vaulted timber ceiling.

Opposite A patterned brick floor, a big fireplace, and woven-reed furniture create a "rustic-chic" ambiance in the stone loggia.



PAST PERFECT

Time-worn but full of potential, a 200-year-old parsonage is coaxed into gentle splendor.

TO ARCHITECTURAL DESIGNER AND DECORATOR BEN PENTREATH, IMPERFECTION IS EVERYTHING. EVEN NEW HOMES, HE SAYS, SHOULD BE ALLOWED TO APPEAR A BIT TOUSLED BY TIME. THIS IS NO SMALL THING, COMING FROM A MAN WHOSE CLIENTELE LIST INCLUDES KING CHARLES OF ENGLAND. **By Mary Grauerholz**

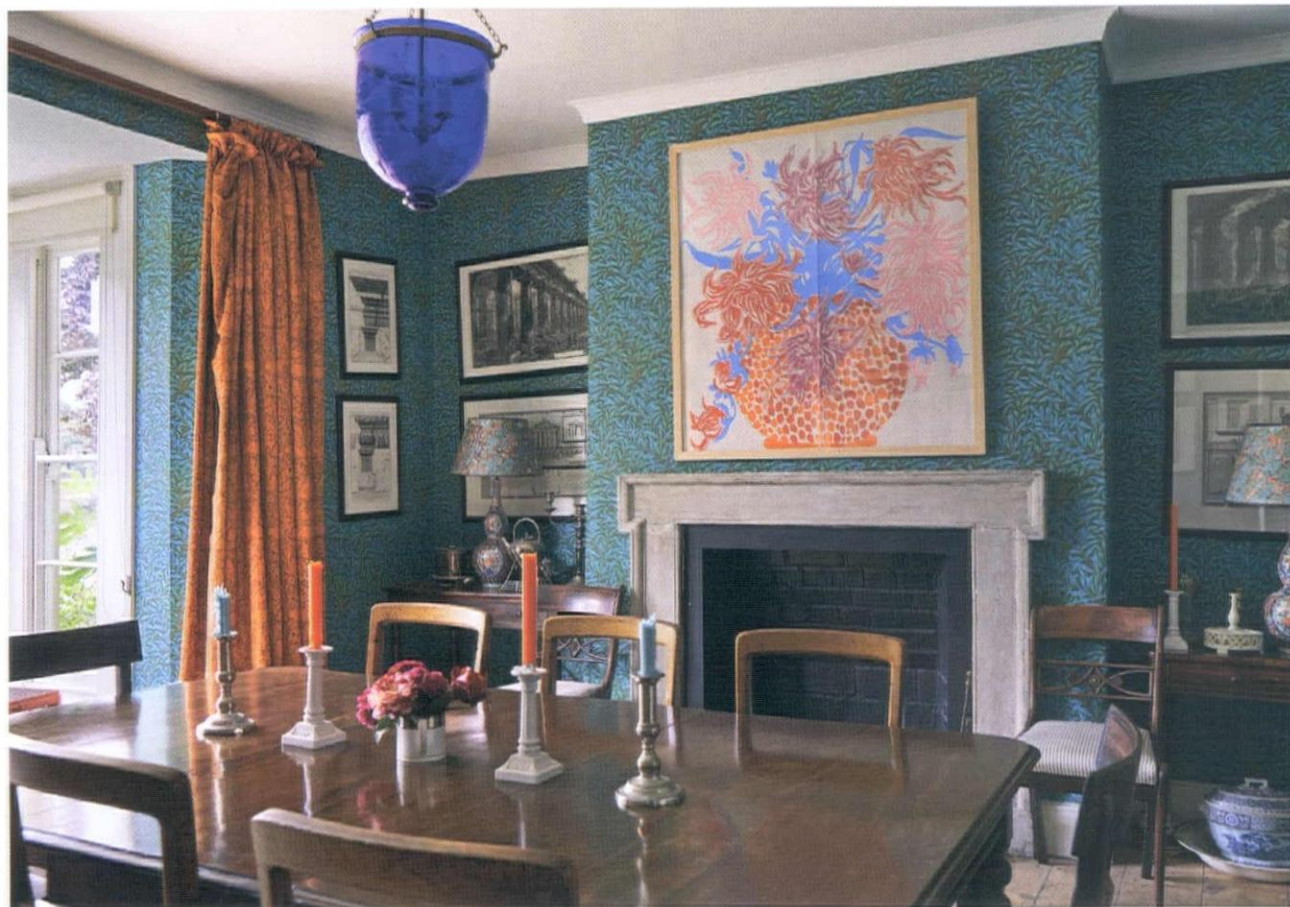


Ben Pentreath's home in West Dorset, England, was built as a parsonage in the 1820s and was abandoned for a nearly year when he bought it. **Opposite** The home is built into the side of the hill and blue Lias stone steps lead up to the carriage drive.





“A lot of my work is designing new buildings to look and feel old,” Pentreath says. “I like old houses because they are imperfect.”



SEEN THROUGHOUT HIS WORK at the London-based Ben Pentreath Ltd studios is the classical design and decoration informing the Englishman's master planning of commercial projects—and that includes work on Poundbury, a settlement that weaves traditional architecture and the New Urbanist philosophy, and which was the brainchild of the current King of England.

He is also an interior designer and cofounder of the online home goods shop Penreath & Hall. His latest book, *An English Vision*, debuted in September. It's a thick, glossy

volume that explores more than two decades of Pentreath's work and style, including his work on his own home in Dorset, England, which was built in the 1820s.

While he realizes that architecture embraces originality, Pentreath has spent most of his career learning from old buildings and their place in time. “Everything I do, to a great extent, is trying to learn from old places.”

No wonder that he fell for the ramshackle, abandoned, 200-year-old stone parsonage, located in an agricultural estate village called Bridehead Estate, in West Dorset, Eng-

Above As part of his first collection for Morris & Co., Pentreath designed this olive-and-turquoise colorway for Morris's pattern 'Willow Bough'. The curtains are in 'Brer Rabbit' from the same Queen Square collection. The artwork is by Oisín Byrne. **Opposite** A detail of the mantel in the drawing room. “The room is cluttered, supremely relaxed and filled with sunshine,” Pentreath says.

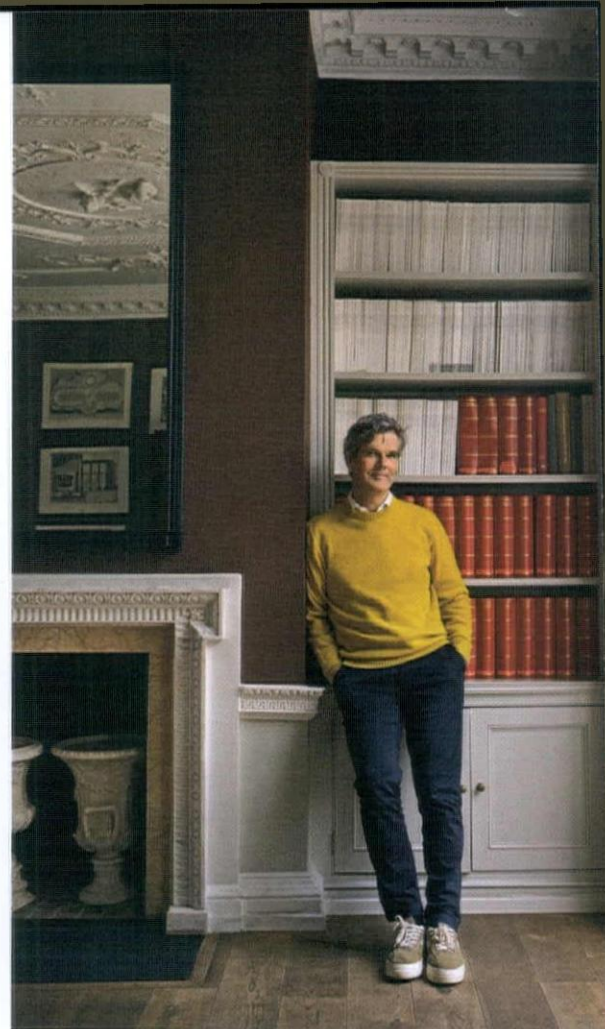
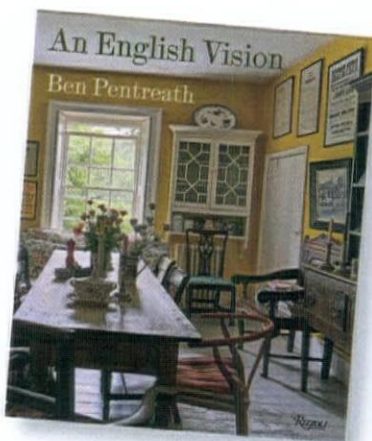
A 20th-Anniversary Book

Ben Pentreath is renowned as a designer of new-traditional buildings and country houses. This just-published book, the first to present his work in its entirety, comes on the 20th anniversary of the author's London-based firm.

Pentreath both wrote the text and took the photographs. Projects range from colorful and romantic cottages to buildings of sumptuous splendor, as well as town-scale plans. All exhibit the respected designer's sense of scale, proportion, craft, detail, and appropriateness. Thirty case studies, large and small, are documented.

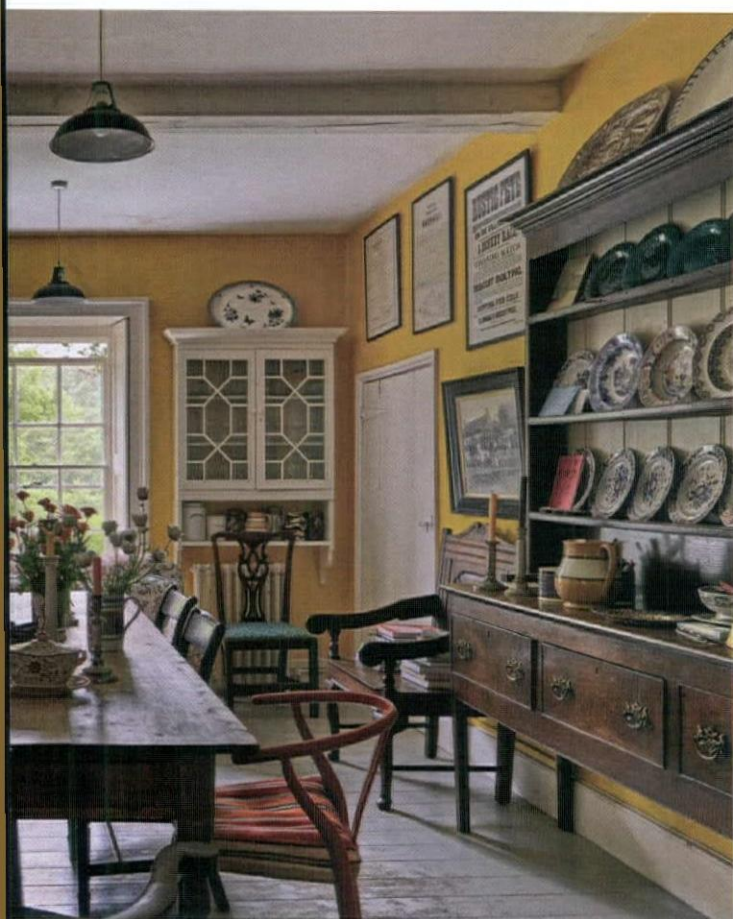
Designs show his understanding of materials, texture, classical and vernacular detail, color, richness, and simplicity by turn. While being steeped in classicism, Pentreath's work is celebrated by multiple generations, around the world. His approach is classical, often traditional ... and yet displays a fresh, welcome playfulness.

