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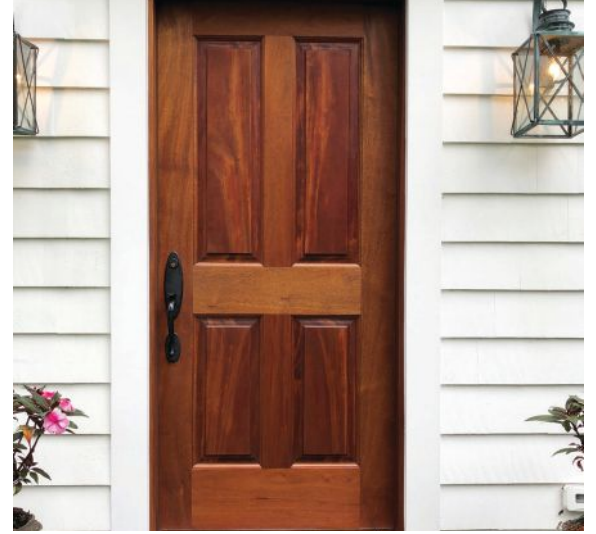
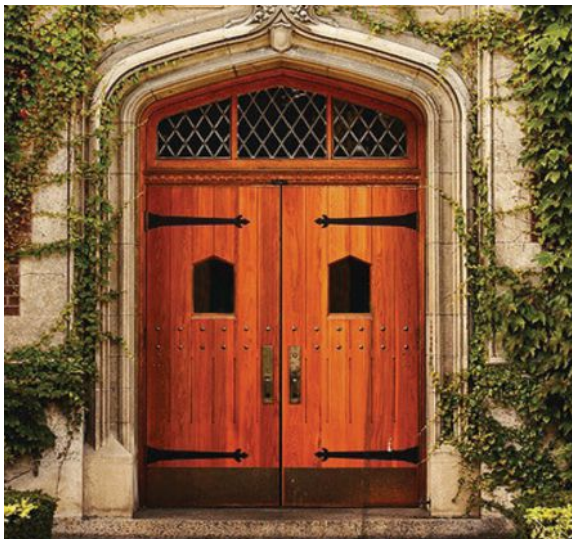
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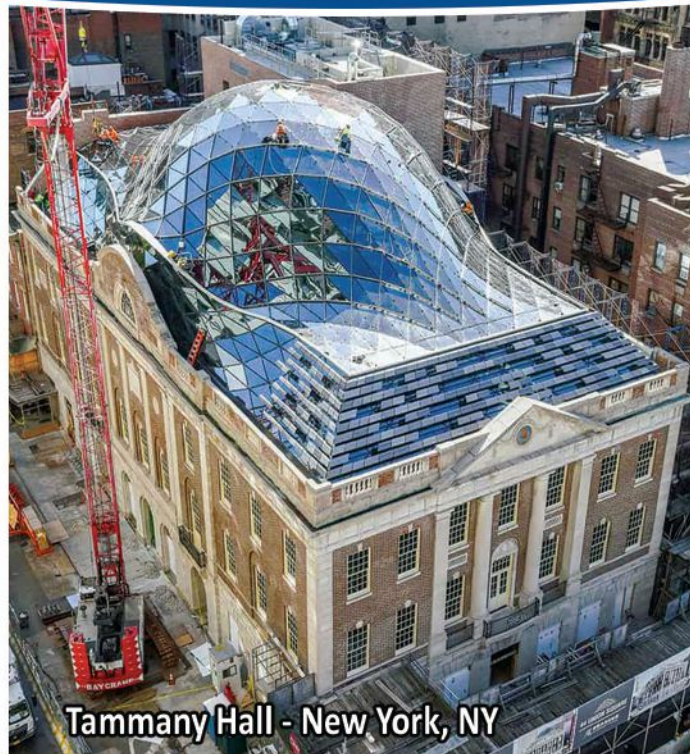
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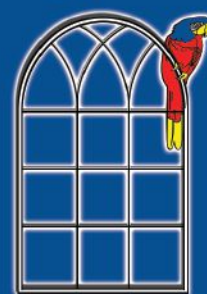


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A low-angle, night-time photograph of the Milwaukee War Memorial. The building features a prominent, curved glass facade with a dark metal grid pattern. Warm interior lights are visible through the glass, and a tall, slender light pole stands in the foreground. The sky is a deep blue with some clouds.

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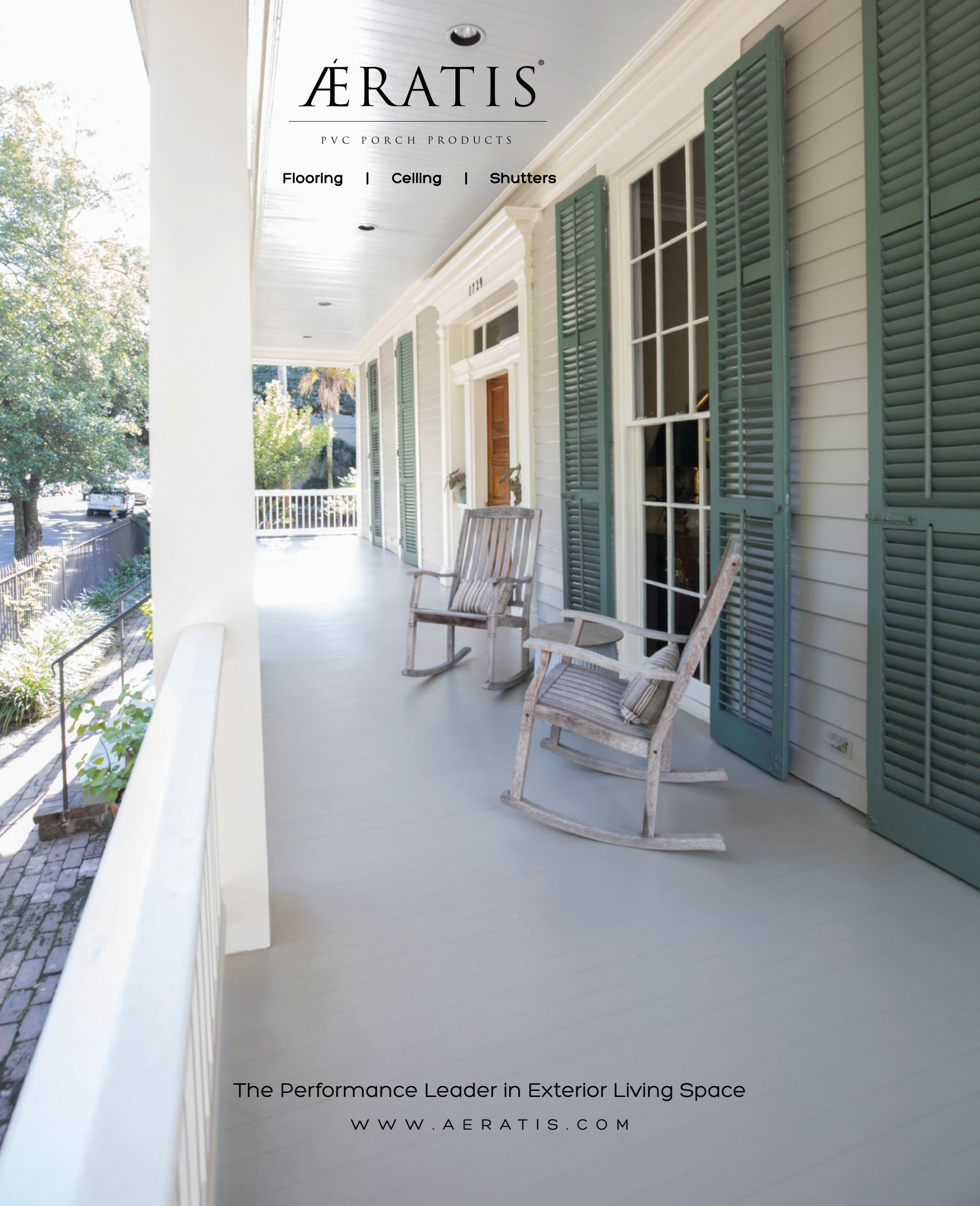
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CONTENTS

JUNE 2022



42



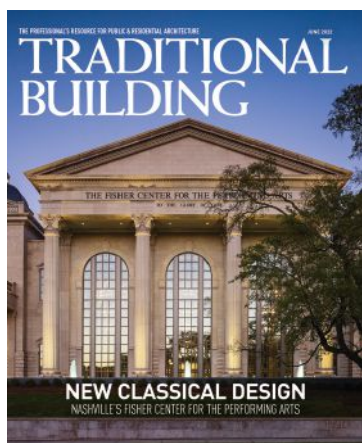
48



54



58



ON THE COVER

ESa designs The Fisher Center for the Performing Arts in Nashville
Photo by Nick Merrick

BUYING GUIDES

Historical Products Showcase	66
Windows, Doors, Shutters & Hardware	68
Wood Flooring	72
Mantels & Fireplaces	72
Ornamental Ceilings & Fans	73
Period Garages	73
Lighting & Electrical	74
Porches, Decks & Porch Parts	77
Roofing & Roof Specialties	77
Timber Framing & Barns	78
The Period Kitchen, Bath & Tile	79
Interior Woodwork	79

FREE INFORMATION GUIDE64

LOG HOME DIRECTORY65

42 Brownstone Bliss

The Brooklyn Studio restores a c. 1850 rowhouse while adapting it for modern living.

48 Artistic Gem

ESa designs a jewel of a performing arts center on a university campus in Nashville.

54 Sustainable in San Antonio

Historical references, a high-performance building envelope, clean-energy technologies, and integration into a densely urban community make the building complex at 1703 Broadway a model project.

58 Layering the Past

When a landscape designer merges past and present, a family reaps rewards that influence their love of nature now and into the future.

INDUSTRY NEWS

12 Traditional Building Conference Series is in historic Newport, Rhode Island.

INTERVIEW

14 Q and A with landscape architect Dan Gordon

Dan Gordon on historical precedent in the contemporary landscape.

THE TRADES

20 New Life for Historic Pocket Doors

Meticulous restoration of hidden hardware unlocks the meaning of “hold space for hangers.”

HISTORIC MATERIALS

24 Door Additions

Historic door accoutrements define the style and character of your door.

TECHNIQUES

30 Restoration of Reading Terminal Marketplace

Seemingly small repairs make a big impact.

PRODUCTS IN-DEPTH

36 Perfect Porches

We visit with manufacturers who make traditional and classical porch components.

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Q and A with landscape architect Dan Gordon

Dan Gordon on historical precedent in
the contemporary landscape.

Rolling greens are reminiscent of Frederick Law Olmsted's pastoral landscapes, which were well-defined. With its structural elements and biophilic pedestrian experience, this residential landscape could be called a loose formal design.



DAN GORDON

Photo by Maureen Gordon

The founder and principal of Dan Gordon Landscape Architect is a product of his environment. Having grown up in a turn-of-the-century suburb of Boston, he was privileged to have been surrounded by neighborhoods, parks, and estates designed by Frederick Law Olmsted (1822–1903), often called the father of landscape architecture. While Classical architecture and historic gardens are clear sources of inspiration, Gordon also designs in response to contemporary contexts and concerns. No matter the project, his objective is always to sculpt clearly defined, well-proportioned, and functional landscapes in harmony with their surroundings.

1 Can you trace your interest in landscape architecture back to a particular influence?

The subject of historic gardens is central to my work as a landscape designer. I grew up in Brookline, Massachusetts, which was developed during the American Renaissance, also called the New England Renaissance—a period from the 1830s until the end of the American Civil War. During that time, there was a lot of interest in European Classical architecture, particularly French, Italian, and English. America was in a golden age and was investing in culture. Olmsted was active at this time, and his offices were in Brookline. He was partly responsible

for designing a subdivision on Fisher Hill, which is where I was raised. The neighborhood and landscape around it had a huge influence on me—when I lived there, it was about 60 years old and flourishing.

