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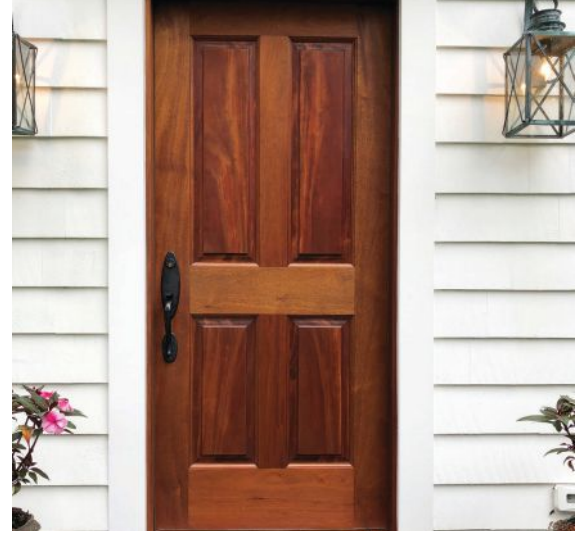
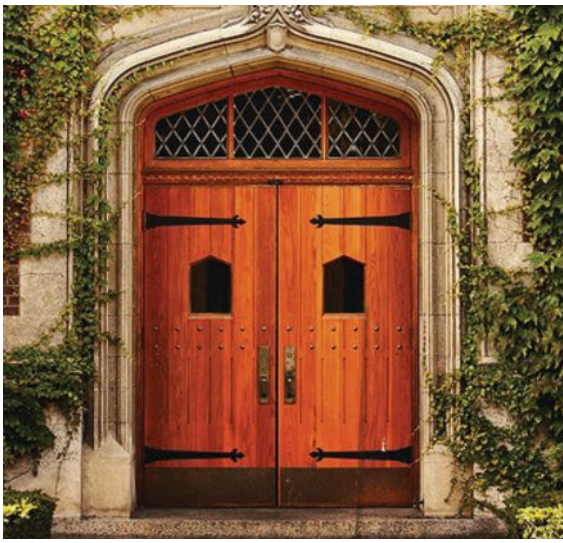
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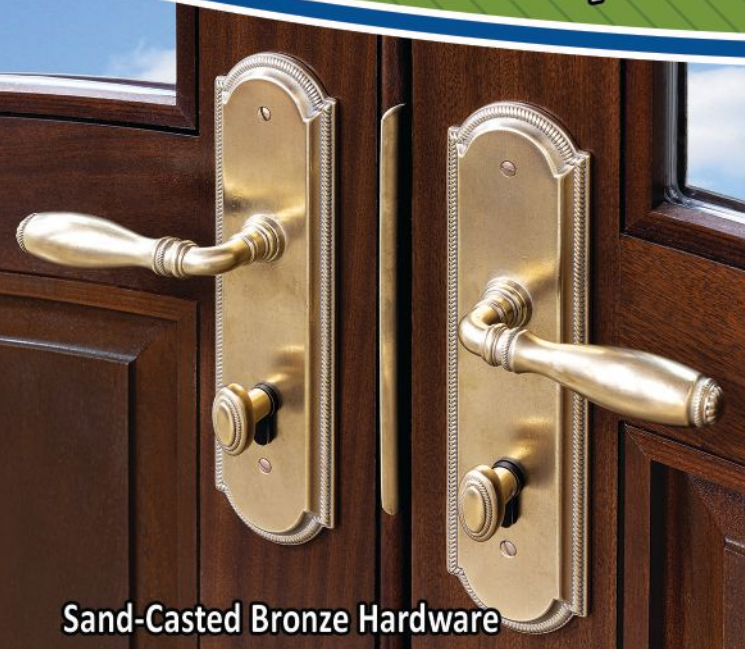
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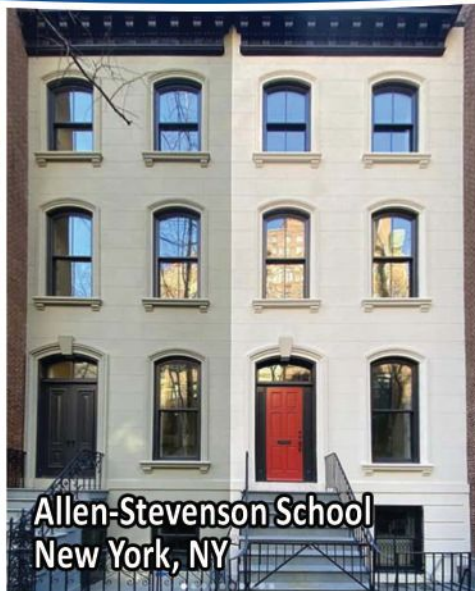
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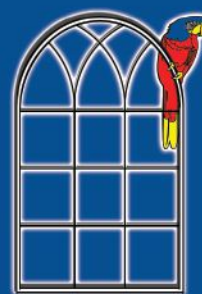


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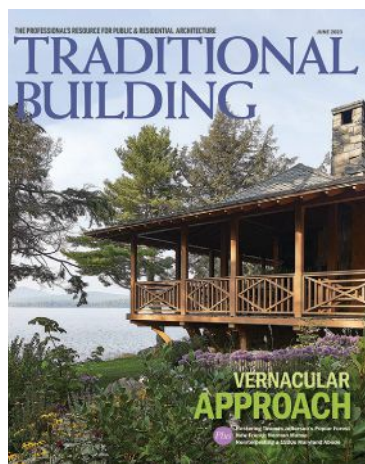
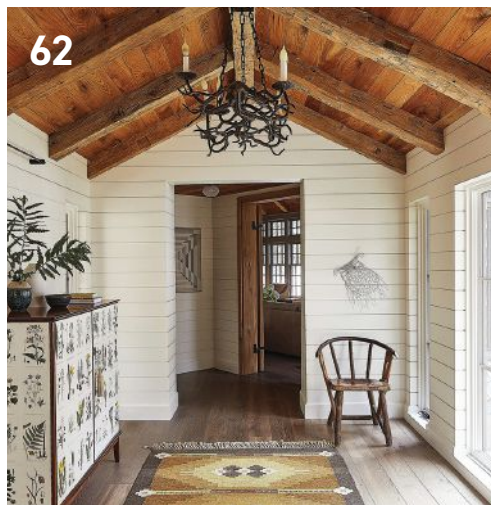
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Photo by William Abranowicz

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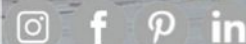
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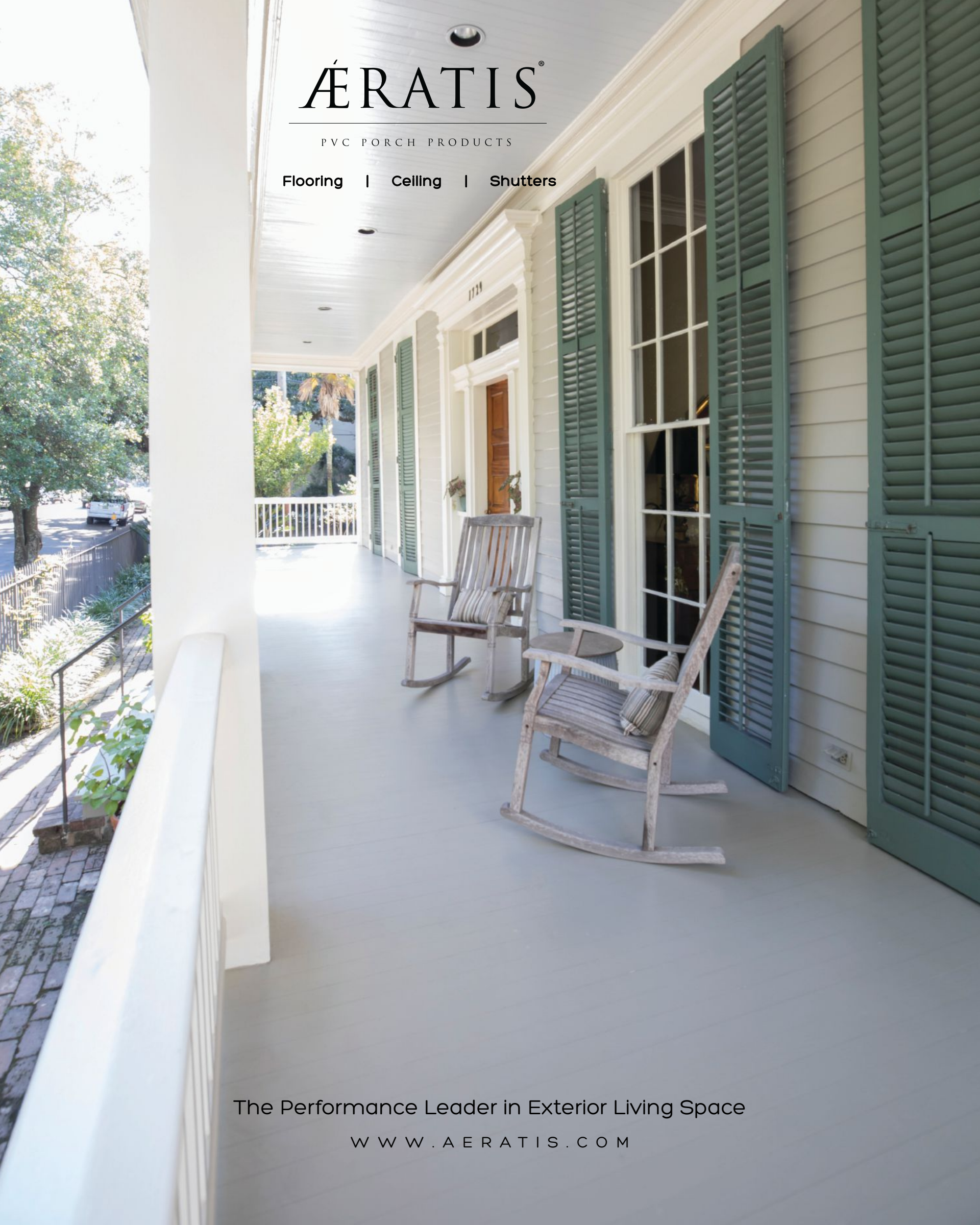
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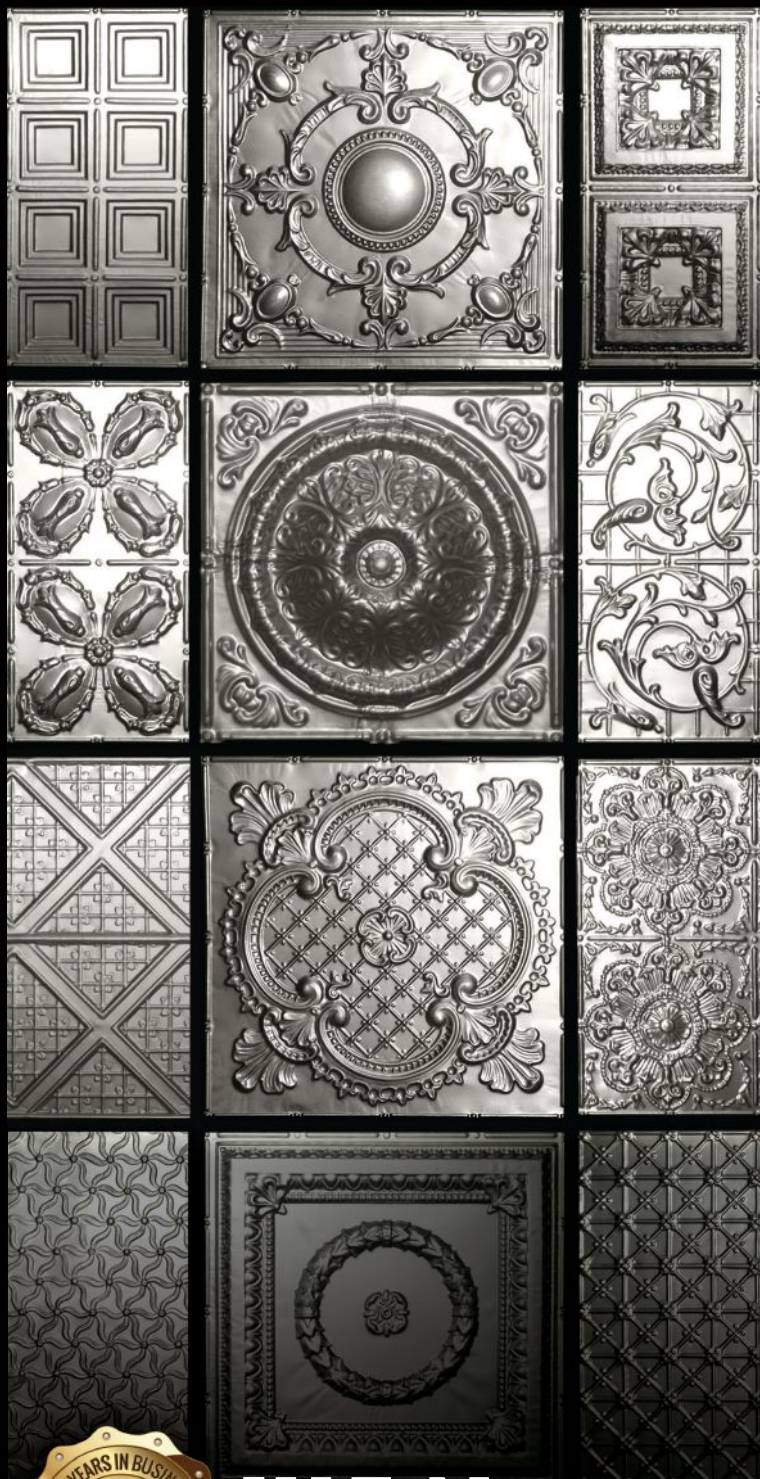
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Creating a Sense of Place

An interview with interior designer Suzanne Kasler.

