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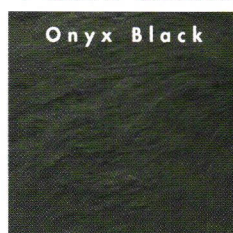
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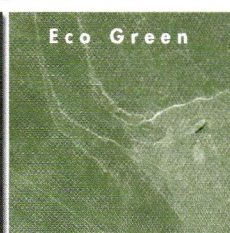
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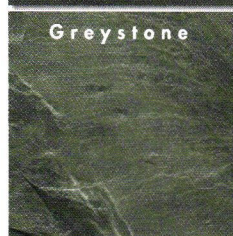
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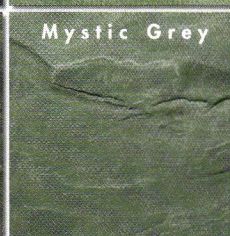
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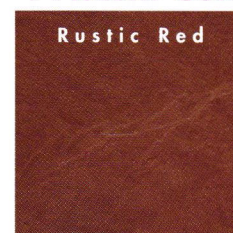


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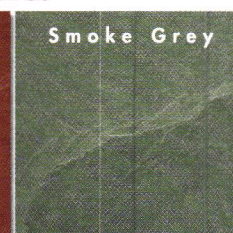


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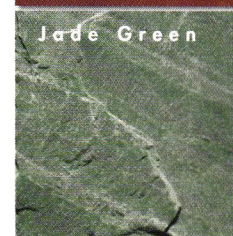
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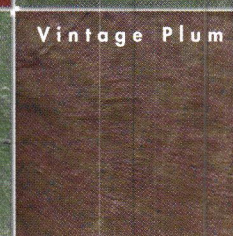
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2012 Palladio Awards

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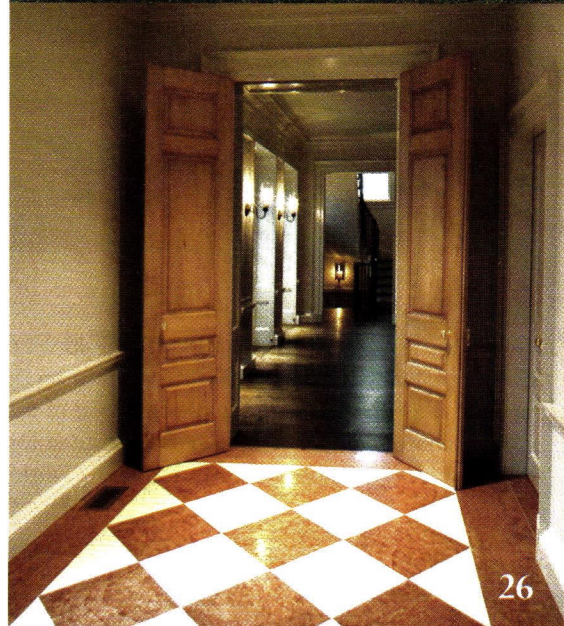
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On the cover: The Frank Furness-designed Jayne House in Philadelphia, with its two-and-a-half-story, oak-paneled entry hall, was recently restored and renovated by John Milner Architects. See page 18. Photo: Tom Crane Photography



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THE PROFESSIONAL'S RESOURCE FOR RESIDENTIAL ARCHITECTURE

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Preservation in Practice
Don Duffy Architecture's latest range of restoration services, which design and new construction projects, honor the past while embracing the future.

Feeling Through the Years
From earth to sky, the latest in design and construction has never been so exciting.

The Quintessential Classicist
Architectural Digest's "The Quintessential Classicist" series explores the latest in design and construction.