AN ENGLISH VISION Traditional Architecture & Decoration for Today
By Ben Pentreath. 352 pages.
Rizzoli International, Sept. 2024.





Above A collection of English antiques grace the dining room. **Opposite** (top) Pentreath in an early eighteenth-century room in his office on Lamb's Conduit Street. • (bottom) The drawing room made this wall color, named Parsonage Pink, famous. The floorcovering is seagrass..



Above The kitchen table and commodious dresser were purchased through eBay. Floorboards were laid over the existing concrete floor and painted Hardwick White from Farrow & Ball.

Below The powder room is tucked into the downstairs cloak-room at the entrance hall, which is papered in David Skinner's 'Malahide'. The Gothic oak hall chair is one of a pair.



land. In the English tradition, the estate is owned by one family who lease out many of the properties, including 35 houses.

The parsonage tugged at Pentreath's heart because of his personal history; his good friend had lived there as a child, and Pentreath spent many younger days running through the small home and gardens. "It was an incredibly laughter-filled house," he says. But it was also the home's authenticity and timelessness that drew him. "The tiniest details captured me—a piece of joinery, a door with a beautiful bit of architecture around it. It's not just about grandeur," he says.

At the moment, Pentreath divides his time among his London studio (where he has a staff of 40), a cottage in Scotland, and the Dorset home. His husband, Charlie McCormick, and he have considered the parsonage as their place to rest and recharge. "It's almost like being in a country cottage," he says.

When Pentreath saw the Dorset home, as an adult, it had



Left The old AGA was already in the hearth when Pentreath moved in. Walls are painted in an egg yolk-yellow gloss from Dulux. **Above** A Chinese Chippendale chair in the kitchen.

Below The china pantry is filled with junk-shop finds, the sofa is an inherited piece. **Bottom Left** The parsonage was originally built next to a church at the heart of a picturesque estate village. Rolling hills are seen in the background.



suffered. "The house had been let go," he says. Through walls covered in black mold, windows hanging off hinges, and ruined plumbing, Pentreath saw a lovely fireplace, a beautiful cast-iron tub—and gardens, though run amok, that were brimming with English flowers.

The parsonage is simple: "three up and three down," he says in English parlance of the layout. Guests enter through a hall and find kitchen, dining room, and bath on the left.

On the right is the sitting room, where the couple spend much of their time. Today it is freshened in a comforting shade of soft pink. Pentreath removed the "horrible timber surround" on the fireplace and installed a white marble surround by Jamb. The half-acre garden, McCormick's purview, is alive with flowers, hedges, a vegetable garden, and an amazing array of roses. Three bedrooms and a bath, into

which Pentreath tucked a shower, are upstairs. Pentreath's touch was very light. "I didn't want it to look as if there had been an interior designer at work," he says. "I wanted it to feel as if nothing had been touched when we were finished."

Certain updates were essential. New plumbing and wiring were a must, and some bath fixtures had to be replaced. The main bathroom is outfitted with a y traditional cast-iron tub by Barber Wilsons & Co. "I wanted the changes to be interventions, nothing shiny and new. The whole spirit is very gentle, simple, and humble."

Bridehead Estate is on the market today. Pentreath says that Scotland is beckoning him and McCormick as their source of rejuvenation. When they leave Dorset, it will be with heavy hearts. "We love the village," Pentreath says. "Inspiration is everywhere." • FOR RESOURCES, SEE PAGE 114.





Above The primary bedroom has a collection of antique art and furnishings. **Left** A view through a guest bedroom into the bathroom. **Below** Upper-level bedrooms exude an English spirit; this one is painted a deep olive green. **Opposite** One guest room is papered in William Morris's 'Marigold' pattern, done in Pentreath's chocolate-and-cream colorway. Built-in wardrobe's painted in a cream color flank the fireplace. Antique books and curios fill the room. Three botanicals hang above the fireplace.





TRUE west

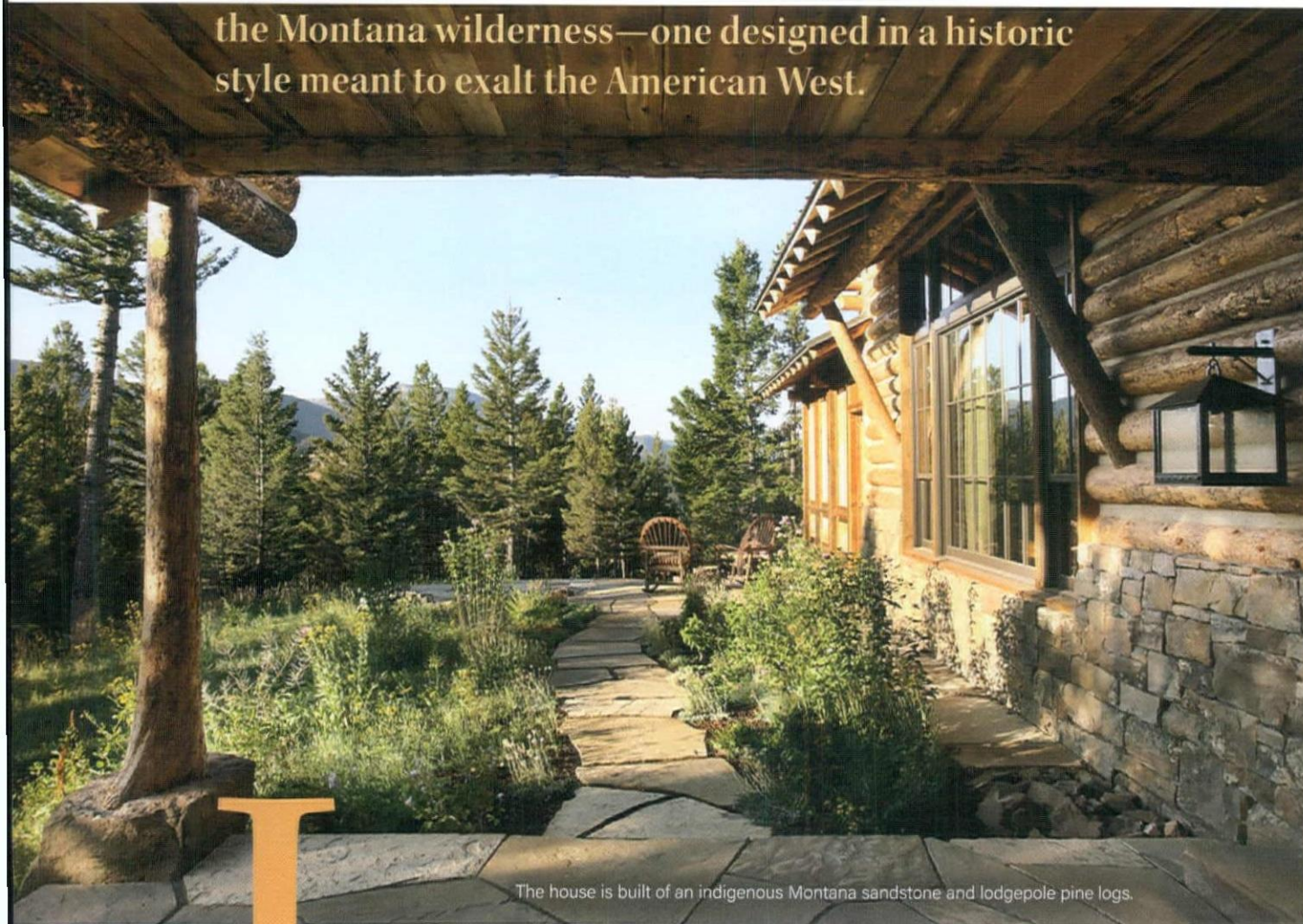
TIMELESS NATURAL BEAUTY AND A RESPECT FOR AUTHENTICITY REVEAL THEMSELVES IN THIS REMOTE BIG SKY HOME WHERE FAMILY GATHERS.

Built in the early 1900s for use by rangers and fire lookouts, U.S. Forest Service housing offered more comfort than sleeping in a tent, but not by much. It was the aesthetic, if not the austerity, of those primitive log cabins that inspired the design and construction of one family's remote lodge in Big Sky, Montana. • As a retreat for the owners, their grown children, and an expanding group of grandchildren, the timeless structure harbors three generations who cherish time together without distractions, mainly in the summer months. Indeed, its location on an access road that's only open from May through November guarantees peace and quiet along with the more than 600 acres of national forest that surround the house. **By Janice Randall Rohlf | Photos by Chris Little**



Above This new home appears to be a primitive log structure deep in the Montana woods. Though well appointed for life today, it is similar to U.S. Forest Service buildings from the early 1900s. **Opposite** Velvet and heavy linen fabrics add to the rugged warmth.

Knowing it was a rare commodity, the family bought this remote property to build a home in the Montana wilderness—one designed in a historic style meant to exalt the American West.



The house is built of an indigenous Montana sandstone and lodgepole pine logs.

LIKE THOSE EARLY RANGERS, this family enjoys hiking and horseback riding. They wanted their secluded getaway to be as authentic as possible and for its presence to have minimal impact on the land. “This was meant to mimic a Forest Service cabin that would be traditional to the Rocky Mountain West,” says architect Matt Miller, principal at Miller Roodell Architects in Bozeman. As with its more rudimentary precursors, he explains, the new house was built using native lodgepole pine curated on site by the contractor, North Fork Builders. “They found the lodgepole, peeled it,