“When you get the architecture right, then you don’t have to overdecorate.”

For more than 30 years, Suzanne Kasler has been designing classic interiors throughout the United States, Europe, the Caribbean, and Africa. Her internationally recognized approach is coveted by her clients and the public for its luminous beauty and timeless effect, a natural for traditionally designed architecture.

The heart of Kasler’s work is a sense of place, which ignites an authentic, appealing lifestyle for her clients. Her Atlanta-based firm, Suzanne Kasler Interiors, has grown to include a product design studio and a team of 12 working with the studio’s worldwide portfolio.

Kasler’s award-winning work has been noted in many prestigious industry lists, including *Architectural Digest’s* AD100, *Elle Décor’s* A-List, *Luxe Interiors + Design’s* Gold List, and the 1stDibs 50. She also has produced four books, including *Inspired Interiors*, *Timeless Style*, *Sophisticated Simplicity*, and most recently, *Edited Style*.

She has designed signature collections for Hickory Chair, Visual Comfort, Ballard Designs, Lee Jofa, La Cornue, and Mirror Home.

Kasler recently sat down with *Traditional Building* to offer her thoughts on her personal approach to design and living.

What is your design philosophy?

I believe homes should be personal portraits. My goal as a designer is to create a house that best expresses the homeowner, including their lifestyle and personality. Additionally, I think it is all about the architecture. When you get the architecture right, then you don’t have to overdecorate.

How did you get into this work?

I studied interior architecture at the University of Cincinnati and went into commercial design after graduating. It was a great foundation—very technical and linear—focusing so much on the architecture of a space and then secondarily, the décor.



In my commercial design world, I really started loving antiques, shopping, and interacting with people. While I was doing commercial work, I started a residential division. As time went on and when we moved to the South, I wanted to focus solely on residential design. The South truly appreciates decorating, architecture, and antiques that is unique. My residential work was embraced in a way that I never imagined and it truly transformed my career.

What or who was your first inspiration?

I grew up in a military family and we moved every two years, which meant we did not have the kind of childhood home that you spend your entire young life in. Yet every summer

my parents, sister, brother, and I would go stay with my father's parents at their home in Indiana. Their house was full of collections. My grandparents had a passion for antiques, so they would take me to the local antiques shows. My grandmother made quilts and loved china. Every summer when we visited, my memories from previous summers would surface. I think these experiences are where my deep sense of home came from and was some of my first inspiration.

What are your favorite homes like?

My favorite homes celebrate a sense of place. They reflect and embrace the look and style of where they are.

Have you felt euphoria upon completion of a project? What was it about your best experience that makes it so memorable: the client, design, setting, circumstance, or simple kismet?

The end of a project is incredibly satisfying and



Suzanne Kasler's latest book *Edited Style* features a collection of her work that is both beautiful and timeless.

always reinforces that interior design really has the ability to change people's lives. Often it is a combination of the client and the design itself that really makes for magic at install. One of the most satisfying aspects is when we start the project and put together a whole vision for our client, then you see the vision come to life. Our passion for design gets us through the many obstacles that come up as we get to the final product. It really is what creates that specialness and seeing the clients understand what we've been working toward come together and create a beautiful home.

If you had one piece of advice for a fledgling designer, what would it be?

When I was a young designer, I would look for all the events that were happening in my area and I would go and listen at every industry event that I could and I would really absorb the advice and takeaways that they would offer. I would truly block out my calendar and go to



Pattern, color, and texture all come into play in Suzanne Kasler's design projects.

My favorite homes reflect and embrace the look and style of where they are.

everything. There I would meet other design peers, I would connect with editors at these events and it made a great difference in my network and also my knowledge and sense of the business. Also, I always recommend young designers participate in a show house when you get the chance. Even if it is the smallest room; the first show house I did was the butler's pantry and I actually got a client from it. Doing a show house is the one time you can show your signature style. Also, you connect with vendors and workrooms, which really is inspiring and makes our job fun.

What is the most influential design book you have read and why did it affect you?

I have two: *Dwellings* by Sills & Huniford and *Style* by John Saladino. What I loved about *Dwellings* is they were working with beautiful architecture and antiques yet

bringing a modern aesthetic to their interiors in such an understated, chic way. Then John Saladino had this beautiful use of color and patina and timelessness to his work. Also his appreciation of architecture: He would do this amazing mix of scale combining large scaled antiques with modern elements that complemented the houses in a way that I had never seen done before.

What is your own home like, and what is your favorite feature of it?

My home is my laboratory, a place in which I have been able to create special and unusual details and showcase my personal collection of antiques, art, accessories, and books throughout. I love being able to live with my collections and everything that I love. **TB**

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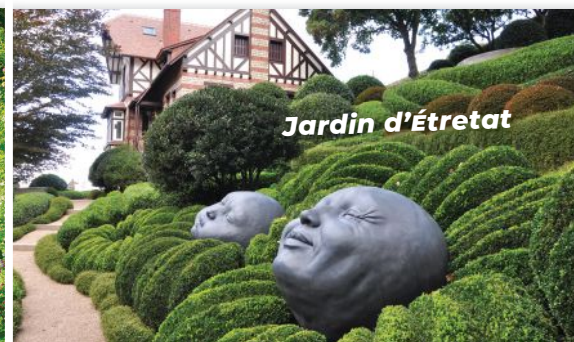
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Crowning Touch

An in-depth look at the artistry of decorative plasterwork with sculptor Emily Bedard.

PHOTOS BY **THE FOSTER REEVE STUDIO**

For sculptor Emily Bedard, designing and creating Classical ornamental and architectural plasterwork isn't only about preserving the past.

It's also about something equally as important: investing in the future.

"I love Classical design because the craftsmanship needs to be maintained, and it requires those traditional trades to perpetuate it," says Bedard, creative director at Foster Reeve & Associates, the renowned plaster studio with offices in New York City, Los Angeles, and Miami Beach. "So we have to continue to teach people to be stone masons, wood carvers, and plasterers."

A Fellow of the National Sculpture Society and the recipient of the 2017 Award for Emerging Excellence in the Classical Tradition and the 2015 Stanford White Award for Craftsmanship and Artisanry from the Institute of Classical Architecture & Art, Bedard works with leading architects around the country, including Robert A.M. Stern and Peter Pennoyer.

Bedard, who joined a fellowship of Next Generation Leaders with the White House Historical Association in 2022, has received other laurels, including the 2014 Dexter Jones Award for Excellence in Bas-Relief and the 2009 Lyme Academy Award for Excellence in Sculpture.

From capitals and cartouches to ceiling medallions, Foster Reeve specializes in residential work, and each project is custom.

For a Boston Gilded Age mansion on historic Commonwealth Avenue, Bedard and her team recreated the ornate crown molding of a key first-floor room. Originally a single-family house, the 1867 residence had had several mixed uses until it was purchased in 2012. Save for a room that had elaborate millwork and wood paneling, it was gutted for renovation, a project that was overseen by



“I love Classical design because the craftsmanship needs to be maintained, and it requires those traditional trades to perpetuate it.”

the Boston construction firm Payne Bouchier.

To restore that room's Louis XV-style crown molding, heavily damaged by water and over-painted numerous times during its more than century-long life, Foster Reeve made in-place rubber molds of each plaster piece.

"We couldn't take them down because the 150-year-old plaster would have crumbled," Bedard says. "The crown molding had a large cove and was decorated with acanthus leaves. There were cartouches in the corners and 18 baby putti. Each putto was unique. We resculpted all the details to make them crisp and new." The project was important, she adds, because "the rest of the house took its character from that room."

The Foster Reeve team doesn't often make molds at the site. Clients usually provide Bedard with photos of designs that inspire them, and she turns their ideas into a precise paper and pencil drawing. Other times, she reinterprets detailed architectural drawings.

"Everything we make is custom," she says. "Our shop is covered in castings from previous projects, so clients can pick and choose elements from them in addition to designing their own."

Once the design is nailed down, CAD shop drawings are created with the aid of the studio's engineers.

"It's like designing a puzzle," Bedard says. "We break it down into pieces—we have to make sure



OPPOSITE PAGE Emily Bedard, creative director at Foster Reeve & Associates, at the sculpture studio in Greenpoint, Brooklyn.

1 One of five cartouches that were made as corner and center elements of the crown molding. They were modeled in clay, molded in rubber and then cast in plaster. Each casting was detailed by a sculptor before being sent to the jobsite for installation.

2 A clay model of one of 18 unique putti bas-reliefs that are composed within the ornate crown molding at the Boston mansion.

3 A plaster casting of one of the 18 unique putto bas-reliefs after it was modeled in clay. After sculpting each putto individually, the figures were cast and integrated into the final model of the ornate cove.

4 A plaster casting of one section of the completed ornate cove for the Boston mansion's study. The coves were cast from rubber molds then installed on site.



it works around the lighting, for instance—and then we have to put them all back together when we assemble them on site.”

Rubber molds are used to produce each piece. The final product is cast in plaster. The pieces are plastered together raw on site with a natural glue and plaster mixture that is applied to the back side so they can be squeezed onto the surface of

the wall or ceiling.

“The chemical bond creates a monolithic result,” Bedard says. “There are no screws or construction glue.”

From conception to completion, a typical ornamental project can take nine months to a year, depending on design complexity. Once designs are secured and shop drawings are approved by

the contractor, the time to complete fabrication and installation is about eight to 10 weeks.

Bedard was an early proponent of the Classical style. After earning a bachelor of fine arts degree from the Lyme Academy College of Fine Arts in 2009, she started taking commissions for public projects.

Her Liberty Statue stands stoically in the

“I want them to know that a training in Classical art will give them the opportunity to find real jobs in art. Classical training is a measurable skill to show the world.”

5 A corner detail of an ornate cove molding as it is being sculpted in the Foster Reeve & Associates studio. The base cove profile is run in plaster and assembled into the mitered corner shape. On top of this, a drawing is transferred to the flat clay is applied to sculpt the ornament.

6 Once the sculpted clay is finished, a rubber mold is made of the corner, and the final pieces are cast in plaster. This cove is in one of the upstairs bedrooms in the Boston mansion.

Soldiers and Sailors Monument in Seaside Park in Bridgeport, Connecticut, and her bas-relief panels and architectural ornament grace the Edward M. Kennedy Institute in Boston.

In 2012, she joined Foster Reeve, where she develops designs and oversees their production.

“I went into Classical art because of the skills required to make that kind of work,” she says. “Classical art takes serious skills and understanding and time to execute. I knew this training would get me jobs. I didn’t realize the relationship between Classical art and architecture until later. That came to me professionally.”

Through her historical-based work, Bedard aims to inspire a younger generation of artists.

“I want them to know that a training in Classical art will give them the opportunity to find real jobs in art. Classical training is a measurable skill to show the world,” she says, adding that Foster Reeve mentors and offers internships to those just starting out in the field.

Bedard sees her work as “creating history. In projects like the Boston house, we’re using historical styles, but we’re making it for today, interpreting it in a style that’s more fresh.”

The craftspeople of the past, she says, “are giving gifts of work to the future generation. To maintain the work I’m doing, such as that at the Boston mansion, 100 years from now, the next generation will maintain it or add to it. This forces us to recognize the past.”

And that, she adds, is extremely gratifying. **TB**





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The mention of plaster brings up visions of ornate brackets, ceiling medallions, and elaborate trim. Such decoration is applied to flat plaster, which must support the application of the decorative elements. But plaster as a building material has been used since the

Neolithic period. As early as 7,500 BC, lime plasters were used in 'Ain Ghazal in Jordan. The mix consisted of lime with crushed unheated limestone used on walls, floors, and hearths, while lime alone was applied to locally grown reeds as an armature for statues discovered there. In Egypt in 3700 BC, plaster was applied over woven straw lath inside the pyramid of Cheops. The plaster, with some of the murals still surviving, is intact today.

There are several types of plaster, known by either their cementitious component (lime, gypsum, clay, and cement) or by their finishing technique (smooth cast, rough cast, sand faced, pebble dash, scraped, depeter, and textured). Specialty techniques and ingredients provide additional characteristics of appearance or performance, such as Venetian plaster or Tadelakt.

HISTORY

Lime plaster is the most common historic plaster encountered. It's made by burning limestone at temperatures above 1000 degrees Celsius, which dries out the stone, causing it to form quick lime. Adding water to quick lime (slaking) produces a non-hydraulic lime putty that is bright white in color. It cures slowly in air, absorbing carbon dioxide in a carbonation process whereby it achieves hardness. The long cure time makes lime plaster ideal to cover large areas without the problems of cold joints during application, which could cause cracking. The result is a strong, impact-resistant, smooth surface. The hardened lime plaster resists water somewhat but will deteriorate with prolonged exposure to moisture on its unfinished faces.

Gypsum plaster became popular in the late 1800s. Using naturally occurring gypsum found in layers in sedimentary rock, such as shale, gypsum is heated at 100°C to 120°C, reducing it to a white powder of calcined gypsum, known as Plaster of Paris. This fine plaster sets up very quickly but has little tensile strength or resistance to moisture. Gypsum plaster is a combination of Plaster of Paris, which has retarders to slow setting, and aggregate, such as perlite, sand, or vermiculite, to reduce shrinkage. Gypsum plaster provides a faster setting mixture than lime plaster with thinner coats, which makes it more economical, but the result is not as durable against impact or as resistant to moisture as lime plaster.

