

RD

RESIDENTIAL DESIGN



FOR ARCHITECTS AND BUILDERS
OF DISTINCTIVE HOMES

VOL. 6, 2023

Easy Does It



Photo by Dror Baldinger



“We were designing for floor-to-ceiling glass and needed a sleek design with minimal frames. Western Window Systems fit that scope. They have a very regular, modern design for sliding doors and fixed window systems, so it worked perfectly for the house that way.”
Scott Specht, Specht Architects

Design Better





ENERGY FOR EVERYONE
propane





Energy for happier homeowners and more-profitable builders

From tankless water heaters and high-efficiency furnaces to kitchen and bath appliances to power generation, propane provides profitable options for your next project. Propane is an energy that is environmentally friendly and more affordable than electricity and fuel oil. Builders, architects, and homeowners count on propane to deliver best-in-class performance.

► Learn more at propane.com/for-my-business

Chief Architect®

Smarter Design Software



Chief Architect - 30 second rendering.
See more of this model online.



Download a Free Trial

Residential Design

Remodeling & Cost Estimating

Kitchen, Bath, & Interior Design

3D Design, Floor Plans, Elevations

Construction Drawings

CAD Tools & Section Details

208.292.3400 • chiefarchitect.com/FreeTrial



RD

RESIDENTIAL DESIGN



CONTENTS

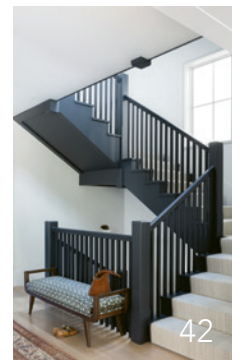
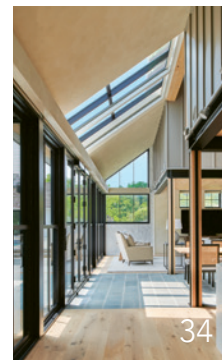
VOL. 6, 2023

Features

- 24 **CASE STUDY: A TALE OF TWO TIME PERIODS**
A Parallel Architecture's respectful handling of a Georgian Revival house reunites it with modern life.
- 34 **DESIGN LAB: EASY DOES IT**
Three major building transformations disguise the heavy lift with a light touch. McInturff Architects; Nick Noyes Architecture; Elliott Architects.

Departments

- 10 **EDITOR'S NOTE**
- 12 **AIA CRAN**
AIA's custom residential architects gathered in Utah for information and inspiration.
- 14 **PRO-FILE DESIGN/BUILD**
Raleigh Architecture Company leads with design and ingenuity.
- 20 **RD INTERIOR ARCHITECTURE**
Chicagoans Stuart Cohen and Julie Hacker refresh a notable North Shore Tudor.
- 58 **RD PRODUCTS**
Fresh products for your projects.
- 62 **PARTI SHOT**
Flavin Architects add modern moves to a New England heritage house.



On the Cover: West Lynn Residence by A Parallel Architecture. Photo: Casey Dunn



RESIDENTIAL DESIGN

PUBLISHED BY

SOLA GROUP

SOLA Group, Inc.
223 West Erie, Suite 3SW
Chicago, Illinois 60654
847.920.9513

Publisher
Paul DeGrandis
Paul@SOLAbands.com

Group Editorial Director
Patrick L. O'Toole
Patrick@SOLAbands.com

Editor-in-Chief
S. Claire Conroy
Claire@SOLAbands.com

Art Director
Bill Murphy
Bill@SOLAbands.com

Art Director
Cory Ottenwess
Cory@SOLAbands.com

West Sales Manager
Paul DeGrandis
Paul@SOLAbands.com

Midwest Sales Manager
Zach Stenberg
Zach@SOLAbands.com

East Sales Manager
Dan Miklosz
DanM@SOLAbands.com

Southeast Sales Manager
Dan Agostinacchio
Dan@SOLAbands.com

Product Resource Section/Classifieds
Mike Serino
Mike@SOLAbands.com

Audience Development
Mike Serino
Mike@SOLAbands.com

Projects Manager
Heidi Riedl
Heidi@SOLAbands.com

Digital Programs Manager
Tim Steingraber
Tim@SOLAbands.com

List Rental
Mike Serino
Mike@SOLAbands.com

Subscriptions
For subscription information
and address changes, write to:

Residential Design,
Circulation Dept.,
P.O. Box 3007,
Northbrook, IL 60065-3007, or call 866.932.5904,
or email rd@omeda.com and add the subject line
"Circulation Dept."

Statement of Ownership, Management, and Circulation (Requester Publications Only)
1. Publication Title: Residential Design
2. Publication Number: 0 2 2 - 8 6 0
3. Filing Date: 09-30-2023
4. Issue Frequency: Bi-Monthly
5. Number of Issues Published Annually: 6
6. Annual Subscription Price: \$50.00
7. Complete Mailing Address of Known Office of Publication: SOLA Group Inc., 223 W. Erie St., Ste. 3SW Chicago, IL 60654
8. Complete Mailing Address of Headquarters or General Business Office of Publisher: SOLA Group Inc., 223 W. Erie St., Ste. 3SW Chicago, IL 60654
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor: Paul DeGrandis, S. Claire Conroy
10. Owner: SOLA Group Inc.
11. Known Bondholders, Mortgagees, and Other Security Holders: None
12. Tax Status: For completion by nonprofit organizations authorized to mail at nonprofit rates
13. Publication Title: Residential Design
14. Issue Date for Circulation Data Below: 07-01-2023
15. Extent and Nature of Circulation: Total Number of Copies (Net press run) 42,928; Total Paid and/or Requested Circulation 37,849; Total Nonrequested Copies 5,079; Total Distribution 42,928; Copies not Distributed 0; Total (Sum of 15f and g) 42,928; Percent Paid and/or Requested Circulation 88.4%



Get Inspired

At Blum, we believe inspiration is the culmination of small details that lead to big ideas. In 2024, we are launching a series of new products that will allow you to explore new possibilities. Whether you're a trendsetter or forward-thinking designer, our new product lineup is designed to help bring your bold visions to life.



Come see our new innovations at KBIS, Booth N1423

Learn more at blum.com



What If?



If there's **one thing** that differentiates custom home professionals from the mass market side of homebuilding, it's the embrace of the great "what if" ideas. The AIA Custom Residential Architects Network held its annual symposium recently in Salt Lake City, Utah, and renowned architect Tom Kundig, FAIA, of Olson Kundig shared some of his formative "what if" experiences in a keynote conversation.

What if, asked his client on Chicken Point Cabin in Idaho, you could just open up the front end of the house to the view? And so, 20 years ago, Tom designed a 20-by-30-foot glazed wall that opens with a gizmo to a stunning water prospect. Beautiful in its wabi sabi rusticity, it was a breakthrough in his career and won many national awards.

So, too, was the Rolling Huts project, a rugged collection of six cabins he designed for a high-altitude flood plain where only RV permits were allowed. Elevating the 200-square-foot structures on rollers gave each a better view, lifted them out of harm's way, and complied with local building restrictions. De facto gizmos themselves, they eloquently answered the question, what if it were possible to build lightly on a sensitive site?

"Gizmos are about solving a problem without machines," Tom explained. "Humans are really weak; we're really pathetic. We're successful because we can take our geometry and make something of it. But whatever you touch in architecture should have as much poetic power as possible."

The poetic power of architecture is palpable in Tom's work, but gizmos are not the heart of the great idea he pursues. They're a means to an end, and, of course, a lovely intersection of art and craft. During his talk, he let us in the goal that really drives him: "I was always a kid who would rather be outside than inside," he told the audience. "I grew up in Midcentury houses that promised a connection to the outside, but there was always a big sheet of glass in the way. Opening up the inside to the outside was my frustration as a kid.

"Gizmos are a way around that," he said. "If you look at all the buildings we design, they're simple boxes. They can be framed easily. We want to be simple with a lot of initial ideas and agenda and, if there's any money left over at the end of the day, then you may get to do a couple of things. But you don't need gizmos to make a beautiful place. You just need a door in the right place."

Tom's practice has broadened over the years to encompass multiple building types but, he told the crowd, "Custom residential is the heart and soul of architecture and placemaking. I am still working on 200-square-foot cabins. Small projects can have a huge influence on your career. It doesn't matter what size the structure is, architecture happens at all scales." As long as one remembers to ask, what if?


A handwritten signature in black ink, reading "S. Claire Conroy". The signature is fluid and cursive.


S. Claire Conroy
Editor-in-Chief
claire@SOLAbands.com

MINIMAL FRAMED LARGE PANEL SLIDING GLASS WALL





ULTRA-THIN
profiles create a portrait
to the outside.

 Tested and rated for air and water infiltration and structural wind load

 High clarity glass with 89% light transmission

 Multipoint tamper-resistant locking panels

 Four sill options

 Adjustable height floor track

Seeking the Soul of Architecture in Salt Lake City

BY MARK ASHER, AIA

If you attended the opening cocktail party at the historic Walker Mansion, you were treated to a house and garden designed at the highest level, with hospitality to match. A charcuterie the size of an SUV appeared to have been painted by Caravaggio. It was certainly worthy of his brush. This was the opening event to this year's CRAN symposium.

Salt Lake City hosted the symposium for the Custom Residential Architects Network. "Living and Building in the West" was the theme of our 11th annual event. As CRAN always seems to do so well, the four days balanced presentations on design, building technology, and local culture. For all those in attendance, it is now settled that the oversized street widths of Salt Lake were not designed for the turning radius of ox carts.

Conferences are easy to skip. There are endless excuses not to come, and the inconveniences of air travel are beyond counting. We are all busy with our careers, businesses, and the demands of our daily lives. But I find a way to come to this one and urge others to do the same. It is the very best of what the AIA offers. More than any other conference, the CRAN symposium enjoys this one understated thing: It makes you fall in love with architecture again. I don't come to the symposium to check the box of CEUs; I come here for architecture and to be reminded of how good the good can be.

We all share our stories at CRAN. The sessions are just the backdrop to the camaraderie and shared experiences that bring us here. Every residential architect has their battles with unreasonable zoning codes. We have clients who are too quick to complain and too slow to pay.

The aspirations of our schematic designs can become lost and compromised by an arsenal of outside forces. Seeing a project through from initial sketch to completion, whether a small addition or a large home, takes courage and the occasional sleight of hand. It takes stamina to hang onto architecture.

So we appreciate the presenters at this year's symposium, with all their varied backgrounds and expertise. The various skills we juggle are the undervalued essence of the custom residential architect. The final results may be lived in, published, photographed, and sometimes fawned over. But the how of it, the path a project travels to get there, is often lost and always misunderstood. Architects, in a quiet and uncelebrated way, become very good at very many things.


The CRAN Symposium underscores this fact. It is architecture writ large, with sessions as varied as the profession itself. We all marveled at the artful expressions of Tom Kundig's portfolio. And the stunning beauty of McAlpine and Tankersley homes cannot be overstated. In LovelSchack Architecture, we find the very best of passive solar design. And thank you, Peter Pfeiffer, FAIA, for reminding us that a relentless sun is hanging overhead that will wreak havoc on our buildings and our lives if ignored. Melissa Lind of Dwelling Creative offered fantastic insights into the marketing of our services. Without a client, there is no project. Without a project, there is no architecture. And once again, at CRAN, Rena Klein, FAIA, addressed our business practices as only she can. If our entrepreneurial spirit drives the business of architecture, Rena reminds us we might want to retire in some near



AIA CRAN chair Warren Lloyd did the heavy lift on this year's symposium in his hometown.

or distant future. So think about that as you detail your next pivoting steel door.