2 What about Olmsted's work has made its way into your own?

He had a respect for what has been termed the “genius of place.” I don’t call it that when discussing my work, but some of his design principles remain constant. I call it context. The three things I consider when designing a landscape are the site, the architecture, and the client’s aspirations. I consider

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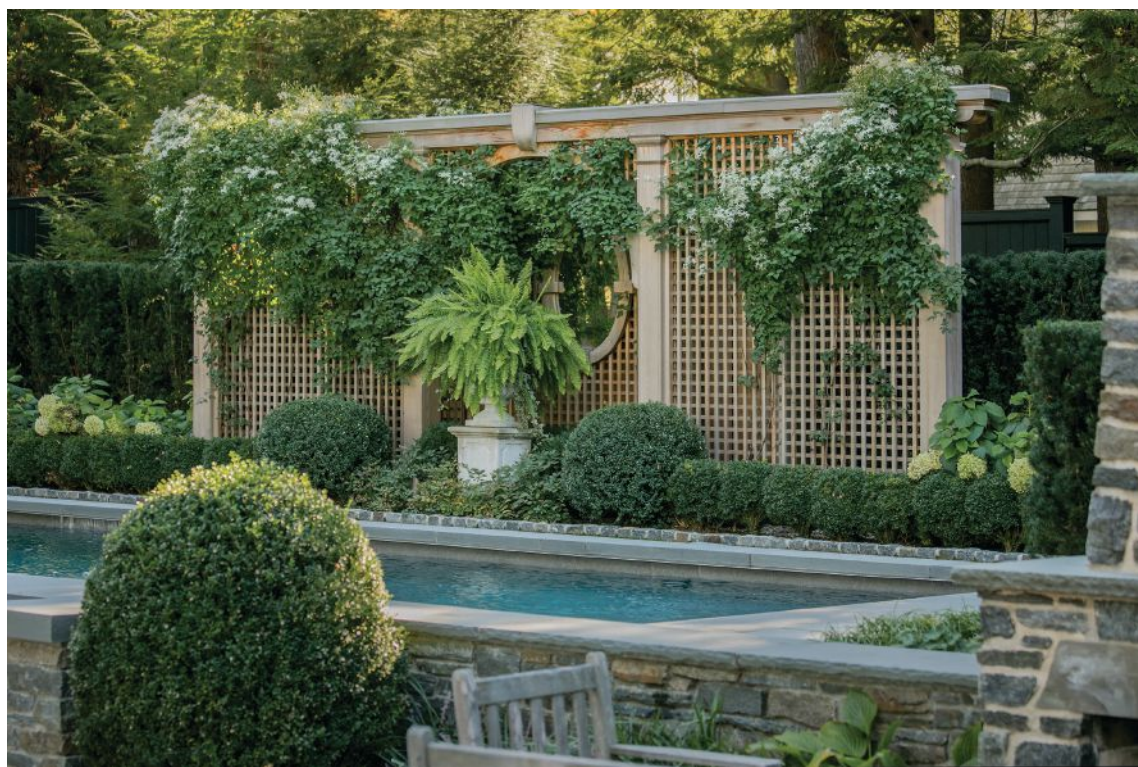
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THIS PAGE A blond-wood fence and large poolside arbor rim the gardens, creating gentle structure and layers, which give the space depth and mystery.



how the landscape I design will relate to the existing site and architecture of the buildings—both from the exterior point of view and from the interiors—because that should be seamless.

In looking at Olmsted, there are a handful of central ideas at work, chief among them is how the designed landscape relates to the place. This fundamental idea hasn't changed. Another idea is to conceal the art—it is best if your work blends into the existing conditions and is inconspicuous, almost

subliminal. This means the proportions feel right, comfortable, and humanistic. Additionally, the utility of a place is more important than the ornament. We don't want landscapes to be overly decorative; we want them to be beautiful but comfortable, not pretentious. Olmsted created an aesthetic that was not necessarily seen and understood but it was felt and appreciated.

3 What are some of your favorite Classical gardens?

I admire the work of Charles Platt (1861–1933) and Beatrix Farrand (1872–1959), as well as many other designers who looked toward European and a little more structure—their landscapes engage more with architecture, whereas Olmsted's were pastoral or picturesque landscapes. Although, his work at the Crane Estate in Ipswich, Massachusetts, is a perfect pairing with the Tudor Revival mansion. I revere Platt's Italianate-style garden at the Cornish Art Colony in Cornish, New Hampshire, for its clearly

defined outdoor space with a strong connection to the natural context. His High Court Garden and The Platt House are also among my favorites. And I respect Beatrix Farrand's Abby Aldrich Rockefeller Garden in Seal Harbor, Maine. Her style is a pairing of Asian influences with the Maine landscape.

Of course, even though I am focused on New England, wonderful gardens can be found throughout the country, and they are a great resource for information and inspiration.



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ABOVE Stucco, slate, and stone provide a strong backdrop for the en masse plantings. Repetition of sheared shrubs is a hallmark of European formal gardens.

4 How do you reconcile Classical design principles with climate-related pressures to create landscapes that are resilient, resource-efficient, low-maintenance, and long-living? In other words, how do you design landscapes for today's climate—both cultural and environmental?

The goals of sustainability do not need to be at odds with landscape design, they just require us to be more thoughtful. A comfortable, well-proportioned, Classical landscape does not need to be an energy hog. For instance, native plants work well in a cultivated landscape and tend to fulfill the criteria you asked about. They enhance the natural ecology and flourish with less care

and maintenance. Looking to context results in natural pairings—the more we draw on native plants, the more sustainable our landscapes are going to be. Thoughtfully designed and crafted landscape gardens are going to last over time.

Culturally speaking, there is a great and growing appreciation for outdoor living. Many of the properties I am called to were built about 50 years ago and they don't include much outdoor space—the focus was on the houses. Today, access to outdoor space is important to everybody, not just wealthy estate owners. And the Covid pandemic has made even more people realize how important outdoor space is—not only for their own families

but also for socializing. The residential landscape has become as important as indoor spaces.

In short, while the American Renaissance and traditional building design inform my work, I also value contemporary approaches to landscape design. And while I am inspired by a broad body of work, I am designing landscapes for today. Sustainability and social equity are two of the most pressing topics of our time. As a designer, I strive to address these challenges. There is much to learn from the past regarding the challenges of today. It's important to look at both past precedent and new technologies to foster sustainability in the designed landscape.

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BY THOMAS A. VITANZA, RA, NPS, MIKE HEACOCK AND REBECCA L. STEVENS, RA, ANC



LEFT Dedicated in 1921, the Memorial Reception Building and Amphitheater is heavy masonry construction, but impacted by World War I shortages and the era's administration that allowed making many decisions in the field.

BELOW One type of pocket door after restoration. Each door weighs some 80 lbs. minus operable sash and bronze grates, making repeated hangings and adjustments physically demanding.



New Life for Historic Pocket Doors

Meticulous restoration of hidden hardware unlocks the meaning of “hold space for hangers.”

Key to Arlington National Cemetery Historic District is the Memorial Amphitheater and Reception Building, designed by architectural firm Carrère & Hastings in the Beaux-Arts style. In daily use for ceremonies since the 1920s, the amphitheater is subject to ongoing preservation treatments, including those for balky pocket doors. In 2015, Arlington National Cemetery Division of Engineering commissioned the National Park Service Historic Preservation Training Center Historic Architecture Team to assess window and door conditions at the MARB in preparation for the amphitheater's centennial celebration in 2020.

Built by the George A. Fuller Company between 1915 and 1920, the amphitheater was a state-of-the-art heavy-masonry construction, but component

features—including windows, doors, and associated hardware—were subpar for the time due to World War I-era budget restrictions. For example, records show hardware bids from Yale & Towne Manufacturing Company of Stamford, Connecticut, were too costly by several hundred dollars, so the government selected the lower bid from Russell & Erwin Manufacturing Company of New Britain, Connecticut. Carrère & Hastings might have included pocket doors in their design, as swinging doors would conflict with the building configuration or exterior appearance. Nonetheless, R&E did not specify any hangers for exterior pocket doors.

When pocket doors (aka sliding doors) first appeared in the early 1800s they traveled on rollers built into the bottom of the door, but by the early

20th century, most systems suspended doors from overhead hardware. HPTC identified three types of pocket doors in two pairs of each type, symmetrically arranged around the central axis of the amphitheater. However, the way the contractor built the pocket door mechanisms into the solid masonry construction made it difficult to view the hanging hardware. Fortunately, during the window and door preservation treatment phase, 2019 to 2021, a careful investigation by the HPTC Wood Crafting Team revealed that the pocket doors hung on an enclosed track and trolley wheels made by the McCabe Hanger Mfg. Co. of New York, one of several brands on the market, which advertised “hard, fiber wheels ensuring long life and quiet operation.” While Carrère & Hastings' large-scale drawings of the doors

and their frames show a label reading “hold space for hangers,” who selected the long-gone McCabe product and why remains a mystery.

Upon inspection, it was evident that the door hanger wheels were, indeed, fiber material—now deteriorated, leaving them noisy and difficult to operate. “The original wheels are adhered to bearing raceways containing loose ball bearings,” explains Mike Heacock, HPTC project supervisor. “In most of the hangers, the material had detached from the raceways and was partially delaminated or missing, so we decided to replace all door hanger wheels with modern material.”

The team took the door hangers to Foltz Manufacturing and Supply in Hagerstown, Maryland, who machined replacement wheels from ultra-high

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1 An original McCabe trolley with fiber wheels, now delaminating after a century of service. Each door has two trolleys, or eight wheels per door.

2 Original McCabe enclosed tracks before refurbishing—innovative in 1920 but standard for sliding doors today.

3 Trolley wheels rebuilt in UHMW polyethylene. Trolley posts thread into the bases and door top to adjust plumb and distance from floor.

4 The pocket door openings are integral with the solid marble walls and do not allow any access to the door trolleys or tracks—here out of view between the brickwork and marble. So installing the doors was a laborious process of repeated removal and hanger adjustments.



molecular weight polyethylene. The replacement wheels re-used the existing bearing raceways, loose ball bearings, and hanger assembly, but required new axles. The UHMW material will operate in the same manner as the fiber wheels, insuring smooth and quiet operation. Ball bearings were lubricated with a dry lubricant (CRC® Dry PTFE Lube) that does not attract dirt and debris.

The next step was to straighten and reinstall the hanger tracks. In the McCabe pocket door system, the track comprises two independent U-shaped sections that join at the door opening midpoint to enclose the trolleys. Some of the tracks required manipulation to return them to the original shape using various methods, including applying

large hammers and words of encouragement. The McCabe system is designed to allow mounting the tracks and hangers during construction without leaving the tracks in place until the doors are ready to hang; track height is adjustable via threaded screws. This was the case at MARB, but no provision was made for access to the trolley adjustment after building finishes were applied. The team's solution was to mount the tracks at a prescribed height based on the height of the door, the trolley adjustment range, and the track distance from the finished floor. The trolley was then mounted to the door and preliminary height adjustments were made to the trolley and tracks. Next, one section of track was removed and set aside, and

a door with trolleys attached was slid into the track. If the door did not slide freely or was not plumb and level, it was removed and adjusted—a very labor-intensive and physically demanding process.

When the first door was complete, it was pushed fully into the pocket and the second door was slid onto the same track. The previously removed section of track was then mounted in its prescribed location, and the second door was slid onto it. After both doors were mounted and adjusted, the team installed door stops in the track center. “These stops are placed so as to limit each door to the closed position of the door opening,” says Heacock, “and were adjusted to insure that the doors latched together correctly.”

The project included rehabilitation and re-use of the existing Russell & Erwin door hardware, including the door pulls, pocket door locksets, and related trims. Avoiding polishing, HPTC cleaned dirt, grease, and unsightly oxidation from all door hardware through gentle abrasion with a combination of mild solvents, synthetic pads, and fine bronze wool to maintain the weathered patina.

Arlington National Cemetery is delighted with the performance and appearance of the restored pocket doors. They are pleased that the original historic hardware has been given new life, and cemetery managers anticipate that, with routine maintenance, the doors will operate using the original hardware for another 100 years.