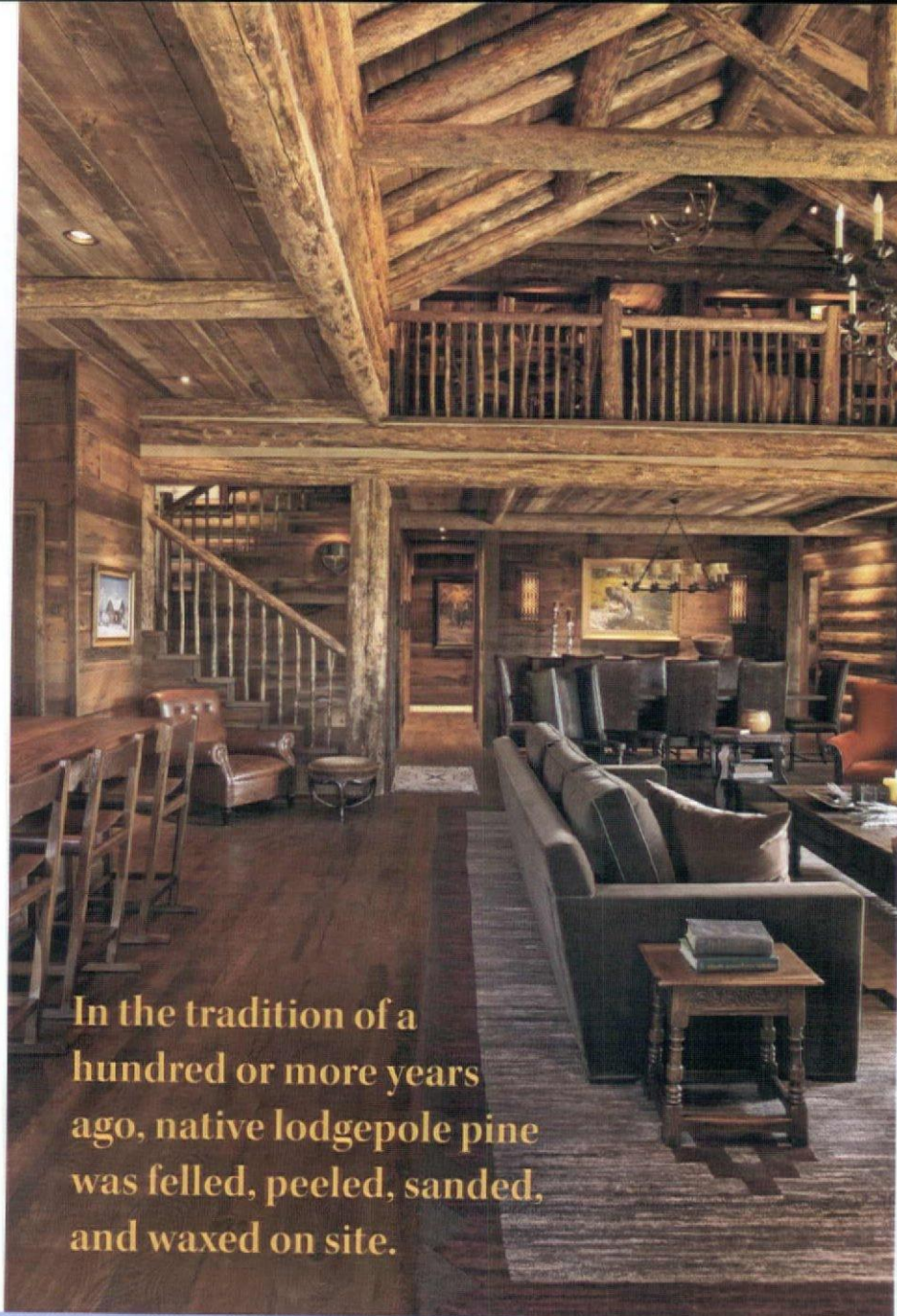
sanded it, and waxed it,” says Miller, pointing out that the method is the same as that employed a century ago.

Other native building materials used in the house include reclaimed planks, a combination of rough-sawn pine and fir, pocked by wormholes and featuring vintage hardware from the turn of the century. Montana Moss Rock, an indigenous sandstone fieldstone, was used in crafting the family-room fireplace. The hearth has a commanding spot in the open-concept layout—family room, kitchen, breakfast nook, dining room—that encourages interaction.



Clockwise (from top left) A deep, neutral palette was used. • Floors are covered with several early-20th-century Navajo rugs, some of which were likely first used as blankets. • The massive screened porch is the perfect spot to enjoy the cool mountain air. • Art in the home is mainly from Montana artists. Many paintings depict animals native to the area, such as elk and moose.





In the tradition of a hundred or more years ago, native lodgepole pine was felled, peeled, sanded, and waxed on site.



Above The core of the house is the stone fireplace that rises to the ceiling in the open family room. The family room incorporates the kitchen and dining area.

Left (top) A stair leads to the upstairs sitting area and library that opens to two bunkrooms. • (bottom)

A standing-seam Bonderized steel roof, which will take on a subtle patina over time, suits the solidly built rustic log house.

Opposite (bottom) Antique furniture includes Spanish and French pieces as well as vintage pieces made in the Northeast. They offer the perfect vintage look.





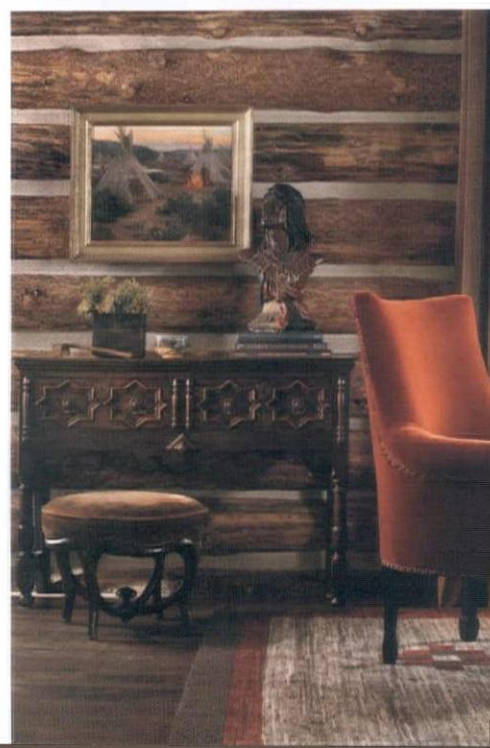
"Because it's a family getaway, the client didn't want to over design," says Miller. "They didn't want a lot of empty bedrooms." The 4,600-square-foot home offers three bedrooms with en-suite baths on the main level along with two bunkrooms, each with four beds and an en-suite bath, upstairs. The architect elaborates on his approach to flex space: "We tucked in berths, which are like window nooks—places where you can read a book and, in the evening, put out bedding to make it a sleeping space."

"One goal was to create different opportunities for people to gather together but also have spaces for alone time," explains Miller's collaborator William Peace, found-

er of Atlanta- and Bozeman-based Peace Design. As Miller did with the architecture, Peace approached the house's interiors "with the idea to create the story of what a home like this could have been if it had been built 100 years ago or more."

For the dark, wood-clad rooms brightened by abundant natural light, Peace worked with a neutral color palette that doesn't compete with the views, and he chose fabrics like chenille, velvet, and heavy-textured linen, which, he says, "have a lot of soul and age gracefully."

While materials from the land were typically used to build American West ranches, furnishing them often meant sourcing from





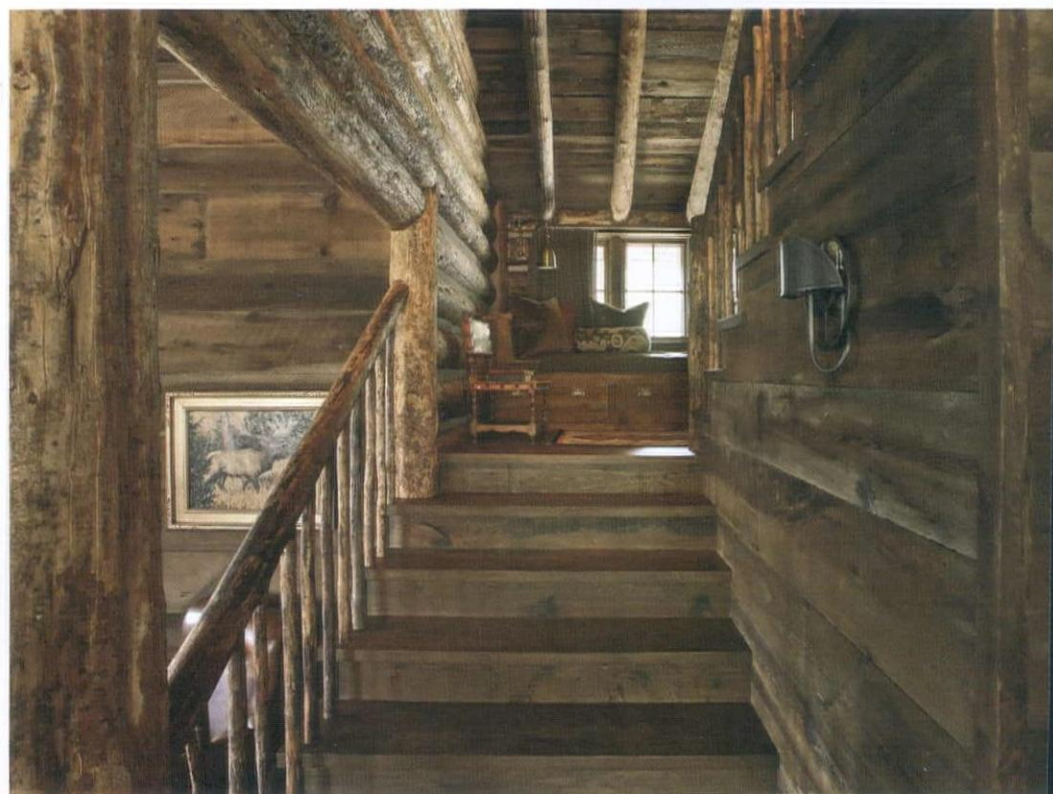
farther afield. "There was no furniture of any caliber being built in the West a century and more ago, so a lot of things would have come from the Northeast—New York, Boston, Philadelphia—or people traveled to Europe and brought back furnishings," says Peace, indicating a Spanish chair in the living room and a French cocktail table representative of pieces he culled for this house. Yet, Peace adds, "Nothing here is particularly precious; the house is meant to be lived in and used."

These clients, who have other homes, didn't bring collections of their own, so to make the house feel as if had had been furnished over time, "we found almost everything for them," says Peace, who travels in the U.S. and abroad in search of distinctive antiques. "These pieces become focal points. Whether it's a special chair, a painting or a rug, these are the things the family wants to remember, along with the view."

Of the land, "This is the last frontier," says Miller. • **FOR RESOURCES, SEE PAGE 114.**



Left Reclaimed planks of rough-sawn pine and fir were used in the house. The log bedstead is new. **Below** (left and right) Two bunkrooms, each with four beds, are located upstairs. **Opposite** Rough lodgepole pine logs are evident in this view of the reading nook at the top of the stairs. The chandelier is crafted from naturally shed elk antlers.



T

HE TRADITIONAL-STYLE HOUSE, new construction set on 22 acres overlooking a freshwater lake in Greenwich, Connecticut, is so in sync with its grounds that it looks as though they grew up together. • That's exactly how Janice Parker Landscape Architects planned it. • "Our job as landscape architects was to create a harmonious whole composed from picturesquely positioned garden spaces, or rooms," says Janice Parker RLA, ASLA, the principal and founder of the Greenwich firm that bears her name.



GLORIOUS GARDEN ROOMS AT **rose** MANOR

CLASSICAL PRINCIPLES AND THE CLIENT'S PASSION FOR ROSES INFORM A RURAL LANDSCAPE DESIGN.

BY NANCY RUHLING | PHOTOGRAPHY BY NEIL LANDINO





Above Enclosed by pleached linden trees, the front drive court features pea-stone gravel and cobblestone curbs. **Opposite** A long, curving driveway leads into the 22-acre estate, allowing a view of the manor to unfold and creating a grand entrance.



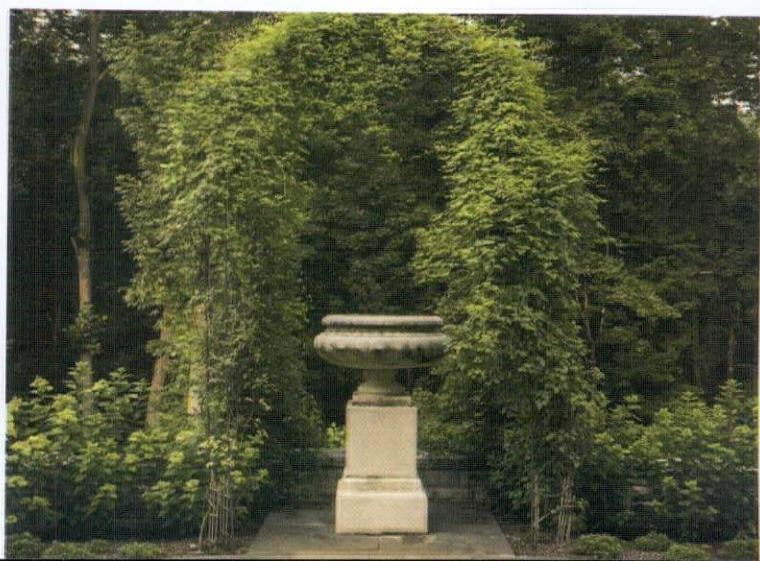
An aerial view makes clear the axial layout and placement of the house and garden rooms.