The house tours took place largely in the Wasatch Mountain Range, just north of Salt Lake City. The views of mountains and valleys are a flawless stage for architecture, both the experimental and lived-in work. As Tom Kundig, FAIA, stated in his presentation, "Residential architecture is the soul of the profession." Indeed, it is. For every CRAN symposium that I attend, I leave a little better for it. And I leave with the inspiration of making better architecture.

Finally, we must give a special thanks to Warren Lloyd, AIA, this year's CRAN chairman. He has set the bar very high. So thank you, Warren, and the rest of the CRAN community. It's worth remembering that this is a volunteer organization. And one certainly worth your while. We'll see you all in Seattle in 2024! 

STONE THAT STIRS



Like a diamond's evolution from raw earth to unique design, every idea becomes a reality that opens your imagination. Transform spaces into experiences worth sharing. Bring your vision to life with Eldorado Stone.

Extraordinary can begin small and turn into *the start of something beautiful.*™

ELDORADO
STONE™

Putting the Pieces Together

THE RALEIGH ARCHITECTURE COMPANY / THE RALEIGH CONSTRUCTION COMPANY
RALEIGH, NORTH CAROLINA

Craig Kerins, AIA, and Robby Johnston, AIA, may have the perfect template for going into business together: a strong shared foundation, followed by separate paths leading to the same destination. They were close friends through a formative experience in the School of Architecture at the University of North Carolina, Charlotte. After graduation, they headed off for different cities but stayed in touch regularly.

Craig moved to Austin, Texas, where he worked in design/build for the noted multidisciplinary firms Jay Hargrave Architecture and TOM HURT Architecture. It was his post-graduate education



Photos: Tyler Northrup Photography

Craig Kerins, AIA, and Robby Johnston, AIA



Photo: Atlantic Archives

The firm's first new construction project, a two-unit development that included a house for Robby, was completed in 2013. It promptly won local and regional AIA honors.

in design and construction. Meanwhile, Robby stayed in North Carolina, honing his skills in the office of modernist Michael Ross Kersting in Wilmington, along with Raleigh's Clearscapes Art + Architecture and the design/build firm Tonic Design & Construction.

Along the way, each remodeled his own personal dwelling, learning firsthand how to transform a space for the better. "We practiced the slow flip," says Craig. "We developed our own homes—one room at a time." Adds Robby, "You really learn about space by living in it."

Doing it for themselves—controlling the direction, design, and craft—made a powerful impression and established the ultimate trajectory for their careers. So when Craig decided to return to North Carolina and join Robby in Raleigh, where they both grew up, he secured his contractor's license right away. ("Architects are good test takers," he quips.) And he sold his house back in Austin to help seed their new joint venture—a design/build firm in the rapidly growing Research Triangle region.

Newly minted as Raleigh Architecture Company (RACo.) and Raleigh Construction Company (RCCo.), the two embarked on the usual array of small remodeling jobs for clients, but they had bigger plans in mind.

Fraternal Twins

Entrepreneurial architects long ago figured out that underwriting their own design opportunities can pay off in myriad ways. To catapult their new businesses forward, Craig and Robby knew they had to show what they could do, unmoored from the constraints of clients' budget and program needs.

To that end, they searched for a piece of property in downtown Raleigh with the goal of designing and building a house for Robby. The property they located could, with some ingenuity, accommodate two dwellings with a shared courtyard space, but they needed another client/buyer to make the finances work. They found that buyer through social media. Completed in 2013, the project, dubbed the Edentwins because of its location on East Edenton Street, promptly earned state and regional AIA awards.

And it impressed renowned regional Modernist Frank Harmon, FAIA, who wrote a letter this year in support of the firm's winning Kamphoefner Prize application. The prize, which Frank had won in 1995, is bestowed by AIA North Carolina for sustained contribution to Modern architecture in the state.

"I first noticed the work of Raleigh Architecture Company before I knew who they were," wrote Frank in his recommendation. "Driving down Edenton Street in Raleigh one Sunday morning in 2013, I noticed a pair of Modern houses on a slight hill above the street. To me these houses [...] spoke to the fundamentals of Modern design. They were handsome standing on their own, but clearly part of the city context. When I later learned that the designers were a local firm, I realized that Raleigh had a new voice in architecture."

For RACo./RCCo., developing some of their own projects became an important means of expressing that voice. Says Robby, "Edentwins was our first new, ground-up



Photos: Keith Isaacs



The recently completed Jones Street Residences turned an infill lot in downtown Raleigh into four dwellings—two detached main units and two ADUs. One of the main houses is now Robby's new home.



Photos: Keith Isaacs



The firm has an affinity for reimagining notable commercial properties. This Midcentury bank is now the Vault, a vibrant retail space completed last year.



project. And we weren't sure if we were going to weave development into our overall business plan, but it fortifies all the rest of what we are doing. Developing gives us a way of completely understanding the construction of a project. And that allows us to speak intelligently about how our clients approach the process—because they are investors and developers, too.”

Building Bridges

The quest to understand every element of design and construction is core to every good design/build firm, but not everyone invests the time and money in learning how make it a viable business.

Craig and Robby have sought mentors and good advice from the get-go. And they've been careful to maintain fruitful relationships with architecture school classmates, who've dispersed and achieved across the country, as well as former employers who've been generous with guidance and peers in the profession. They've also hired paid consultants.

“We've used business coaches for years,” says Robby. “But what sets us apart is that we really prepared for this. We went our separate ways to separate places and learned different things. Being apart allowed us to be together and understand how to work together.”



Photos: Trey Thomas

The firm's portfolio now encompasses multifamily speculative work in addition to custom homes and light commercial projects. Completed in 2020, the Clark Townhomes comprise 11 attached houses that mediate between a dense retail center and a low-rise residential neighborhood.

They've had the good luck, as well, to ride the upswing of the Triangle region, where there's no shortage of smart, savvy potential clients. "There are 8 to 10 universities near here and among the highest percentage of Ph.D.s in the country," Robby notes. "And there's also a strong design lineage and tradition of Modern design. There was already a movement in process here when we started, and the tech industry has continued to build here. We had more of an opportunity to help represent that movement here than a place like Austin, Texas."

Among their clients—especially on the light commercial side—are other entrepreneurs and creatives. The firm has adapted several older buildings into vibrant, award-winning retail and gathering places, including the repurposing of a notable Midcentury bank building by F. Carter Williams into The Vault, a bottle shop and community space, and Hartwell, a former neighborhood market, into a maker and event space. Their own building, 716 Offices, was a mechanic's garage they transformed into a light-flooded collaborative workspace, filling the former garage bays with operable glazing.

New custom homes and substantial remodels still comprise an important place in the portfolio—including another duplex house project for Robby—but they've been joined by larger-scale townhouse and multifamily work in a roughly 50/50 percentage. It's enough to keep the small company, which is capped at about 10, very busy.



Photos: Keith Isaacs



For Hartwell in 2018, the team worked with the granddaughter of its original owner to convert the former neighborhood market into a maker and events space.

"We're intentionally small, because we want to run a practice where everyone can participate," says Robby. "We have two staff for Raleigh Architecture and six staff for Raleigh Construction, plus ourselves."

Adds Craig, "We don't want to get too big. We want to retain direct control of all the pieces so we can stay on track with a project in real time. If I have a structural question, I can call my engineer or my framer. It's not just about finances, it's about all the pieces. That's how we hone the craft."

As they wrote in their Kamphoefner award entry: "The best builders have a great eye for design and understand architecture. Similarly, the best architects understand how to build."

—S. Claire Conroy

RaCo./RCCo. transformed a former mechanic's garage into its own offices in 2019. Garage bays became light-filled operable windows for the collaborative workspace.

● Sierra Pacific sustainably manages over 2.4 million acres of forestland that sequesters enough CO₂ to equal the annual emissions of over 25 million vehicles

● Powder-coated aluminum clad exteriors emit nearly zero VOCs and have increased longevity which reduces long-term carbon impact


● Leftover wood waste fuels eight cogeneration facilities to produce power for our mills and surrounding communities

All windows make a statement.
Some have more to say than others.



The way a window is made says a lot about the company that makes it, and the people who choose it. Especially when environmental impact is involved. All the more reason to go with windows that never compromise, backed by stewardship that never quits.


**SIERRA
PACIFIC**
WINDOWS

A Division of  SIERRA
PACIFIC
INDUSTRIES



Tudor Redux

KENILWORTH, ILLINOIS
STUART COHEN & JULIE HACKER
ARCHITECTS

The 1913 **Tudor Revival** would need more than gallons of white paint to turn it into a welcoming, light-filled home for a 21st-century family. Originally designed by architect Ralph Stoetzel, the rundown 4,251-square-foot residence in Kenilworth, Illinois, felt dark and cavernous to its new owners, a sentiment not helped by its rustic brick exterior and abundance of dark-stained wood trim.

In fact, the owners were initially divided on the purchase. The husband loved its half-acre lot in the Chicago's North Shore neighborhood. The wife envisioned a more bright and open home. A recommendation from their landscape architect,



Doug Hoerr, led them to Stuart Cohen, FAIA, and Julie Hacker, FAIA, whose work has been described as “traditional” by modernist architects and “modern” by classical architects. In other words, Cohen & Hacker Architects was perfect for transforming the residence.

“The house was in such rough shape that it probably would have been a teardown,” Julie says. The city does not landmark buildings, she adds, “so it is up to clients and their architects to save the historic fabric of the community.”

Wayfinding Reset

Julie and Stuart began the gut renovation by reconfiguring the movement and flow through the house. Out went its rear wing, which included an attached garage. In went a two-story addition with a kitchen, breakfast area, family room, and stair down to a newly finished and full-height basement, and an arbor-topped breezeway that leads to a new detached garage.

On the second floor, a primary bedroom suite replaced a low-ceilinged servant's quarters accessed by an intermediate staircase. Removing this stair to keep the entire second floor—existing and new—on one level, coupled with modern code requirements for higher railings, led to significant rework of the main staircase. The project preserved the stair's intricate wood detailing by extending the profile of existing balusters and topping new newel posts with finials that matched the existing.

To imbue a modern feel into the traditional architecture, Stuart and Julie relocated room openings from wall centers to corners or edges. “This interconnects the spaces in a way that wasn't typical of traditional architecture,” Stuart says, “but was the way that classical 20th-century modern architecture worked in terms of making open plans.”



New fenestration, a freshened palette of whites and grays, and a careful axial arrangement of spaces create the open and airy feel desired by the clients.



The architects had the foyer's dark wood paneling painted to brighten the interior, and reconfigured the stair for the modified height of the second-floor landing. Original stepped windows showcase their violet-tinted lites.



Material Makeover

Tudor Redux's bright palette of whites and grays is the most immediately visible change from the original house. "Our first instinct is not to paint all the woodwork," Stuart acknowledges, but bleaching and then re-staining the dark trim was not a surefire win for a lot of work.

The architects drew from the existing trim profiles to create a consistent look across old and new spaces. The trim also signals if spaces are to be experienced as continuous or discontinuous.

For example, trim that wraps a wall opening and enters the next room suggests continuity between the spaces. Like Frank Lloyd Wright's use of decorative elements in his early Prairie architecture, Stuart says, "it's always in support of a spatial reading rather than an elaboration of surface."

No wonder that the firm's interior architecture often feels like "cabinetry," Julie says. "The trim is so figured out that it becomes background." Nothing sticks out as awkward or overthought.



The architects based the new trim profile on existing molding. Calacatta marble in the primary bedroom's fireplace surround and bathroom counters lightens the palette.



BEFORE



Ceiling work also subtly delineates spaces. Wood beams create a spacious grid in the family room but run closely in parallel in the kitchen. The homeowners requested white stone for the kitchen, but Julie, demurring at specifying materials that easily stain—like marble—chose Laminam, a ceramic surfacing product made in Italy that emulates the look of stone. Though some people snub faux materials, both the architects and owners were pleased. “I laid out the panels as I would with marble slabs, the product cleans easily, and they look great,” Julie says.