Clay plaster is not common in North America, although it is available commercially as bagged clay plaster. Clay is used in place of lime or gypsum to form a thicker plaster, which is moisture-regulating, absorbing or releasing ambient moisture to maintain a constant humidity. Clay plaster is unsuitable for exterior or bathroom/kitchen applications, as the unfired clay will dissolve with moisture exposure.

Cement plaster can be used on both the exterior and the interior of a building. Cement plaster consists of a mix of Portland cement and sand in a ratio of 1:4, with water added to reach the desired consistency. It is very hard, making it a very durable finish as long as details protect it from water streaming across the surface. The downside is that it is less flexible, and less permeable, and the final appearance is rough.



Plaster has been used as a building material for centuries.

Image: Shutterstock



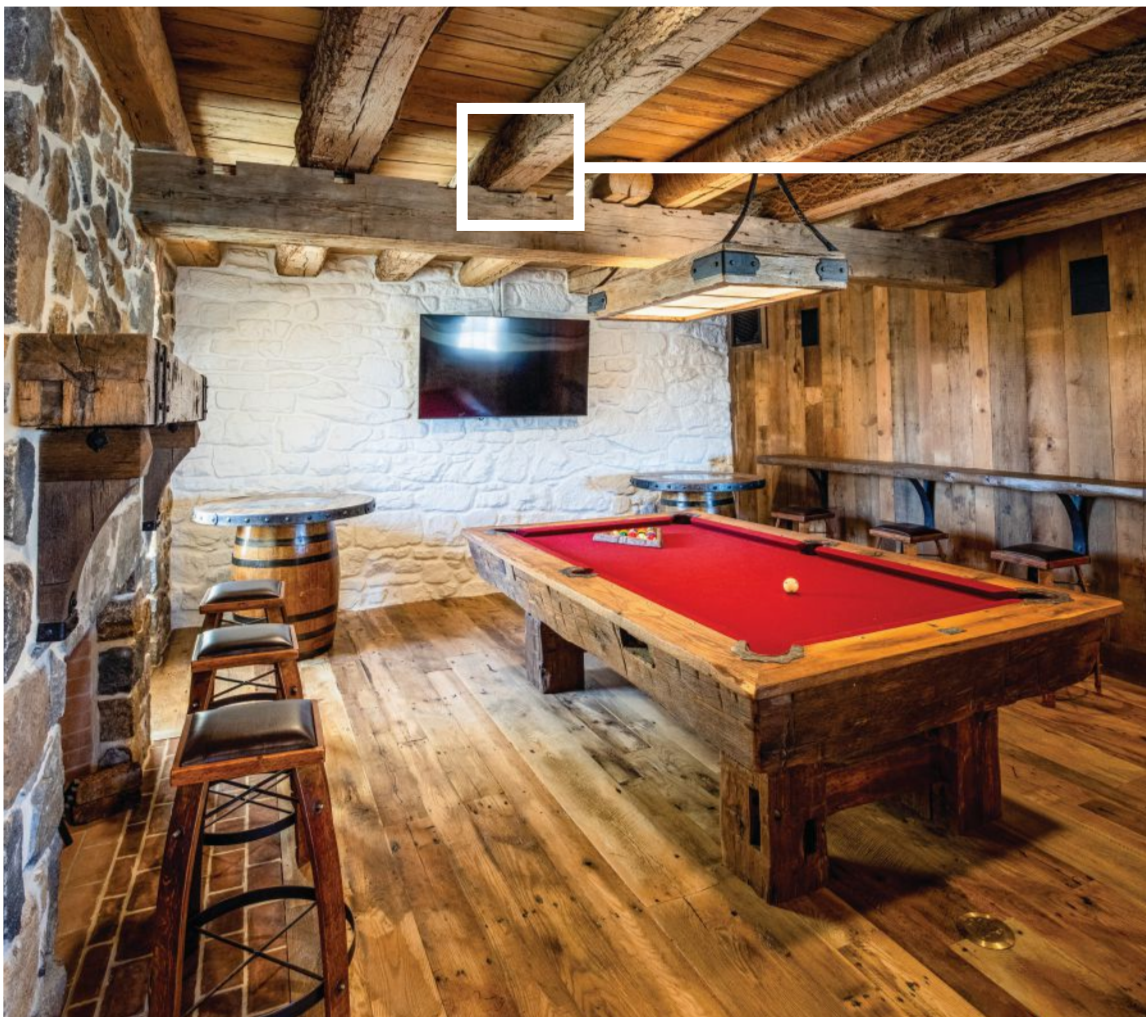
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HISTORIC MATERIALS PLASTER

In Egypt in 3700 BC, plaster was applied over woven straw lath inside the pyramid of Cheops.

The plaster, with some of the murals still surviving, is intact today.



CLOCKWISE FROM ABOVE Behind the decorative plaster, wood lathe provides a substrate for application, while steel structure (center) supports the curved dropped ceiling. Fiber reinforcing is also visible on the left hand side.

This flat plaster ceiling with applied decoration has experienced water damage.

Efflorescence can form where the salts in the plaster crystallize through cyclical wetting.

Plaster can be applied directly to stone. This image shows the layers of scratch coat, brown coat and top coat along with peeling paint layers, where the building has not been maintained.

CURRENT APPLICATIONS

Historically, lime plaster contained lime putty and “reinforcement” such as straw or horsehair to improve its tensile properties. Plaster is applied over stone, masonry, wood lath (thin slats of wood that span between studs or joists, with gaps in between) or metal mesh. As the plaster is pressed against the rough stone, lath, or mesh, the plaster squeezes into the cavities, forming what is called a “key.” This is the first “scratch” coat, which is then roughened (scratched) when it is almost set, so that it keys with the second coat. A brown coat containing sand aggregate is applied next and roughened, then the top skim coat is applied with no sand or reinforcement, just smooth lime plaster. Each coat must cure for several days before the next layer is applied, making it a slow process.

With the commercialization of gypsum plaster, this became the preferred material, since it takes less time, is less costly, and provides a thinner finish. It does not provide the impact resistance of lime plaster, and is more susceptible to moisture deterioration than lime plaster.

INSTALLATION TYPES

Venetian Plaster is a slaked lime plaster that includes pigment. When marble dust is added, it achieves a hard, smooth, polished finish, typically polished with a steel trowel.

Tadelakt is a very old Moroccan plaster finish, composed of lime plaster and black soap made from olives. A chemical reaction (saponification) occurs between the ingredients that creates a waterproof membrane. Used in showers, baths, sinks, and tubs, it is durable and without grout lines. The downside is that its longevity is subject to very specific cleaning methods, because typical bathroom cleaners will destroy the water barrier.

STRENGTHS AND WEAKNESSES

Lime plaster is a durable, monolithic finish that resists impact and is vapor permeable. Due to its natural alkalinity, lime mortar is resistant





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to mold and mildew. Lime plaster is VOC free, and colorants are natural and VOC free. The process of plastering is dust free, and is versatile in the variety of finishes it can achieve. Modern applications of lime plaster can be gauged with gypsum or other pozzolans to improve the speed of curing. The drawback to lime plaster is its necessity for a three-coat application, resulting in a thicker finish, with long cure times between coats, which increases the scheduled time on site and therefore the cost.

Likewise, gypsum plaster is durable, monolithic, vapor permeable, and VOC free, and it sets quickly. The drawbacks of gypsum plaster are its lower impact resistance, its dustiness when sanding, its higher susceptibility to deterioration with moisture, lack of resistance to mold and mildew (due to its neutral pH), and, because of its rapid setting time, unsuitability for adding colorants for finishes such as Venetian plaster. Additives can slow the curing of gypsum plaster, improving its workability in process and its flexibility once cured, but it is still less durable than lime plaster.

TYPICAL FAILURES

When repairing lime plaster, as with any historic repairs, the cause of the problem must be understood before intervening with a repair. There are several common failures that are symptoms of larger issues.

Cracks in the plaster: If the building has differential movement, cracks in the structure will telegraph into the plaster. Attaching a “tell-tale” to the structure can monitor a crack to effectively monitor whether the building crack opens and closes with seasons, or if it is widening over time. Cracks may also form due to failure of the lath, such as when work above a ceiling causes impact damage.

Ceiling sagging: This can be caused by failure of lath by termites or overloading the lath of fasteners/gravity, causing the lath to sag. Vibrations or impact damage from above can cause a loss of key to the substrate, which cumulatively will permit the plaster plane to sag below the lath. **Efflorescence:** When lime plaster is exposed to moisture over time, the plaster will exhibit swelling and a powdery white substance on the surface.

RECOMMENDED REPAIRS

After determining the cause of plaster damage, the cause must be remedied before the plaster repair is made.

Cracks need to be stable before they are repaired. Determine if a crack has stopped moving by monitoring a “tell-tale” over a year’s time. Once stable, repairs can begin. First, address any structural issues. Next, review the plaster substrate—is the lath broken or corroded? Failing lath needs to be patched with matching lath, although stainless steel should be used for fasteners and metal lath. Next, the cracks must be routed out to a sufficient width and depth and all dust removed from the surfaces. The application of repair plaster must be a type that matches the plaster substrate. If gypsum plaster is used to patch lime plaster, there can be a lack of bond, and the flexing of the lime plaster may cause cracks in brittle gypsum repairs. If lime plaster is used to repair gypsum plaster, the moisture in the lime plaster can cause efflorescence of the gypsum before it is fully cured,

and may fail to bond.

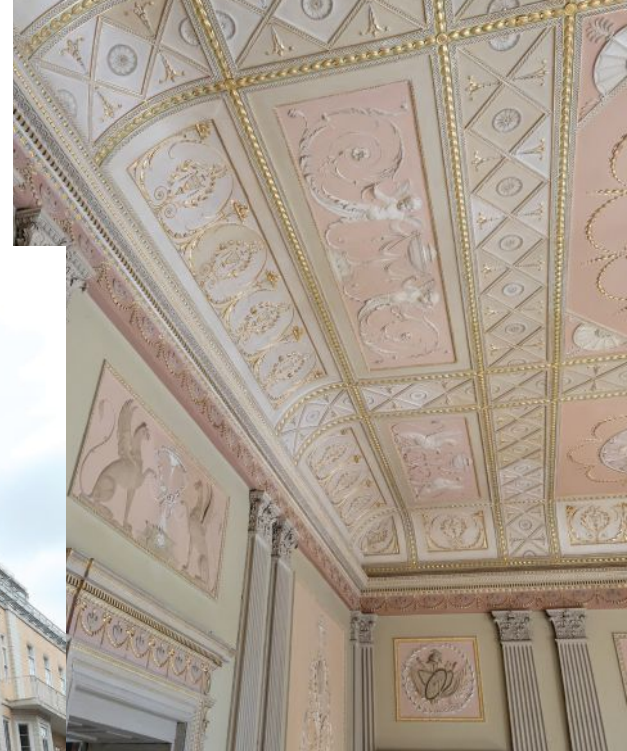
To repair a sagging ceiling, an immediate response may be to shore it with a sheet of plywood with rigid struts below it, but this is not advisable. Trapped broken lath and debris on the back side of the plaster could cause further damage as the ceiling plane is forced upward. If the top side is accessible, the debris can be removed, and the ceiling raised up by attaching straps to the lath that can secure it to the structure. If access to the top side is not possible, the ceiling may be carefully and incrementally raised over time, using multiple locations of small pads with individual supports that distribute the force over the entire ceiling. Once the plaster ceiling is in the desired plane, the plaster can be secured to the structure above using long stainless-steel screws and washers that are sunk flush to the plaster surface. These locations are then patched and painted.

When efflorescence occurs, there is a source of moisture that must be removed. This could be a roof leak, a plumbing leak, a sealant failure, or condensation due to a lack of insulation. Once the cause is remedied, the affected plaster must be removed, and the substrate dried out. Any damage to the substrate must be repaired (rotted boards cut out, failed mortar replaced, mold abated) before the plaster is reapplied. As with a crack repair, the patching material ought to match the composition of the plaster.

CAUTIONS

Plaster damage is typically a symptom of a larger problem. The cause of the damage needs to be determined, and that cause remedied before any repairs to the plaster are undertaken, or even the best repairs will fail. Repairs to plaster should be performed by professionals who can determine the composition of the plaster and make repairs that retain the historic appearance and maximum historic fabric. Inexpert repairs can scar the appearance, cause additional loss of historic fabric, and will waste money. **TB**

Susan D. Turner FAIA is a Canadian architect recognized by the AIA for her contributions to historic preservation of national registered buildings. She is the Senior Technical Architect for Johnson Lasky Kindelin Architects, a woman-owned business specializing in restoration of historic buildings. She can be reached at sturner@jlkarch.com



ABOVE Plaster can be applied to flat or curved surfaces, or molded to provide detail.

LEFT Painted plaster can provide architectural contrast to decorative terracotta.