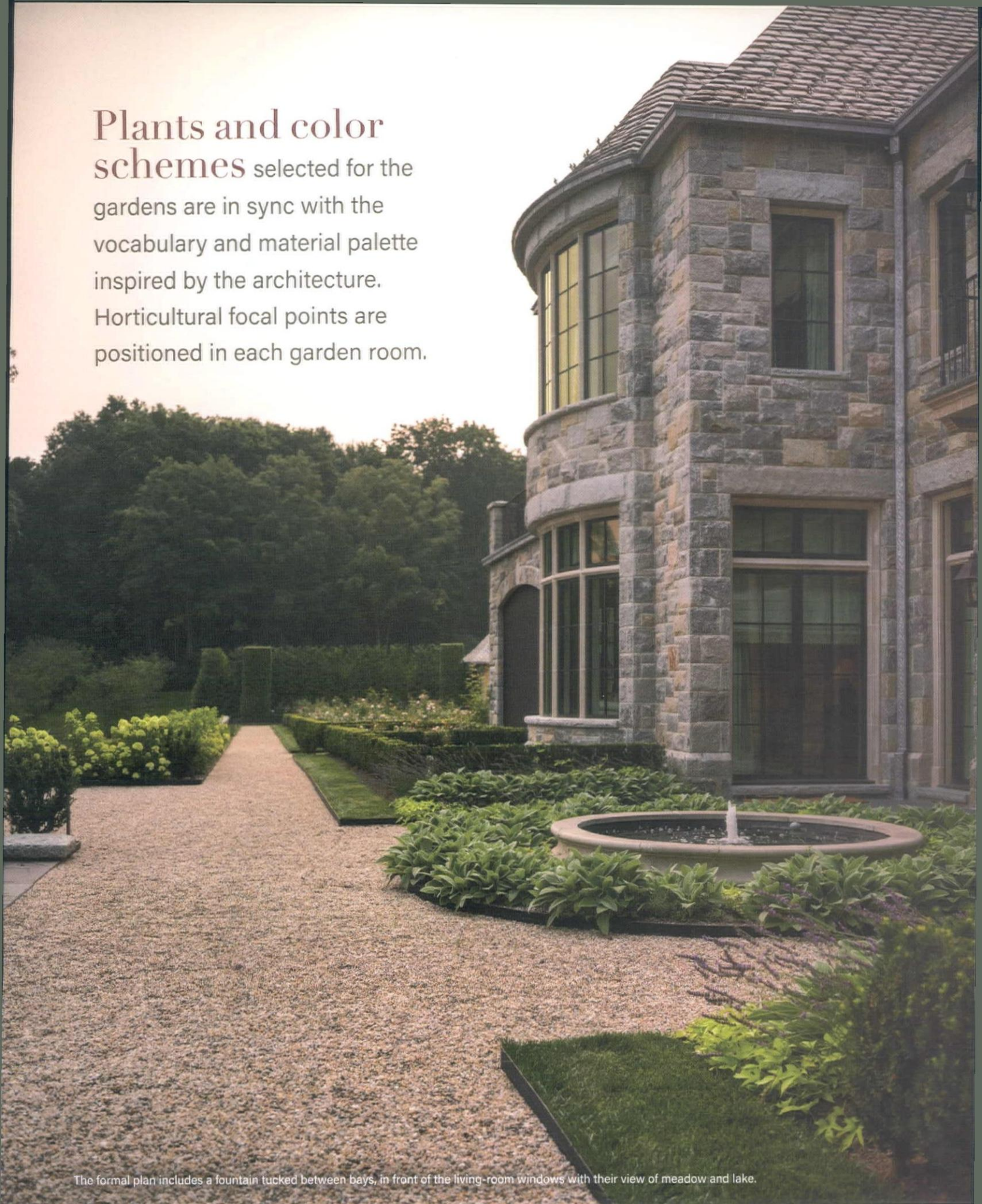
Far Left Parterre gardens divide main terraces from lower lawns. Instead of traditional boxwood, taxus (yew) is used.

Left The tennis pavilion is flanked by clipped columnar hornbeams.

Below An urn on a pedestal beneath an iron arch is a nod to the formal gardens at Dumbarton Oaks.



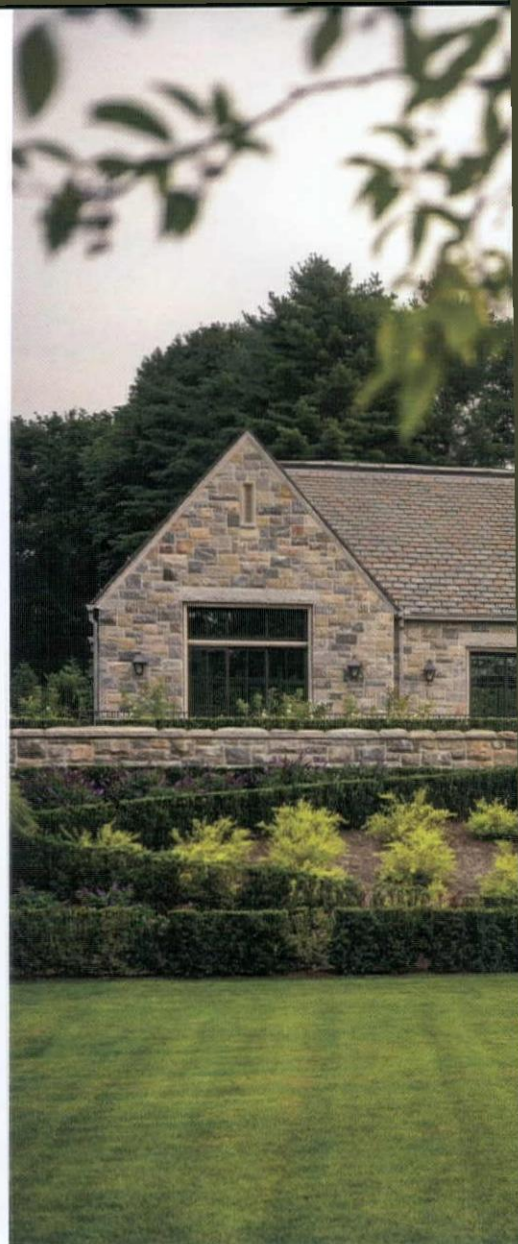
Plants and color schemes selected for the gardens are in sync with the vocabulary and material palette inspired by the architecture. Horticultural focal points are positioned in each garden room.



The formal plan includes a fountain tucked between bays, in front of the living-room windows with their view of meadow and lake.



Above Parterres in the formal rose garden are right outside an indoor swimming-pool structure and extend to the tennis-court pavilion. **Below** A view of the motor-court side shows more of the axial arrangement of house and garden rooms. Formality gives way to meadows and woodland on the approach to the lake.





“This was an opportunity to create a classical garden design using all the classical principles—

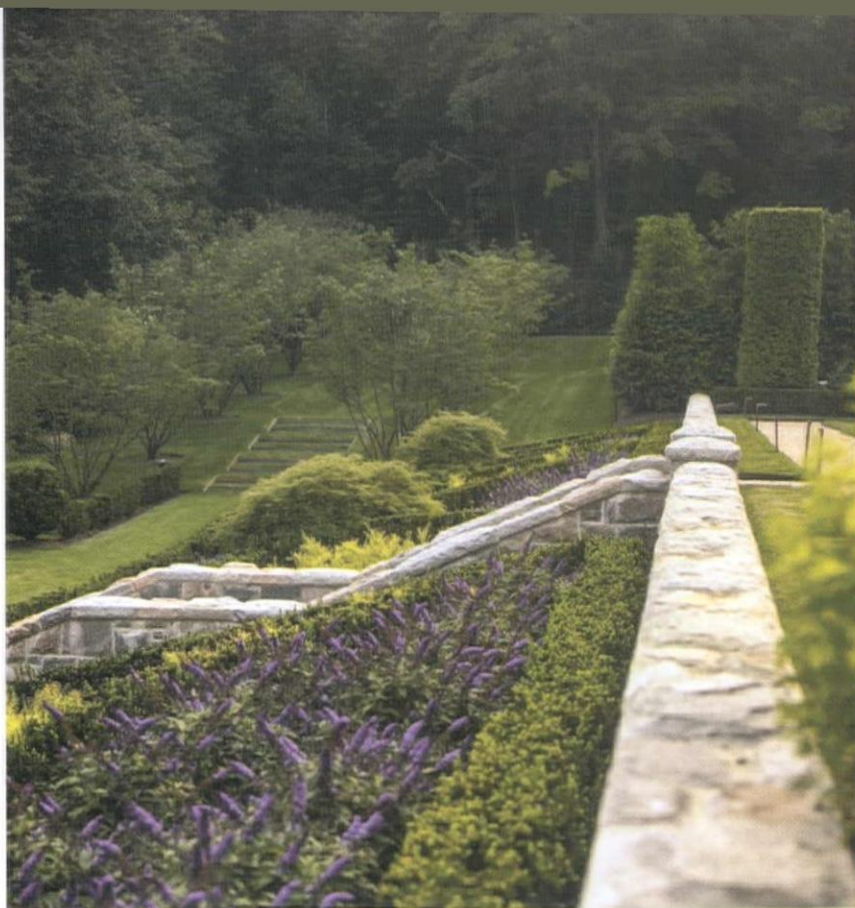
axial lines, balance, and symmetry without necessarily matching—on a wild site that blends with the natural surroundings,” Parker says. “We carved a path in and out, and in the center we created a classical garden.” The garden revolves around roses, the client’s particular floral passion.

“He grew up in Denmark and his mother was an avid gardener and rosarian,” Parker says. “He came into my office with a book and catalogs of David Austin roses with over 100 of his favorites marked with Post-it notes.”

“These gardens are not easy to maintain, but that was not an issue for this client,” Parker says. “I always explain to clients upfront what the maintenance costs will be and tell them that they are in a relationship with their landscape. You can’t just date your garden, you have to marry it, to batten down the hatches and do the work.”

The client’s admiration for the prized garden rooms of France and England led Parker and her team to compose garden beds in a symmetrical plan. Pea-gravel paths surrounded by grass-trimmed hedged beds serve as guides through the plantings, fountains, lower gardens, and fully around the residence.

“The design of varying patterns and textures of hardscape



Top The lower parterre gardens are planted with buddleia, taxus, and spirea; a specimen weeping maple tree centers each part of the design.

Above A grand staircase transitions from the parterre gardens at the main residence to the lower-level lawn panel lined with specimen crabapples.



provided the scale of connectivity required for functionality and for the garden spaces to relate to the home," Parker says. "There's a constant adherence and sensitivity to the assemblage of volumes, authenticity of the materials selected, and the proportion of scale from the largest volume down to the smallest detail."

In addition to the formal rose garden, which is curated by the client, Parker's landscape includes specimens of green cutleaf Japanese maple trees, clipped columnar hornbeams, Donald Wyman crabapples, Kousa dogwoods, and magnolias.