Along with updating the MEP systems, the project opened the original plaster walls to add insulation to meet modern energy standards. Wood Thermopane windows replaced the single-glazed, steel casement windows everywhere but at the main stair. There, the architects preserved the distinctive stepping windows, which contain several violet-tinted glass lites, and painted their dark wood surround in blue-gray.

Outdoor Charm

Along with painting the exterior trim gray, the owners wanted the house’s extensive red-brown brick changed to creamy white. This decision proved serendipitous, as the masonry paint masked slight color variations between new and old brick, helping the addition appear original to the architecture. The lighter hue also accentuated the projecting brick stretchers, arranged in a pattern that matched the existing.

Also key to the cohesive look of the project was Julie’s and Stuart’s decision to keep the addition massing simple. The west elevation retains an original gable and the stepping windows. Then, Julie says, “you just quiet down the rest of it.”

Some architects might go the other direction, Stuart notes with a laugh. “Why do one gable or two when you can do six?”

“That’s what gives traditional architecture a bad rap,” Julie says knowingly. “When it goes awry, it really goes awry. In our work, it’s all about editing.”

—Wanda Lau



WEST ELEVATION - BEFORE

WEST ELEVATION - AFTER

Tudor Redux

Kenilworth, Illinois

ARCHITECT/BUILDER: Stuart Cohen, FAIA, and Julie Hacker, FAIA; Brad Korando, Stuart Cohen & Julie Hacker Architects, LLC, Evanston, Illinois

BUILDER: C&P Remodeling, Wheeling, Illinois

INTERIOR DESIGNER: MCDesign, LLC

LANDSCAPE ARCHITECT: Hoerr Schaudt Landscape Architects, Chicago

LIGHTING DESIGNER: AKLD Lighting Design, LTD, Wilmette, Illinois

PROJECT SIZE: 2,250 square feet (addition); 4,200 square feet (remodeling)

SITE SIZE: 0.5 acre

CONSTRUCTION COST: \$500 a square foot

PHOTOGRAPHY: Tony Soluri

KEY PRODUCTS

CABINETS/MILLWORK/ MOLDINGS/TRIM: Designed by Cohen & Hacker, fabricated by Paoli Woodworking

COUNTERTOPS: Laminam (kitchen), calacatta (bathrooms)

DOOR HARDWARE: Baldwin (exterior doors), Frank Allart/Chicago Brass (interior doors)

FAUCETS/FITTINGS: Perrin & Rowe (kitchen), Lefroy Brooks (primary bath), Waterworks (secondary baths)

FIREPLACE: Earthcore modular (bedroom, family room)

KITCHEN APPLIANCES: Wolf, Miele, Sub-Zero

SINKS: Rohl, Lefroy Brooks (primary bath), Waterworks (secondary baths)

TILE: Waterworks

TOILETS: Kohler

WINE REFRIGERATOR: Sub-Zero

WINDOWS: Pella

A Tale of Two Time Periods

The respectful handling of a Georgian Revival house reunites it with modern life.

BY CHERYL WEBER

ARCHITECT: A PARALLEL ARCHITECTURE

BUILDER: SHOBERG HOMES

LOCATION: AUSTIN, TEXAS

The sensitive renovation of a historic house can take many directions, and the possibilities are compounded when a wing is added. The act of merging the domestic ideals of two very different eras becomes an exercise in nuance, interpretation, and, hopefully, surprise. That's the scenario Eric Barth, AIA, Ryan Burke, AIA, and their team at A Parallel Architecture accepted when the new owners of a 1930s Georgian Revival house asked for a renovation and addition. Located in West Austin close to downtown, it is part of a neighborhood consisting of early-20th-century-style mansions on large lots.







“We connected the two with a glass bridge, or reveal, that allows you to immediately understand and appreciate the original building footprint.”

—Eric Barth, AIA



Left: A glass slot marks the transition between the 1930s house and its modern addition. Above: On the existing and new wings, Austin Commons brickwork unifies the rear façades.

Classical architecture is not in the firm’s oeuvre—both partners live in Midcentury Modern homes, and their portfolio is built on Texas Modern-style houses with right angles and rectilinear motifs. But the firm’s philosophy that “buildings are beholden to their site, whether physically, climatically, or contextually,” provided an appropriate framework for thinking about how to deliver their clients’ wishes. The owners, a family with children, hired them to do a feasibility study after purchasing the property for its location, generous lot, and neighborhood feel. “They said, ‘It has a historic house that we

don’t really like; what can you do,’” recalls Eric. “Rather than drastically change the house, we explored what it would mean to save, enhance, and restore and make it more interesting than if we tore it down and built something modern.”

Not that tearing down was an option. Austin’s historic preservation office required the historic part of the house to be preserved, while allowing some creative freedom. Behind its symmetrical red-brick Georgian façade, the building was L-shaped with a one-story wing off the back that was thought to be original but lacked architectural value. Thus,



while the L-footprint was maintained and then expanded with a modern appendage facing the street, the symmetrical main part of the house was dismantled and rebuilt by cataloging and reusing the materials. The existing wing, by contrast, was completely reimaged.

“We took the main part of the house seriously as a historic restoration,” Eric says. “That was the fun part; we got to do a deep dive into historic restoration and design things like fluted columns and porticos that we don’t usually get to do, and then design a modern addition. It’s a tale of two cities.”



Top: Brick pilasters in the addition’s family room acknowledge the home’s traditional origins. Above and left: Oak floors and a dark/light palette tie the addition’s kitchen to the old part of the house.



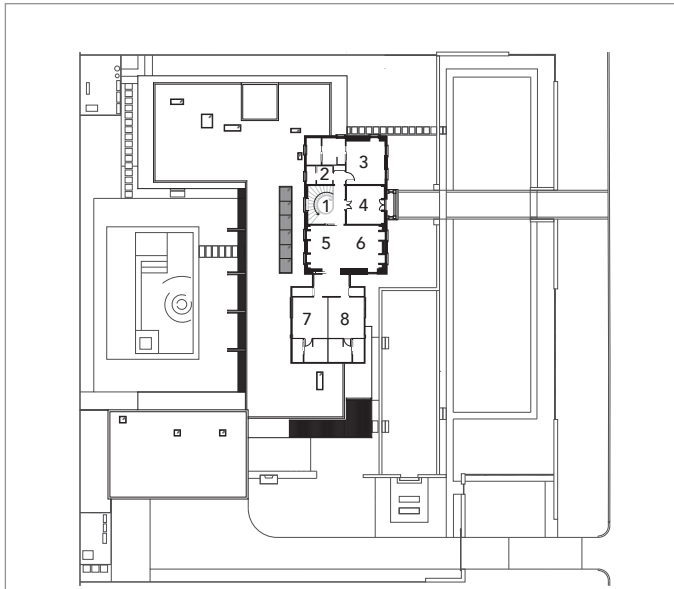
Above: In the library, creamy monotone surfaces update the symmetry of the former dining room. Top right: Mullioned glass walls visually connect the open kitchen/living room with the rear pool terrace. Right: Part of the owners' retreat, a meditation room and a bath open fully to the Zen garden.



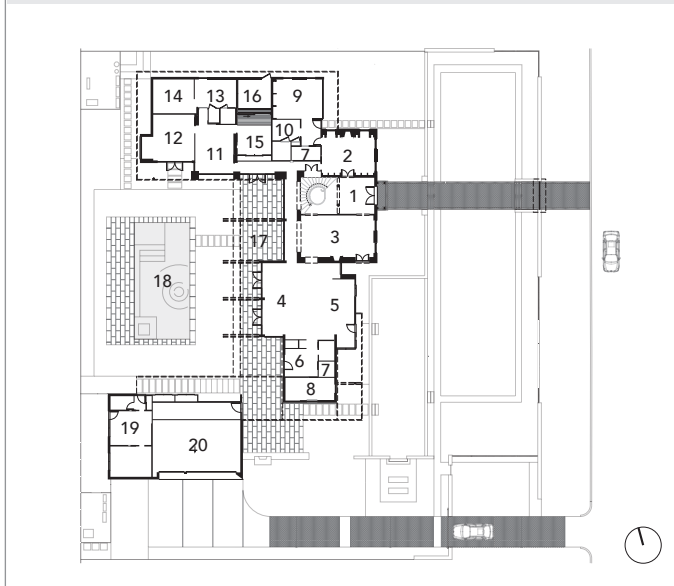
Winging It

Indeed, marrying the modern addition with the symmetrical elegance of the main house posed conceptual, structural, and material challenges. Chief among the structural hurdles was the discovery of unstable clay beneath the poorly built basement. That required gutting the house to its framing, jacking it up, and constructing a system of concrete piers and rebar about 30 inches deep. With the basement removed, a French drain and redundant pump system were installed to keep the crawl space dry. “It was like open-heart surgery, but then the center mass was structurally sound and ready to be put back together,” says builder Matt Shoberg. To meet the second-story finished floor level in the historic part of the house, the addition’s floor system was constructed with 12-inch-deep trusses hung from deep steel beams upturned into the walls. “Normally you’d have a 24-inch floor truss to run mechanicals; we had to cram them into a tight package,” he says.

During the restoration of the Georgian façade, the Austin Commons brick was pulled off and stripped of its bright red paint. It had been quarried in downtown Austin where a golf course now stands, and the intention was to leave the brick unpainted. However, a shortage of salvageable material led to infilling with brick that matched the proportions and color, and covering everything with a limewash slurry.



UPPER LEVEL FLOOR PLAN | 1. Stair | 2. Powder | 3. Bedroom
4. Office | 5. Music Room | 6. Playroom | 7. Bedroom | 8. Bedroom



LOWER LEVEL FLOOR PLAN | 1. Entry | 2. Library | 3. Dining
4. Living | 5. Kitchen | 6. Mudroom | 7. Powder | 8. Laundry
9. Office | 10. Office | 11. Owners' Retreat | 12. Owners' Bedroom
13. Owners' Bathroom | 14. Owners' Closet | 15. Meditation Room
16. Zen Garden | 17. Outdoor Living | 18. Pool | 19. Guest Suite
20. Garage



Above: The virtuosic handling of a marble plaster staircase adds glamour to the foyer. Below: Upstairs, an airy music room and playroom expose the old house's gable ends.



“It has a more nuanced and subtle texture than paint, earthy and more akin to the original look we were going for,” Eric says. What’s more, the light-colored, east-facing façade emphasizes the historic structure’s detailing and symmetry and sets it apart from the dark-colored addition.

From the street, the addition reads as a two-story cube attached to the south side of the old house. Its black Richlite

rainscreen, made of recycled paper, helps it recede visually. “The original concept was for bronze panels, but the client wanted to do something more eco-conscious,” Eric says. Between the two buildings, a glass void unmistakably marks the separation of old and new. “We connected the two with a glass bridge, or reveal, that allows you to immediately understand and appreciate the original building footprint,” Eric says.



Much of the old wing has been transformed as the owners' retreat, including a bedroom with a window reading nook and pool access, and a bath with a singular leafy view.