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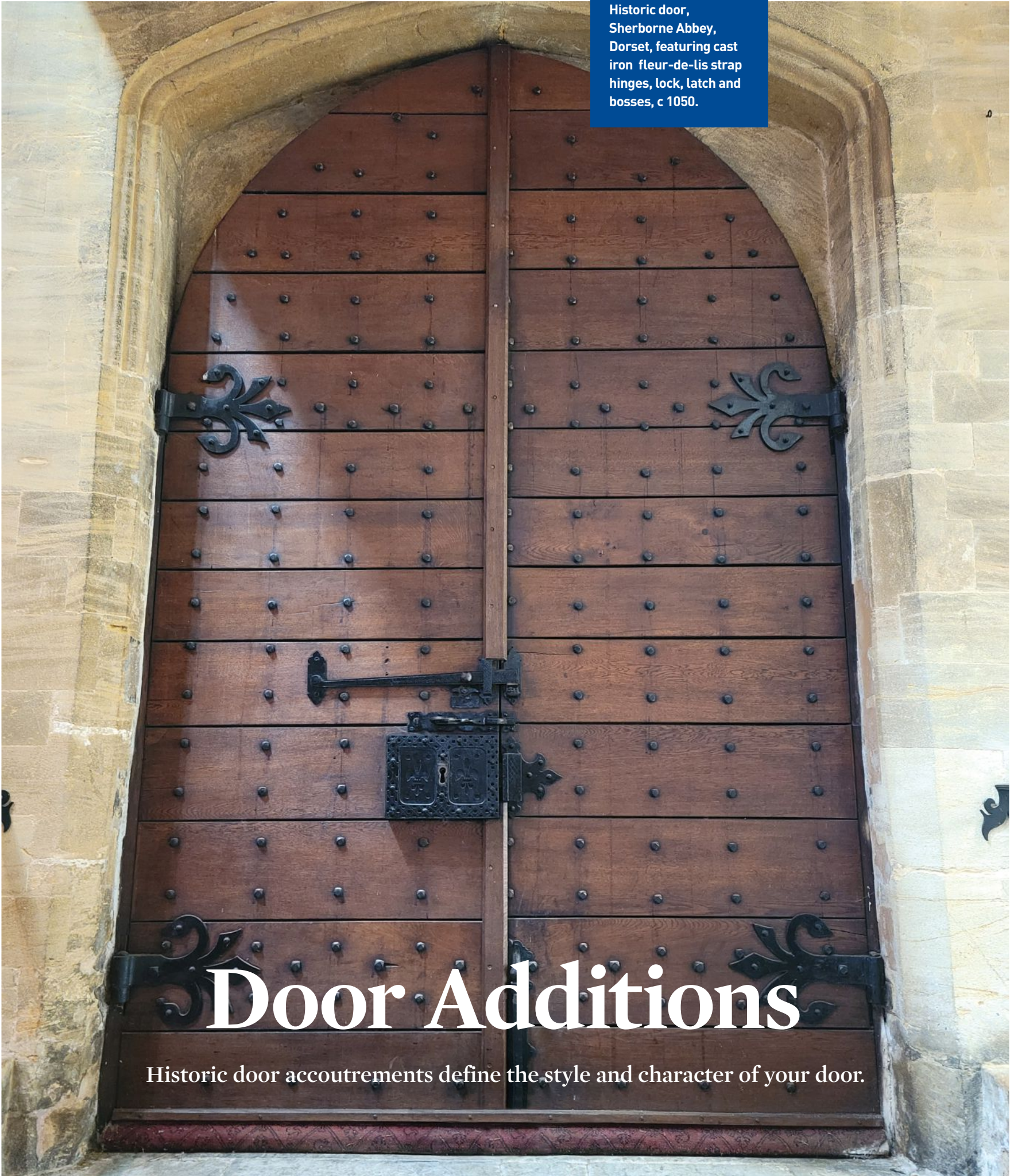
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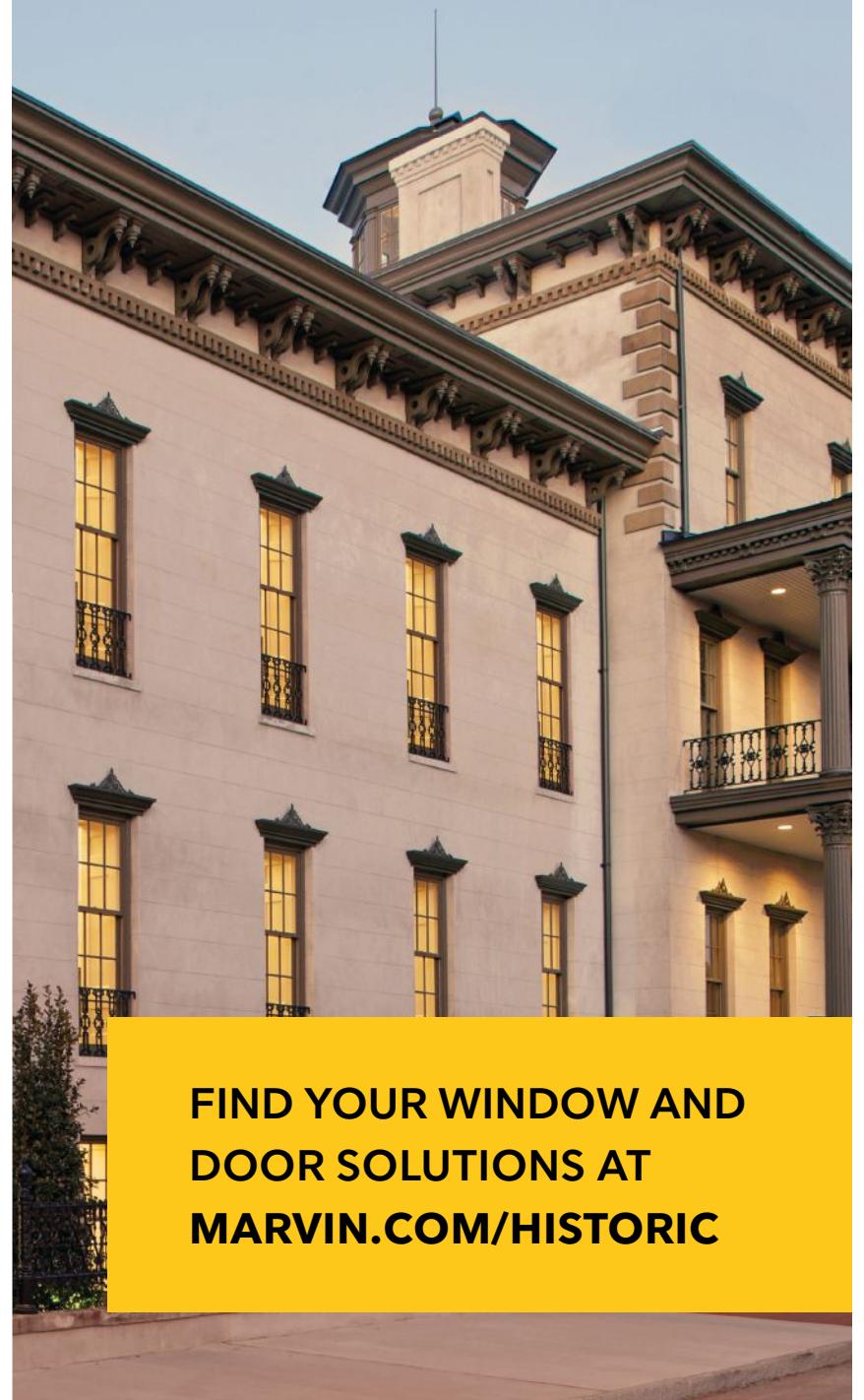
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1.



1. Traditional style door knocker made of solid brass.

2. Solid cast iron Victorian bell with floral trim manufactured by Russell & Erwin. The bell was on the interior of the door, while the twist knob that operated was outside.

3. Silvered brass ornate doorbell with a black push button from the Waldorf Astoria Towers in New York City, an example of an electric door bell.

4. Antique bronze mail slot with a large handle.

2.



3.



4.



At a minimum, doors require hinges, a knob or pull, and a lock to be functional. These three hardware items are described in three previous installments of this column, but there is so much more ironmongery that defines the character of a door. These objects come in all manner of materials, finishes, styles, and sizes, and they serve a variety of functions. Furthermore, they are influenced by the country in which they were produced, the available materials, the era—Rococo, Art Deco, Art Nouveau, Shaker—and other factors that result in a multitude of style variations. While the list here of hardware is by no means exhaustive, the

pieces covered all have similar approaches to restoration.

The address of a property needs to be clearly marked at the entrance. Numbers are placed near the door and sometimes on it. Numbers can be carved into the door, applied to the door, or included in a plaque set into the door.

Upon reaching an address, a visitor must notify the residents of their arrival, and thus the emergence of the door knocker. Historically, the materials used for door knockers varied from crude pieces of wood to elaborate metal, which was rapped on a corresponding metal plate to amplify the sound. Starting in the Victorian era, doorbells replaced

door knockers. At first, there was a bell inside the house rung by pulling a piece of cord outside. Later, Victorians turned a key-like knob that operated a bell mounted to the back side of the door. In 1831, American Joseph Henry invented an electric doorbell, which used push-buttons on the door frame to operate the bell on the interior.

Mail deliverers have always been frequent visitors to front doors. Letter slots, with or without a catchment box or basket on the interior, were cut through the door in a size wide enough to accept a typical letter. In most cases, the slot would have a cover against the weather, which could be lifted to deliver the mail.

Letter slots were made of various types of metal, with a loose-hinged or spring cover, highly decorated or plain.

If an occupant were curious about who was delivering mail or knocking on the door, a viewport could be introduced. A door could be partially glazed, and then have a metal grill attached to prevent break-ins though the glass. Sometimes a small, hinged door would permit viewing without disclosing the occupant's identity (think speakeasy).

The most wear and tear on a door occurs on the bottom stile, due to holding it open with a foot, kicking it, or salt spray from de-icing salts splashing it. Kick-plates were affixed to prevent damage to



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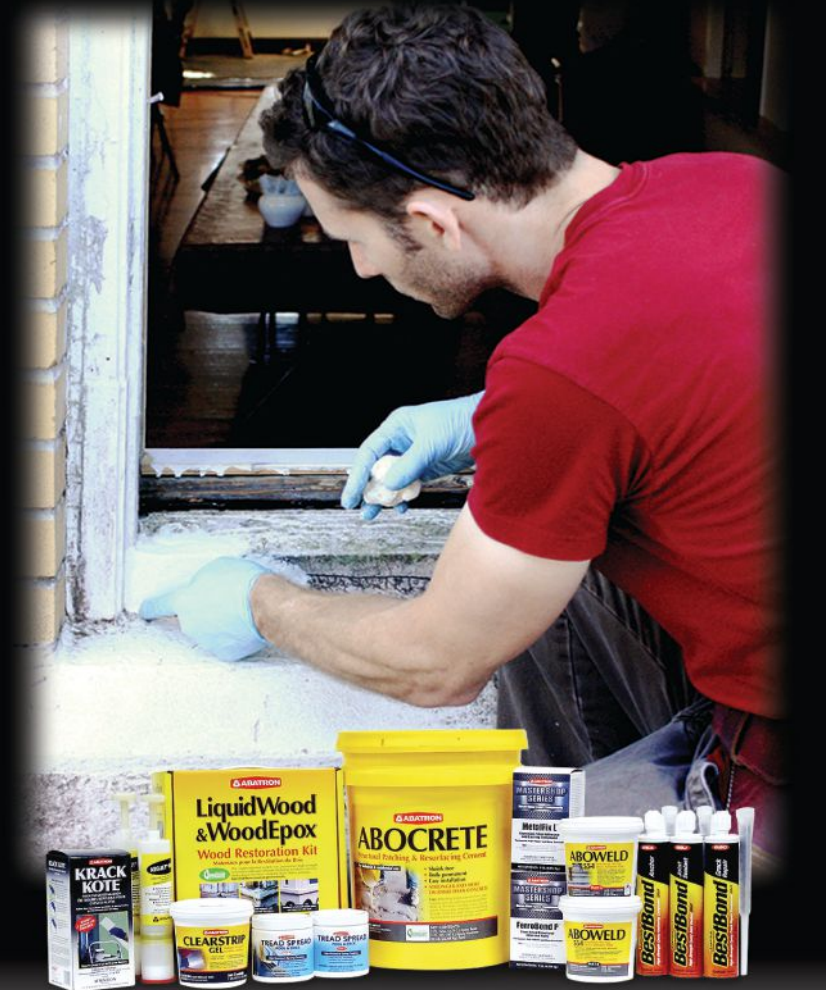
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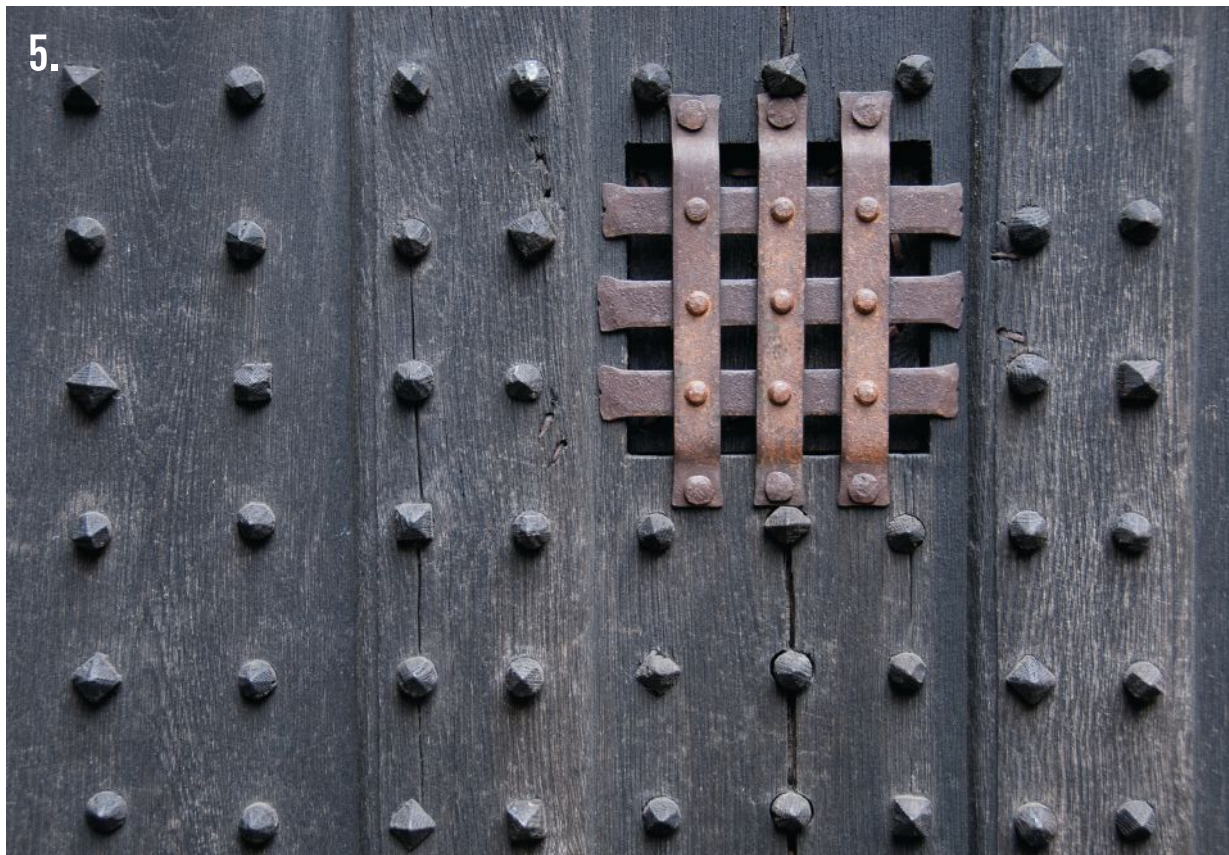


Photo by shutterstock.com / BonnieBC

5.