In a nod to the classic garden features of Dumbarton Oaks (Washington, D.C.), Parker positioned an urn atop a pedestal surrounded by iron arches to create a focal point viewed from the library windows.

The landscape transitions from the formal to the infor-

mal as it gets farther from the residence, with the parterres giving way to natural meadows, woodland hiking paths, the lake, and a vegetable garden.

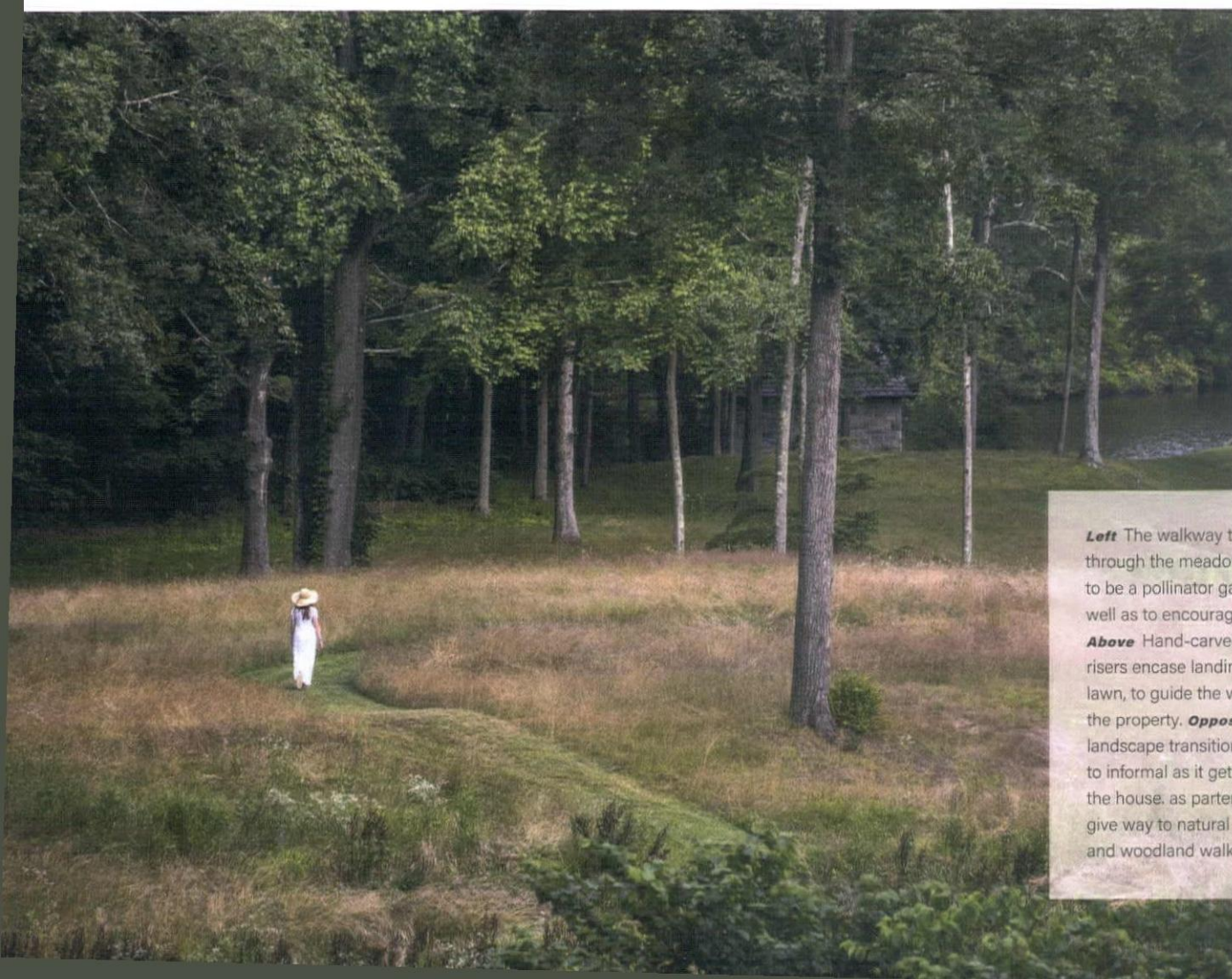
Formal stone staircases match the residence's architecture, segueing from the upper landing to the lower-lawn terraces. Farther away, hand-carved stone risers encase the lawn landings to guide the way toward the informal strolling paths throughout the property.

"The vegetable and cutting gardens are designed to be hidden but are easily accessible through a shaded woodland path," Parker says. The garden rooms reflect the style of the house and personality of the client.

"We try to create magic and pull each client into the garden," she says. "The gentleman understood. He was looking for a strong relationship with his landscape. He's cutting roses all the time." • **FOR RESOURCES, SEE PAGE 114.**

Vegetable and cutting gardens

are purposely hidden but are easily accessible through a shaded woodland path. The woodland archetype is preserved in juxtaposition to formal gardens around the main residence.



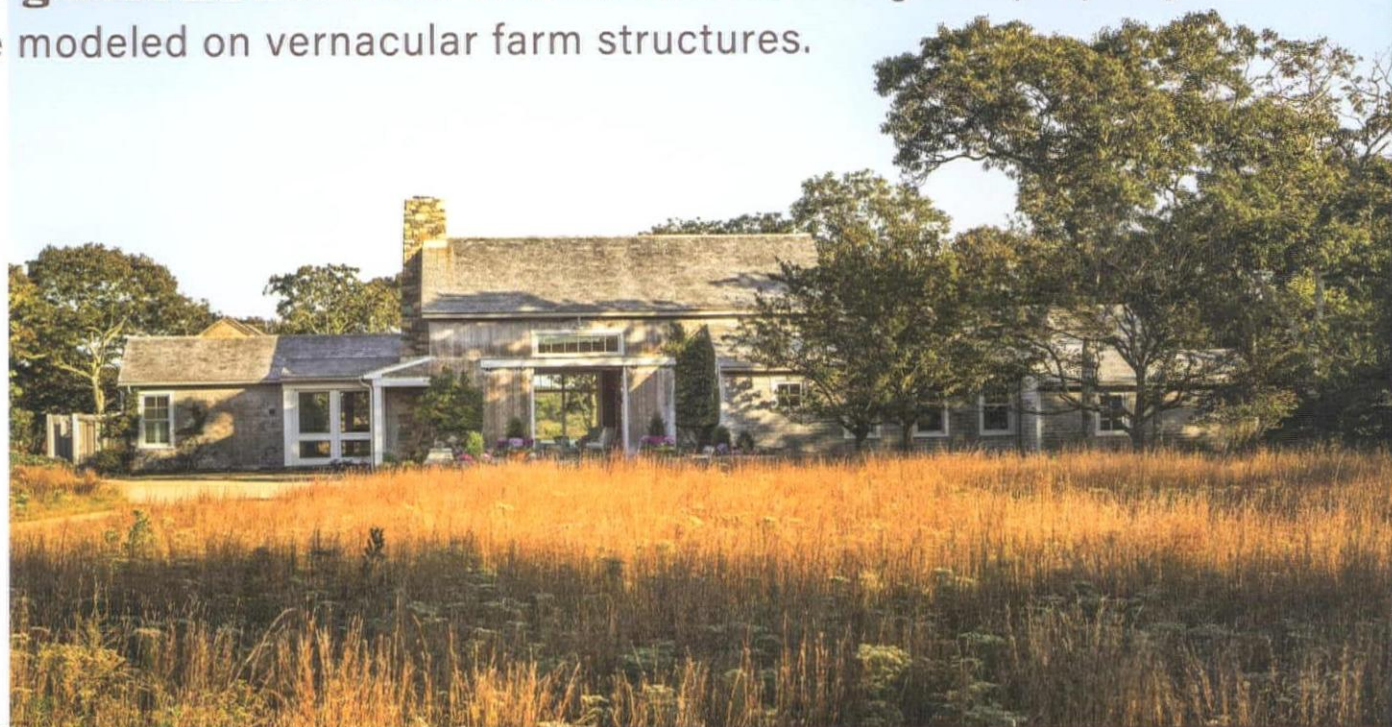
Left The walkway to the lake through the meadow is planted to be a pollinator garden as well as to encourage wildlife.

Above Hand-carved stone risers encase landings in the lawn, to guide the way through the property. **Opposite** The landscape transitions from formal to informal as it gets farther from the house, as parterre gardens give way to natural meadows and woodland walking paths.



The guest house designed by Robert A.M. Stern Architects (RAMSA) is at the far end of the property, overlooking the pond. **Opposite** (top) The guest house is modeled on linear New England farm structures. • (inset) The cabin is a simple structure used chiefly as a home office.

A new **guest house and cabin** on a New England property are modeled on vernacular farm structures.

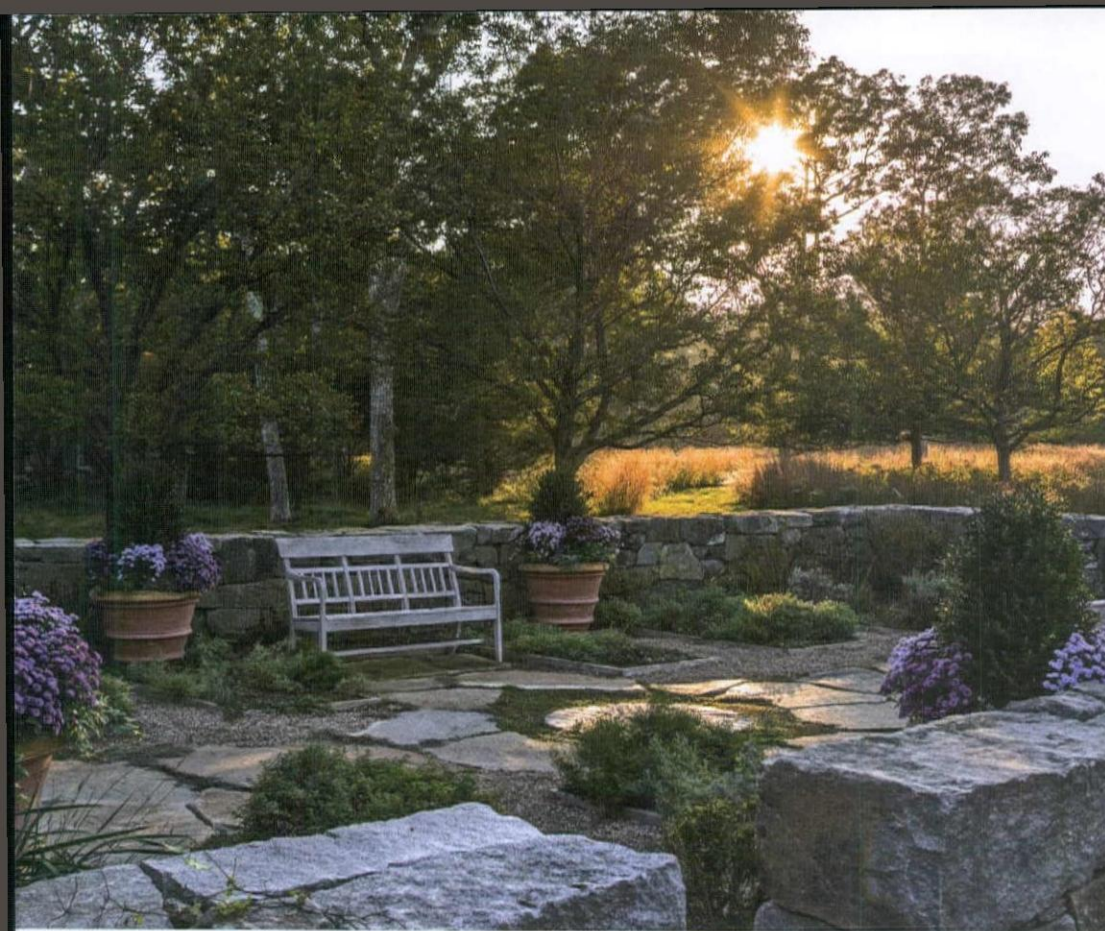


For more than a decade, Robert A.M. Stern Architects has been creating a family compound on 50 acres in a forested

area of New England, adding buildings one or two at a time. • The project started with the design and construction of the one-and-a-half-story primary residence. This main house won for the firm a Bulfinch Award. RAMSA's Roger H. Seifter, AIA, describes its design as a combination of Shingle Style and New England farmhouse, with planning influences from the English Arts & Crafts era. • Subsequent additions have included an Amish barn, a second barn, and maintenance sheds more humble in style than the refined residence the family uses as their summer home.

crafted *with care*

BY NANCY RUHLING | PHOTOGRAPHS BY ERIC PIASECKI



t

HE ADDED buildings are modeled on vernacular, rectilinear New England farm structures; they employ stick construction and are clad in cedar board-and-batten siding.