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Book Review: Robert Venturi's Rome

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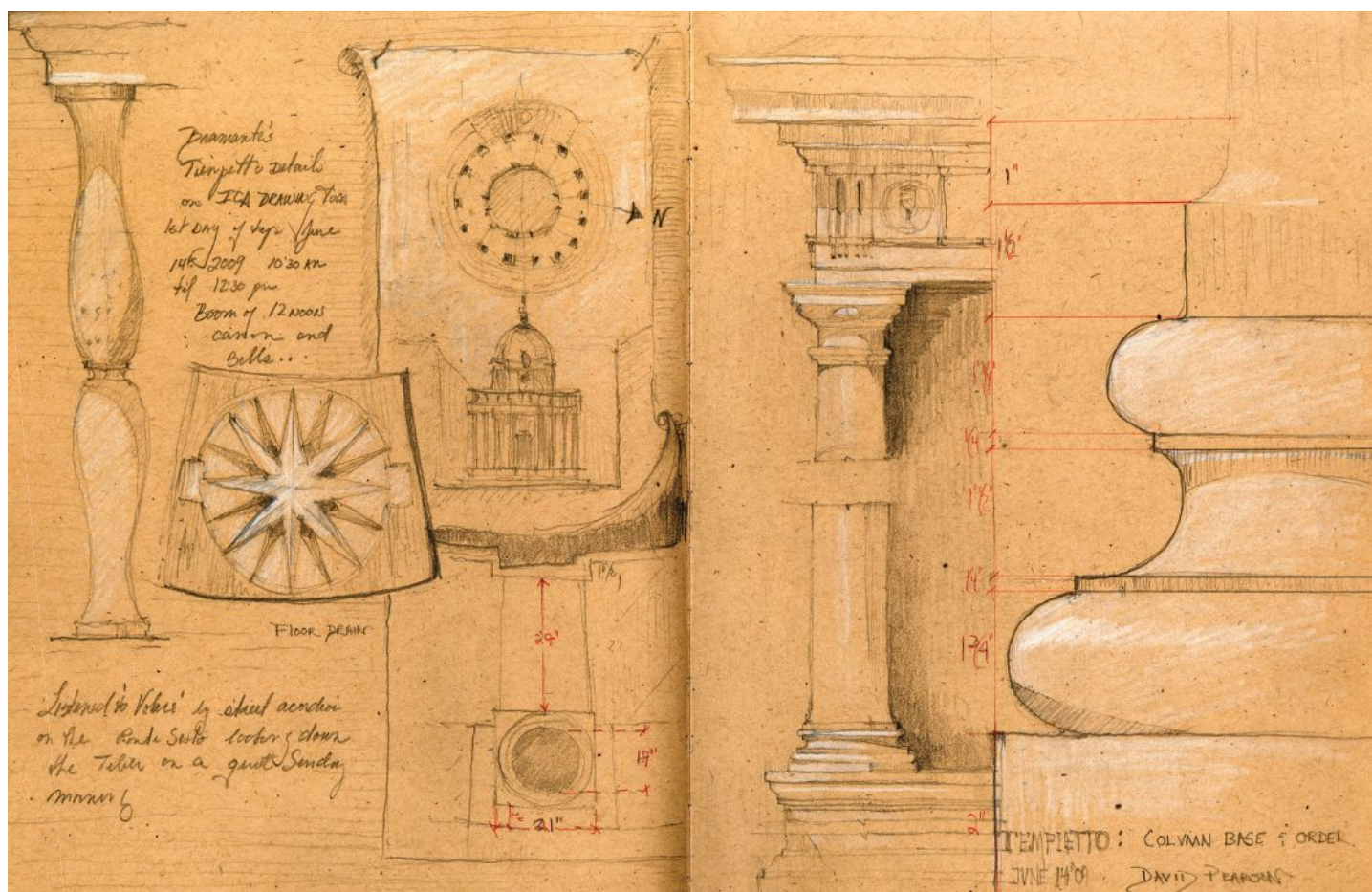
Features

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Drawing and sketching are important

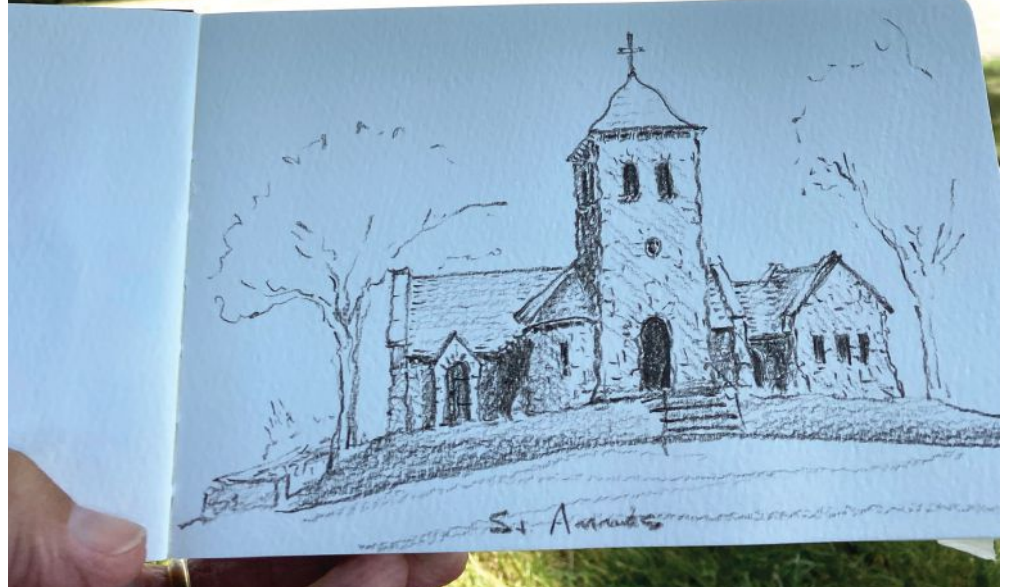
Grenfell's passion for drawing emerged about a dozen or so years into his career as an architect. At architecture schools in the 1970s, when modernism was taught, most drafting focused on simple straight lines. Grenfell says that, looking back, ornament was overlooked and even the Old Masters were not part of the drawing curriculum. Grenfell inherited drawings from Dudley White, an architect who had been trained in the Beaux-Arts tradition, but after the Great Depression White never really returned to the practice of Classical design.





OPPOSITE PAGE "The Tempietto," graphite and colored pencil on toned paper is by David Pearson drawn during the ICAA Rome Drawing Tour on June 14, 2009. The sketch of Gidleigh Hotel in the United Kingdom is by Anthony Barnes.

THIS PAGE, CLOCKWISE FROM TOP LEFT "The Provence Market Day" watercolor is by Anthony Barnes; "The Santa Maria della Pace" graphite and colored pencil on toned paper drawn during the ICAA Rome Drawing Tour on June 16, 2009 is by David Pearson; "St. Anne's by the Sea" in Kennebunkport, Maine, is a pen and ink by Anthony Barnes; "The Old Cape House" in Montagu, South Africa, is a pen and ink by Anthony Barnes.





LEFT Palais Chaillot, graphite on paper, ICAA Paris Drawing Tour May 2, 2016, by David Pearson.

BELOW “Fynbos above Scarborough, South Africa,” watercolor and ink, January 2023, by Anthony Barnes.

It was in file cabinets full of drawings that Grenfell found copies of *Pencil Points*; he was fascinated by the level of detail and the quality of information in the magazine’s drawings. During holidays with his in-laws on Cape Cod, he started to make time for sketching, and he found himself drawing traditional New England architecture. He made annual excursions to the Boston Public Library, both to explore its collections and to take inspiration from the richly ornamented library designed by McKim, Mead & White.

For drawing, Grenfell keeps his tool kit simple: a 4-inch by 6-inch Strathmore pad with spiral binding at the top and well sharpened pencils. He always has a notebook close at hand, taking the time to stop and sketch interesting observations. It may be years before he uses a particular detail, but having drawn the images, they remain in his memory bank and are easily accessed by reviewing his sketch books.

To prepare formal drawings for a potential residential client, the architect talks to his client about the project’s needs and the client’s desires, and then he visits the site. Grenfell sketches the site and studies the environment before creating a final design. When it’s time for a formal presentation to a potential client, he arrives with a finished hand-drawn concept. Grenfell published *Comparative Architectural Details: A Selection from Pencil Points 1932-1937* to document the value of reviving detailed hand-drawn architectural drawings for architectural practice.

Architectural designer David Pearson of Fairfax & Sammons Architects, took a different path, but one that also demonstrates the value of drawing by hand. Pearson’s mother was a painter. As a child, he loved drawing and history and even started reading about ancient Rome in his youth. He constructed set designs in high school but when it came time for college, he didn’t pursue architecture because, in the 1970s, few schools were teaching what he wanted to learn: to build in traditional ways. Instead, he pursued a degree in art and scenic design, which led to a career in theater set design. He took drawing classes and participated in more than one Rome Tour with the Institute of Classical Architecture and Art (ICAA) before leading the ICAA’s Rome Drawing Tour in 2015. In his mid-50s, Pearson got a master’s in architecture from Georgia Tech, one of only a handful of colleges and universities teaching classical design. Pearson realized the fulfillment of a lifelong dream, when straight out



graduate school, he was hired by Robert A. M. Stern Architects. There, he trained the firm’s associates in drawing and participated in drafting a number of award-winning projects. This summer and fall, the architect will teach a series of architectural drawing courses for the New England Chapter of the ICAA.

In his sketches and formal drawings, Pearson applies his plein-air painting experience. Starting with brown or yellow-toned paper, which he prefers over stark white, he usually works with watercolor because he enjoys the observation-to-image flow that the medium allows. He keeps his work simple, using only three colors: blue, terra cotta, and yellow. Like Grenfell, visiting the site is crucial when he is working on drawings for clients, ideally returning to the site multiple times at the same time of day. Pearson studies the movement of the sun and experiments with light and shadow to explore how a new building will present on the site. All of his sketches are dated and time stamped.

Anthony “Ankie” Barnes of Barnes Vanze Architects in Washington, D.C. considers drawing a valuable means of communication with clients. Upon presenting hand-drawn illustrations, he has heard more than one client exclaim, “Now this is why I wanted to work with an architect.” Barnes is a board member of the Lutyens Trust America (LTA). Formed to encourage the study and appreciation of British architect Edwin Lutyens (1869-1944), the organization has just announced a new fellowship

RESOURCES

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lutyenstrustamerica.com/
to learn more about fellowships, education, and tours.
classicist-ne.org/
for details about summer and fall drawing excursions with David Pearson and others.

UPON PRESENTING HAND-DRAWN ILLUSTRATIONS,
HE HAS HEARD MORE THAN ONE CLIENT EXCLAIM,
“NOW THIS IS WHY I WANTED TO WORK WITH AN ARCHITECT.”

to encourage the study of Lutyens' work.

Lutyens' daughter Mary was her father's biographer. According to notes from her writings, available on the LTA website, her father suffered from rheumatic fever as a child and was not permitted to go to public school. He received instruction from his mother and a governess and also spent time during childhood roaming Surrey, observing buildings under construction and visiting with carpenters and other tradesmen. Using a glass "slate" and a piece of chalk, he would sketch drawings over and over, wiping the glass clean to start again. By using his "sketchbook," he etched architectural details into his mind. His drawings were an important part of his work but also part of his charm; he sketched deftly and often included humorous details. He sometimes provided chalk to dinner guests and encouraged them to use a blackboard.

Lutyens would become one of the most important British architects at the turn of the 20th century. The newly created fellowship will enable an emerging American working in architecture, interior design, historic preservation, or art history to pursue a study of Lutyens' work in the United Kingdom. The first recipient of the fellowship is architect William Clarke of McAlpine Tankersley Architecture in Atlanta, Georgia.

David Pearson summed up the difference between sketching and drawing this way: "Sketching is an art; drawing is a fine art—both are creative. Sketching enables architects and craftspeople to study architectural details or make quick notes. Drawing by hand is often the means to communicate with a client about the potential of a site to meet the client's needs, desires, and hopes for a project. From the specifics of an entablature to the intangible impact of sunlight and shadows on ornament, 'drawing takes time and slows us down' for thoughtful observation."

In May 2023, Traditional Building is launching a new drawing competition, the Raphael Award, named in honor of Raffaello Sanzio da Urbino (1483-1520), a leading painter of the Italian Renaissance who was a renowned draftsman as well. The award seeks to encourage the study of Classical and Neoclassical architecture through the practice of drawing by hand. **TB**

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 Conference Series and Online Education Program. She blogs and writes this Techniques column regularly for *Traditional Building*. Hayward 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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PRESERVATION

BY J. MICHAEL WELTON



new

Poplar Forest, Thomas Jefferson's little-known rural retreat, returns to its 19th-century roots.

MORNING

Most design aficionados are familiar with Thomas Jefferson's masterful marriage of landscape and architecture at the University of Virginia. They know about his 40-year love affair with "putting up, and pulling down" the idiosyncratic walls at Monticello.

But his eight-sided retreat in rural Bedford County near Lynchburg, Virginia? Not so much.

That's because the home, built between 1806 and 1826, was a private residence until 1983, when it was acquired by the Corporation for Jefferson's Poplar Forest. Jefferson began living there off and on in 1809, while the home was still under construction. In 1823 he passed it on to his grandson, Francis Eppes. After Jefferson's death in 1826, Eppes sold it in 1828. Its new owner, William Cobb, lived there and farmed its land. His daughter married Edward Hutter in 1840, and the property remained in the Cobb-Hutter family until 1946.

Jefferson's original interiors were lost in an 1845 fire that burned down to its brick walls. It was completely rebuilt, but not according to its architect's plans. After 1946, two more owners altered it, inside and out. "It had been nicely furnished and smoothed over, but it was totally denatured and a bit of a dump," says Bill Beiswanger, former director of restoration at Monticello and member of Poplar Forest's advisory panel.

"It was a mess, but it was known as a Jefferson design," says Richard Guy Wilson, retired professor of architectural history at the University of Virginia, and now a member of the National Historic Landmarks Committee.