5. A medieval door with a peephole covered in metal bars.

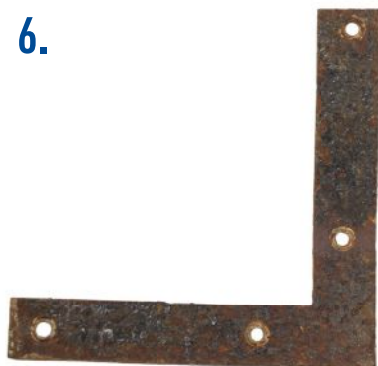
6. Iron support brace or corner bracket

7. Example of catalogue page showing coordinated hardware sets for a door. These in particular are Art Nouveau, designed by architect Christian Eriksson.

8. Floral Bronze Cremone Bolts.

9. Antique Boston Terrier dog door stop made of cast iron. Made by Hubley.

6.



8.



7.



9.



softer (wood) substrates.

For heavy doors, corner braces could be applied that would span the joint between the stile and rail of the door to reinforce it. Again, these ranged from flat wrought iron, to elaborately worked bronze or brass, making a visual statement when combined with the door handle, mail slot, and doorbell. Manufacturers developed complete hardware sets, sometimes employing an architect to design them. Catalogues document such availability.

Further back in time, corner braces were applied to strengthen the door against intruders with battering rams and other weapons. To lessen the potential damage to wood doors, “bosses,” oversized hobnails that decorated and protected the surface, were applied. They were round or pyramidal, from a half-inch to three inches, in wrought iron with a cast pattern or gilding as decoration.

Objects to hold a door ajar came about as self-closing hinges evolved. Doorstops came in different weights of cast iron, sometimes cast into fanciful shapes or animals. Placed on the floor in front of the pull side of the leaf, its weight and friction with the floor prevented the door from closing.

Conversely, closers were applied to the push side of the door, to keep a door shut. These closers would prevent winds

from blowing a door open, while still permitting the door to open and close without locking.

Lastly, cremone bolts were vertical rods that engaged at the floor or into the frame at the top of the door. They provided no unlocking mechanism to the exterior and could be engaged on one or both leaves of a set of double doors.

STRENGTHS AND WEAKNESSES

These elements are significant to the door, lending it integrity and historical relevance. If they are not restored and retained, if they are replaced with something new, or removed altogether, the voids of their attachment points will degrade the appearance of the door. Given their many operable parts, these devices are prone to wearing down or breaking down completely. Repair should be given priority over replacement. Refinishing of these items should be performed by a conservationist experienced in the type of material involved and in its repair.

SUSAN D. TURNER, FAIA is a Canadian architect specializing in historic preservation of national registered buildings. She is a senior technical architect at Johnson Lasky Kindelin, an architectural firm specializing in the repair and preservation of historic buildings. She can be reached at susan_rktect@hotmail.com

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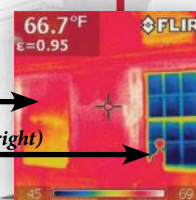
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When repointing and replicating brick, the goal is to make repairs that blend well with existing mortar and bricks. This “after” view shows how well the work blends with old and new.

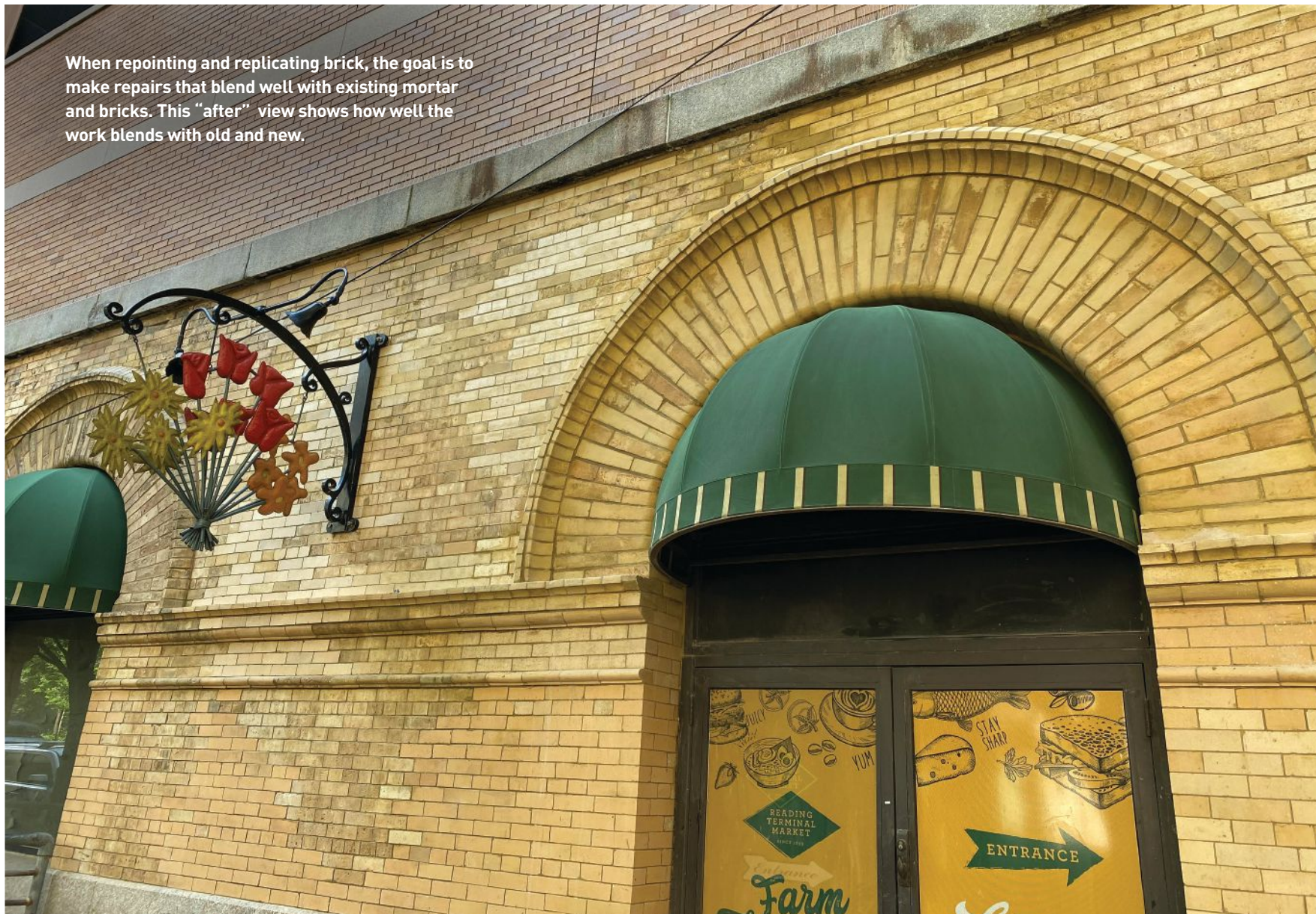


Photo by Premier Building Restoration

Restoration of Reading Terminal Marketplace

Seemingly small repairs make a big impact.

In 1890, the Philadelphia and Reading Railroad Company purchased the site that would become both Reading Terminal and Reading Terminal Marketplace. The site was part of the city's first public market, and because its merchants refused to relocate, the railroad integrated the market into the terminal design, later opening in 1893.

Reading Terminal Marketplace, designed by Wilson Brothers & Co. archi-

tecs and engineers, is an approximately 78,000-square-foot structure located at 1115-1141 Market Street. The proximity of the market to a major transportation hub would prove to be a symbiotic relationship. The Pennsylvania Convention Center Authority took its stewardship of the building seriously and revitalized the market beginning in the early 1990s; the marketplace continues today. Granted Landmark Status, the structure

was listed on the National Register of Historic Places in 1976.

Time had taken its toll on the structure's masonry. Repointing is an essential maintenance procedure for brick, terra cotta, and stone, and Reading Terminal Marketplace features all three materials. After nearly 130 years in service, including a repointing campaign in the 1990s, it was time to make repairs.

There are slender, distinctly col-

ored bricks and a granite water table. The brick arches that surround the arch-topped windows are tapered to distinguish the window openings and give interest, light, and shadow to the building's exterior. Some of the bricks were exceptionally soft and needed to be replaced. In order to get the proportions exactly right for some of the replacement brick, a custom approach to the mortars for the granite and brick and custom



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1. Math is important in construction. Careful measurements are essential to a good fit and appearance.

2. A traditional means to maintain level installation of building materials, string still plays a significant role on 21st century projects. Assessing the fit: note the placement of new bricks in the arch opening in the lower right corner of this image.

3. Staging the area so that the masons can mix mortar in close proximity to the wall is a real time-saver.

4. Thin butter joints were executed with a mortar comprising NHL 3.5 and marble dust aggregate.

brick was called for. Materials Conservation did the mortar analysis, Lime-works completed the custom mortar simulations, and the custom bricks were molded and fired by Stone Art.

The masonry work got underway in 2019, and despite a shutdown during the pandemic, was finished in about a year, according to project manager Chris Hertz of Premier Building Restoration.

This project had four distinct phases: analysis and documentation; masonry repairs for the north elevation of the building and the final phases; cast iron and wood window restoration for the east side of the buildings; and now, the same for the west side, a phase that will

get underway in spring 2022. A veteran of many preservation projects, Nan Gutterman, FAIA, Vitetta, is the project architect/manager.

To accurately duplicate the sizes and shapes of the window surrounds, the team made templates of the original arches. "Every brick had to go back into the right place, new and old," notes Hertz.

Determining that the 1890s mortar was composed of lime and sand, the team selected a natural hydrated lime (NHL 3.5) with marble dust so that the repairs matched the softness of the brick and the mortar. It was important to soak the bricks in water but wait until

they had dried some before applying the mortar. The goal was to control the suction of the bricks and prevent the mortar from drying out too quickly. Hertz explains that as they were working with extremely thin joints, the mortar was applied to the sides of the brick and the top and bottom at only one-eighth of an inch, a thin mortar application called a butter joint. The masons ground their pointers to help achieve this thin, tidy appearance. Once the mortar was applied, wet burlap kept the wall damp to permit a slow curing of the mortar, which they didn't want to dry out too quickly. Typically, the burlap was kept in place for 72 hours.



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Photo by Premier Building Restoration

The mortar composition was important for both the structural integrity and the appearance of the building. In order to achieve a color that would weather consistently with the existing bricks and mortar, the mortar was tinted with earth pigments and iron oxide. The mortar should achieve stability for UV light absorption and respect the alkaline nature of the mortar. Marble dust was used as the aggregate for this fine butter joint.

The mortar for the granite comprised NHL 3.5 and sand, and required assorted colors for the match as well. The aggregate was a combination of sharp, well-graded, and clean sands.

Stone Art works in small batches for custom brickwork. In some instances, only 500 to 800 bricks of a given size or

shape were needed for this project, along with ten different shapes and sizes. Some of the bricks required tapering to fit into the arches. Intact full samples were used to support the molding and custom color of the new bricks. Stone Art produced mockups for review of the color, size, shape, and texture with the contractor, the architect, and the owner's representative. A range of colors was agreed upon, and Clemson University tested the brick according to ASTM standards. The International Masonry Institute performed a third-party review of the results.

According to Hertz, the biggest challenge was getting the taper right in the arches. The bricks were fourteen inches long and eight inches deep, and the tapers were four to six inches, depending

on the location in each arch.

Keeping the marketplace open during the project was essential, says Hertz, explaining further that with every entrance open, the project had to be "crowd-safe and pedestrian-friendly." Supports were especially important to keep the wall intact while the work on the arches progressed from demolition through final reinstallation.

Reading Terminal Marketplace, <https://readingterminalmarket.org/>, is located at 12th and Arch Streets. If you visit, allow time to stroll around the outside of the building to admire the craftsmanship of matching brick, granite, terracotta, and mortars. Ahead of its time, the National Historic Landmark has successfully integrated access to and

ABOVE A mason inspects the work as it nears completion on this arch.

JUDY L. HAYWARD is executive director of Historic Windsor, Inc., and the Preservation Education Institute, Windsor, VT. She serves as education director for the Traditional Building Conferences Series and Online Education Program. She blogs and writes this Techniques column regularly for Traditional Building. She specializes in the development of educational programs for builders, architects, and tradespeople. She can be reached at peihwi@gmail.com or 802.674.6752.