West Lynn Residence

Austin, Texas

ARCHITECT: Eric Barth, AIA, and Ryan Burke, AIA, principals in charge; Diane Hong, project architect; Michael Battjes, project designer, A Parallel Architecture, Austin, Texas

BUILDER: Matthew Shoberg, Shoberg Homes, West Lake Hills, Texas

INTERIOR DESIGNER: Ten Plus Three, Dallas

LANDSCAPE ARCHITECT: Ten Eyck Landscape Architects, Austin

STRUCTURAL ENGINEER: MJ Structures, Austin

GEOTECHNICAL ENGINEER: Capital Geotechnical Services, Austin

HVAC CONSULTANT: Fresh Air HVAC Sizing, Austin

LIGHTING DESIGNER: Studio Lumina, San Antonio, Texas

PROJECT SIZE: 8,290 square feet

SITE SIZE: 0.75 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Casey Dunn

KEY PRODUCTS

CABINETS: White oak, walnut

COOKING VENTILATION: Wolf

COOKTOP/OVEN: Miele

COUNTERTOPS: Calacatta, quartzite, Carrara, Ann Sacks

CLADDING: Richlite, reclaimed brick

DECKING: Ipe

DISHWASHER: Miele

ENTRY DOORS: African mahogany

FAUCETS: Rocky Mountain Hardware, Watermark

FLOORING: Engineered European white oak

HARDWARE: Rocky Mountain Hardware

HUMIDITY CONTROL: Ultra-Aire 98H

HVAC SYSTEM: Mitsubishi

LIGHTING: Bocci, Visual Comfort & Co., Jonathan Browning

MILLWORK: Buda Woodworks

OUTDOOR GRILL: Fire Magic Grills, Regal

OUTDOOR KITCHEN CABINET: Danver stainless steel

OUTDOOR REFRIGERATOR: Summit

OUTDOOR VENT HOOD: Sirius

PAINTS: Benjamin Moore, Farrow & Ball

PASSAGE DOORS/HARDWARE: House of Antique Hardware, Emtek

PAVING: Leuders limestone, reclaimed brick, granite Euro cobble

REFRIGERATOR: Sub-Zero

ROOFING: Ecostar Synthetic Slate (existing), TPO with river rock ballast

SHADING: Drophouse Design custom steel louvers

SINKS: Blanco, Lacava

SKYLIGHTS: VELUX

SOFFIT SHEATHING: DensGlass

SPECIALTY APPLIANCES: Miele

STRUCTURAL STEEL: Drophouse Design

TOILETS: TOTO

TUB: ADM Bathroom, Kohler

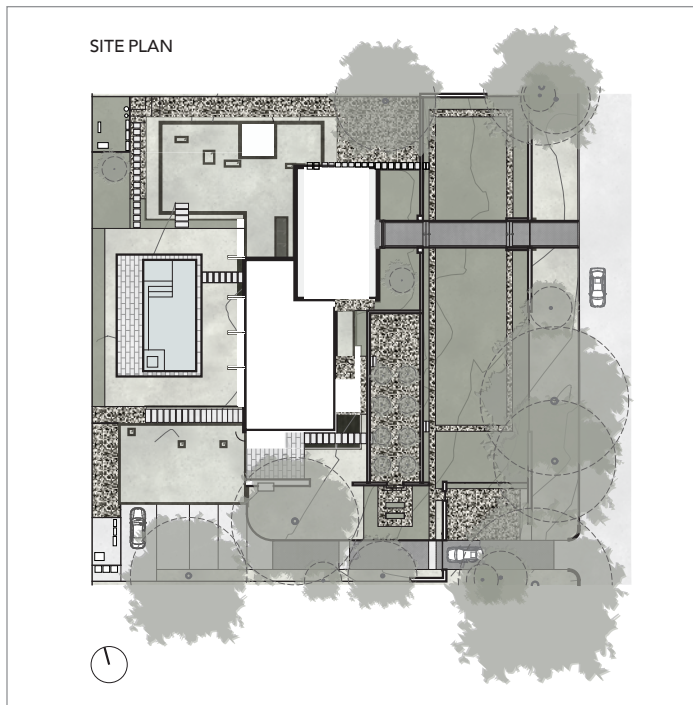
VENTILATION: Panasonic WhisperLine

WASHER/DRYER: LG

WINDOW SHADING SYSTEMS: Lutron

WINDOWS: Durango, Quantum Windows, Windsor clad (historic)

WINE REFRIGERATOR: Sub-Zero



“On the first floor it’s a full-height window into a bar area that stacks below the bridge. When you’re standing in front of the house, you can see right between the two buildings.”

The Georgian architecture’s brickwork wraps a one-story mudroom/laundry extension on the far side of the cube, as well as the renovated wing on the northwest. This created a cohesive rear view, along with continuous steel trellises that shade the west-facing glass and draw a horizontal datum line across the back. There, too, the addition’s second floor is stepped back to create an airy elevation facing the pool.

Inside, the Georgian house’s thickened walls and formal proportions pair seamlessly with an organic plan that shifts the focus to the outdoors with glass walls, deep overhangs, and blurred thresholds. In the central foyer, an unsalvageable winding wood stair was replaced in the same spirit with a sweeping plaster stair—a minimalist, free-floating helix. In the dining room to the south—originally the living room—some of the windows were enlarged as portals to the addition and grounds.

To the north, the old dining room became a library that pivots to the perpendicular wing, which formerly contained the kitchen and other disorganized spaces. Now it houses offices for the owner and an assistant, along with an expansive primary suite including a meditation room that gazes into a pocket Zen garden. “The foyer and library are transition zones that allow the assistant to come to work without traversing through family life,” Eric says. Upstairs in the central part of the house are a music room, playroom, office, and bedroom, with an



Wraparound steel trellises shade the west-facing rear of the house and tie together the main house, wing, and addition.

additional two bedrooms in the addition. Downstairs, the addition contains an open-plan kitchen and family room that flow out to the pool terrace, supplying the informal living spaces that were missing in the original house.

House Blend

Subtle, articulated detailing and textures unite old and new. “Viewed from the exterior, we wanted to celebrate the old part of the house, but we didn’t want it to be such a slap in the face inside,” Eric says. It was a fine line to walk. Moldings and hardware were among the elements the architects sought to preserve. “The trim was scattershot,” he says. “We picked the room we thought had done the best job of it and carried it



through the old part of the house.” New single-hung windows were replicated with the historic divided light patterns and proportions, and a creamy paint color ties together the interiors.

The foyer’s helical stair has a steel skeleton whose railing and walls were hand-troweled with marble plaster on site. “We had several rounds of fine-tuning,” Eric says. “The trick about plasterwork is you don’t want it to look perfect and machine-made, but you don’t want it to be lumpy. There’s a sweet spot of beautiful imperfection, and everyone on the team had to agree on the best version.” Floors are white oak, and the ebonized oak kitchen cabinets balance the light-colored brick and other finishes.

In the library, an Egyptian table, symmetrical shelving, and carved fireplace frame uphold and update the original home’s classical symmetry, as do brick pilasters in lieu of a glass wall system in the addition’s family room. In the owners’ suite, the meditation room’s exposed oak beams were inspired by their visits to Japan. Its ipe decking continues out to the garden through a wall-height sliding door. And their bedroom, with its cozy window seat, opens to the pool.

A Parallel Architecture takes its name from the intent to “approach architecture, interiors, and landscape design in parallel,” they write. This project exemplifies that strategy particularly outdoors, in collaboration with Ten Eyck Landscape Architects. A new three-car garage and guest suite on the

property’s southwest edge encloses a rear courtyard that serves as a hub for entertaining and outdoor activity. Defined by a low, board-formed concrete wall and a fireplace, a patio on the south side segues to a gravel dining terrace under a bosque of trees in the front yard. Only partially hidden by the property’s front wall and fencing, it is meant as a neighborly gesture.

“We did a lot of transparency studies to find the right amount of connectivity to have a conversation through or over the fence,” Eric says. “Thirty percent is solid, which corresponds to the old part of the house; the rest is very open. The front yard has a big picnic table like you might find in the Italian countryside under a grove of sycamores. It’s something the clients really wanted after their time in southern Europe, and the gravel fits in with the arid Texas landscape.”

Echoing the house’s original materials, the front wall and entry path are made with salvaged, unfinished Austin Commons brick blended with proportional replacements.

In its outward appearance, the distinction between old and new is quite clear but in a mutually respectful way. Inside, however, the differences seem almost to disappear, registering only as sympatico points of interest. “You could easily walk through and not know you’re standing in two radically different eras,” Eric says, underscoring the transformative association of past and present. RD

Advancing the *Art* of Timber Construction





Easy Does It

Three building transformations disguise the heavy lift with a light touch.

BY CHERYL WEBER AND S. CLAIRE CONROY



Farm to Table

RURAL VIRGINIA
MCINTURFF ARCHITECTS

It turns out that a dairy barn can become a family getaway without much ado, design-wise. Consider this rural Virginia property, where the livestock habitats were flipped into living spaces without adding or removing major walls. The cattle pens on the first floor of the two-story bank barn became the living/dining/cooking areas, and the second-story feed lot was reimagined as two bedrooms. Adjoining the barn at a right angle, the manure shed and silage chute is now a screened porch, while an attached tractor shed became a guest room. And the milking parlor across the courtyard was repurposed as a playroom and entertaining zone.



This barn-to-house conversion encompassed reportioning the bank barn's board and batten siding and preserving the whitewashed stone walls.



New steel framing supports a cutaway second floor, while a south-facing glass wall and skylights flood the living spaces with light. Beyond the living room are a new pool and perpendicular screened porch—the former manure shed.



As Mark McInturff, FAIA, and Peter Noonan, AIA, tell it, the new spaces nested easily into the old—programmatically, at least. The builder, Sam Morgan of Added Dimensions, has a different perspective. He describes the pitch-perfect “farm to table” renovation as “the simplicity on the other side of complexity.” Says Sam, “There was nothing simple about this; we were there close to 18 months. However, the shape of the building didn’t change much. What I found interesting was that although they were changing the use completely and modifying this old dairy barn, the owners never wanted to go too far that it would lose that resemblance.”

That is why Mark says, “In a funny sense, it designed itself. All the

materials we used, particularly on the exterior, had already been used on the complex. It's not an aggressive contrast at all."

The owners, an active family, asked for a basic second-home program: gathering room, bedrooms, screened porch. But while the fit was straightforward, the renovation, of course, required gutting the 1980s-era post-and-beam timber building and surgically inserting steel to bring it up to code. It also involved demolishing the hefty troughs and chutes that were integral to the concrete slab. "The perimeter of the building was left essentially intact, but parts of the slabs were 2 feet thick and had to be removed in some places," Sam says.

Open-Minded

Bank barns are built into a slope, creating a walk-out upper floor. The cows came in on the lower level, while feed was stored on the second floor and dropped down through a chute. With only a ladder to connect the two stories internally, the architects made a center cut in the upper floor and inserted a semi-custom circular stair that bisects the two



A slice through the second floor bisects two new upstairs bedrooms in the former feed lot and made room for a spiral steel stair. Above: Cattle pens were repurposed as public living spaces.



Oak beams and paneling provide a rustic through-line in the framing, flooring, and finishes. Above: A bedroom retains its bank-barn bones.

bedrooms. Downstairs, it lands at a double-height dining room and entry flanked by the open kitchen and living room. “Because we took out a third of the second floor for the stair, we needed a new steel structure to keep everything standing,” Peter says.

That metal spiral became a focal point, its sculptural qualities accentuated by natural light. Glass doors on the upper landing open to a patio outside the bedrooms, and a large skylight cut into the lower floor’s existing shed roof reinforces the house’s cross axis. “We put the big skylight on the same centerline as the big opening in the second floor,” Peter says. “Above that is a new cupola with four windows. We took off the existing one and modified the

dimensions slightly.” Positioned above the entry and dining area, the skylight brings sunlight deep into the first floor, where light also pours in through a wall of floor-to-ceiling windows that face the south courtyard. “The south-facing skylight and glass wall do a lot of work,” says Mark.