In 1989, the Corporation for Jefferson's Poplar Forest hired architectural historian Travis McDonald to investigate potential restoration for the building. A veteran of major historic preservation projects in Richmond and Colonial Williamsburg, McDonald proved an inspired choice for the first phase of a



CLOCKWISE FROM TOP LEFT The craftsman paints a coat of varnish onto the entablature. Tuscan Order entablatures were installed in the entrance passage and in the bed chambers following Palladian proportions. All the interior trim was made by hand. The dining room's Doric Order entablature was made of four 20-foot segments.

restoration that's taken 34 years.

"He immediately provided gravitas to the restoration process," says David J. Brown, former executive vice president and chief preservation officer at the National Trust for Historic Preservation. "He said it was an incredibly important place, in terms of world heritage, and that the organization had the opportunity to do it right. He helped the staff think the process through."

McDonald recognized the opportunity to look into Poplar Forest's restoration in a near-archeological way, one not often pursued in U.S. preservation circles. "Travis advised the organization to take its time and complete the restoration over decades, and to be very thoughtful about techniques and materials," says Brown, who served on the Poplar Forest board of directors. "He emphasized authenticity and attention to details, and he brought in experts to help the organization think through these issues."

The board gave McDonald and his team the time and resources for a world-class restoration, realizing the process was as important as the restoration itself. "It met the standards of a place associated with Jefferson, and built by enslaved Africans, and it recognized all those contributions," Brown says.

By 1992, McDonald had investigated the home enough to believe it could be restored. He began documenting what he found on site and sending that to consulting architects Jeff Baker

and John Mesick, who drew it up. "We had very detailed drawings, the equivalent of working drawings," McDonald says. "They showed how every piece fits together."

McDonald hired architectural historian Al Chambers to locate every possible document related to the house. Some came from Jefferson, who wrote detailed instructions from the White House and Monticello to workers who wrote back. "The letters are better than a stack of drawings," he says. "Al was the architectural historian for the Historic Architectural Building Survey; he'd had a team document the house in 1985."

Some of the most intriguing correspondence took place after 1815 when Jefferson sent his enslaved master joiner, John Hemings, from Monticello to Poplar Forest. With him were his three nephews, offspring of Jefferson and Sally Hemings, John's sister.

Hemings could read and write—he'd read Jefferson's books on architecture—and had been trained by skilled English and Irish joiners at Monticello. He and Jefferson wrote back and forth, in a shared architectural language, about the construction of the house. "Every square inch of this house is right out of Palladio's *The Four Books of Architecture*," McDonald says. "I researched his letters and his workers' letters."

As Calder Loth, senior architectural historian (retired) for the Virginia Department of Historic Resources notes, Palladio

EVERY SQUARE INCH OF THIS HOUSE IS RIGHT OUT OF PALLADIO'S THE FOUR BOOKS OF ARCHITECTURE.

PRESERVATION POPLAR FOREST

CLOCKWISE FROM TOP The dining room's Doric Order entablature was inspired by the Baths of Diocletian but with the bucrania added by Jefferson. The dining room is finished in a high gloss charcoal gray. John Hemmings made the varnished walnut doors. The octagonal parlor has four triple sash windows making the room feel French in its openness. The room is finished in distemper paint over plaster.

drew no octagonal structures, but he did favor the configuration of five buildings on a site. In the case of Poplar Forest, Jefferson placed the main house at the center, then added an eastern terrace that leads to a freestanding privy. “On the other side is a row of mulberry trees that lead to a 12-foot mound that’s connected to another privy,” Loth says. “So it’s a five-part composition.”

Inside, the architecture refined McDonald’s knowledge of Jefferson’s detailing. Workers removed plaster from the 1940s, then what had been applied after the 1845 fire. Brick walls revealed ghost marks of wood trim, showing both size and kind. “We could see the marks for how big the chair rail was, but not what it looked like,” he says. “Then we’d go see every chair rail he’d ever done, and they were all the same.”

Two original doors with Hemings’ signature molding were saved from the 1845 fire and then used in the house; they are now on display there. Precise replicas were created in Virginia walnut by Blaise Gaston of Charlottesville. The exterior woodwork was executed by Gaston and Wyatt, with Rick Wyatt at the helm after Gaston left the firm.

McDonald’s architectural, archeological, and documentation sleuthing sets Poplar Forest’s restoration apart from all others. He was fortunate that Jefferson wrote so much about it, since the clues he left behind helped position this buffed-up architectural gem as the missing link in his major works. “It’s similar but unique—in a familiar way,” McDonald says.

Alongside the University of Virginia and Monticello, Poplar Forest rounds out a trifecta of Jeffersonian Classicism in the Virginia Piedmont. **TB**

J. Michael Welton is the author of *Drawing from Practice: Architects and the Meaning of Freehand* (Routledge: 2015). His articles have appeared in *The New York Times*, *The Washington Post*, *Metropolis*, *Dwell*, and *The News & Observer* in Raleigh. He is editor and publisher of the digital design magazine, architectsandArtisans.com.





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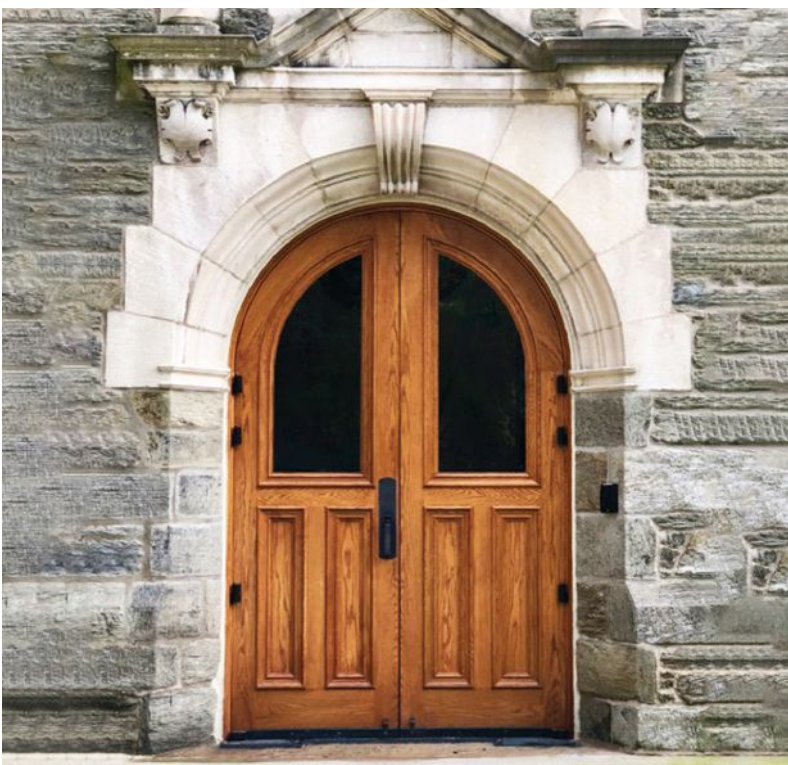
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Solid Ground

Historic flooring traditionally has taken a back seat to more pronounced elements of restorations and period-style renovations. But with the correct flooring, what's underfoot can not only catch the eye but also carry the entire project.

Here are some of the specialist companies that are bringing new attention and distinct design to old floors.

Specialist companies bring distinct design to old floors.

AALTO MARBLE INLAY, AALTOMARBLEINLAY.COM

A small custom shop and second-generation family-owned business based in Iowa, Aalto Marble Inlay designs and creates marble and semi-precious stone inlay for residential projects.

The in-house designs, created in collaboration with clients or from the company's archives, can incorporate new, natural materials such as quartzite and onyx as well as semi-precious stone, metal, and porcelain.

"The colors and types of stone available now on the market are so varied and expansive that we are always discovering new colors and patterns to utilize in our inlays," says president Annie Aalto.

Noting that "classical interior and exterior ornamentation is a huge inspiration," she says that "our designs are not replicas, as in the past this type of marble inlay was used in only a very few types of buildings. We can, however, work from client reference to replicate a historical floor or other interior decorative element or period style."

She adds that Aalto's line of medallions, which has two levels of complexities and price points, and its collection of designs are

often used as a starting point to customize a specific space and project.

For exterior projects, the company creates inlays of granite, flamed granite or porcelain, stones that are slip-resistant and suitable for a freeze-thaw environment.

The Aalto team—fine artists, graphic artists, and illustrators—creates a color rendering of each design that's transformed into a



ABOVE AND TOP RIGHT Opposite Details of embellishments from Aalto Marble Inlay. Photo by Chad Hall



“Viewing tens of thousands of square feet of material over a span of many years allows us to choose material types that are complementary to one another in a predictable manner.”

-Annie Aalto



OPPOSITE Several companies in the U.S. specialize in period-appropriate flooring. Photo by Shutterstock

ABOVE E.T. Moore Manufacturing’s vintage heart-pine flooring installed in a kitchen. Photo by Taylor Moore III

RIGHT Carlson’s Barnwood created Americana mixed hardwood flooring finished with hard-wax oil in this gutted room. Photo by Carlson’s Barnwood Co.



shop drawing that shows the exact lines the waterjet will cut. When all the stone is cut, it is laid out on the floor to ensure that it will fit perfectly when installed.

“Viewing tens of thousands of square feet of material over a span of many years allows us to choose material types that are complementary to one another in a predictable manner,” Aalto says. “We can source the materials you require from local vendors or directly from the quarries.”

CARLSON’S BARNWOOD CO., CARLSONSBARNWOOD.COM

A re-miller of reclaimed wood into kiln-dried, tongue-and-groove flooring, Carlson’s Barnwood Co. also specializes in “as found” tongue-and-groove flooring from houses and barns that is used in the renovations of period homes.

“We manufacture from reclaimed oak, mixed hardwoods, pine, and fir,” says Lanette Carlson, who along with her husband, Jim,

is the owner of the 28-year-old company. “All of the flooring is unique and one of a kind, as no two boards are exactly alike.”

Carlson’s Barnwood, whose showroom is in a mid-1800s house in the countryside of Cambridge, Illinois, also has artisans on staff who create inlay pieces for floors. “One of the new trends in flooring we’re seeing is the use of hard-wax oil on the wood versus polyurethane,” she says, because “more installers are realizing the versatility and longevity of a hard-wax oil finish, especially on a reclaimed floor.”

The company’s flooring has been installed in a number of notable places, including Anthropologie stores and The Liberty Bell.

“We know our woods,” Lanette says. “We can help architects and designers find the wood that fits their project.”

E.T. MOORE MANUFACTURING, ETMOORE.COM

The world’s largest producer of vintage heart-pine products, E.T. Moore Manufacturing salvages and re-mills beams from mills and

With the correct flooring, what’s underfoot can not only catch the eye but also carry the entire project.

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factories that have been torn down and brings the beauty back to the old wood for installation in homes, offices, restaurants, and public buildings.

“Southern longleaf yellow pine is our main target,” says Taylor Moore III, whose father established the Virginia-based company in 1969. “We find this material in large industrial properties on the East Coast built from the 1880s to 1930. We have the in-house capacity to match just about any molding, flooring, beam, or other wooden components in older historical homes.”

E.T. Moore’s products have been installed at a variety of historic sites, including Thomas Jefferson’s Monticello, James Madison’s Montpelier, and Colonial Williamsburg.

“Our inventory is second to none,” Moore says. “It allows us to match existing materials and also helps us achieve one of the industry’s shortest lead times of two to three weeks for most orders.”

GOODWIN CO., HEARTPINE.COM

The oldest first-generation family-owned and -operated reclaimed wood company, Goodwin Co. specializes in antique heart pine and cypress.

The company, established in 1976, matches antique wood for historic restorations in custom grades or sizes and provides custom stair parts, moldings, or trims to complement the chosen grade. It also makes engineered flooring at its Florida mill.

“All of our materials are carefully kiln dried, quality milled and have well-defined standard grades and are supported by our established technical expertise,” says Carol Goodwin, president and co-founder. “We supply the richest, most beautiful antique pine in the world—in limited supply.”

RIGHT Goodwin Co. supplied vertical-grain LEGACY (building reclaimed) solid heart pine flooring for the 1926 Firestone Building in Gainesville, Florida. Photo by Goodwin Co.

BELOW LEFT One of Tile Source’s projects was the floor of the Comal County Courthouse in Texas. **BELOW RIGHT** Tile Source restored the elaborately patterned tile ceiling of the historic Bethesda Fountain in New York City’s Central Park. Photos by Tile Source

TILE SOURCE, TILE-SOURCE.COM

A specialist in the production and restoration of handmade Victorian, geometric, encaustic, and traditional floor and wall tile, Tile Source traces its origins all the way back to 1870 England. The current company, which is based in South Carolina and was formed in 1996, creates replicas of historic tile designs.

Tile Source has worked on a number of high-profile and historic projects, including ones for The Met, the Quebec Parliament Building, the Texas State Capitol, the Bethesda Fountain in New York City’s Central Park, and the Ottawa Parliament Building.

“We have a large library of field and border designs and encaustic tiles (individual decorated tile or panels of encaustic tiles that make an overall design),” says James Malkin, who with his wife, Anna, co-owns the company. “If we do not have a particular encaustic, we can create a mold to copy it or custom design an encaustic.”

The company’s expertise, he adds, goes far beyond design and production. “We identify the colors, sizes, and decoratives in the floor,” he says. “We liaise with the factory to provide samples and then help work on the amount of tiles needed for the renovation. These field tile patterns can be complex, and combined with intricate borders, there is always a lot of work to do to get it right.”