The latest additions to the estate, completed in 2018 and 2023 respectively, are the guest house and a cabin.

The cabin, in particular, was a request during the pandemic, when the husband began working from home. The main residence is large—but so were the distractions, especially after family members began staying over for extended periods.

“He used the library in the main house as an office, but it was becoming untenable,” Seifter says.

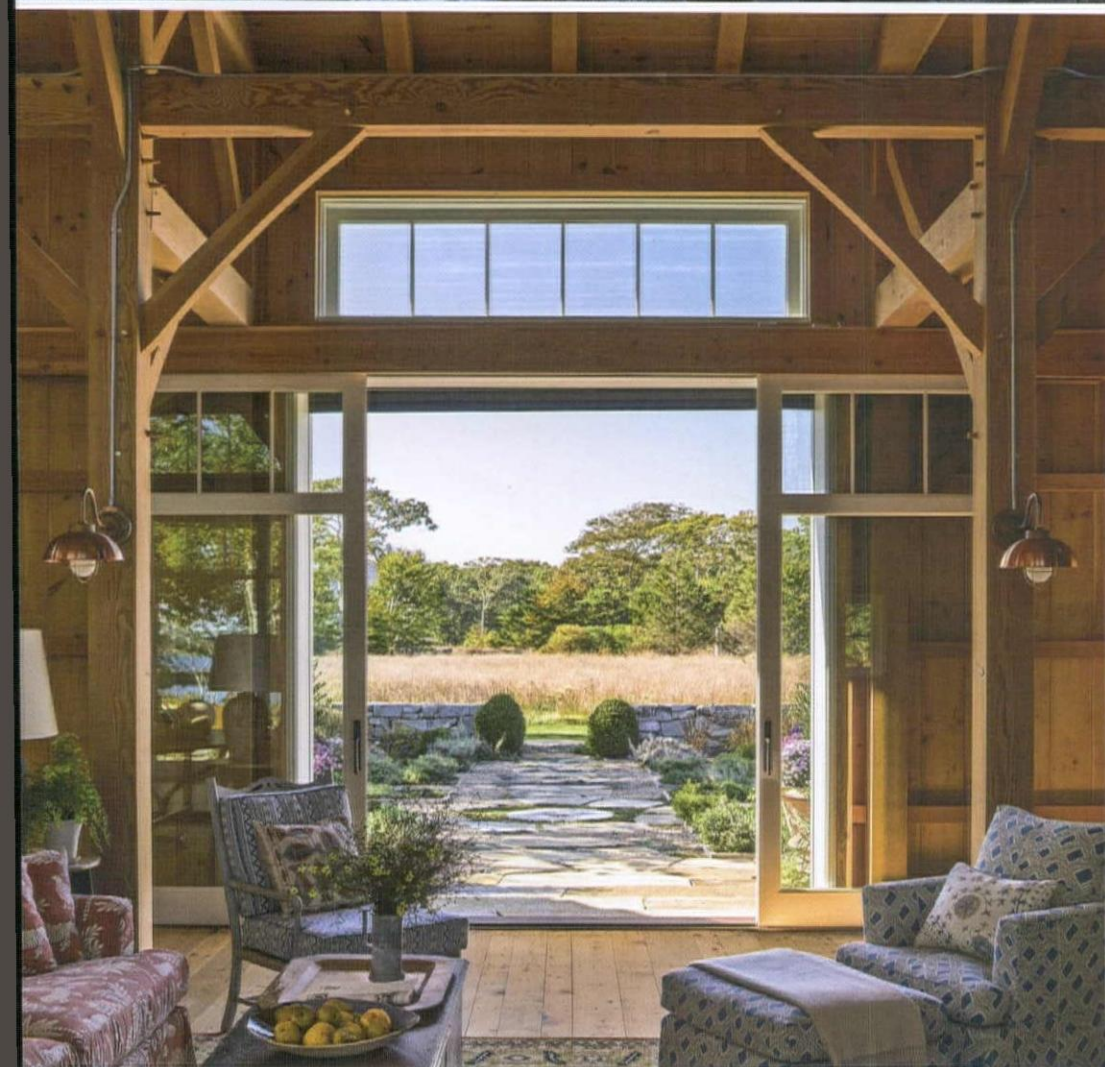
The cabin, which is set in a clearing in the woods within walking distance and sight of the main residence’s primary suite, has simple massing, board-and-batten siding, and a gable roof with shed projections, features that allow it to blend in with the other vernacular farm out-buildings on the property.

The entire first floor of the cabin is used as the office; it’s dominated by a monumental rubble-stone fireplace at one end. The lower level houses the family’s wine collection.

“The challenge was to get the mason to make the fireplace look as though it

Top The wall-enclosed garden at the guest house also was designed by RAMSA.

Left Glazed sliding doors open to the garden and a bucolic view of the adjacent pond.





A picturesque rubble-stone fireplace dominates the main room of the guest house.



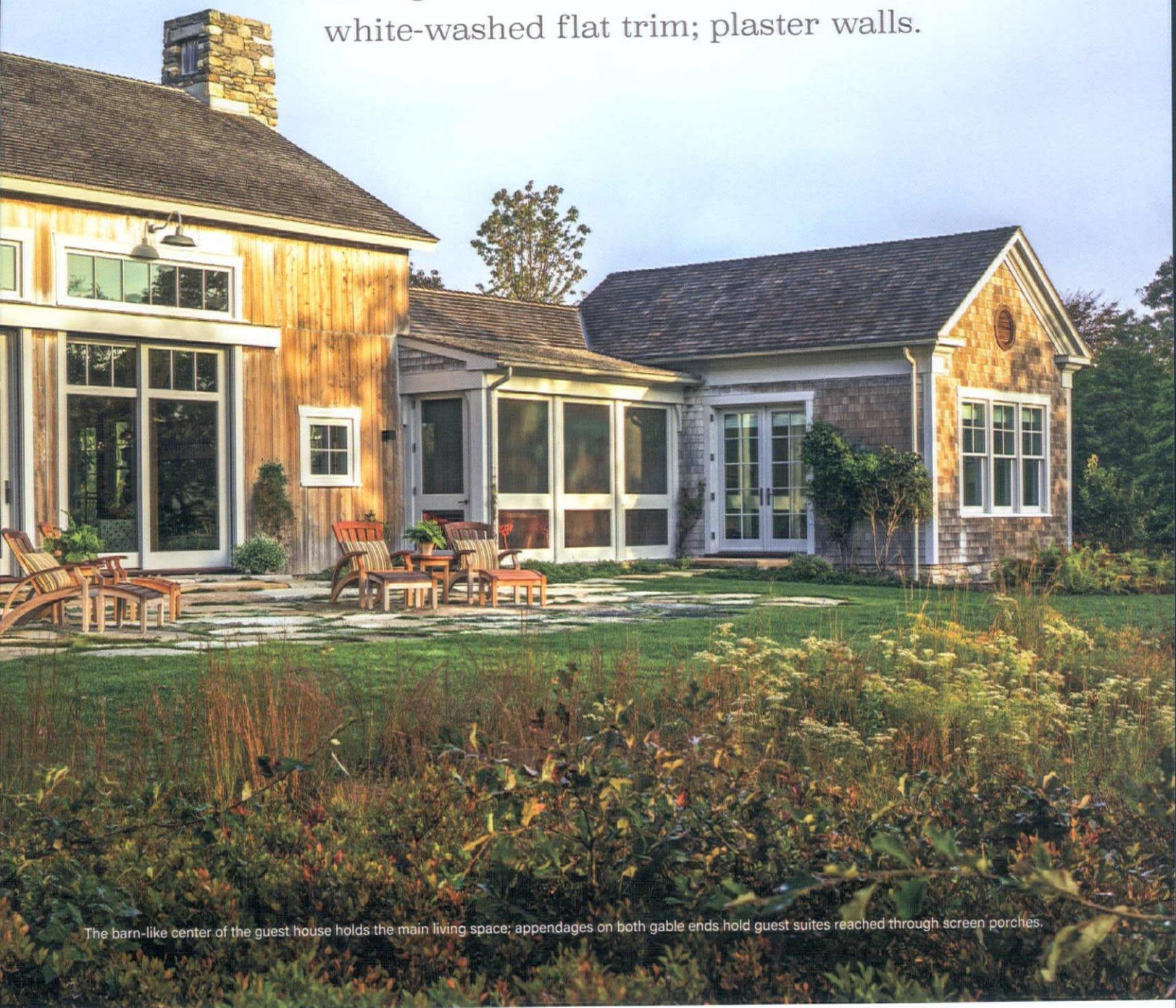
Clockwise (from top left) The guest house's primary bath has a country simplicity. • Exposed rafters in the pitched ceiling lend an informal feel to the primary suite in the guest house.

• The unfussy guest-house kitchen gets refinement from blue paint and a bracketed island. • Screened porches at the guest house link bedroom suites to the main living room.



Interior details follow

the New England vernacular: wood-plank ceilings and exposed rafters; nearly flush, white-washed flat trim; plaster walls.



The barn-like center of the guest house holds the main living space; appendages on both gable ends hold guest suites reached through screen porches.



the cabin

The cabin has a simple plan and a gable roof with shed projections. It's clad in board-and-batten siding. The first floor of the cabin is used as the home office. Thus the interplay of old and new was critical to the design of the cabin, because to function as a workspace it had to be equipped with high-end, high-tech features to facilitate Zoom meetings and in-person conferences. For example, the ceiling above timber trusses is butternut custom-milled as acoustical planking.

"The overscaled windows," says architect Roger Seifter, "are a modern conceit to maximize views and daylight, while the room lighting and concealed shading devices can be modulated for virtual meetings."

Left The desk sits between the large fireplace and, on the opposite wall, a view of the pond.

Below (left) The cabin's office space opens to the porch. • **(right)** The porch is a rustic space bringing in the outdoors.

Pocket doors lead to a screen porch overlooking the pond adjacent to the property. Within "eyeshot" of the cabin, a small, rubble-stone shed modeled after a livestock shelter conceals air-conditioning units, a transformer, and a generator.