Barn-to-house renovations may present a more delicate challenge, real or perceived. Those who worry about any lingering odors associated with livestock might be relieved to find that the adjoining manure shed is now a porch with retractable screens. The architects opened the ceiling while preserving the grid of rafters, and new oak planks line the underside of the pitched roof. They also replaced two cupolas that bring

light into the center of the porch to match those on the old milking parlor that faces it across the courtyard. The screened porch culminates in a guest bedroom (the former tractor shed), and behind the building, a small guest bath bump-out with a split-pitched roof balances an existing bay at the opposite end of the elevation, which holds a mudroom next to the kitchen.

Old Is New

If the 2,500-square-foot interior was “designed with an eraser,” as Mark puts it, the exterior, too, retains its original massing and materials. Roofing was replaced in-kind—black standing-seam metal on the lower roofs and cedar shingles on the main barn roof, which was

resheathed for energy efficiency. “Part of modernizing the main barn was that we needed to leave the shape of the structure but infill-frame the entire wood frame portion of the second level,” Sam says. “Seventy-five percent of what’s behind the board and batten is new framing.”

On the barn’s west end-wall, window openings in the solid stone were reworked for better alignment, and closed-cell foam insulation within minimalist framing maintains a thin profile. “The stone mason tweaked things; you can’t really see where the old blends with the new,” Sam says. On the barn’s other three exterior walls, the board and batten siding was updated with new proportions. The architects also preserved the look of whitewashed stone that appears here and there, including along the barn’s east foundation and on the screened porch. “Some stone is whitewashed, some is not. We didn’t change that,” Mark says.



Interior materials—wood, stone, and plaster—were selected for their informality, warmth, and wearability. The painted board and batten siding wraps inside along the hovering upper level, while slightly rustic oak covers the floors and most walls, including the kitchen’s cabinets and storage wall. After insulating the tractor shed/guest



Farm to Table

Rural Virginia

ARCHITECT: Mark McInturff, FAIA; Peter Noonan, AIA, McInturff Architects, Bethesda, Maryland

BUILDER: Added Dimensions, Takoma Park, Maryland

INTERIOR DESIGNER: Pam Bakos, Bakos Interiors, Knoxville, Tennessee

LIGHTING DESIGNER: Wayne Hinson, Hinson Lighting Design Group, Washington, D.C.

POOL CONTRACTOR: Lewis Aquatech, Chantilly, Virginia

CIVIL ENGINEER: Greenway Engineering, Winchester, Virginia

PROJECT SIZE: 2,500 square feet

SITE SIZE: Withheld

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Anice Hoachlander; Peter Noonan (before photos)

KEY PRODUCTS

CABINETRY/PASSAGE DOORS/VANITIES: Coastal Cabinets

COOKING VENTILATION: Zephyr

COOKTOP/RANGE: Wolf

COUNTERTOPS: Marble Systems Albatre Blanc

DIFFUSERS: Shoemaker Manufacturing

DISHWASHER: Bosch

DRYWALL: USG

ENGINEERED LUMBER: Trus Joist International

ENTRY DOORS: Loewen Windows

EXTERIOR CLADDING: James Hardie

EXTERIOR LIGHTING: BK Lighting, Klus

INTERIOR LIGHTING: Tech Lighting, Buschfeld, Soraa, MP Lighting, Eklipse Lighting, Revelite, LTF

FANS: Big Ass Fan

FASTENERS: Simpson Strong-Tie

FAUCETS: Rohl, Marzi, O’NEIL RUPPEL, Kohler

FIREPLACE: Superior Fireplaces

HOT TUB/SPA/SAUNA: Custom, Lewis Aquatech

HOUSEWRAP: Tyvek

ICEMAKER: Scotsman

HVAC SYSTEMS: Carrier

OVENS: Wolf

PAINTS/COATINGS: Benjamin Moore, Tadelakt

RADIANT HEATING: Warmboard

REFRIGERATOR: Sub-Zero

ROOFING: Cedar shakes

SHEATHING: Huber ZIP System

SINKS: Kohler, Marzi, Stone Forest (powder room)

SKYLIGHTS: Wasco

STAIRS: Duvinage

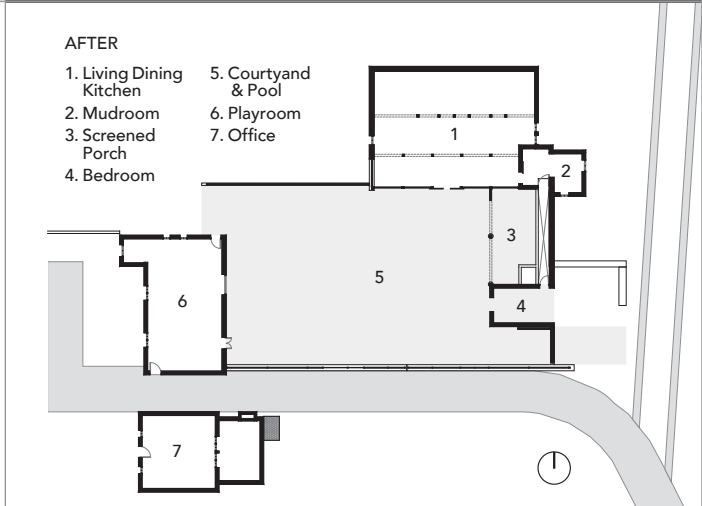
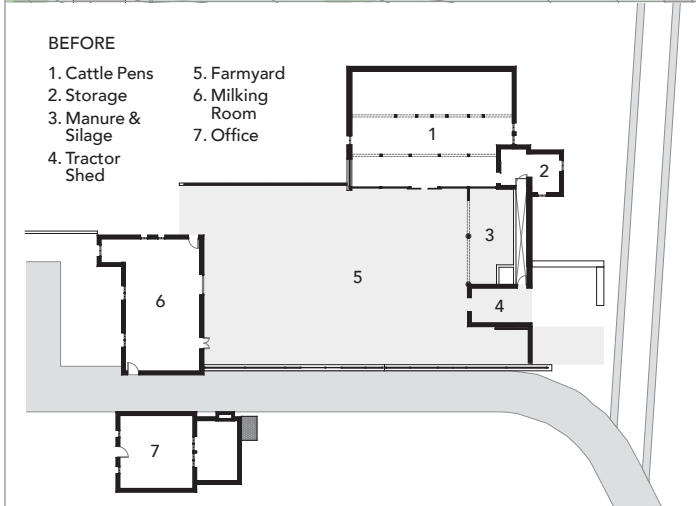
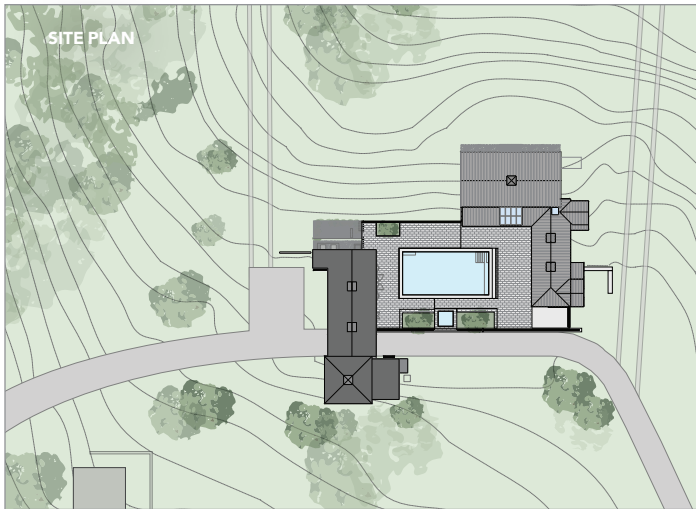
TOILETS: TOTO

VENTILATION: Fantech

WINDOW SHADING SYSTEMS: Lutron

WINDOWS AND WINDOW WALL SYSTEMS: Loewen

WINE REFRIGERATOR: Sub-Zero



Taking an "eraser" approach, the architects preserved the 1980s structures' massing and materials, including a low stone wall that guided the cows to the milking parlor, now a playroom and entertaining zone. The cedar gable roof and metal shed roofs were replaced in kind.



suite's floor and roof, the crew simply touched up the whitewashed stone walls. "The owners didn't want to cover them up" by adding insulation, Sam says. "The idea was that the guest space would be used infrequently."

Perhaps the most intriguing aspects of farm buildings are that they make their own statement, are oriented toward the outdoors, and often occur in clusters, suggesting a small village. Here, the negative space between the house and former milking parlor is given over to a new pool and other outdoor activities, with thermal bluestone paving to unify the whole. The milking parlor's new playroom and entertainment space opens to the pool courtyard


"In a funny sense, it designed itself. All the materials we used, particularly on the exterior, had already been used on the complex. It's not an aggressive contrast at all."

— Mark McInturff, FAIA

through an approximately 20-foot-wide folding door system.

"The pool negotiates the change in grade between the milking parlor and

barn," Peter says. "One end is flush with the pool deck; closer to the barn, two steps go down and the pool coping becomes a bench to sit on and interacts with the screened porch." On the south border, an old fieldstone wall marks the path (now a driveway) that the cattle took to the milking parlor and out the other side.

For both the builder and the architects, this project was a welcome change from their typical work on Washington, D.C.'s tight urban lots, and for Mark's team, a checked box. "Over the years we've wanted to do a barn renovation but had never done one. The conversion was demanding in terms of the detailing, but all in all, the barn laid itself out as a house very easily," he says. 

Presidio Heights Residence

SAN FRANCISCO
NICK NOYES ARCHITECTURE





Not far from the Presidio—a national park and Historic Landmark District at the foot of the Golden Gate Bridge—San Francisco’s Presidio Heights neighborhood is no less charming than it was during its infancy in the early 1900s. Although Victorian, Colonial Revival, and Shingle styles make an appearance, many of the houses here are an eclectic mix that defies easy categorization. That was true of this project, most likely built soon after the 1906 earthquake and fire. One of the first houses in the neighborhood, its side entry suggests an adjacent lot may have belonged to it.

Three stories tall, the pleasingly symmetrical red-brick-and-cement-plaster façade had just a few ornamental flourishes on the windows and cornices. The front elevation rises behind a protruding one-story garage, which





The moody-blue living room doubles as a cozy family room off the entry hall. Its dark paneled walls are painted the same hard-to-define hue as the staircase and the mud-room one level below.



was topped with an awkward-looking wall meant to add curb appeal. Inside, the original details were anyone's guess, because a house fire had destroyed most of the rooms when the owners first saw it. They'd been planning to remodel a different house with Nick Noyes Architecture when this one came up for sale. Because Presidio Heights is a sought-after, family-friendly neighborhood, this couple with three small children could look past the obvious challenges.

Chief among them was the smell of burnt wood. While the historic front and side façades could not be changed, the architects gutted the interior, leaving very little of the framed floor plan. "It was a collective effort to reimagine



what this house could be, because there wasn't much left," says Nick Noyes, FAIA. "It behooved us to get serious about how they wanted to live in this house."

Without a clear precedent for easing it into the 21st century, the architects were guided by the clients' wishes to improve the outdoor connections and to evoke the feeling, if not the fit,

The architects created new north-south sightlines to the outdoors. Here, a retractable glass wall joins the active heart of the house to a new deck, garden, and old-growth redwood tree.