The clay tiles, he adds, are vitreous, stain-resistant, and very hard wearing: “Once restored, the tiles should last for another 120 years,” he says. TB





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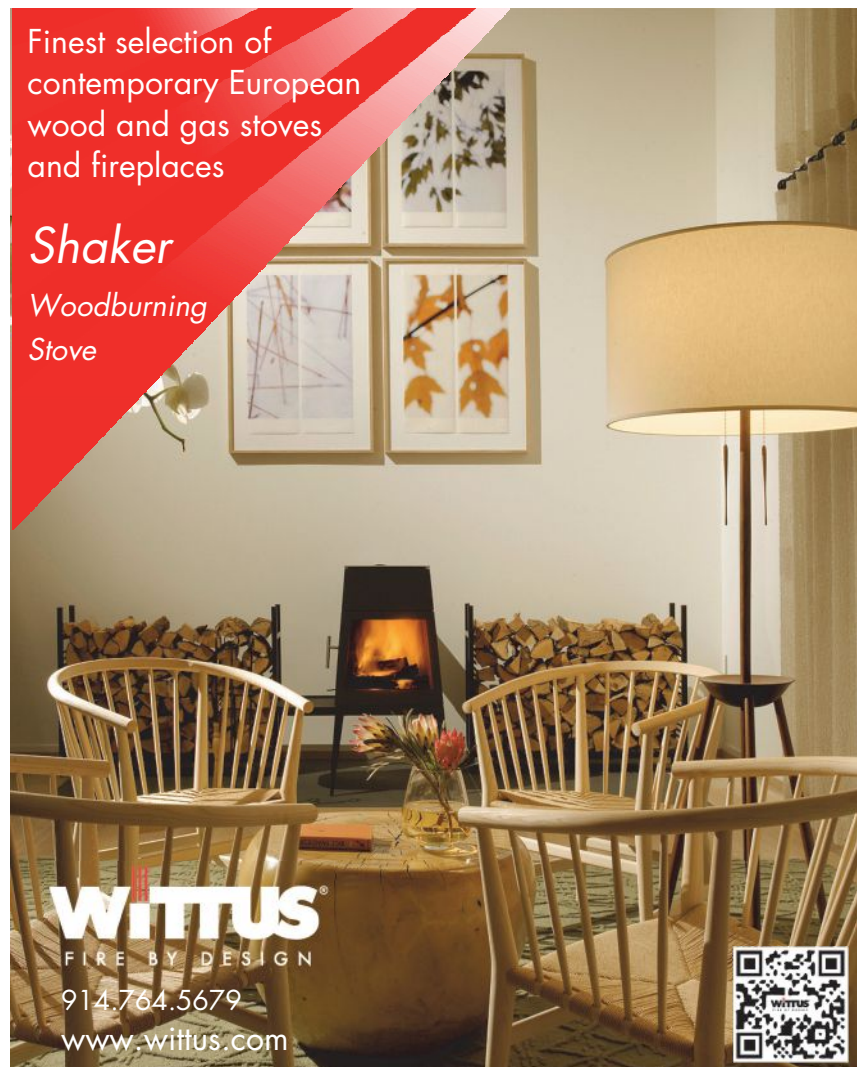
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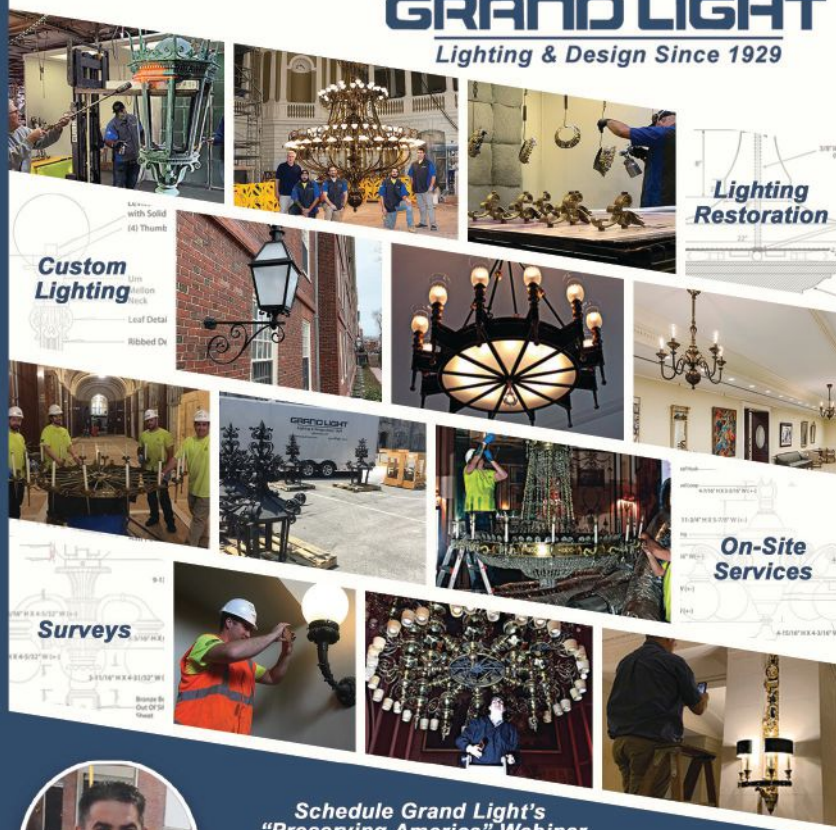
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Milton Grenfell Architecture took inspiration from French Norman-style houses.



This manor house set on North Carolina farmland celebrates traditional French Norman architecture inside and out.

They took their inspiration from the French countryside. While studying at Beaux-Arts de Paris in the early 1900s, budding American architects spent their off-hours motoring out into Normandy, soaking up the scenery and snapping photographs of residences that piqued their interest.

“These design students took photos with hand-held cameras of Normandy’s charming, if somewhat timeworn, manor houses,” explains Milton Grenfell, principal of Grenfell Architecture, PLLC, based in Washington, D.C. “Not surprisingly, right around 1920, you start seeing French Norman-style houses popping up in affluent communities across the U.S.”

Grenfell’s research into the origins of French

Norman architecture in America began with a client request for a manor house in this style. This particular client had grown up on a subsistence farm just north of Greensboro, North Carolina. After serving as a jet pilot in the Korean War and achieving success in the chemical industry, he decided to build his dream home on that same family farm.

For his country home-to-be, the client’s inspiration was a 1920s French Norman gem in downtown Greensboro designed by the venerable Baltimore firm Palmer and Lamdin, masters of the genre. Using this residence as a guide, and simultaneously diving deep into the French Norman playbook, Grenfell developed a new-old manor house that met

BY JENNIFER SPERRY

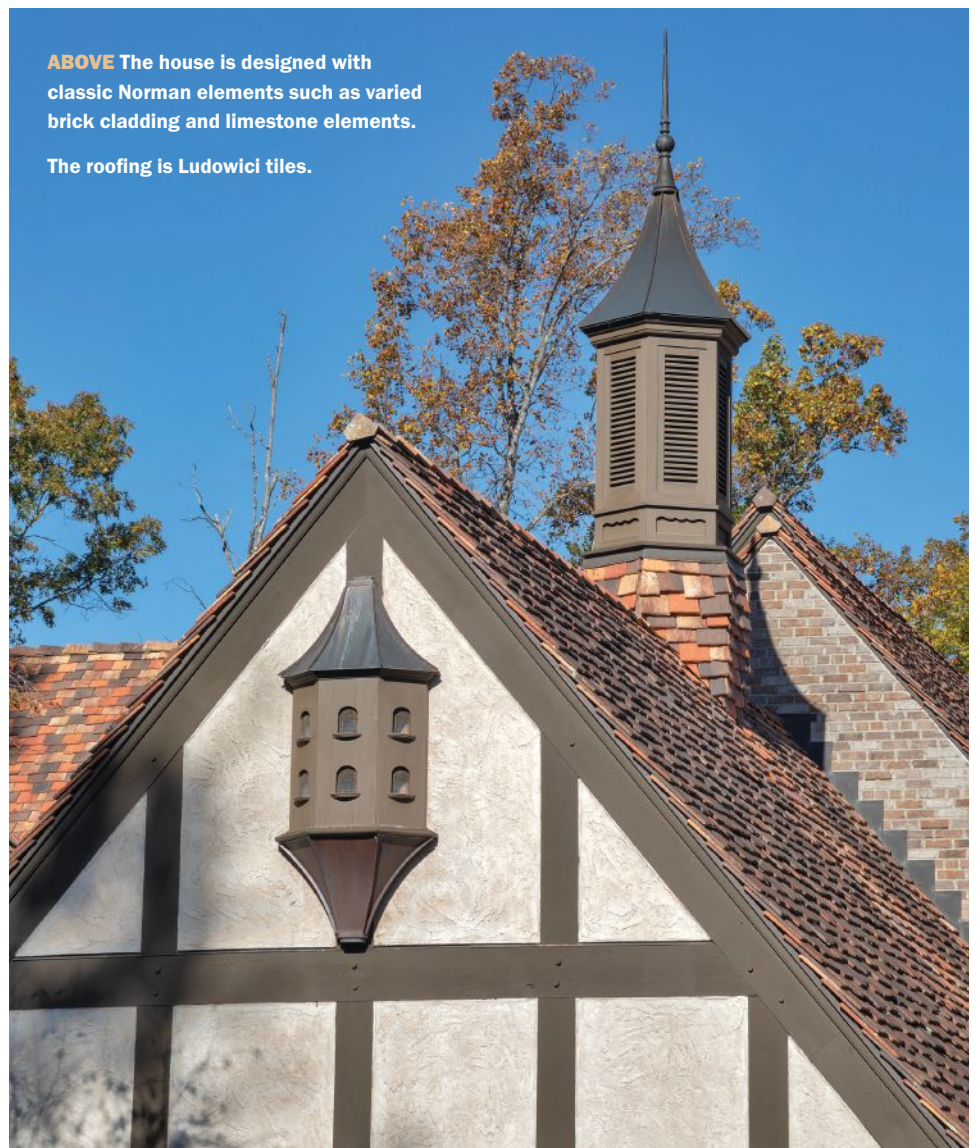
PHOTOS BY
TIM BUCHMAN



*Letting the layout ramble in various directions was another considered component to evoking the look of a **time-worn manor house**.*



ABOVE The house is designed with classic Norman elements such as varied brick cladding and limestone elements. The roofing is Ludowici tiles.



his client's programming needs and that also matched the property's expansive scale. New Age Builders executed the design.

Working with such a big piece of land, Grenfell's initial challenge was siting the house. "In walking the site, we discovered a ridge line, with one side dropping off toward a valley in which the owner envisioned a future pond," he recalls. "We liked the drama of placing the manor right on this ridge, with views of the future pond in the distance." Nestling the structure into the bank created a less imposing building mass; meanwhile, the falling grade to the rear allowed for a walk-out basement.

Staying true to centuries of precedent, Grenfell developed a classic French Norman exterior, with variegated brick cladding, limestone accents, decorative half

*The study's Indiana limestone fireplace,
also designed by Grenfell,
boasts a stone carving of chestnut leaves
in honor of the estate's "Chestnut Hill" moniker.*





OPPOSITE PAGE A custom designed limestone fireplace takes center stage in the family room. Paneled walls and a decorative plaster ceiling add texture and depth.

ABOVE The landscape design is just as important as the house design in a country setting.

Atlanta-based landscape architect Ben Page harmonized the surrounding landscape and included dramatic moments such as the tree-line approach road.

Stone walls surround a garden with a whimsical stone tower shed.

timbering, and a clay tile roof sourced from Ludowici Tile. Unlike Tudor-style homes, French Norman façades typically lack a prominent front gable.

Instead, Grenfell positioned an architecturally appropriate turret inside the entry courtyard, just off the front door. This turret houses a spiral stair leading to the second-floor bedrooms. Its arrow slits—now glazed, of course—serve as a reminder of these towers’ origins as a line of defense against frequent Barbary slave raiding parties, to which coastal Normandy was subjected throughout the Middle Ages.

Letting the layout ramble in various directions was another considered component to evoking the look of a time-worn manor house. “Norman farmers would have added on over time,” explains Grenfell, noting that the generous courtyard was commonplace in agricultural times. “At a big country house, the courtyard would have many uses, from thrashing grain to letting live-stock gather and chickens roam,” he relays.

While the land is no longer farmed commercially, it does boast vegetable gardens, a small vineyard, fruit tree arbors, horse pastureland, and a five-acre lake.



RIGHT The main staircase is located in the tower.

The kitchen, although traditional in style, offers modern amenities. Crisp white cabinetry and marble countertops offer a classic feel.

OPPOSITE PAGE Exquisite moldings are found throughout the home.

Renowned Atlanta-based landscape architect Ben Page helped harmonize the large home with its surrounding landscape while creating a variety of outdoor destinations and gardens. Outbuildings include an auto garage with attic living quarters above and a tractor barn.

In Grenfell's opinion, knitting a country house like this to the land is key. "If you don't properly consider siting, then the home will always feel like an alien spaceship that just landed. It's important that the structure has an intimate conversation with the land in terms of sun angles, pre-existing trees, topography, approach sequence—everything must work together."

Inside, the home's showpiece is its grand living room, outfitted with exposed scissor trusses and luxurious wall paneling. "This room has a very handsome and powerful axis that leads straight to a double-height window overlooking the formal garden," says Grenfell. For extra drama, a corridor to second-floor bedrooms is open on one side to overlook the living room, thus offering a musicians' gallery for dancing and festivities.