The cabin serves chiefly as a home office but also as a gathering spot for family, friends, and business associates.

had been put up by a farmer two hundred years ago with rubble cleared from his fields,” Seifter says, adding that the same principle of “perfect imperfection” was adopted with the millwork, which is fresh but has a patina of age.

The guest house is set on a knoll at the far end of the property and also overlooks the pond. Its design is inspired by traditional New England connected barns, in which the farmhouse and ancillary animal structures are appended semi-discretely and linearly to the main barn.

But the RAMSA team, which included associate partner Brian F. Fell as project

manager, switched up the equation, putting the “barn,” which serves as a living room/dining room with an open kitchen, at the center of the composition. Appendages extend off its gable ends as one- and two-bedroom guest suites accessible via screened porches.

The exterior detailing of the assemblage progresses from a utilitarian vernacular to a more formalized expression of classical influences: The cedar board-and-batten siding of the center barn gives way to New England shingle siding and flat-wood casings in one guest wing with a pedimented gable and Greek Revival

corner pilasters on the opposite wing.

“What’s special is the intensity of craft in each building and how it was exercised in a different way,” Seifter says. “For the guest-house main room, for instance, we had an expert barn builder source the material and consult on its construction and details. We’ve designed barns before, but not as habitable spaces, so engineering this one was different. It was a new experience combining traditional building methods with modern technologies while making it look ages-old—without sacrificing functionality or lapsing into contrivance.” • **FOR RESOURCES, SEE PAGE 114.**



CLASSIC KITCHENS

ARCHITECT'S KITCHEN page 26

ARCHITECT

J.E. Schram Architect
jeschram.com

BUILDER

Case Builders LLC | Matt Kurre
443-829-0951

CABINETRY

Crown Point Cabinetry
crown-point.com

HARDWARE

Classic Brass
classic-brass.com

MILLWORK

Kuiken Brothers
kuikenbrothers.com

HANGING SHELVES

Palmer Industries
palmerindustries.com

DECORATIVE LIGHTING

The Urban Electric Co.
(custom finished)
urbanelectric.com

TASK LIGHTING

Visual Comfort & Co.
visualcomfort.com

RANGE

BlueStar Cooking
(custom finished)
bluestarcooking.com

HOOD

Kelly Walker, Artstar
Custom Paintworks
(custom lime plastered)
artstarcustom
paintworks.com

TILE

Tiles of Ezra (custom zellige
tile in subway shape)
tilesfezra.com

PLUMBING

Shaws of Darwen sink;
Waterstone Co. fixtures
shawsofdarwen.com
waterstoneco.com

WALLPAPER

Coordonné
coordonne.com

DECORATIVE TOWEL HARDWARE

Urban Archaeology & deVOL
urbanarchaeology.com
devolkitchens.com

WALLPAPER

Coordonné
coordonne.com

LIGHTING CONTROL

Caseta Wireless by Lutron
(custom switches)
casetawireless.com

DOORBELL

ElectraChime
electrachime.com

DISHWARE

Sue Pryke Ceramics
suepryke.com

BAKEWARE

Heirloom Home & Studio
heirloomhome
andstudio.com

ART

Wendy Prather Burwell
wendypratherburwell.com

PROFESSIONAL ORGANIZER

Clean Lines
Organizing & Design
cleanlinesorganizing
anddesign.com



ENGLISH KITCHEN COTTAGE

page 31

ARCHITECT

Pfeffer Torode Architecture
pfeffertorode.com

PAINT

Farrow & Ball,
Sherwin-Williams
farrow-ball.com
sherwin-williams.com

BACKSPLASH

Cristallo Azul quartzite, Triton
Stone Group
tritonstone.com

WINDOW TREATMENTS

Conrad, Jim Thompson
conradshades.com

FAUCET

Barber Wilsons & Co.
barberwilsons.com

SINK

Kohler
kohler.com

FLOORING

Exquisite Surfaces
Lumiere Collection
xsurfaces.com

LIGHT FIXTURES

Balsamo
balsamoantiques.com



INSPIRED SPACES

TUCKED AWAY IN BUCKHEAD page 37

ARCHITECT

T S Adams Studio, Architects
tsadamsstudio.com

INTERIOR DESIGN

Schilling & Co.
schillingandcompany.com

CONTRACTOR/BUILDER

The Macallan Group
macallangroup.com

LANDSCAPE ARCHITECT

Alec Michaelides,
Land Plus Associates
landplusassociates.com

STRUCTURAL ENGINEER

Stability Engineering
stabilityengineering.com

ROOF

Slate shingles with random
width and thickness
Murty-Alcott of Atlanta
murtlyalcott.com

CABINETRY

Phoenix Millwork
phoenixmw.com

HARDWOOD FLOORING

Crafted Supply
craftedsupply.com

STEEL WINDOWS & RAILING

A & P Iron DeSigns
770-941-0082

LIMESTONE PAVERS

Paris Ceramics
parisceramicsusa.com

MARBLES & TILES

Exquisite Surfaces
xsurfaces.com



HEIRLOOM GARDENS

HEIRLOOM GARDENS page 46

LANDSCAPE ARCHITECT

Dan Gordon Landscape
Architects
dangordon.com

CONTRACTOR

Metric Construction
metriccorp.com

LANDSCAPE CONTRACTOR

Michael S. Coffin LLC
michaelscoffin.com

LATTICE AND GATE CONTRACTOR

Walpole Outdoors
walpoleoutdoors.com

METAL WATER FEATURE

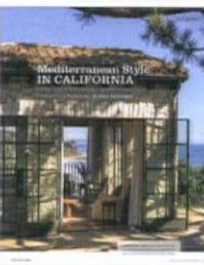
Ray Ciemny, Artisan Iron
artisaniron.com

PLANT MATERIALS

Select Horticulture
selecthorticulture.com

STONE SUPPLIER AND FABRICATOR

Charles J. Precourt and Son
precourtstone.com



GUEST QUARTERS MEDITERRANEAN STYLE

page 51

ARCHITECT

Roger Seifter, Robert A. M.

Stern Architects
ramsa.com

ASSOCIATE ARCHITECT

A. Thomas Torres
310-456-2355

LANDSCAPE ARCHITECT

Deborah Nevins
dnlandscape.com

INTERIOR DESIGNER

David Netto
davidnetto.com

GENERAL CONTRACTOR

JD Group
jdgrouppinc.com

EXTERIOR LIGHTING

Environmental Lighting for
Architecture (custom fixtures)
ela-lighting.com

ENTRY HALL LIGHTING

Rose Tarlow
(Pudgin sconces)
rosetarlow.com

STEEL DOORS & WINDOWS

Architectural Iron Works
architecturalironworks.com

METALWORK

Artistic Iron, Inc.
artisticusa.com



FEATURES

A NEW EQUESTRIAN ESTATE

page 58

ARCHITECT

Ferguson & Shamamian
Architects
fergusonshamamian.com

INTERIOR DESIGNER

Tino Zervudachi LLC
mhzlondon.com

LANDSCAPE ARCHITECT

Miranda Brooks
Landscape Design
mirandabrooks.com

EQUESTRIAN ARCHITECT

Blackburn Architects
blackburnarch.com

CONTRACTOR

Livingston Builders
livingstonbuilders.com

STRUCTURAL ENGINEERING

Silman Structural Solutions
tylin.com/silman

MILLWORK

Merritt Woodwork
merrittwoodwork.com

PLASTERWORK

Hyde Park Mouldings
hyde-park.com

DECORATIVE METALWORK

Manuela Zervudachi
manuelazervudachi.com

DECORATIVE PAINTING

Uriu Nuance
uriunuance.com


BEYOND THE NORM
page 70
ARCHITECT

Harrison Design
harrisondesign.com

CONTRACTOR

The Galileo Group
buildgalileo.com

INTERIOR DESIGN

Galiani Design Group
galianidesigngroup.com

RAILINGS

David Chikvashvili, Iron
Masters, Inc.
ironmastersinc.com

KITCHEN DESIGNER

Portfolio Kitchens
lois@portfoliokitchens.com

EXTERIOR LIMESTONE

Lueders Limestone

WINDOWS AND DOORS

Marvin
marvin.com

INTERIOR FLOORING

Architessa
architessa.com

FIREPLACE MANTELS

Francois & Co.
francoisandco.com


PAST PERFECT
page 80
DESIGNER

Ben Pentreath
benpentreath.com

ENTRANCE HALL WALLPAPER

Malahide by David
Skinner Wallpapers
skinnerwallpaper.com

KITCHEN

Egg-yolk yellow
gloss paint, Dulux
dulux.co.uk/en

CHAIR SEAT UPHOLSTERY

Aralia by Josef Frank,
Svenskt Tenn
svensktenn.com/us/en

FLOOR PAINT

Hardwick White,
Farrow & Ball
farrow-ball.com/us

DINING ROOM

Willow Bough wallpaper,
Morris & Co.
wmorrisandco.com/uk

BRER RABBIT CURTAINS

Queen Square
wmorrisandco.com/uk/
fabric/queen-square-fabrics

DRAWING ROOM

Parsonage Pink paint, Papers
and Paints
papersandpaints.co.uk

BROWN TICKING CURTAINS

Ian Mankin
ianmankin.co.uk

MAIN GUEST BEDROOM

Dark olive-green paint,
4-050, Papers and Paints
papersandpaints.co.uk

STAIR LANDING

Willow Bough wallpaper,
Morris & Co.
wmorrisandco.com/uk

BATHROOM

Bird & Anemone wallpaper,
Morris & Co.
wmorrisandco.com/uk

CORRIDOR

Plaster plaques, Peter Hone
pentreath-hall.com/
collections/accessories-
peter-hone

GUEST BEDROOM

Marigold wallpaper,
Ben's chocolate-and-cream
colorway, Queen Square
collection, Morris & Co.
wmorrisandco.com/uk

BLANKET

Johnstons of Elgin
johnstonsofelgin.com/en-us

CHARLIE'S FLOWER ROOM

Hollow plaster columns
Stevensons of Norwich
stevensons-of-norwich.co.uk


TRUE WEST
page 90
ARCHITECT

Miller Roodell Architects
miller-roodell.com

INTERIOR DESIGN

Peace Design
peacedesign.com

BUILDER

North Fork Builders
northforkbuilders.com

GUEST BEDROOM BED

Jiun Ho "Anristar" (custom)
jiunho.com

BEDDING FABRICS

Donghia, Edelman, and
Holland & Sherry (custom)
kravet.com/donghia
interiors.hollandandsherry.
com/en/fabrics

TABLES

Brad Greenwood; antique
gate-leg side table
bradgreenwood.com

SWIVEL LOUNGE CHAIR

"Astoria"

DINING ROOM/HALL

VIGNETTE NAVAJO RUG
Vintage

DINING TABLE

Peace Design (custom)
peacedesign.com

PICCOLO CREDENZA

Robuck (antique)

SCONCES

Solaria Lighting (custom)

LIVING ROOM VIGNETTE

leather footstool
Robuck (antique)