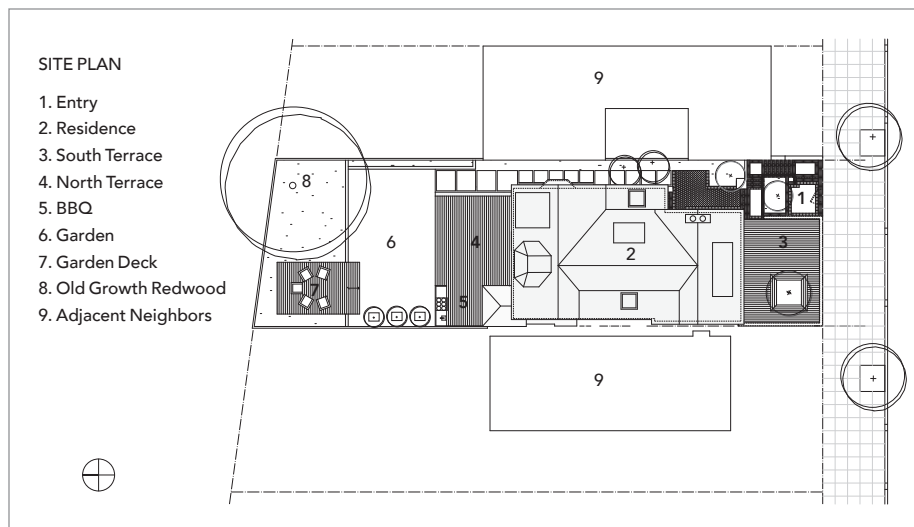
Clockwise from top left: The children's rooms nest under angular ceilings at the top of the house. A guest room exudes old-house soul, as does the primary bath with its slab-marble floor and countertops.

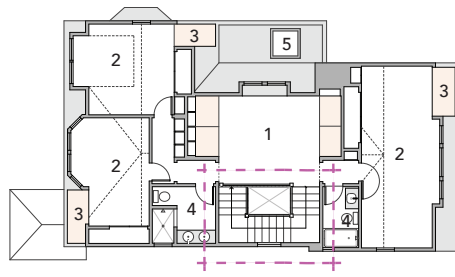
of a family house of that era: “spare but with enough detail to give it some substance,” Nick says. The renovation expertly straddles that line, starting with the freshened exterior. The old windows were replaced in kind. Creamy white paint unifies the façade, as does an enlarged, light-colored wood garage door and wood parapet around the garage roof perimeter. “The unpainted brick was pretty heavy and ponderous,” Nick says. “The

clients wanted a simpler look, not featuring the clinker brick and exposed wood and beams. And the brick at the garage was probably done in a different era than the house, so there were two different kinds of bricks. We repaired the fire damage to the wood trim and brackets, and then painted it a monochromatic soft white that blends all the detail away into a handsome composition. A lot of neighboring houses also have simple paint jobs.” Another streamlining gesture was to extend the garage’s brick front wall horizontally to create an inviting arched opening that echoes the side porch main entrance, reached through the garden and up a flight of stairs.

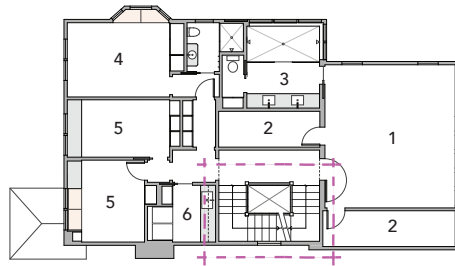
Stairway to Heaven

Floor-to-floor connections are processed differently today than they were a century ago. The renovation’s most transformative move was to replace the meager stairwell with a more assertive one that rises four stories from the basement to the third floor. A big skylight at the top funnels light down to the lowest level. That stair-

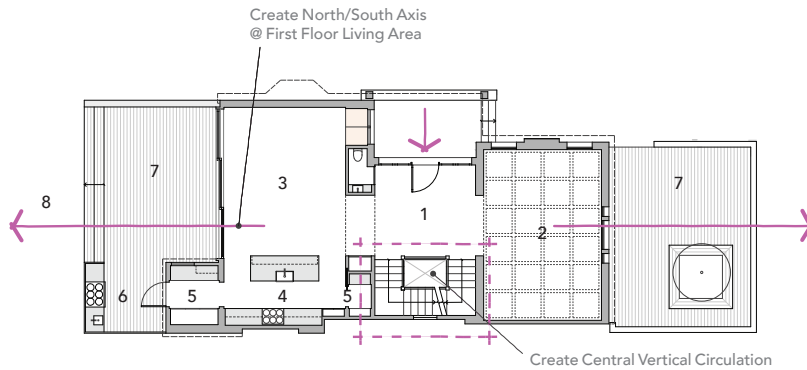




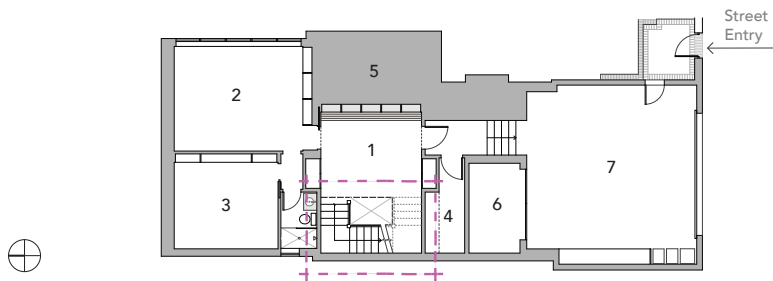
THIRD FLOOR | 1. Rumpus Room | 2. Bedroom | 3. Nook | 4. Bath | 5. Skylight to Primary Bath



SECOND FLOOR | 1. Bedroom | 2. Closet | 3. Bath | 4. Guest Suite | 5. Office | 6. Laundry



FIRST FLOOR | 1. Foyer | 2. Living Room | 3. Dining/Family Room | 4. Kitchen | 5. Pantry
6. BBQ | 7. Terrace | 8. Garden



LOWER LEVEL | 1. Mudroom | 2. Media Room | 3. Gym | 4. Utility | 5. Earth
6. Surfboard/Bike Storage | 7. Garage

case set the tone for the architectural detailing throughout the house. It's a well-crafted statement piece that is neither minimalist nor decorative. "In its conception it's a slight nod to the Shakers," Nick says. "We detailed it in a way that we didn't have to add a lot of ornament. The vertical railings are just square, and the handrail is as simple as can be with 8-by-8 corner posts. By painting it a different color, it stands out."

At the very bottom of the stairwell, the architects excavated about 2 feet of earth behind the garage to create taller spaces for a new mudroom, media room, gym, bath, and storage. Upstairs, the central entry hall opens to the first-floor family spaces. Although the floor plan on this level is similar to the original, it is now more open to the outdoors. The living room has a view of the new south terrace atop the garage, which is part of the entry experience. On the north side of the entry hall is a lounge-like kitchen and dining room, where a 21-foot-wide sliding door system opens to a large backyard terrace with a barbecue area and specimen redwood tree.

"When you came into the old house, you never got a view toward the back garden and the front street at the same time," Nick says. "We made this direct link from the entry foyer to the living room facing south and looking north through the kitchen/family room. You immediately understand that there is a southern exposure and a northern exposure out to the garden."

Upstairs is the primary suite along with two offices, a laundry, and an en-suite guest room with a purple-upholstered seat in a window bay. The attic level, outlined in sharp angles and alcoves that express the roof shape, provides an imaginative setting for the three children's bedrooms and a playroom open to the grand, skylit staircase.



Bridge Game

As the point of entry, the front porch starts a conversation that echoes through the house. The architects left the brick on the porch floor unpainted and added a custom wood curtain wall painted the same dark color as the stair, “to keep the entry warm and detailed,” Nick says. Inside, that color reappears on the living room’s paneling and box beams, giving it some gravitas for formal use but also grounding it for cozy family gatherings around the game table or TV. “We like to do colors where you can’t quite tell what it is; the stairway looks almost black, but in the downstairs mudroom it looks like there’s some blue in it, depending on the light coming in,” Nick says. “There was not one style we were trying to mimic, but we wanted to do a slightly more modern take on a traditional set of details and make it as elegant as we could.”

With its strong connection to the backyard, the kitchen moves in an airier direction. White kitchen cabinets form a quiet backdrop to a clear-oak island and quartzite countertop. In the lounge area of this space, a custom oak window seat looks out on the covered front porch.

Oak was also used for the house’s radiant-heated floors (stained with a bit of whitewash) and second-floor guest bath vanity, which is turned out in oak slats and rounded corners.

The architects preserved the good bones and flourishes of the burnt-out house.

In the primary bath, too, the architects kept things modern, with a touch of glam. A marble-slab vanity top and marble flooring contribute the requisite richness, while the shower’s vertically laid ceramic tile is graphically expressed with larger horizontal joint lines.

These well-thought-out details work their way into the soul of the house, bridging the distance between the traditional building and what is undoubtedly a better version of itself. “Whenever I go there, the big door at the kitchen is open so that it becomes an indoor-outdoor room with three kids running in and out,” Nick says, adding, “The clients were very involved with every color and material, and we had a great contractor. I think from their point of view it was very successful.”—*Cheryl Weber*

Presidio Heights Residence

San Francisco

ARCHITECT: Nick Noyes, FAIA, principal in charge; Michael Perkins, project architect, Nick Noyes Architecture, San Francisco

BUILDER: Cairn Construction, San Francisco

STRUCTURAL ENGINEER: GFDS Engineers, San Francisco

INTERIOR DESIGNER: Brittany Giannone, ABD Studio, San Francisco

LANDSCAPE ARCHITECT: Alexis Woods, Alexis Woods Landscape Design, San Francisco

ART CONSULTANT: Elizabeth Rose Jackson, Elizabeth Rose Jackson Interior, San Anselmo, California

PROJECT SIZE: 6,095 square feet

SITE SIZE: 0.15 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Suzanna Scott Photography

KEY PRODUCTS

CABINETS: West Summit Cabinetry

COUNTERTOPS: Caesarstone, marble, quartzite

ENTRY DOORS: Foxtail Hill Windows & Doors, Folger + Burt

FAUCETS: Kallista, Waterworks

FENCE: Accoya

KITCHEN APPLIANCES: Miele Garage door cladding: Accoya

HVAC SYSTEM: Fujitsu (primary bedroom mini-split)

LIGHTING: Bega (outdoor)

LIGHTING CONTROL SYSTEM: Lutron

OUTDOOR GRILL: Lynx

PAINT: Benjamin Moore

PASSAGE DOORS/HARDWARE: TruStile, Emtek

SINKS: Rohl

SLIDING DOOR: Weiland by Andersen

THERMAL BARRIER: CAT 5 Liquid Applied

TOILETS: TOTO

WINDOWS: Marvin



ELEVATE YOUR HOME

A ROOM WITH AN EXQUISITE VIEW



You are in the business of making your client's dreams a reality. At Weather Shield we understand the challenges that can come with this. This is why we provide highly customizable window and door products, finely crafted to align with your precise vision. To experience Weather Shield for yourself, visit weathershield.com.

800.222.2995
weathershield.com

WEATHER SHIELD.
WINDOWS & DOORS





Old Yacht Club

EAST BLUE HILL, MAINE
ELLIOTT ARCHITECTS

There are many reasons to rescue an old building—because you have to is one of them, because you want to is another. The new owners of this dilapidated structure teetering over a bay in Blue Hill, Maine, were determined to resuscitate it, despite the fact—as the architects later learned—there was almost nothing left to save.

Built in 1919, it was once a small yacht club on the private property of one of its members. After the club relocated to its current and more commodious location in the 1940s, the building had undergone a number of unsuccessful interventions. By the time Elliott Architects arrived on the scene, the foundation

was severely compromised, the superstructure was failing, the interiors were stripped to bare bones, and, of course, it was in a flood plain. The Old Yacht Club was in no way far.

“Somebody had bought it and attempted to renovate it for residential,” recalls project architect Corey Papadopoli. “So the use had already been changed. We inherited the use, but unfortunately also a building with no maintenance. Everything had changed but the club room. But it’s a unique site and you would not be able to build here again.”