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PRODUCTS IN-DEPTH

BY NANCY A. RUHLING

Aeratis Porch Products creates or replicates products from the early 1800s. The company plans to release a new system of pergola products this summer.



Photo by Aeratis Porch Products

Perfect Porches

We visit with manufacturers who make traditional and classical porch components.

The porch is much more than a place to cool your heels during the dog days of summer. It's a gathering spot, a social center where people shoot the breeze while basking in the cool evening breezes. And after a long period of decline, it's making a comeback as people everywhere recognize the health benefits of creating close-to-nature sanctuaries such as pergolas and spending time outdoors.

Here are some of the specialist companies that make it their mission to promulgate the tradition of the porch.

AERATIS PORCH PRODUCTS aeratis.com

"We only create or replicate products from the early 1800s," says Chris Tidwell, vice president of sales and marketing for Aeratis Porch Products. "We would not produce a product that does not have historical precedence."

The product line of the designer/manufacturer Aeratis, which is based in Tempe, Arizona, includes historical style porch flooring, ceilings, stair treads, trims, and custom shutters. The products are made using historic colors and paintable PVC, and the pergolas

feature hidden aluminum I-beams. During the summer, the company plans to introduce new pergola system products.

Aeratis focuses on the porch because it's a significant stage where the everyday events of life are played out. "It's the backbone of America," Tidwell says. "We grow up, visit, eat, party, have our first kiss, and maybe even propose on a porch. There are more business deals, family plans, and heartbreaks that occur on a porch versus an office, business, or boardroom. How can we not be passionate about where we live and work?"

BOSTON TURNING WORKS bostonturningworks.com

For more than 40 years, Boston Turning Works has been producing precise, historically accurate finials and providing custom turning services for column bases and caps, balusters, and porch and newel posts for clients around the country.

The family-owned and -operated company, which is based in Tiverton, Rhode Island, specializes in finials, newels, and balusters made of Spanish cedar and mahogany for porches and pergolas as well as for a variety of other interior

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LEFT Designed by Grandberg & Associates Architects, this attached pergola is defined by Chadsworth Incorporated's PolyStone® columns.

BELOW Boston Turning Works, which has been in business for more than 40 years, makes a variety of historically accurate finials and balusters and porch and newels posts for clients around the country.



Photo courtesy of Coastal Point Construction

Photo by Spencer Plaud

and exterior projects.

"Finials are one of the earliest forms of architectural ornamentation," says Spencer Plaud, who bought the company in 2018 and who learned the craft under master wood turner Thomas Duarte a quarter-century ago. "Originally crafted of stone by the Greeks, finials have been used throughout history to add detailing to gates, fences, railings, balustrades, posts, and arbors."

At Boston Turning Works, which was established in 1978, Plaud uses a variety of vintage tools, as well as CNC machinery, to produce replications from clients' physical samples or historical photos. The company also has a line of finials it produces from its own collection of historical profiles. "Our attention to detail, extensive experience, and ability to do all sizes of jobs set us apart," Plaud says.

Boston Turning Works has done work for new-construction projects and historical buildings. One of its more recent projects was carving balusters for the Malden Public Library in the city of the same name in Massachusetts.

"We love helping customers bring their vision to life," Plaud says.

CHADSWORTH INCORPORATED **columns.com**

Specializing in classical columns, Chadsworth Incorporated also supplies parts as well as everything needed to build pergolas.

The family-owned company, established in 1987, produces products in wood, PVC, PolyStone®, and fiberglass-reinforced polymer (FRP).

Its products have been used in projects throughout the country. The pair of

PolyStone® columns behind the lectern at the James S. Brady Press Briefing Room in the West Wing of the White House were made by Chadsworth, as were various columns throughout Walt Disney World and its Hollywood Studios in Orlando, Florida.

"Each material has its pros and cons," says Jeffrey Lynn Davis, CEO and founder of Chadsworth, which is based in Wilmington, North Carolina. "Wood is best—it has the finest details—for high-end projects where the columns/pergolas will be maintained. PVC and FRP are great in harsh weather conditions, but you can take a step back in detailing when products are cast versus cut."

The company's stock designs come from historical plates, but most of the projects are designed by architects. "Our expertise is in our years of experience

and training in classical architecture, which began with my involvement with the Institute of Classical Architecture & Art," says Davis. "I've used the knowledge I gained from ICAA to build more classically correct columns."

During the pandemic, in fact, the company developed new lines of classical columns—Premier Architectural Wood and two tiers of Premier Architectural PolyStone®—based on the new codified rules developed by a group of architects from the ICAA.

"Columns tell a story," Davis says. "From their creation and use in Greek and Roman history, columns can inspire certain feelings and a human connection to the project at hand. From robust and strong to minimal and understated, columns can be the 'grande dame' welcoming you home."

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LEFT Mid-Atlantic Timberframes created a timber-frame structure with a wraparound porch at Semans-Griswold Environmental Hall at Washington College in Chestertown, Maryland, that allows students to be close to nature.

commercial spaces alike,” Ebersol says. “The fact that we get to build dedicated areas for entertaining where so many memories are made is impactful. It is exciting to our team to be handed a blank slate and to have the opportunity to create a backyard oasis or a porch as part of a commercial project that people will enjoy for decades.”

TIMBER BUILD **timberbuild.com**

Formerly known as Pro Wood Market, Timber Build manufactures a variety of porch and pergola parts using a combination of traditional styling and methods and computerized design tools.

In addition to decorative joists, beams, posts, brackets, braces, railings, lattices, gable brackets, decking, and tongue-and-groove pieces, Timber Build produces door awnings, garage and window trellises, and timber-framing components for porches and portico entrances.

Established in 2007, the family-owned and -operated company, which is based in Lilburn, Georgia, creates its designs in house, transferring computer-generated designs into CNC-milled templates that are used to produce handmade products.

“We draw inspiration from a variety of traditions but primarily from the Craftsman style and through our collaboration with customers,” says Joshua Newell, company spokesman. “We typically use western red cedar, which is a great choice for exterior and interior architectural millwork. Not only does it look great, but it’s also highly rot-resistant and works well with stains, paints, and other clear-coat finishes.”

The company, which has a variety of standard products, regularly works with architects, designers, homeowners, contractors, and builders on custom and residential projects around the country.

“Our experience in producing custom architectural millwork, along with a process that is designed to provide an easy and enjoyable customer experience, is what I think sets us apart the most,” Newell says.



This freestanding, two-column pergola, made with Timber Build parts, took first place in the company’s 2020 contest. It is in Frank, Maryland.

MID-ATLANTIC TIMBERFRAMES **midatlantictimberframes.com**

“We can design and build any structure designed for people to enjoy the outdoors that has heavy timber posts, columns, and beams,” declares Samuel Ebersol, general manager of Mid-Atlantic Timberframes.

The company, which is based in Paradise, Pennsylvania, uses a combination of new and old technology: CNC machines to get the most precise cuts up to a thousandth of an inch and timber chisels to fine-tune mortise holes and edges.

“I learned my skills from my grandfather by being in his woodworking shop from a young age,” Ebersol says. “Most of our employees also learn traditional woodworking skills through generation-to-generation exposure. A lot of our employees are Amish and have honed their craft because it was passed down from their fathers. Our skills are part of our DNA.”

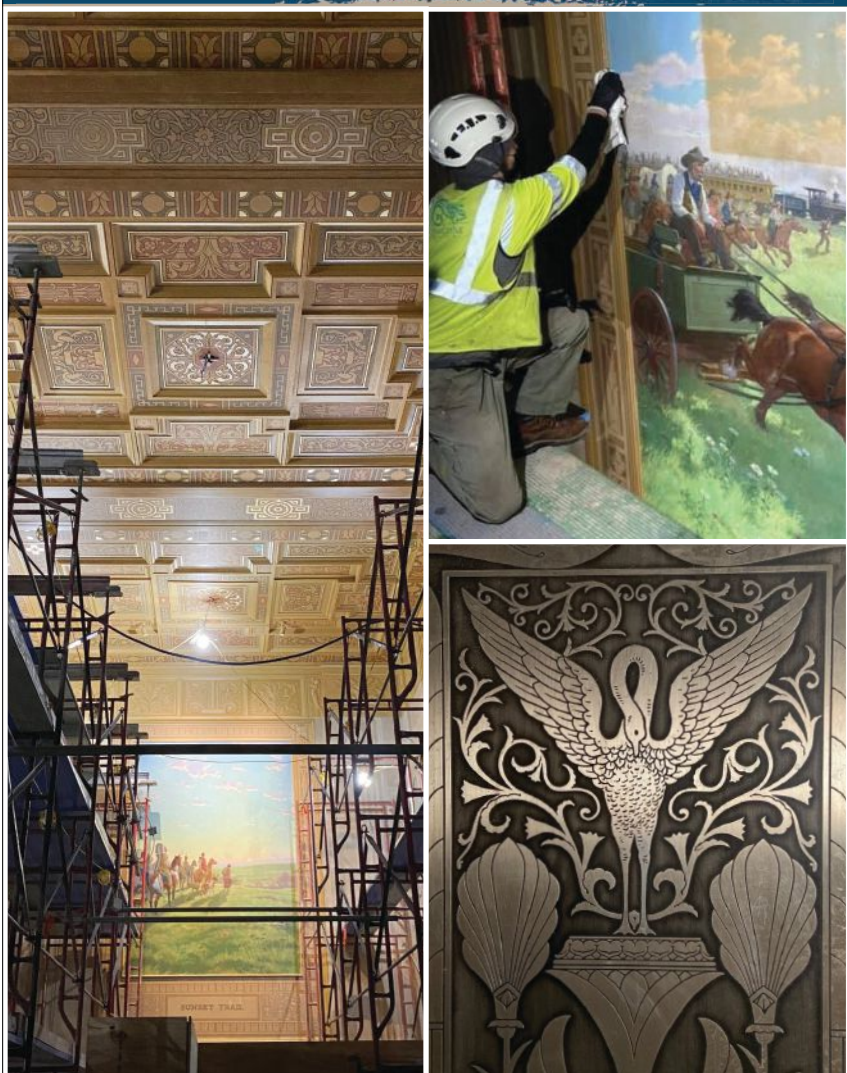
The company, which can design from scratch or replicate historic-style porches, uses high-quality Douglas fir timbers that are treated with a high-quality stain to withstand natural

elements ranging from wind and rain to snow. They are sourced from sustainably managed forests that have regrowth programs.

In some commercial projects, however, the Douglas fir timber is reinforced with steel; the combination allows the engineering of extremely long spans in the construction or renovation of large spaces.

The 25 employees at Mid-Atlantic Timberframes are passionate about their work.

“Outdoor spaces are at the heart of joy, relaxation, or refuge in homes or



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A two-story extension
off the rear of this
historic rowhouse
donates square
footage to the dining
room above and
kitchen below.

This chic sitting area with reclaimed fireplace surround is one half of a double parlor dedicated to hosting family and friends.



BROWNSTONE BLISS

The Brooklyn Studio restores a c. 1850 rowhouse while adapting it for modern living.

BY JENNIFER SPERRY

The Brooklyn Studio's dedication to reviving historic rowhouses goes beyond simple proximity. "My father was an architect and my mother an interior designer," recalls the studio's founding part-

ner Brendan Coburn, FAIA. "After my father finished work on Boston City Hall, he began a new building for the Woodhull Hospital, and we moved to New York. My parents bought a townhouse in Cobble Hill and fell in love with its Neo-Grec proportions

and detailing."

On weekends, they revived this gem back to its former glory and continued fixing up rowhouses as a part-time gig. Growing up surrounded by design and preservation, both in theory and practice, made an impression

on Coburn, who worked for various esteemed architectural firms before establishing his own in 1997. Today, The Brooklyn Studio is a design powerhouse committed to restoring and enhancing the city's historic fabric. For its staff of 30, rehabbing the ubiquitous



rowhouse is a niche specialty.

Per the Landmarks Preservation Commission, “Much of New York’s architectural distinction derives from its rowhouses, the standard, narrow, three- to five-story residences that were constructed to house an expanding middle-class population more than a century ago.” As Coburn points out, while they are considered prized

real estate today, they started out as planned developments. In the years surrounding World War II, many were turned into rooming houses and multi-family dwellings, their original details overwritten by changing times and needs.

Finally, in 1965, Mayor Robert F. Wagner’s Landmarks Law established the Landmarks Preservation Com-

mission (LPC)—the country’s largest preservation agency—to prevent further loss of historic buildings. (The unfortunate demolition of Beaux Arts-style Penn Station in 1963 catalyzed this law.) The commission protects significant buildings by granting them landmark or historic district status. New York City now boasts over 100 historic districts stretching across its

five boroughs.

Considering the Brooklyn Studio’s expertise navigating LPC regulations and its portfolio of sensitively renovated rowhouses, the firm was a natural choice for clients wanting to resurrect their own five-story find in the coveted neighborhood of Cobble Hill. Built with Italianate elegance in 1850, the 5,000-square-foot diamond-



LEFT Gray-green cabinets and serene marble dominate the family-friendly kitchen, which overlooks the rear garden.