For everyday living there is the family room, where the formality decreases slightly with a beamed flat ceiling. Its primary seating area centers on a custom-designed carved limestone fireplace. A secondary sitting area, nestled into a large bay window, overlooks the lake and is adjacent to the wet bar, which in turn opens directly to the kitchen.

At the front of the house is the study. "This is the home's command center," says Grenfell of the placement. "From this room, the client can work and also see someone coming up the drive." The study's Indiana limestone fireplace, also designed by Grenfell, boasts a stone carving of chestnut leaves in honor of the estate's "Chestnut Hill" moniker. The chestnut motif is also incorporated into the "folded linen" ash paneling embracing the room.

Overall, Grenfell achieved an expert balance of expansion and contraction, dreaming up voluminous spaces like the living and family rooms and countering them with cozier, more restrained destinations, like the dining room, farmhouse kitchen, and breakfast nook.

Summarizes the architect: "In a big house like this, it's very important that the occupant experiences differing spatial treatments. It needs to feel like movements in a longer symphony—cohesive yet always headed somewhere, with some surprises along the way." **TB**





For everyday living there is the family room, where the formality decreases slightly with a beamed flat ceiling. Its primary seating area centers on a custom-designed carved limestone fireplace.

Fitting In

Hill & Hurtt Architects
in Washington, D.C.
renovated a Bethesda,
Maryland, house in an
old neighborhood. A
Georgian style porch was
added to the front.





THE CHANGE UP

IN MARYLAND, A DECADES-OLD, UNDISTINGUISHED HOME IS UPDATED ELEGANTLY FOR THE 21ST CENTURY.

By **J. Michael Welton** | Photography by **Jennifer Hughes**

A 1990s suburban house in Bethesda, Maryland, has turned the corner from bland to beautiful. That's because a team of clients, architects, interior designers, and landscape architects collaborated on rethinking the developer-designed home.

For starters, the site offered no connection from front door to street. And to enter it meant climbing a series of steps from the double-wide driveway below. "It had a strange entry configuration," says

Eric Hurtt, principal and partner in Hill & Hurtt Architects of Washington, D.C. "A pedestrian had to descend the driveway in order to 'find' the stair to the front door."

The clients, a couple from New York City, approached Hurtt for ideas about how to address both issues—and more. "They saw the bones of it," he says. "They wanted to make it a house that didn't so much stand out, but fit in." The house is located in one of Bethesda's older neighborhoods, near down-

town. The homes around it date to the 1930s and '40s, though some are more recent. But this one just didn't relate to its surroundings.

Hurtt reconfigured its entry by removing a broken pediment over the front door and adding an off-center, Georgian-style porch. He eliminated a cantilevered porch stoop and seven feet of driveway beneath it. "The driveway was narrowed, and that allowed the porch to extend across and become the primary entry, rather than secondary," he says.



The clients called in Patricia Miller, landscape designer at the Montgomery County firm that bears her name. They asked her to redesign the entire exterior, starting at the new front porch, and create a procession down an eight-foot grade to the street. She also tackled the home's two sides and backyard. "Each area had its own challenges," Miller says.

Drainage was a priority. Miller created a cascading system of French drains under a path of irregular flagstones on the home's left side, then continued the drains down to the street. "I'm always thinking about function and aesthetics," she says.

The function here was to deal first with surface water and mud. Between the flagstones on that meandering path, she added three-quarter-inch

Delaware river stones so water can percolate down below the joints. For aesthetics, she embellished the left side with lush plantings. "It was a fabulous environment for ferns and textural plants," she says.

New steps and landings open up to what she calls a kind of syncopation. "Design is choreographing movement through space," she says. "To achieve that, I had to build a tall retaining wall, and had it stop and turn itself into the steps on the walkway."

She created a series of eight-foot-wide steps below the porch, then transitioned them down to a narrower walkway and stairs. She planted boxwoods between the retaining wall and walkway. To the left of the front porch, her meandering path leads to a seating area laid in more of the irregular flagstones,

with river stones laid in their joints, too. Elsewhere she used a more formally configured flagstone. "The thermal flagstone is so elegant," she says.

Inside, Hurtt's primary goal was to increase connections throughout the home—through the interior spaces and out to the garden. From front to back lay a wide center hall, living room, dining room, kitchen, and family room, all cut off from one another. "They were open to the center hall, but there was not much sharing of space," he says.

He worked to make sense of the relationships between those rooms—how their scale worked together—and render the home more livable. He opened parts of the house to the backyard and allowed natural light in. He scaled the trim down, then



A Connected Approach

The renovated kitchen features painted cabinets, a white oak island; and an enlarged opening with French doors leads to the rear terrace. Today the room is flooded with natural light. The primary bedroom is finished in soothing neutral tones. A fenced in stone terrace offers the perfect spot to entertain during Maryland's warmer months.





A Fresh *and* Updated Look

The dining room features large openings to the living room and paneled wainscoting. A simplified mantel surround was added to the existing fireplace. Interior French doors offer an elevated look. Built-in bookshelves were added to the new library. With the new design the rooms are more connected to one another.

built a new library with floor-to-ceiling bookshelves and a window seat.

Hurttt also overhauled detailing for fireplaces in the family and living rooms with new stone surrounds and wood trim, and added paneling in the dining room. Next, he redesigned cabinetry in the butler's pantry and kitchen, adding new windows and a transom to a breakfast nook there, and lowered the window sills, so that the feeling is of being "in" the garden.

With about 75 percent of the architect's work

done, the clients called on interior designer Paul Corrie of Washington, D.C. to help with the renovation and design the spaces. "It's 7,000 square feet for two people and a dog," quips Corrie. "It's such an enormous house—you have to be aware of that size and be mindful of what you put in a space and how to use it."

The couple brought with them a collection of art and a number of family heirlooms and midcentury antiques. Some of their artwork is modern, abstract, and photographic; Corrie's task was to define the nature of the art and where it would be placed. "It can't go just anywhere," he says. "It has to have a relationship to its environment."

In the dining room, he delivered a fresh, modern look and feel to the couple's early 20th-century dining room table and chairs. "I reupholstered the chairs in a textured fabric, and juxtaposed a Shaker-style feel with a contemporary chandelier," he says.

Now the home's interiors have a gentlemanly feel. "They're not big pattern guys, so when I did inject patterns it was done in a very subtle manner," he says. "There are masculine tones throughout."

The clients and Hurttt collaborated on connecting the kitchen to a reconfigured backyard. At a kitchen wall's bump-out, they added French doors, side-lights, and a transom. Outside, Miller repeated her irregular flagstone and river-stone joints, then added a boxwood garden and transplanted an oakleaf hydrangea already on site. "It's up-lighted so at night you see this specimen shrub highlighted against a 28-inch-high, stone wall," she says.

Hurttt says his design intent was to give the home a distinct personality—to make it into what it could be, instead of what it was.

That's precisely what this talented team achieved, individually and together. **TB**

J. Michael Welton is the author of "Drawing from Practice: Architects and the Meaning of Freehand" (Routledge: 2015). His articles have appeared in *The New York Times*, *The Washington Post*, *Metropolis*, *Dwell* and *The News & Observer* in Raleigh. He is editor and publisher of the digital design magazine www.architectsandartisans.com.

Refined Rustic

A new lodge in Maine on Moosehead Lake celebrates the vernacular of the region.

Photos by William Abranowicz

By Nancy A. Ruhling | Photography by William Abranowicz

OPPOSITE PAGE The kitchen, tucked into a corner of the great room, has an island with a wood-paneled base and a quartzite top.

The mudroom has split-boulder flooring and a window seat.



A summer home and hub for an outdoors-loving couple, their children, and their grandchildren.



Nestled in the wilderness of the western North Maine Woods, so close to Moosehead Lake that you can hear the waves lapping gently against the shore, is a new lodge that humbly pays homage to the property's historic past as a gathering spot for indigenous peoples who came to collect flint for arrowheads and tools.

A summer home and hub for an outdoors-loving couple, their children, and their grandchildren, the generational lodge was designed by Texas-based Michael G. Imber, Architects.

It replaces an unassuming cabin, a boathouse, and a shack for making maple sugar on the 125-acre property that's so remote that even though there's a rough dirt road that leads to it, the easiest access often is via boat, seaplane, or snowmobile.

Although most new construction on the lake must be built farther from the shore, the architects were able to skirt that require-

ment by limiting the overall additional area footprint and capping the height of the new lodge.

"It really melds into the landscape, which is what the clients wanted," says Michael G. Imber, FAIA, who served as the project's design architect. "They know that they are stewards of a special land."

To that end, they decided to incorporate the glacial boulders discovered during excavation into the lodge's design, cladding the first level, which features dramatic arched windows, with them. Some of the boulders were sliced to create flooring for some interior spaces and for the outdoor terraces, which Mac White, AIA, Imber's project manager, says is a novel idea that "adds to the character of the house."

Anchored by a large stone chimney, the stone and western-cedar shingled lodge combines the architectural attributes of the traditional Maine-style rustic cottage and the classic Adirondacks cabin. The diamond-shaped asphalt shingles on the roof are a

CABIN FEVER

OPPOSITE PAGE A hallway with a beamed ceiling leads to the primary wing. The lake side of the lodge, which is clad in shingles and stone, includes the outdoor room. The railing of the outdoor room has two patterns that are taken from traditional camp designs.

RIGHT In the great room, a dory hangs over the dining table, forming an illuminated canopy.

BELOW The land side of the lodge features a garden defined by some of the boulders found on the property. The main entrance, in the center, features a gable and a recessed porch.



“The design is rustic and refined.”

traditional green color, another nod to the past.

“The design is rustic and refined,” Imber says, adding that “it nestles into its slope, maintaining a low and sleek massing within its wooded environment.”

The lake side of the lodge features a covered outdoor room that is cantilevered from the main structure with fir brackets. Its fir railings, in two traditional camp patterns, “create a playfulness” that references the Native American motifs of the home’s furnishings, Imber says.

The primary suite, which is sited to provide a phenomenal view of the lake, is in a separate wing.

The central gathering spot of the lodge is the great room, which is anchored by an enormous stone fireplace and encompasses the kitchen and a dining area. Its soaring beamed ceiling and floor are made of rough oak, while the walls are butternut with finger-joint-

ed corners, a look that’s reminiscent of fine furniture. “The woods give a warm, cocooning effect,” Imber says.

Over the dining table, which faces the fireplace, hangs an old dory, suspended by hand-forged iron chains and leather straps, its interior uplighting creating a cozy glow below.

“We found it under the crawl space of the original cabin,” White says. “We were taken by its sculptural form and sense of craftsmanship, which is a theme highlighted in the lodge.” And, Imber adds, it’s a reminder of the lodge that came before.

The rustic sophistication of the lodge’s design is most evident in the spiral staircase, whose newel post is a rugged oak trunk. Its hammered-iron pickets are topped by a handrail of wrapped leather that’s stitched in place much like a steering wheel cover.

The lodge’s one-with-the-land theme is evident in every room: The views bring the outdoors in. In the primary suite, there’s another invitation to explore the great outdoors that can’t be ignored—a door leads to a nature trail.



In a U-shaped corridor, a barn door, with a transom above for light, conceals the laundry room. A bar and a powder room are located at the end of the hall.



The central staircase has an oak tree trunk for a newel post. The pickets are iron; the handrail is wrapped in stitched leather.

In the primary suite, right, the door leads to a trail outside, and a big window offers a prime view of the property.



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Michael G. Imber, Architects

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Nate Holyoke Builders

Mason

Harkins Masonry

Stone Harvesting and Prep

Freshwater Stone

Landscape Architect

Atlantic Landscape

“This lodge integrates into the landscape, becoming part of the lake’s history.”

The 4,300-square-foot lodge’s layout is versatile. It’s compact enough for the couple when they are by themselves and expansive enough for their guests. The kitchen, for example, is tucked into a corner of the great room, a site that makes it part of the main action when there are guests and a cozy spot when the couple is alone.

The utility and mud rooms, which are clad in whitewash plank siding, are positioned to diminish the massing of the house, forming a welcoming entry court on the land-facing side. The team overcame immense logistical and severe winter weather challenges to build the lodge.

The foundations and first floor were set and covered by early December, when heavy snows made the dirt road impassable until

mid-May. The contractor built pre-fab partition walls offsite and installed them in the spring. The next winter, interior work was accomplished, even when the temperature dipped to 17 below zero and craftsmen had to drive snowmobiles across the frozen lake.

To keep within the construction timeline, the stone chimney was laid out at the stone yard and assembled on site.

“This lodge integrates into the landscape, becoming part of the lake’s history; it looks like it’s been a part of this lake’s history and culture for generations,” Imber says. So in sync is the lodge with its surroundings, White adds, that “you think that you’ve never noticed it before because it’s always been there.”