Preserving and transforming the quaint little building into a viable family retreat required fully





dismantling it, labeling and numbering all the parts, and storing them on site. Even the chimney came down—before falling down of its own accord—and was set aside and documented for restoration. Doing all this enabled the team to address the dire state of the foundation. It was a heavy lift that benefited from Elliott Architects’ expertise in coastal design and the myriad rules that govern building at the water’s edge.

“Normally FEMA regulations would require the structure to be on posts and piers, but that would have destroyed the integrity of the building,



The Old Yacht Club's club room was meticulously restored, with a clear delineation between new and old. Steel soffits and lift-slide doors mark the room's expansion onto an existing deck.



because its major characteristic was appearing to emanate from the ridge,” Corey explains. “There’s another mechanism where FEMA allows for breakwaters and walls. We got permission to buttress the walls of the foundation, as long as we allowed water to move through it. There were existing openings that we were able to leave

open. But we found the foundation was 50% on clay and 50% on ledge. We had to go in in sections and pour concrete to bridge stone walls to the ledge and fully support the thing. It was an intricate process just to get the building stabilized.”

Once the building was properly anchored to its site, the team set about building a new engineered wood and steel superstructure in the shape of the old one, reassembling all the usable timbers and sourcing additional ones, replacing the old leaky single-pane windows with matching high-performance ones, and rebuilding the chimney with a reinforced structure and new firebox.

Better Not Bigger

The next challenge was hewing to the old building’s footprint while accommodating a reimagined and expanded

program. The clients requested three bedrooms and bathrooms, plus an open kitchen, living, and dining room in the former club room space. They also wanted views of the water, which the original building had not prioritized—after all, the best views in those days were on boats in the ocean, not inside service buildings on the shoreline.

This was all within the architects’ wheelhouse, of course, but there was





The second level build-out is entirely new, with structural glass dormers that add headroom and views to key bedrooms. A calming paint and material palette steers attention to sea.



one big catch: “The real trick,” Corey says, “was to figure out the vertical circulation. The original stair was on the exterior of the building, and we wanted to internalize that.”

Bringing the stair inside would consume vital space needed for storage and other appurtenances of daily life. But coastal architects and builders often think of houses like boat designers do, outfitting every square inch for multiple purposes. The solution for the stair was to turn it a hardworking service wall, containing the powder room, the pantry, the mechanical closet, a coffee bar, and even the refrigerator—at some remove from the kitchen (with the owners’ consent). “Everything is tucked under that stair, it’s like an intricate cabinet with all the stuff built into it,” says Corey.

The kitchen, on the other hand, is designed like freestanding furniture, imposing only lightly on the rebuilt club room’s rugged appeal. To gain extra square footage for the room—and open up views to the water—the architects replaced two largely solid

walls with adjoining lift-slide doors pushed into the former covered deck area. When open, the club room converts into a protected porch immersed in water vistas.

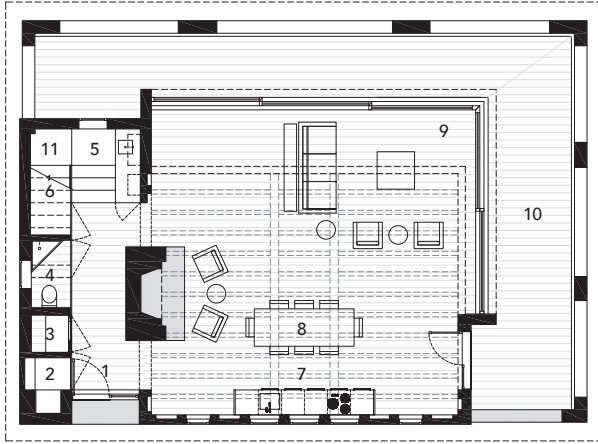
Upstairs, old diminutive dormer windows are now large, glazed projections, adding both headroom and long-range views to the bedrooms. Like the industrial kitchen, they are unapologetically modern. “We wanted to draw a very clear line between old and new. The dormers are butt-glazed, laminated structural glass,” Corey explains. “Upstairs is all new, so we used a clear and neutral palette—everything painted white.” The result is serene and calm, like sitting atop a cloud.

No Cars, Please

Contributing to the calm is the clients’ embargo against any parking close to the house. Visitors and owners arrive high on the wooded site and work their way down on foot to the seaside along landscaped paths. Those paths morph into stone terraces for al fresco

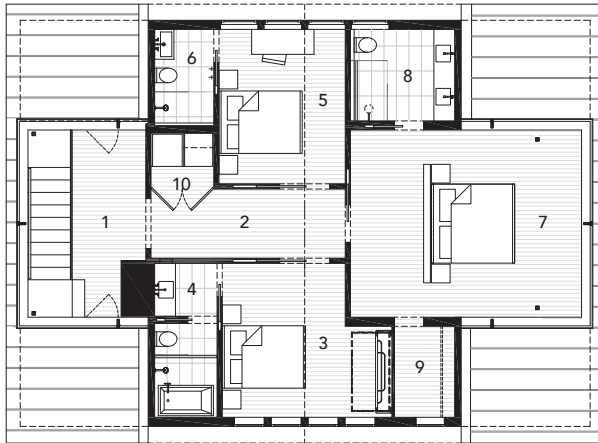
FIRST FLOOR PLAN

- 1. Entry
- 2. Pantry
- 3. Refrigerator
- 4. Powder Room
- 5. Coffee Bar
- 6. Mechanical Closet
- 7. Kitchen
- 8. Dining
- 9. Living
- 10. Deck
- 11. Stair



SECOND FLOOR PLAN

- 1. Stair Hall
- 2. Hall
- 3. Forest Bedroom
- 4. Forest Bath
- 5. Ocean Bedroom
- 6. Ocean Bath
- 7. Owners' Bedroom
- 8. Owners' Bath
- 9. Owners' Closet
- 10. Laundry



Old Yacht Club

East Blue Hill, Maine

ARCHITECT: Matt Elliott, AIA, principal in charge; Corey Papadopoli, project architect; Buzzy Cyr, Maggie Kirsch, Elise Schellhase, project team, Elliott Architects, Blue Hill, Maine

BUILDER: Hewes & Company, Blue Hill, Maine

LANDSCAPE ARCHITECT: Todd Richardson, Richardson & Associates, Saco, Maine; Atlantic Landscape Construction, Ellsworth, Maine

LIGHTING DESIGN: Peter Knuppel, Peter Knuppel Lighting Design, Sullivan, Maine

PROJECT SIZE: 2,064 square feet

SITE SIZE: 4.3 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Trent Bell Photography (new construction); Ken Woisard (existing photos)

KEY PRODUCTS

CABINETS: Vipp (kitchen); custom,

designed by Elliott Architects and built by Hewes & Co.

CABINETS HARDWARE: Blum

CLADDING: Eastern white cedar shingles, existing stone veneer (repointed and rebuilt as required); Shou Sugi Ban cypress (garage)

COOKTOP: Pitt

COUNTERTOPS: Absolute black granite (bar); Caesarstone (primary bath); teak by Bath in Wood of Maine (forest bath)

DISHWASHER: Fisher & Paykel (kitchen); Asko (pantry)

DOOR HARDWARE: Tecnoline; Ashley Norton

ENGINEERED LUMBER: Weyerhaeuser

ENTRY DOORS: Upstate Door (front door); Marvin (kitchen entry door); Schuco lift slide doors

FAUCETS: Vipp (kitchen); Grohe (bar); Brizo (powder; primary; ocean bath); Kohler (forest bath)

FLOORING: Roasted birch wood by AE Sampson; Cle wall tile (primary bath);

Landmark Ceramics (bath floors)

GARAGE DOORS: PDQ Door Company

INSULATION: Corbond (house roofs); Roxul (walls); ZIP System sheathing

LIGHTING CONTROL: Lutron

OTHER EXTERIOR: Boral soffits and exterior trim (house)

PAINTS/STAINS: Cabot; Benjamin Moore; Farrow & Ball

REFRIGERATOR/FREEZER: Sub-Zero (under stair); Summit (pantry)

ROOFING: Copper standing seam (house); EPDM with green roof (garage)

TOILETS: Duravit

UNDERLAYMENT/SHEATHING/WEATHERIZATION: AdvanTech; Grace Ultra Underlayment

WASHER/DRYER: Electrolux

WATER FILTRATION: Grohe

WINDOWS: Marvin (house and garage); Schuco (dormer glazing)

WINDOW WALL SYSTEMS: Schuco lift-slide doors



dining and forest bathing, with bay views never out of sight.

“Previously, the driveway came all the way down with a little turnaround by the stone,” says Corey. “The construction crew had to work their way back out.” At the top of the site, a green-roofed garage/workshop building clad in Shou Sugi Ban hides offending vehicles and other undesirable intrusions.

Nowadays, nothing detracts from the meticulously restored building, perched at the edge of land and sea, past and present. It is both more solid and more open than it’s ever been. A hundred years later, the Old Yacht Club is finally, truly yar.—*S. Claire Conroy*



As fresh as from
the morning field.
At any given time.

+13 days*



Bio
Fresh
Professional

Hydro
Breeze

A cooling mist settles over colorful fruits and vegetables and keeps them crispy fresh with its protective embrace. This takes place every morning on fields all over the world – and now, every time you open your fridge. Thanks to the fresh cooling mist of HydroBreeze, high humidity and a precise temperature close to 32°F, Liebherr refrigerators with BioFresh Professional take maximum care when preserving the freshness of your fruits and vegetables for the longest possible time.

Enjoy timeless freshness. Thanks to BioFresh Professional with HydroBreeze.



Discover more:
home.liebherr.com/biofresh

LIEBHERR

*Specifications made in days refer to the comparison with the normal fridge compartment.

Cersaie 2023's Stylish Ceramics



1



2



3



4

1. MORE IS MORE

In this time of minimalism, it's refreshing to embrace a little maximalism—and no one is more surefooted in the practice than Italians. The Gemstone collection, a collaboration between Gardenia Orchidea and Versace Ceramics, mixes bold patterns in a myriad of jeweled hues. [versace-tiles.com](https://www.versace-tiles.com)

2. DIAMOND DISRUPTIONS

We expect the unexpected from Zaha Hadid Architects, and the firm's work with Atlas Concorde is true to form. The Marvel Meraviglia collection is a fusion between classic diamond patterns and a subtly "disruptive element," meant to suggest "the very concept of transformation into design." [atlasconcorde.com](https://www.atlasconcorde.com)

3. STONE WALLED

They may look like salvaged metal, but they're fabricated from porcelain ceramics. Flaviker's Art Walls are an innovative indoor/outdoor solution for accenting surfaces in residential or commercial applications. Other great impostor profiles are available. [flavikerpisa.it/en/collection/art-walls](https://www.flavikerpisa.it/en/collection/art-walls)

4. COLOR SCHOOLED

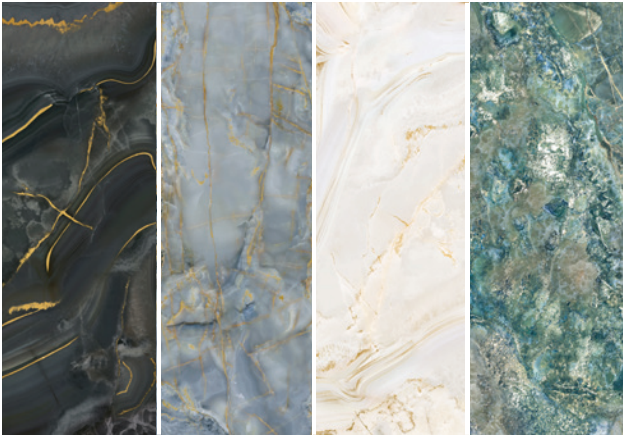
Inspired by the colorful palette of Mexican architects Ricardo Legorreta and Luis Barragán, Cerdomus' Concrete Art collection enlivens what are typically backdrop elements in everyday architecture. Derived from a cementitious material, the large-format tiles and slabs suggest handworked plaster. [cerdomus.com](https://www.cerdomus.com)



5



6



7



8

5. SO VEIN

Cooperativa Ceramica's Imola division amps up the opulence of real marble with The Room collection. This year adds four new color profiles based on rare marble patterns, including Tiffany Green, Calacatta Oyster, Onice Aragosta, and Breccia Phoenix. ccimola.it

6. LA SALLE EN ROSE

Italgraniti's Nuance series of porcelain stoneware surfaces debuts three new colors with a rich, chalky quality, bringing the total palette to 14. Also new is a three-dimensional ribbed pattern. New hues are Rose (shown); Giada (an earthy green color); and Luce (a golden/yellow tone). italgranitigroup.com

7. AIN'T IT GRAND?

Vallelunga & Co.'s Grandiosa Preziosa collection of stoneware wall tiles uses high-definition cold digital printing, carefully calibrated glazing, and metallic inserts to create marble looks of remarkable depth and richness. Large formats are available. vallelungacer.it.