BELOW The Brooklyn Studio installed extensive millwork throughout the home, including this banquette for informal dining.



in-the-rough had fallen into structural disrepair. Significant historical features were lost inside and out.

"It had been stripped of its detail over the years," says Coburn. "Everything you see—the plaster and wood moldings, the chevron-patterned parlor floor, the built-ins—was recreated from scratch." Rounding out the collaborative project team, Carrier

and Company masterminded the interior design.

Using neighboring homes and old photographs as guides, Coburn and senior project manager Margaret Hu infused the structure with 19th-century Italianate charm. Contractor Dynamic Reconstruction Corp. re-stuccoed the exterior and executed a variety of new-old decorative elements for the façade:

carved lintels, brackets, and sills for the windows; a hand-carved entry door frame; and a cornice capping the fourth story.

Inside, the architects reimaged the layout, constructing a new kitchen, bathrooms, staircases, and more. For the clients—a family with three children and two dogs—entertaining is a principal focus. Their need to host

up to 20-plus guests on a regular basis drove the design of the parlor floor, the residence's most public level off the front stoop.

In response, the architects divided this level into three sections: a double parlor, formal dining room with bar, and a paneled library in between. Awash in a dramatic blue, with a ceiling of gilded veins, the library acts



ABOVE The clients requested built-in bunks in their son's bedroom for sleepovers.

RIGHT A new balcony off the primary bedroom tops the home's garden-facing extension.





LEFT A library outfitted in deep blue millwork connects the front parlor and formal dining room.

BELOW In between the primary's bathroom's vanities is a makeup counter for getting ready. Picture moldings hearken back to the 1930s.



as an emphatic hyphen. Its elliptical arched openings maintain an open feel between the three volumes. (Accessible by a secondary stair leading down to the kitchen, the bar doubles as a staging area for catered events.)

The Brooklyn Studio outfitted the rowhouse's garden level with functional destinations like a powder room, mudroom, pantry, and breakfast nook. This lower level, where servants would have worked in the late 1800s, culminates in a kitchen overlooking the revamped rear garden by landscape architect Miranda Brooks.

"The kitchen's design was very much a collaborative process with the

client, who has great style," explains Hu. "She wanted a long island where the family could eat informally; she also requested the china cabinet with arched glass doors after seeing something similar in a photo," adds the project manager. The warmth of its inset wood contrasts with the cabinetry's "Castle Gray" hue by Farrow & Ball, a versatile gray-green.

A two-story rear extension gifted the kitchen and dining room above with extra square footage and larger casement windows. Clad with brick from the original rear façade, the extension is topped with a balcony for the primary bedroom suite. "Many

rowhouses had a porch off the back, approximately six or seven feet deep, for having tea or enjoying the garden while protected from rain," explains Coburn. "This extension is our interpretation of a tea porch—albeit more rigorously designed than older versions."

The clients' primary suite occupies the entire third story. Here, the bedroom overlooks the garden while the bathroom, executed with 1930s-era styling, occupies the street-facing end. A decadent central dressing room includes a central island for storage as well as display cases for shoes and other accessories. Beside

the bedroom's volume is a sliver of a study with a built-in window seat.

Continuing upwards, the fourth floor contains the children's bedrooms plus a laundry room, and the fifth floor boasts a bathroom, bar, playroom, and terrace.

From rooftop to basement, the architects attended to every feature, their efforts equally attuned to historic precedence, aesthetics, and programmatic goals. Back in 1850, this rowhouse was highly desirable, offering proximity to the city and plenty of living space. Now, thanks to The Brooklyn Studio, it is highly desirable once again.

Belmont University's newly constructed Fisher Center for the Performing Arts, designed by ESa, is in the Neo-Renaissance style.



Artistic Gem

ESa designs a jewel of a performing arts center on a university campus in Nashville.

BY NANCY A. RUHLING | PHOTOS BY NICK MERRICK



The performing arts center has a pair of ornamental octagonal cupolas flanking its dual wings.

The crown jewel of Belmont University's performing arts district, The Fisher Center is an architectural and acoustical tour de force in Nashville, which is known the world over as Music City, USA.

The performing arts center, designed by Nashville-based ESa, was the

final commission by then-University President Bob Fisher, for whom it is named. "He gave us one clear mandate," says ESa principal David Minnigan, AIA, IIDA, LEED AP, "and that was when you Google the 'best performing arts center on a university campus,' Belmont's performing arts center pops up first."

Belmont has been heralded as one of America's most beautiful university campuses, and the ESa team, which

was comprised of Minnigan, project managers Darrell Lambert, AIA, and Randy Nale, AIA, and interior designer Janet Wennerlund, IIDA, ASID, NCIDQ, created a Classical structure that brings architectural significance to the campus.

The other buildings in Belmont University's performing arts district—an existing church whose two sanctuaries were converted to an 850-seat concert hall and a 325-seat drama

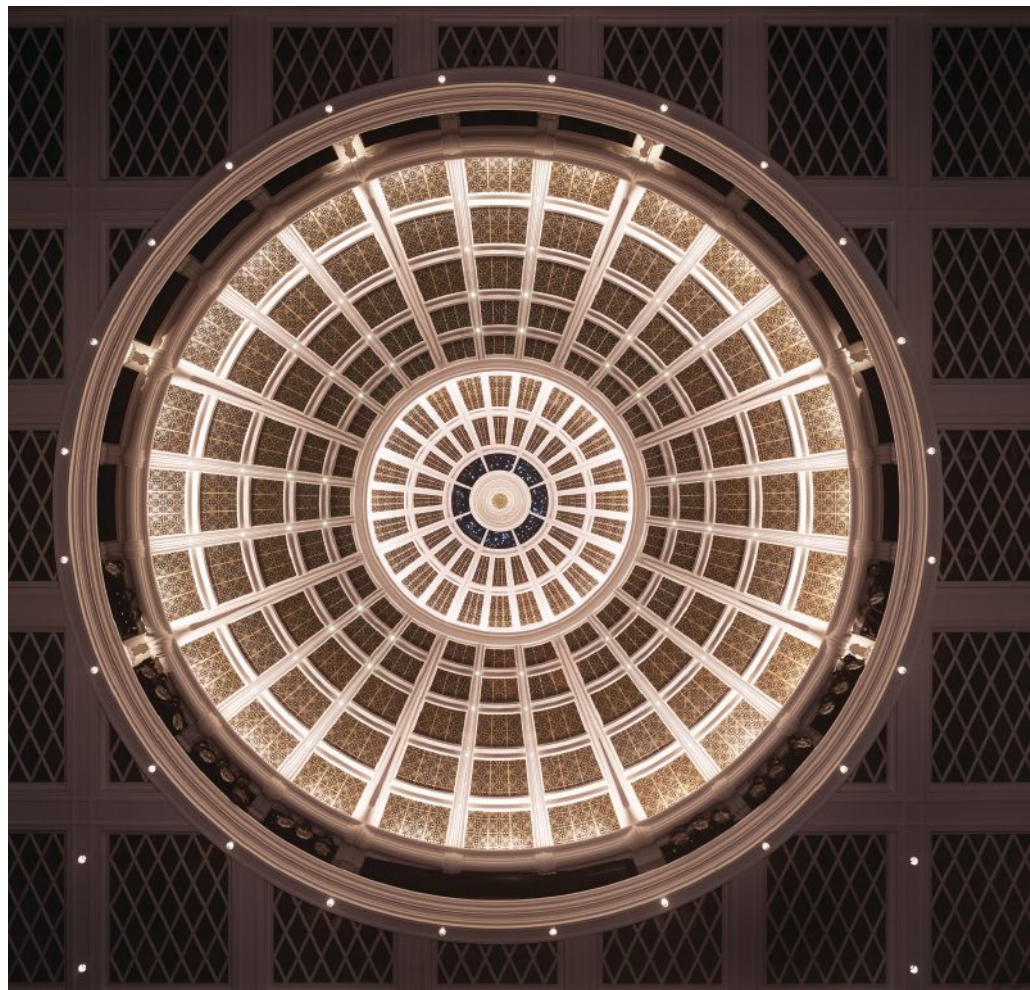
theater, and a new 5000-seat multi-use event center—were designed by ESa over a period that spanned more than two decades.

As with other Belmont projects, ESa took some of its design cues for The Fisher Center from the original structure on the property, an 1850s Italian Renaissance mansion designed by Prussian-born architect Adolphus Heiman as a summer residence for Joseph and Adelia Acklen.



The main hall of The Fisher Center is shaped like a European opera house to exploit sight lines and improve acoustics.

RIGHT The main hall's ceiling dome is acoustically transparent to enhance the sound quality of the performing arts center.



The 155,000-square-foot Fisher Center, which is on the opposite end of the campus, is, Minnigan says, “a zipper between the other performing arts buildings, and it completes a beautiful suite of spaces. It’s a tribute to what Belmont has become—an amazing school of the arts—under Fisher’s leadership.”

The Neo-Renaissance-style building, whose Indiana limestone façade stands majestically on a base of Blue Pearl granite, announces itself with ornate composite columns, a trio of soaring arched windows, and a pair of ornamental octagonal cupolas flanking its dual wings.

“We like to say the columns are in the Belmont Order because we incorporated iconography from the campus in the creation of the custom column capitals,” Minnigan says. These capitals are appointed with honeybees and honeycombs (representing the beehives that Belmont maintains on the green roofs of several university buildings); maple leaves (ESA landscaped its projects with October Glory maples, which turn bright red, one of the school’s colors, in fall); droplets (they can be interpreted as honey or as the splashing of the Parisian-style

fountains on campus); and roses (in homage to the original mansion’s rose garden that has been revived).

The Fisher Center’s main hall has the shape of a European opera house, a design that optimizes sight lines and allows for excellent acoustics. “This allowed us to bring the seats closer to the stage, adding a sense of intimacy,” Minnigan says. “All the seats are good.”

The tall order to make The Fisher Center the best in the land and flexible enough to accommodate a variety of public programs came with some interesting challenges, one of the more difficult of which was the extremely tight timeline. The university wanted the center completed in only four years.

“We’ve designed two other projects of this scope and nature,” Minnigan says. “One took six years; the other was finished in almost seven. And we were doing this one in the middle of the pandemic when there were supply-chain challenges. We went so far as to choose a second palette of stones for the lobby floor just in case, but, in the end, we were able to go with our original selections.”

Another hurdle was the topography: There was a 60-foot grade

THIS SPREAD The lobby has two wings that may be used for events, performances, or as rehearsal spaces.

KEY SUPPLIERS

ARCHITECT ESa

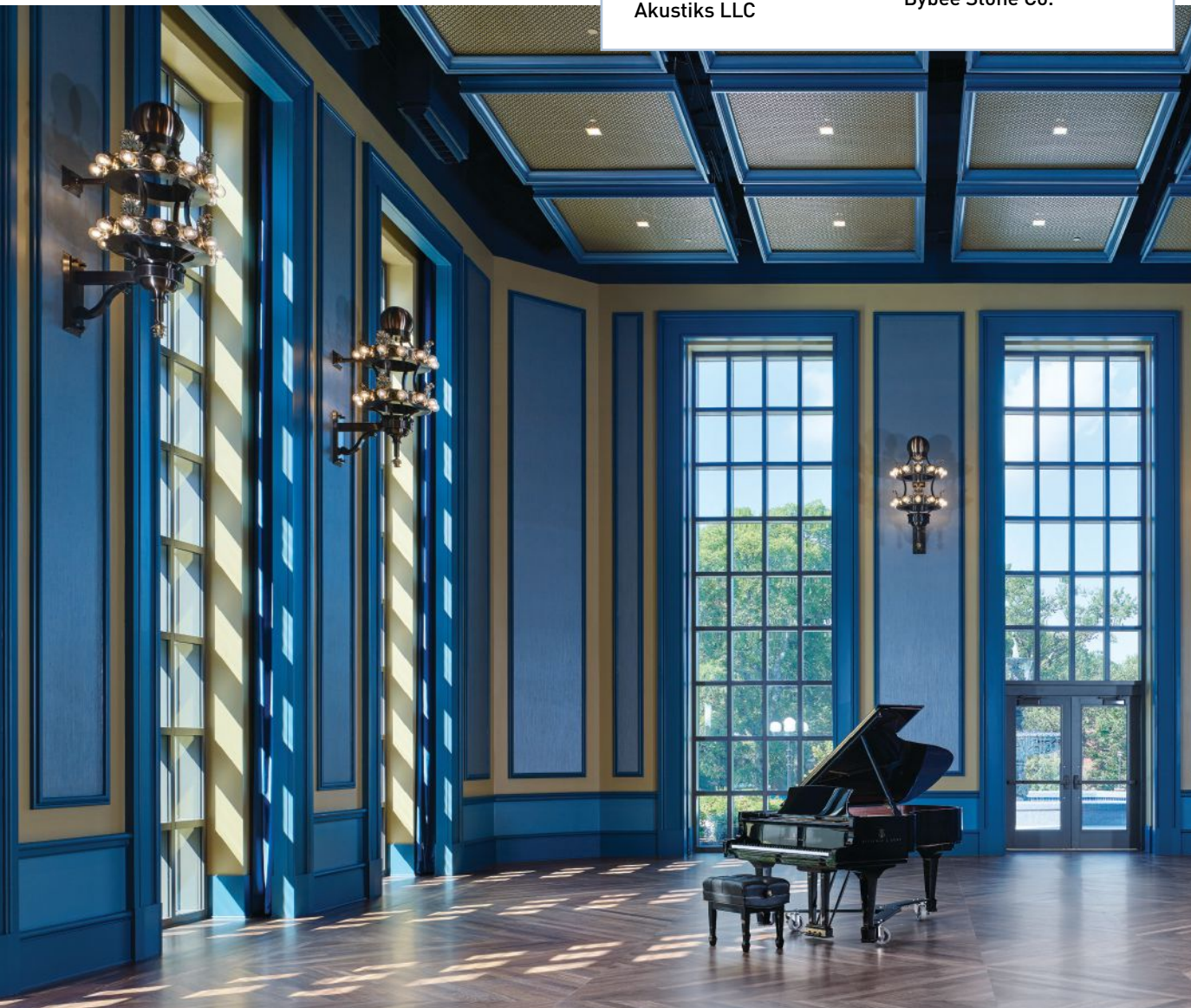
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R.C. Mathews Contractor

ACOUSTICS
Akustiks LLC

THEATRE PLANNER
Theatre Projects

INTERIOR ART GLASS
FOR ARCHED WINDOWS
Kaiser/vonRoenn Studio

LIMESTONE
FABRICATION
Bybee Stone Co.



change from the front to the back of the property. “The lobby and stage needed to be on the same level for ease of operations and flexibility,” Minnigan says. “And the loading dock had to be at the lowest level of the grade, which was at the front of the building. That meant a very decorative way to screen it was needed. So we turned to the urban palaces of Europe and designed a tall stone wall with a large iron gate, allowing access for large trucks without compromising the front façade aesthetics.”