The clients, who are spending most of their time at the lodge, gave Imber and White the ultimate compliment. “They told us that it feels as though it’s who they are,” Imber says. **TB**

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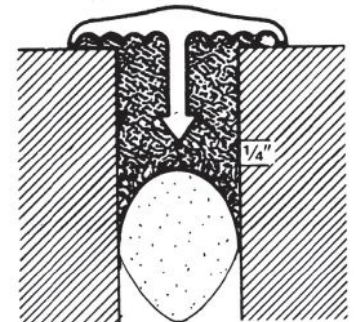


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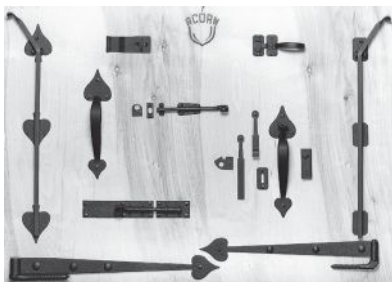
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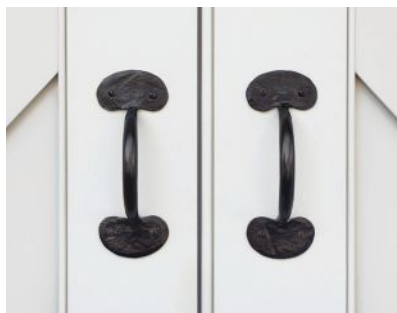
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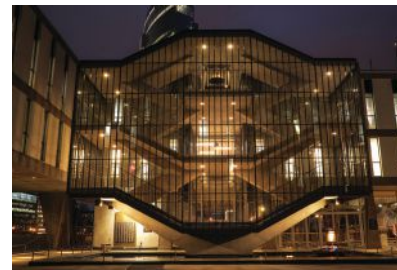


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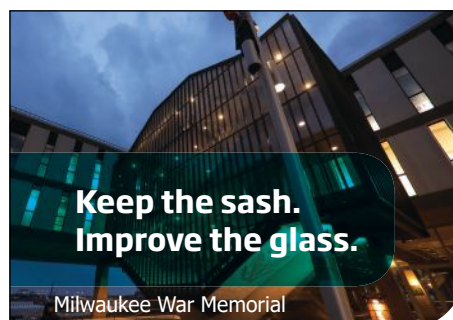


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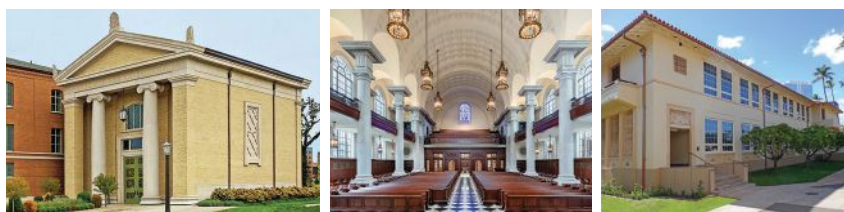
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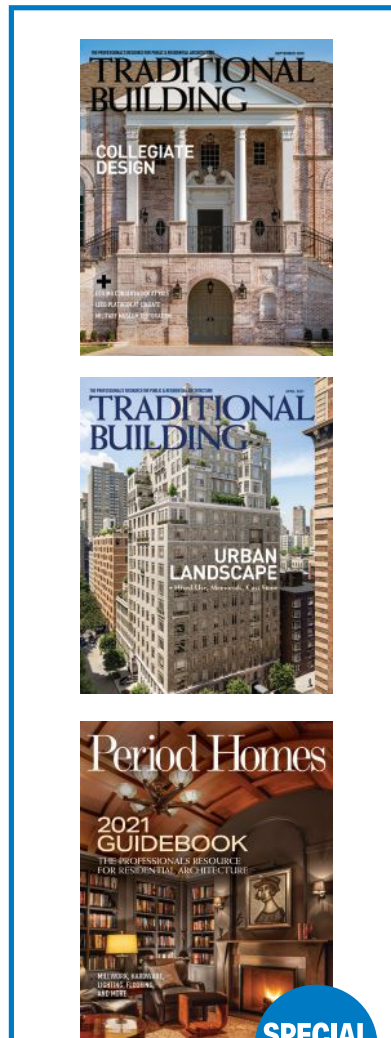
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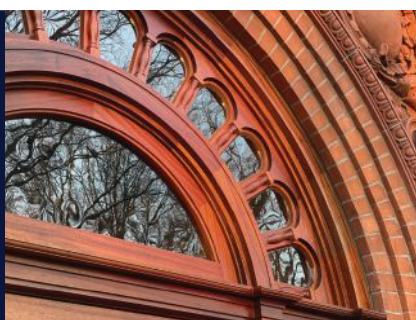

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www.appwooddoors.com

Morganton, NC 28655

Offers custom-milled front doors, interior doors, garage doors, barn doors, wine cellar doors and custom hardware as well as custom architectural millwork. Specialties include custom trim work, custom grid doors, true or simulated divide light doors, and engineered doors. Made in the USA.



Cambek Designer Doors

800-241-0525; Fax: 715-426-4999

www.cambek.com

River Falls, WI 54022

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Clingerman Doors

814-784-3634; Fax: 814-784-0012

www.woodgaragedoor.com

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Manufacturer of doors: garage & wood doors; barn door hardware; wood gates.



Fimbel Architectural Door Specialties

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www.fimbelads.com

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Hahn's Woodworking Co., Inc.

908-722-2742; Fax: 908-722-2736

www.hahnswoodworking.com

Branchburg, NJ 08876

Custom manufacturer of wood entry doors, garage doors, windows & shutters: historical reproductions; institutional projects.



Real Carriage Door Co.

800-694-5977; Fax: 253-857-9295

www.realcarriagedoors.com

Gig Harbor, WA 98329

Manufacturer of wood doors & hardware: barn door hardware; garage doors; historical replicas.



Timberlane, Inc.

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www.timberlane.com

Montgomeryville, PA 18936

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We're celebrating TRADITIONAL BUILDING magazine's 30th year this fall.



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Vintage Woodworks

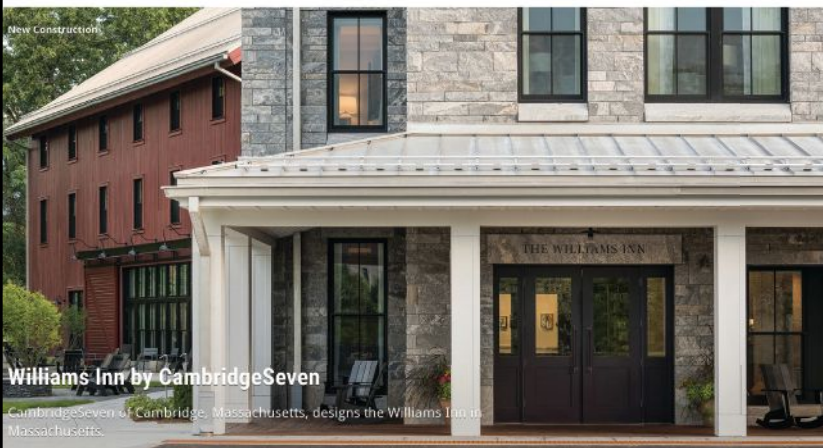
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www.vintagewoodworks.com

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www.chestnutspec.com
Plymouth, CT 06782

Manufacturer of antique wood for flooring: chestnut, oak, pine & hemlock; hewn barn beams, weathered siding & sheathing planks.

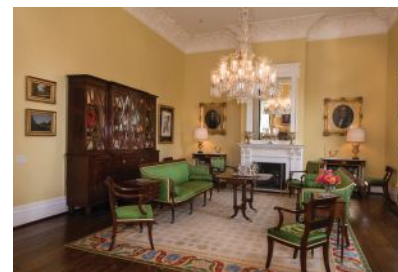


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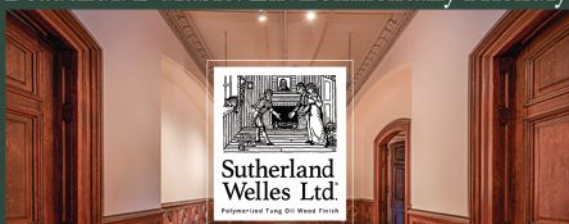
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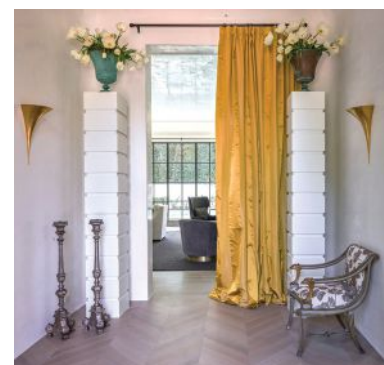


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www.aboveview.com
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www.columns.com
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www.evergreene.com
Brooklyn, NY 11232

EverGreene Architectural Arts has been providing award-winning design, restoration, and historic preservation services for many significant contemporary and historic buildings, artifacts, and fine art for 40+ years. With 200 employees across the nation, we are the largest US specialty contractor, with offices in Brooklyn, Chicago, Washington D.C. and Los Angeles.

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John Canning Conservation & Painting Studios

203-272-9868; Fax: 203-272-9879
www.JohnCanningCo.com
Cheshire, CT 06410

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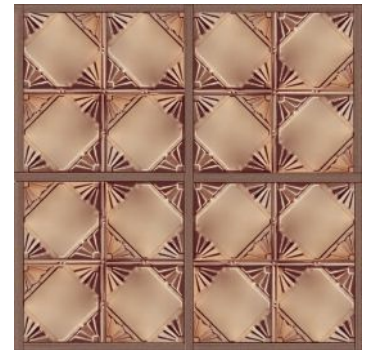


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www.shanko.com
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Woolen Mill Fan Company, LLC

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www.haddonstone.com

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www.hmwpa.com

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Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493

www.historicalarts.com

West Jordan, UT 84081

Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, cupolas, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.

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Wiemann Metalcraft

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www.wmcrafft.com

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504-522-9485; Fax: 504-522-5563
www.bevolo.com
New Orleans, LA 70130

Manufacturer & distributor of lighting fixtures: hand riveted, antique copper, natural gas, propane & electric; residential, commercial, landscapes & streetscapes; custom scaling & style proposals.



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Grand Light

800-922-1469; Fax: 203-828-6307
www.grandlight.com
Seymour, CT 06483

Restorer of historic lighting fixtures & manufacturer of custom lighting fixtures: metal fabrication, glass fabrication, metal finishing, polishing, painting, welding, abrasive blasting; historical replication & reproduction.

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Heritage Metalworks

610-518-3999; Fax: 610-518-7264
www.hmwpa.com
Downingtown, PA 19335

Foundry, blacksmith shop and custom metal fabricator offering historically accurate and custom-designed lighting, architectural hardware, and designer-envisioned metalwork including interior and exterior gates & railings.

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Herwig Lighting

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www.herwig.com
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Lantern Masters

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www.slalco.com
Saint Louis, MO 63130

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Steven Handelman Studios

805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

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Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107

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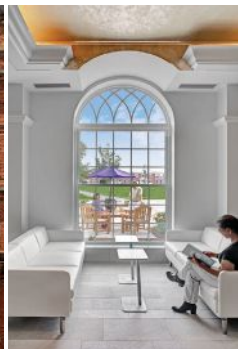
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forshawmantels.com
St. Louis, MO 63044

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Murphys, CA 95247

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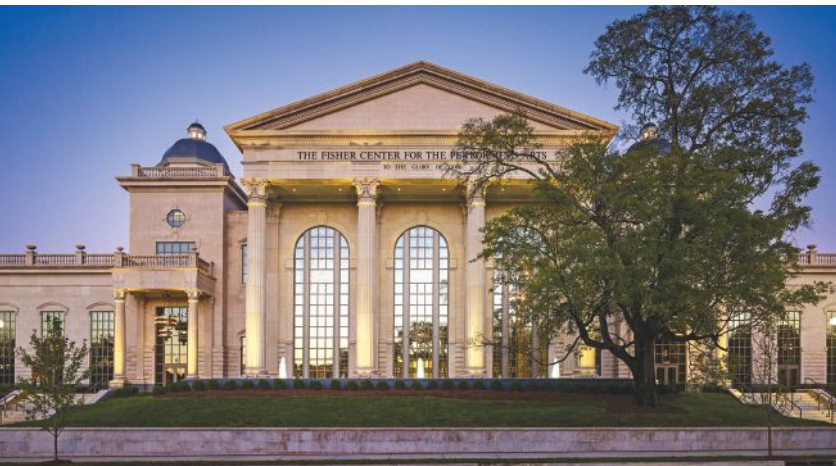
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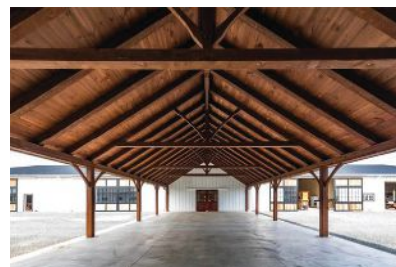
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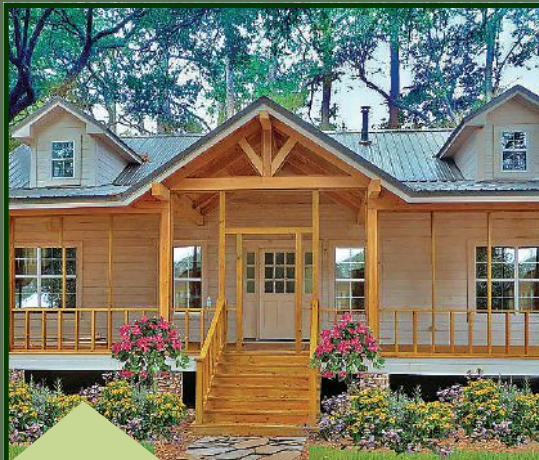


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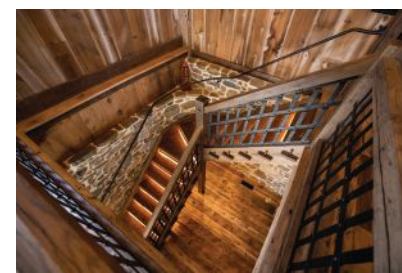
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