8. THE GRAIN MAKERS

Gruppo Romani tops off all the great pretenders with a ceramic creation that looks, yes, like wood. Verde 1999's ArtWood line uses digital technology to replicate real wood grain for an effect the company calls "evident, tactile, and credible." No aquaphobia here. verde1999.com

RD RESIDENTIAL DESIGN

For Architects and Builders of Distinctive Homes

If you would like to advertise in this special section,
please contact **MIKE SERINO** at (630) 699-2004
or Mike@SOLAbands.com.

RD in Your Inbox

Delivered Friday afternoons to 25,000+ architects and custom builders. Our editorial team filters the latest news and products to the residential design community.

Sign up at
residentialdesignmagazine.com/subscribe



RD

RESIDENTIAL DESIGN

SALES

Publisher

Paul DeGrandis
(847) 440-3000 ext. 100
Paul@SOLAbands.com

West Sales Manager

Paul DeGrandis
(847) 440-3000 ext. 100
Paul@SOLAbands.com

Midwest Sales Manager

Zach Stenberg
(847) 440-3000 ext. 115
Zach@SOLAbands.com

East Sales Manager

Dan Miklosz
(847) 440-3000 ext. 118
DanM@SOLAbands.com

Southeast Sales Manager

Dan Agostinacchio
(847) 440-3000 ext. 101
Dan@SOLAbands.com

Product Resource Section/Classifieds

Mike Serino
(847) 440-3000 ext. 102
Mike@SOLAbands.com

Digital Programs Manager

Tim Steingraber
(847) 440-3000 ext. 106
Tim@SOLAbands.com

Ad Services/Materials

Heidi Riedl
(847) 440-3000 ext. 111
Heidi@SOLAbands.com

List Rental

Mike Serino
(847) 440-3000 ext. 102
Mike@SOLAbands.com

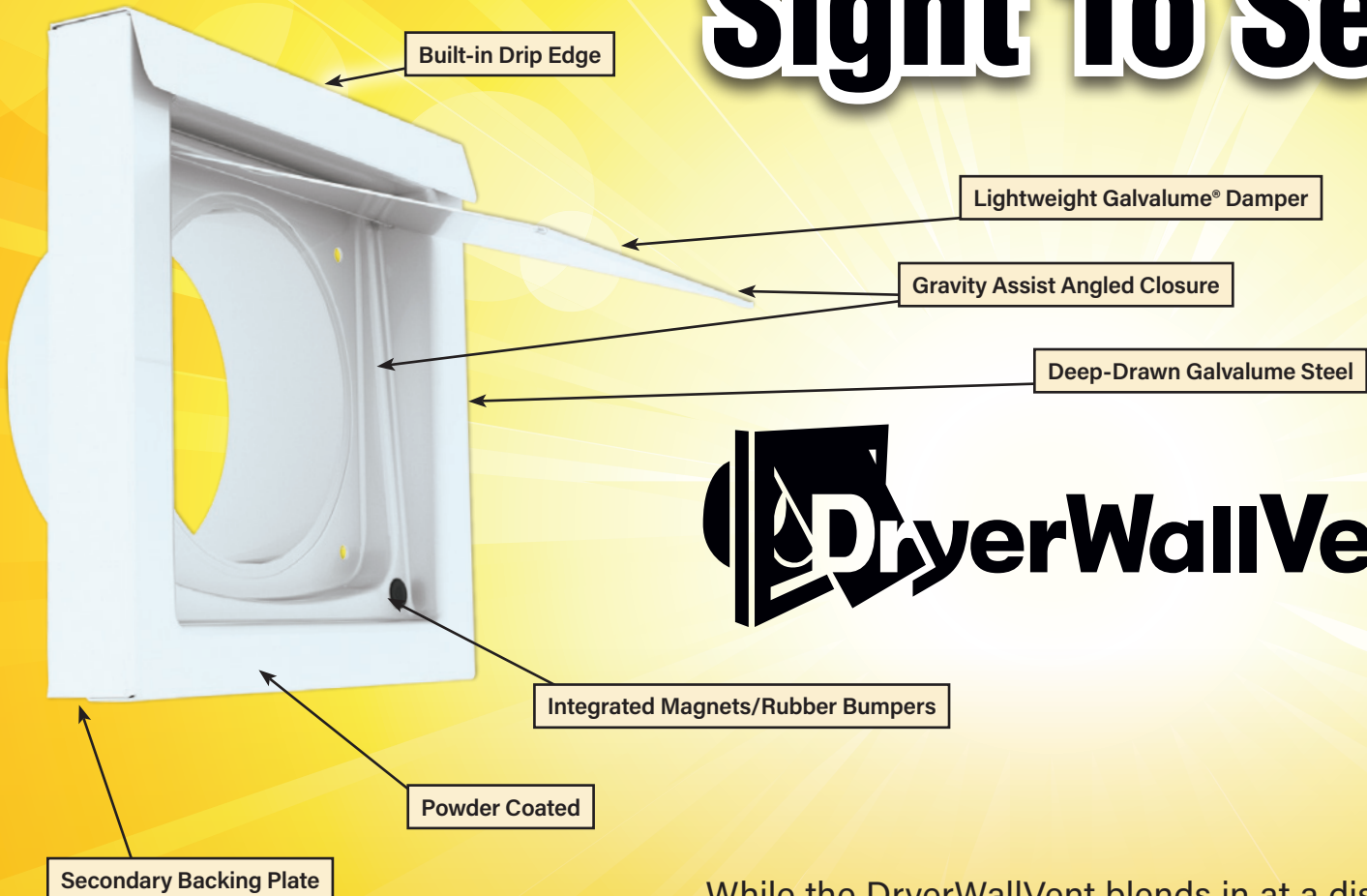
ADVERTISER'S INDEX

ADVERTISER	PAGE NO.
Blum, Inc.	9
Chief Architect	6
Eldorado Stone / Westlake Royal Stone Solutions	13
In-O-Vate Technologies, Inc.	61, 63
Liebherr Group	57
Loewen Windows & Doors	64
Mid-Atlantic Timberframes	33
NanaWall Systems, Inc.	11
Propane Council, The (PERC)	4-5
Sierra Pacific Windows	18-19
Weather Shield Windows & Doors	49
Western Window Systems	2-3

Residential Design (USPS 022-860, ISSN No. 1934-7553 print, ISSN No. 2150-7694 online), Volume 6 – November/December 2023 Issue, is published bimonthly by SOLA Group, Inc., 223 West Erie, Suite 35W, Chicago, Illinois 60654; 847.920.9513. Copyright ©2023 by **Residential Design**. No part of this publication may be reproduced without written permission from the publisher. **Residential Design** is published bimonthly. All statements, including product claims, are those of the organizations making the statements or claims. The publisher does not adopt any such statement or claim as his own, and any such statement or claim does not necessarily reflect the opinion of the publisher. One-year subscription to non-qualified individuals: \$50.00 payable in USA funds; print or digital copy within USA; digital copy only outside USA; valid email address required for digital copy. Single issues available to USA only (prepayment required), \$10.00 each. For subscription information and address changes, write to: **Residential Design**, Circulation Dept., P.O. Box 3007, Northbrook, IL 60065-3007, or call 866.932.5904, or email attn. circ. at rd@omeda.com. Postmaster: Send address changes to Residential Design, Circulation Dept., P.O. Box 3007, Northbrook, IL 60065-3007. Periodicals Postage paid at Chicago, IL and additional mailing offices. Printed in USA.

Upon Closer Inspection Excellence Stands Out

Sight To See



DryerWallVent®

Deep-Drawn
Galvalume® Steel
Powder Coated - Shown White
Model DWV4W

While the DryerWallVent blends in at a distance, you'll discover unique details that make it stand out when looking closely.

Deep-Drawn Galvalume® steel and powder coating ensure this sharp vent closure will look good now and long into the future.

The Dryerbox® People



**Made in
the USA**

INOVATE

888-443-7937

Visit DryerWallVent.com



Bridging the Past

STACKED MOOR
SOUTHBOROUGH, MASSACHUSETTS
FLAVIN ARCHITECTS

Most homeowners feel they could benefit from just a little more space. In an older house, that need for space is most acute in the kitchen and main bedroom—the two areas that have evolved the most in the last half century or so of residential design. This late 1880s house in Southborough, Massachusetts, is a case in point—heavy on historic charm and light on square footage.

Flavin Architects’ plan adds about 880 square feet to the original’s 1,600 and answers the clients’ call for a modern addition. “They are lovers of modern architecture,” notes

principal Colin Flavin. “And we were inspired by what’s going on in Australia, where you’re not allowed to touch the heritage house. They put the mullet in the back.”

A glassy bridge will connect the two pieces. And the addition—kitchen on the first level and the primary suite on the second—will hover above the sloped site on piers. “We wanted a light touch on the site,” says Colin. “The landscape plan calls for native grasses to replace lawn.”

Adds architect Heather Souza, “New white oak floors in the addition and the existing house will help make the interiors more cohesive. The old kitchen will become a new home office.” Reimagined and reconfigured, the house will be primed for contemporary life, while maintaining its respectful connection to history.—*S. Claire Conroy*

Project: Stacked Moor; architect: Colin Flavin, Heather Souza, Katarina Wabrek, Flavin Architects, Boston; builder: Jim DePaolo and Jack Marraffa, Denali Construction Corp., Wellesley, Massachusetts; project size: 878 square feet; site size: 0.64 acre; renderings: Flavin Architects

Go Big For Beautiful Home Exteriors



Sleek Kitchen & Bath Vent

6 *Premium* **Inch Wall Vent**

Deep-Drawn
Galvalume® Steel
Powder Coated - Shown White
Model 6WVW

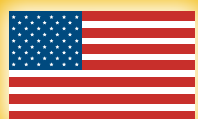
**Matches the
DryerWallVent**

Manufactured to the same exacting specifications as the DryerWallVent, this new 6-inch, powder coated, Galvalume® steel vent closure helps keep a consistent look for the entire home. Now you can vent range hoods and bath fans with the same clean lines you have for the dryer.

The 6WV series Premium Wall Vent is available in white, tan, brown, black, and custom RAL colors for larger projects just like the DryerWallVent.

Learn more at PremiumWallVent.com today.

The Dryerbox® People



**Made in
the USA**



888-443-7937

Visit PremiumWallVent.com

LOEWEN.COM

AUTHENTIC
HANDCRAFTED
ENDURING

AUTHENTIC

TIMBER
CURTAIN WALL

Loewen

Higginbotham Brothers Inc. & Chouteau Building Group | Anne Mathis Photography