For the acoustical design, ESa worked closely with Russell Todd, principal of Akustiks, based in Nor-

walk, Connecticut. Rising more than 70 feet from the floor to its apex, the main hall’s ceiling dome is actually acoustically transparent. This allows sound to pass through its decorative grillwork and uses the resonant chamber above to enhance the natural acoustics of the room. For amplified concerts, this upper-level chamber can be sound-deadened with the deployment of draperies, which store in hard-shell pockets above.

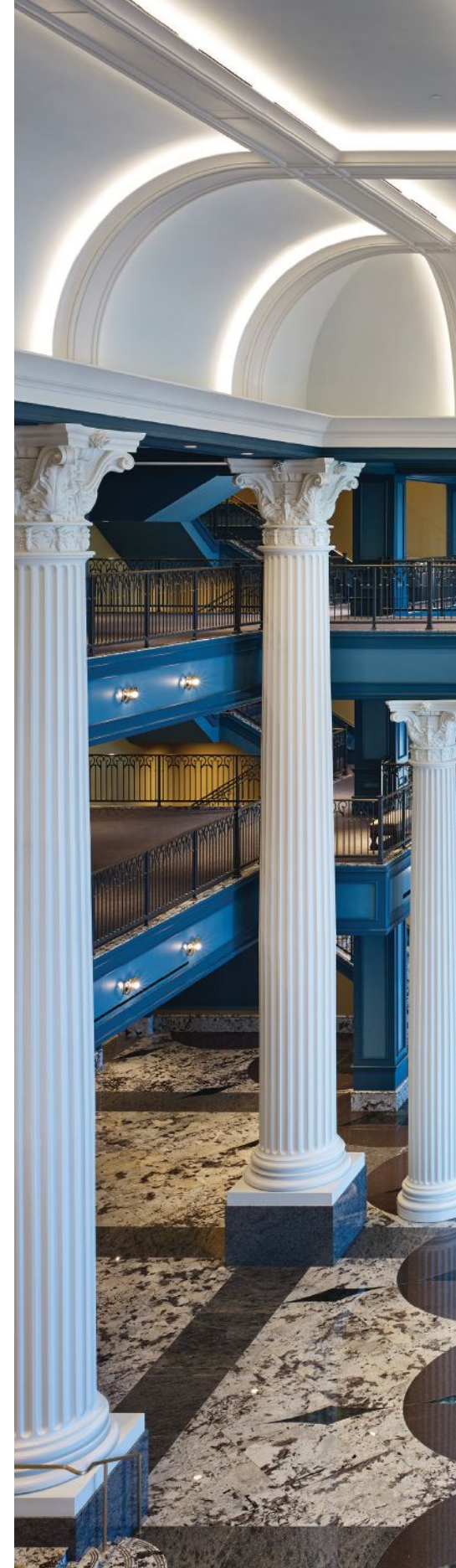
“The ceiling, which is where everyone’s eyes are drawn as a reference point, always looks the same,” Minnigan says, adding that soft goods, including draperies and banners on the

side walls of the stage as well as sound-absorbing wall panels, can be deployed into the room from side curtain pockets for amplified music performances.

In the main performance space, the balconies droop as they approach the stage, greatly improving the acoustics and sightlines.

To test the decibel level and reverberation times, the Akustiks team fired a shotgun loaded with blanks into the space. “We’ve used this technique on three other projects,” Minnigan says. “It may seem unorthodox, but it works well.”

Lighting is an integral part of the lobby design, as emphasized by the



three 29-foot-tall chandeliers. The expansive lobby, which opens to two wings that may be used as event, rehearsal, or performance spaces, is illuminated by three arched windows that feature dichroic art-glass elements on the interior that act as prisms.

“In the daytime, they refract light and create amazing colors,” Minnigan



says. “It’s spectacular. At night, as you pass the building, it makes the three brass chandeliers look like jewels dancing across the façade. It’s magnificent.”

The lobby’s vaulted ceilings are finished with BASWAPHON acoustic plaster, which absorbs sound and lessens reverberations. This allows for

effortless conversation throughout the lobby space.

The color palette—two shades of blue with a hint of green, a subtle nod to the university’s red and blue colors—evokes a feeling of layered luxury akin to a Fabergé egg.

The lobby’s flooring incorporates four granites: Alaska White from

India; Blue Eyes from Canada; Dakota Mahogany from South Dakota; and Lemurian Blue from Madagascar, forming a beautiful bejeweled necklace around the rear wall or “neck” of the main hall.

When The Fisher Center opened, in September 2021 in time for the university’s biennial “Christmas at

Belmont” musical production that showcased 600 performers on stage, it was hailed by the press and public alike.

At the ribbon cutting, Mayor John Cooper, noting that Nashville is the Athens of the South, proudly declared The Fisher Center for the Performing Arts “an instant landmark.”

The pedestrian-building interface drove many of the design decisions behind this downtown sustainability-minded San Antonio development project.



Photo by Leonid Furmanskyy

SUSTAINABLE IN SAN ANTONIO

Historical references, a high-performance building envelope, clean-energy technologies, and integration into a densely urban community make the building complex at 1703 Broadway a model project.

BY KILEY JACQUES

When Credit Human, a San Antonio-based member-owned credit union, decided to consolidate its two downtown offices, it re-envisioned its physical space and assembled a team that included Don B. McDonald Architect to help achieve its objectives. Part of what is sometimes referred to as the Broadway Office Development project, the new head-

quarters are housed in one of two new midrise office towers located at the intersection of Broadway Street and Pearl Parkway. Credit Human occupies the 12-story main tower, while the eight-floor Oxbow building—owned by Silver Ventures—and a 936-space integrated parking garage comprise the remainder of the complex, which is on target to achieve LEED Platinum certification. The development covers a full block of a major urban corridor linking North San Antonio to down-

town and running parallel to the San Antonio River. The narrow three-acre site sits atop the aquifer and between a freeway and a downtown vehicular and pedestrian thoroughfare, making it a dense and complex project. Completed in 2019, it is intended to set a precedent for future development.

AT HOME IN TEXAS

Principal Don McDonald says two key goals drove the design team's decisions: 1. Create a pedestrian-friendly

interface between the high-rise building and the street level, and 2. Incorporate sustainability measures to ensure the buildings' energy efficiency and conservative water use.

McDonald gives historical context to the project, too, explaining that San Antonio—once described as a “provincial city with deep civic pride”—was the largest city in the state until the Depression, which hit it hard and is the reason San Antonio's historic fabric is so intact. “We boomed in the 1850s

The complexities of developing in a densely concentrated district make the project's success all the more respectable. It stands, like its neighboring tower, as a beacon and source of city pride.





Photo by Dror Baldinger

until about 1920, and then all development stopped,” McDonald says. “We had two primary influences: the Spanish missions and German [emigration].” He describes the city as one of Neo-Classical proportions built with earthy local materials like limestone, buff brick, and tile. “That combination developed into a prototype and defines Texas architecture,” he adds. Taking those cultural cues resulted in the main tower’s “Germanic tone,” while the Oxbow building has a more “Hispanic aesthetic.”

The development is said to be in response to the industrial nature of the old Pearl Brewery, which once occupied the site. The program was designed and executed to support the district’s transformation into a cultural hub. McDonald believes the building is thoughtfully tied to the existing neighborhood—both in terms of its regional architecture (being “native to the skyline of San Antonio” was key) and its offerings to the surrounding community. “We knew San Antonio had a unique pedestrian ex-

perience along the river but once you got off the river, it fell apart,” he notes. “We looked for ways to make the experience continue.” Those efforts are evident in a series of walkways, courtyards, and storefronts, as well as bike racks, car-charging stations, food-service partnerships, and commuter resources. Additionally, rather than a traditional city sidewalk, the design includes an arched loggia on three sides of the buildings—meant as a public invitation to enter the first-floor interiors.

SUSTAINABILITY MEASURES

“The sustainability measures were not additive; they were core to the identity of the building,” says Ronny Eckles of Don B. McDonald Architect, pointing to the project’s high-performance building envelope, geothermal heating and cooling system, and one-megawatt solar panel array, which will provide roughly 60 percent renewable energy for the Credit Union building’s total annual electricity demand. The solar panels are raised to be a parapet feature on top of the tower to avoid shade

LEFT Local artisans played a large role in giving the buildings a unique identity—one that speaks to regional culture.

RIGHT The street-level pedestrian way was designed to be engaging. In lieu of sidewalks, an arched allee with thick brick columns makes for a rich architectural experience.

from the mechanical room.

Four inches of continuous insulation (twice that of code minimum); a hybrid condenser water system that includes 150 geothermal wells, cooling towers, high-efficiency fans, and pumps; and thermally broken windows with a shading coefficient of 0.25 help to keep energy and water usage to a minimum. According to the general contractor, Joeris, the underground geothermal system will provide heat transfer for 40 percent of the annual cooling load and 100 percent of the annual heating load. This will save an estimated 1.25 million gallons of water each year by reducing the load of the cooling towers.

The project includes a reclaimed 20,000-gallon water storage tank—once used for brewing beer—and 20 100-gallon tanks repurposed as a fence to block views of electrical transformers. The site has a rainwater capture system (nearly 140,000 gallons of runoff can be stored onsite in underground cisterns) and a grey-water system for non-potable uses such as toilet-flushing, landscape irrigation, and cooling tower supply. The building uses 97 percent less potable water than its conventional counterpart. Cutting-edge technologies include a SWEGON dedicated outdoor air system and a variable-flow HVAC system.

All told, 1703 Broadway demonstrates how new development in a densely urban neighborhood can simultaneously speak to a city's history, incorporate the latest building science-informed construction strategies, and offer the surrounding community social benefits while housing corporate headquarters in a healthy office space. Win, win, win.

Photo by Leonid Fumansky

“The strategy was to find a way to make this building stand out among others—it’s the community connection that makes it so appealing.”

—DON MCDONALD





To enhance the harmony of various greens when the house was painted all one shade, Kathryn Herman went with the smart geometry of clipped orbs and rectangles mingled with variegated hakonechloa ornamental grass.

Layering the Past

When a landscape designer merges past and present, a family reaps rewards that influence their love of nature now and into the future.

BY TOVAH MARTIN | PHOTOS BY BRENDON GOLDBACKER

The property slopes down to a meadow strengthened by a wildflower seed mix. To view that meadow, Herman installed a meditation rock and double framed the view in a clipped boxwood hedge above a beech hedge.



Every landscape has roots, but not every client feels the commitment to incorporate that past into their property when adopting a home. This family felt the connection deeply. Eager to embrace the long history of their land, when the homeowners bought an 1891 converted dairy barn on 5-plus acres in Fairfield County, Connecticut, they looked beyond the walls of the home to continue their stewardship inside and out. Aware that their land could tell a story and eager to explore its potential, they sought out Kathryn Herman, of Kathryn Herman Design, to bring the

project to another, deeper level with panache and family appeal.

The year was 2011, and the couple was sold on the property at first sight. “We knew immediately this was the home for us,” the homeowner recalls. The converted cow barn with original post-and-beam construction belonged to the neighboring farmhouse, while fieldstone walls expanded the dialogue outward to the adjacent land. But what they loved most about the property was its sense of seclusion. “In the backyard, you look out across a broad sweeping vista, yet you can’t see another house. There’s a wonderful feeling of being lost in nature,” the homeowner observes. This was where the couple planned to grow their fam-

ily while stewarding what they were given and exploring the potential of the landscape. Now with four children, the home is their retreat.