CHEST

Antique

CHAIR

"Claridge" chair,
Ainsworth-Noah
ainsworth-noah.com

PLASTER INDIAN BUST

Found in Montana

RUG

Peace Design (custom)
peacedesign.com

LIVING ROOM**SOFA**

"Glenwick" by Cameron
Collection
cameroncollection.com

WING CHAIR

"Spanish Baroque"
from R Hughes
r-hughes.com

BRONZE MOOSE

Tim Shinabarger
timshinabarger.com


GLORIOUS GARDEN
ROOMS
page 98
LANDSCAPE ARCHITECT

Janice Parker Landscape
Architects
janiceparker.com

ARCHITECT

Mackin Architects, PLLC, AIA
mackinarchitects.com

CONTRACTOR

Hobbs, Inc.
hobbsinc.com

INTERIOR DESIGN

Mark Hampton,
Alexa Hampton
alexahampton.com

TENNIS COURT

Putnam Tennis Courts
putnamtennis.com

FENCING

Garon Fence
garonfence.com

SPRINKLER SYSTEM

Summer Rain
summerrainsprinklers.com

MASONRY

Luppino Landscaping
and Masonry
luppinoilm.com


CRAFTED WITH CARE
page 106
ARCHITECT

Robert A.M. Stern Architects
ramsa.com

INTERIOR DESIGNERS

Robert A.M. Stern
Interiors (guest house);
Ross Alexander (cabin)
Ramsa.com
rossalexanderdesigns.com

LANDSCAPE ARCHITECT

Robert A.M. Stern
Architects, Natalie Ross
ramsa.com
rosslandstudio.com

LIGHTING DESIGNER

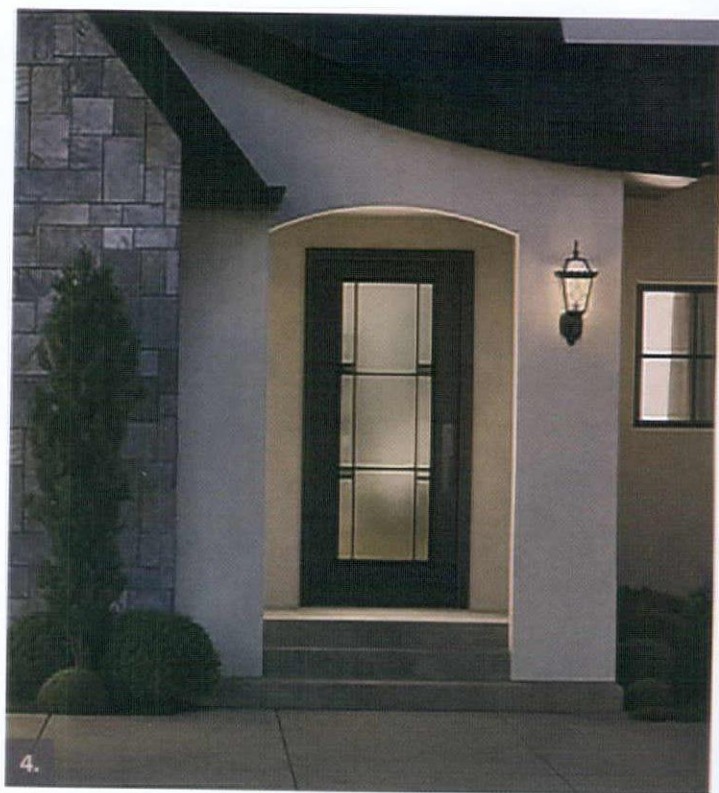
Cline Bettridge Bernstein
Lighting Design
cbbld.com

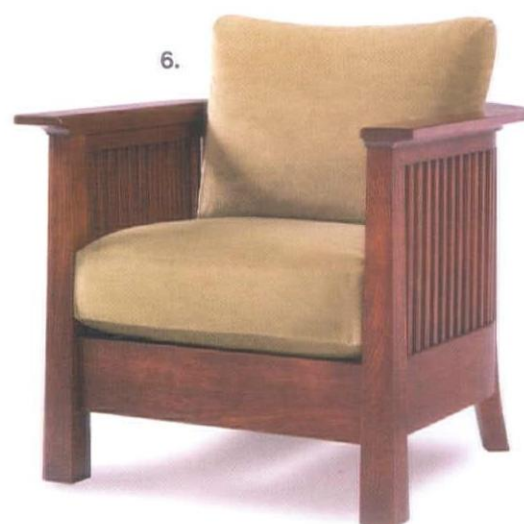
WORK

Herrick & White
(guest house)
herrick-white.com
Thomas Riley
Artisans' Guild (cabin)
thomasriley.net

GUEST HOUSE**TIMBER FRAMING**

Bird's Eye View Woodworking
207-637-3298





Period-Inspired Products

1. **CLASSIC BRASS** Classic Brass manufactures traditional solid brass and bronze architectural door and cabinet hardware for the home. classicbrass.com
2. **FORBO** Forbo Flooring is the perfect addition when creating a period-inspired kitchen. It's also sustainable, durable, and stain resistant. forbo.com
3. **BARBER WILSONS** Established in London in 1905, Barber Wilsons manufactures traditionally inspired fixtures for the bath and kitchen. barberwilsons.com
4. **ODL** Seventy-five years in the business of home building products, ODL specializes in gorgeous glass doors for the new old house. odl.com
5. **VALOR FIREPLACES** Creative design, energy-efficient heating, and cutting-edge technologies describe Valor's gas fireplaces. valorfireplaces.com
6. **STICKLEY** Stickley manufactures re-issued and new Arts & Crafts furniture among many diverse lines. Shown: the Park Slope Chair. stickley.com
7. **KENNEBEC COMPANY** The Simply Kennebec Sequin line combines traditional craftsmanship and modern construction techniques. kennebeccompany.com

BarnesVanze Architects Inc.

202-337-7255 • www.barnesvanze.com

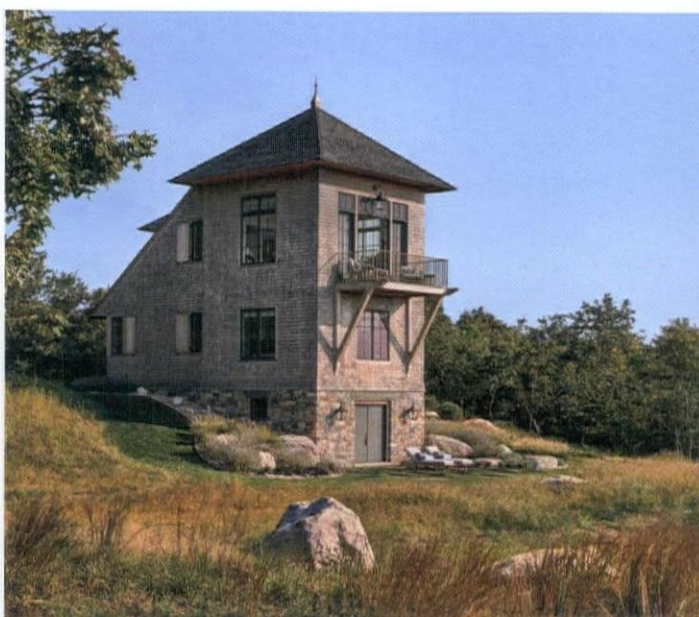
Since 1989, BarnesVanze Architects has built a prolific practice known for exceptional craft. Our firm creates architecture of beauty and authenticity for clients who share the same aspiration for excellence.



Haver & Skolnick Architects

203-788-5920 • www.haverskolnickarchitects.com

Haver & Skolnick Architects creates award-winning country homes of timeless design, providing personal service & impeccable attention to detail. A rich tradition of New England vernacular architecture inspires designs which reflect history while responding to our clients' 21st century lifestyle.

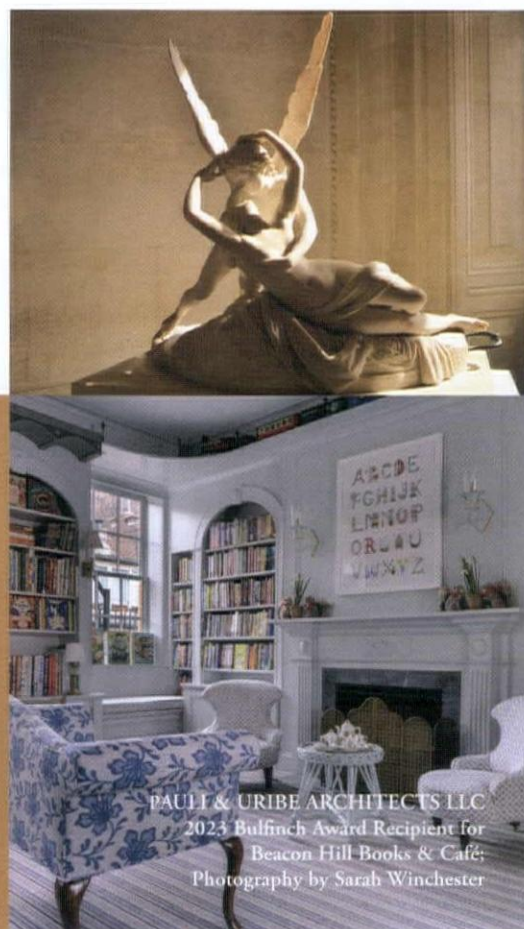


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ARCHITECTURE & ART
NEW ENGLAND

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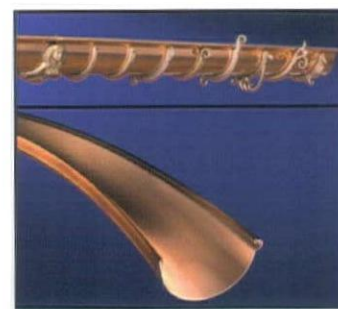
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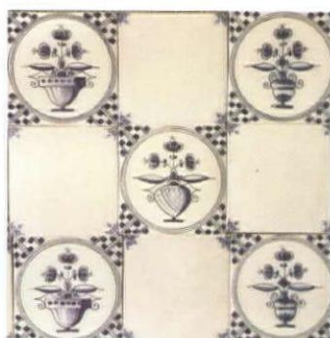
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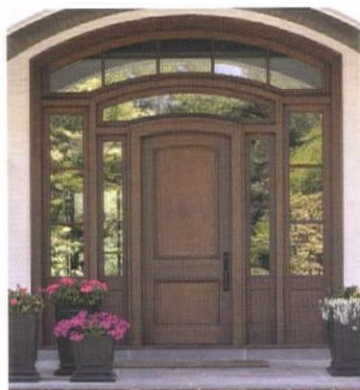
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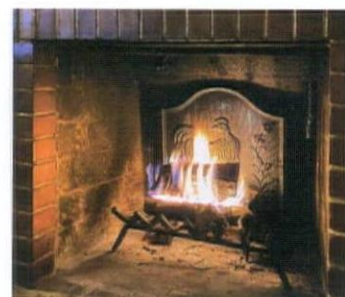
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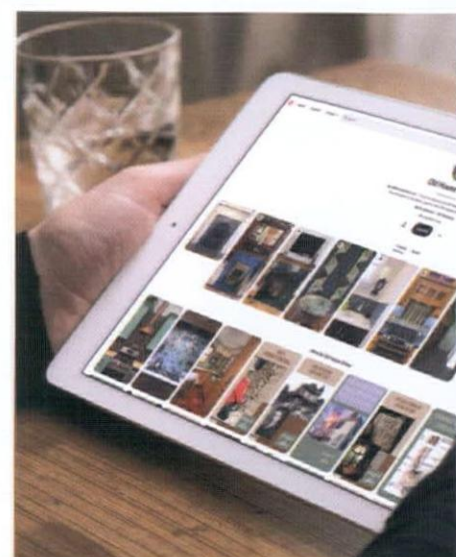
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