The landscape had promise from the beginning, and Herman’s role was to bring the charm to another level. “Through a process of editing, we strove to bring the ordinary to the extraordinary,” Herman explains. Although the landscape is secluded in back, the converted barn faces a busily trafficked road. “It felt exposed,” Herman observes. Rather than going the typical route of planting a solid hedge or building a solid wall to secure privacy, Herman’s inventive solution was to stagger segmented but overlapping sections of ilex, creating a layered

effect. The creative alternative to the usual solid hedge worked brilliantly to give traffic quick sideways glimpses of the front yard with its handsome arboreal elements seen from the street, while presenting a privacy screen looking outward from the house. “It has a whimsical quality,” the homeowner notes. Leading to the house, a linden-lined allée gives the entrance just enough panache to send a stately and leafy “you have arrived” message.

To continue the nod toward elegance established by the allée and add another stratum of screening, Herman planted an aerial hedge of sheered lindens fronting the parking courtyard, anchoring each clipped tree in a smart square frame of boxwood edging. She



ABOVE Both the garage and the house are hemmed neatly in a skirt of variegated hakonechloa ornamental grass punctuated by immaculately clipped boxwood orbs.

OPPOSITE TOP To give the outdoor dining table a sense of privacy, it is hidden within an ilex hedge with pollinator-pleasing nepeta, stachys, and astilbe at its ankles.

OPPOSITE BOTTOM A privet hedge frames the granite stepping stones of the shallow water feature from the driveway capping the axis with a teak bench.

also softened the street view to the side with an orchard of mature apple trees. Planted in rows spaced at an angle, those trees have proved a major hit with the children, who invite their friends to spend autumn afternoons harvesting apples. As a lure outdoors, the apple orchard, which has produced a reliable crop every year, is ragingly successful for everyone.

Immediately around the house, Herman designed a water feature with an adjacent outdoor dining area. The beauty of this space is its union with mature trees already in residence, which adds depth to the secluded outdoor dining space. To heighten the ambiance, perennial flower borders offer goodies for pollinators, while

a meditative and succinctly artistic Asian-influenced water feature combines elevated granite stepping stones and granite coping to complement the glassy surface of framed water. Munder Skiles seating underscores a sense of fine craftsmanship. “Everything is very inviting,” says the homeowner, “but it’s easily maintained.”

The outlook of the house, originally painted gray with maroon trim, was also influenced by Kathryn Herman. The color needed toning down to become harmonious with the added landscape components. Herman recommended a more muted Farrow & Ball Pavilion Gray for both house and trim. “It’s a softer color with just a hair of green/gray to offset the landscape,”

explains Herman. The hue proved a brilliant choice.

Running down the property line of the long, lean lot, Herman removed white pines that tend to lose lower branches with age. They were replaced with Norway spruces and flowering shrubs that lead down as the property descends to the pool level with a fire feature and wisteria pergola. Ultimately, the backyard focuses on a set of steps that open to a meadow with mown walking trails. Herman bolstered that meadow by sowing a 50 percent native seed mix that includes penstemon, cornflower, yarrow, verbena, veronica, and grasses. From there, the land meets a reservoir, further enhancing the wildlife-hosting opportunities in situ.





LEFT To succinctly frame the house from the rear, Herman used sculpted boxwood “and the simple, clear language of pachysandra,” she explains.

BOTTOM Above the meadow level, Herman installed an outdoor fireplace and lounging area beside the swimming pool.

“The kids sit on the granite steps in the evenings and watch the lightning bugs. They are just transfixed,” the homeowner enthuses. “We can become lost in nature here.”

From the outset, Kathryn Herman’s goal was to elevate and enhance all elements with attentiveness to details. Attaining that goal, the entire scene has just the right balance to achieve harmony in many aspects. But most importantly, the family is inspired to utilize their property to the max. That accomplishment is timeless.





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Kennebec Co.	13
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Mid-Atlantic Timberframes	23
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New Energy Works Timberframers	78
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Riverbend Timber Framing, Inc.	37
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Woodhouse -- The Timber Frame Co.	15
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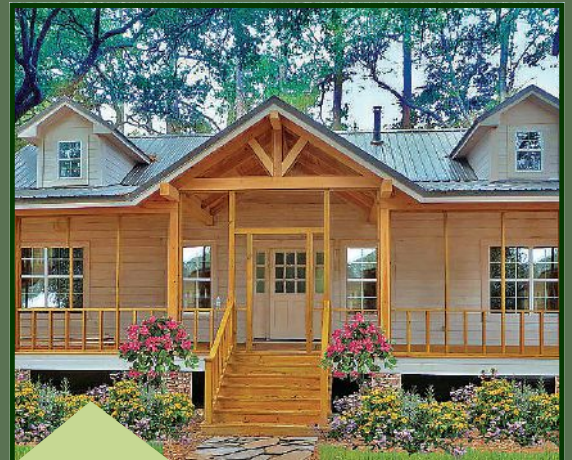


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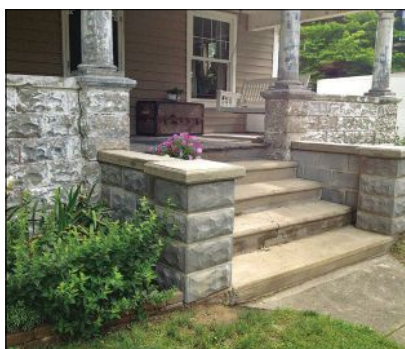
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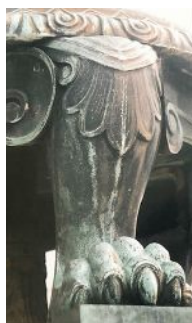


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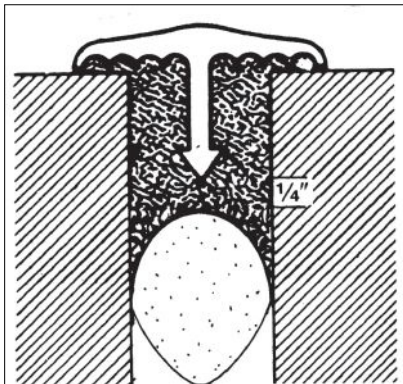
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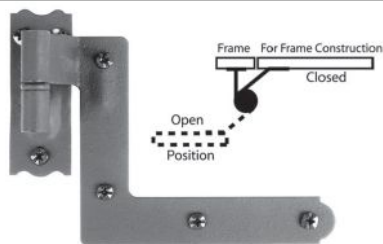


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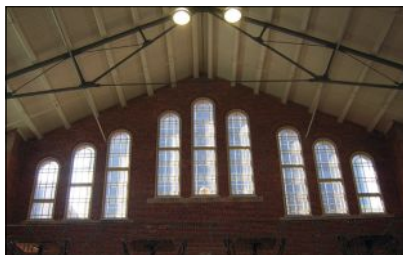


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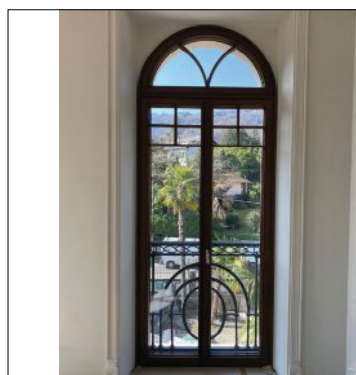
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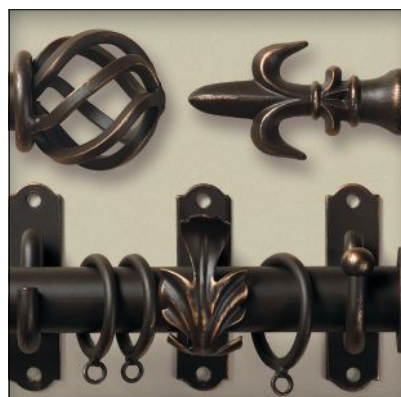
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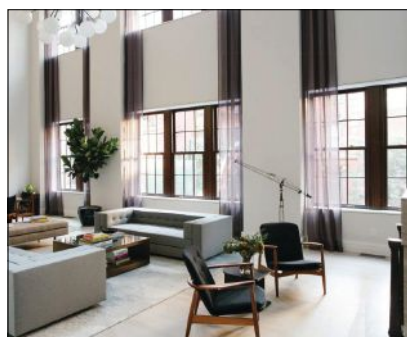


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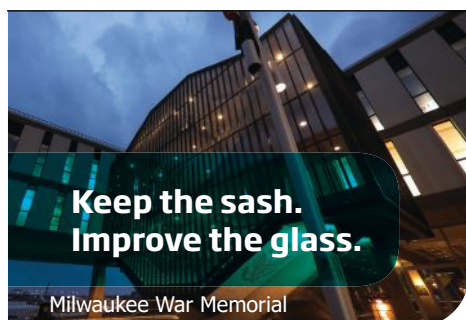
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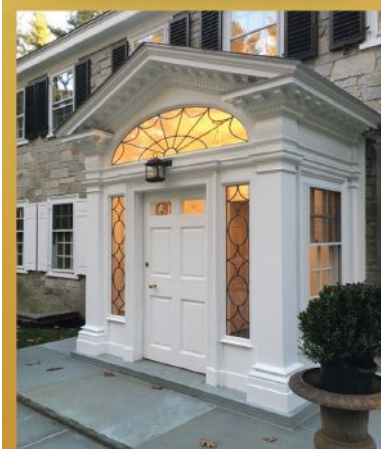
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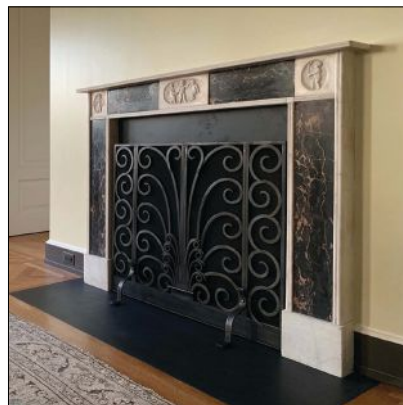


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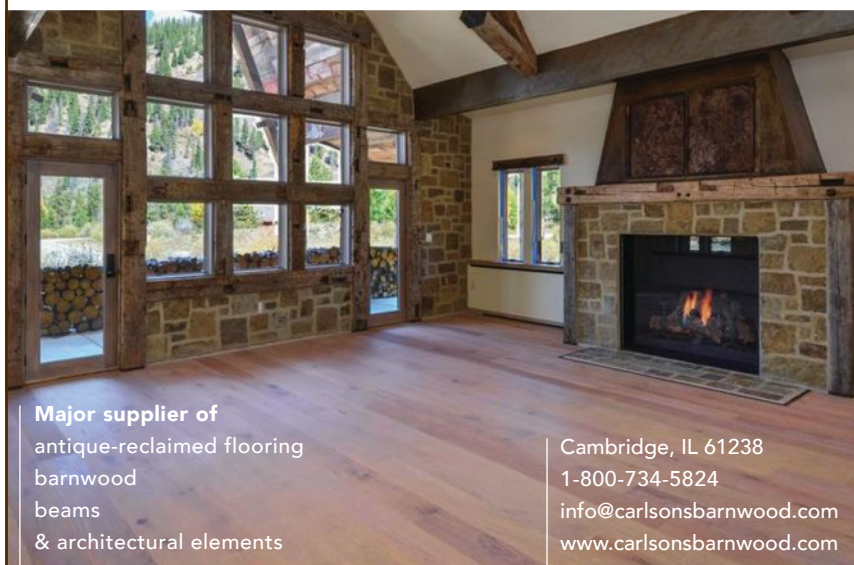


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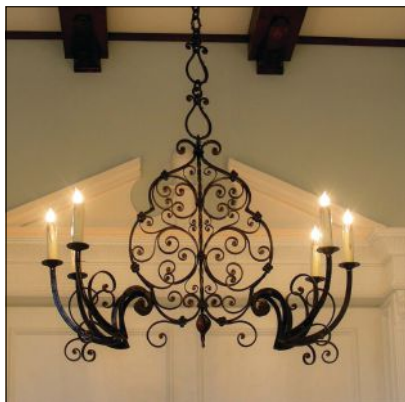
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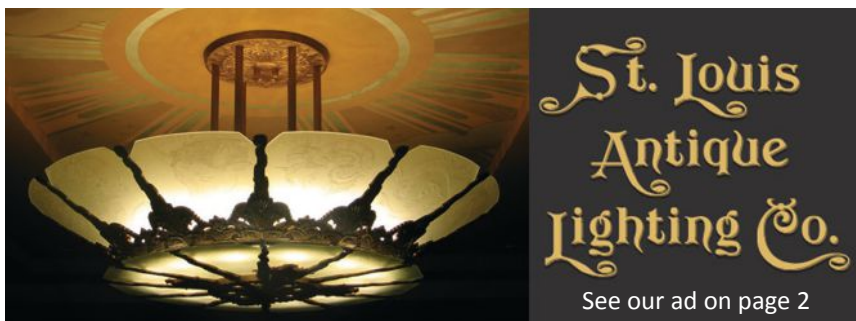
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