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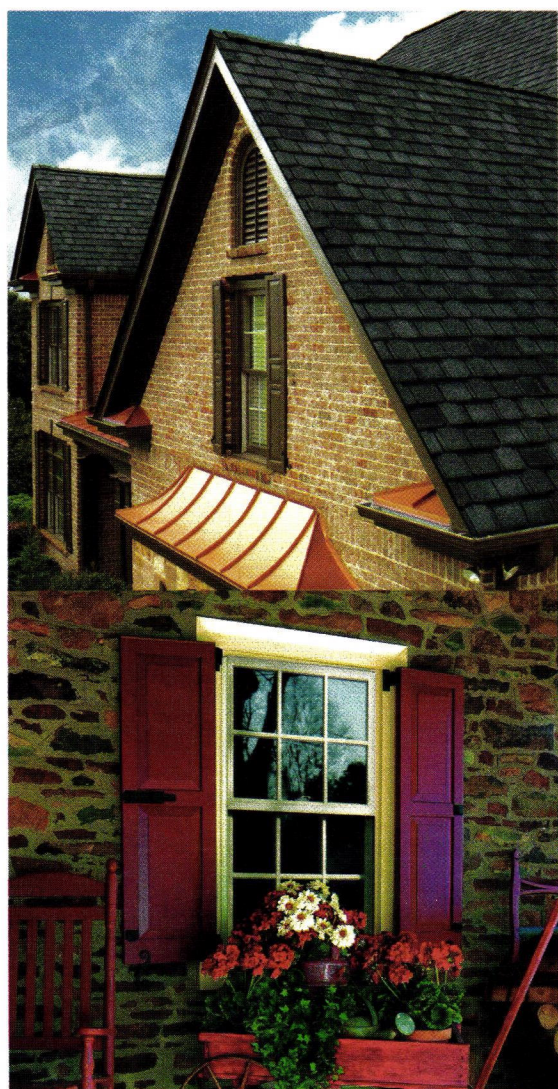
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The Buying Guides

DOORS, WINDOWS, HARDWARE & ROOFING



Buying Guides

In this issue you will find 13 Buying Guides on our issue theme: Doors, Windows, Hardware & Roofing. The Guides contain information on suppliers, manufacturers, custom fabricators, artists and artisans, as well as many photographs of their work. Ranging from Door Hardware and Metal Windows to Gutters & Leader Boxes, they form a most comprehensive source for professionals working in restoration, renovation and traditionally styled new construction.

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Period Homes

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PERIOD HOMES (ISSN # 1531-2100) is published by
Restore Media, LLC, 137 Montague Street, Suite 436,
Brooklyn, NY 11201.

Subscription rate to professionals in architecture,
interior design, construction and landscape design in the U.S.
and possessions: \$24.95/yr. (6 issues).
Not available outside the U.S. Postal System.

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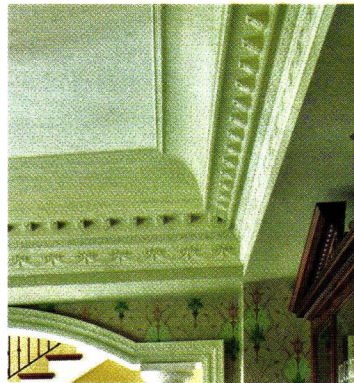


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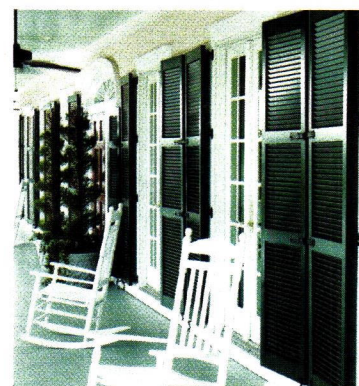
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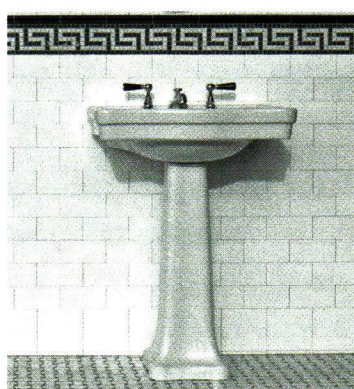


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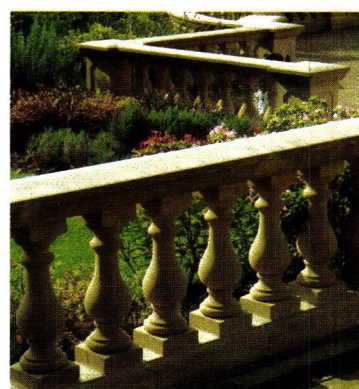
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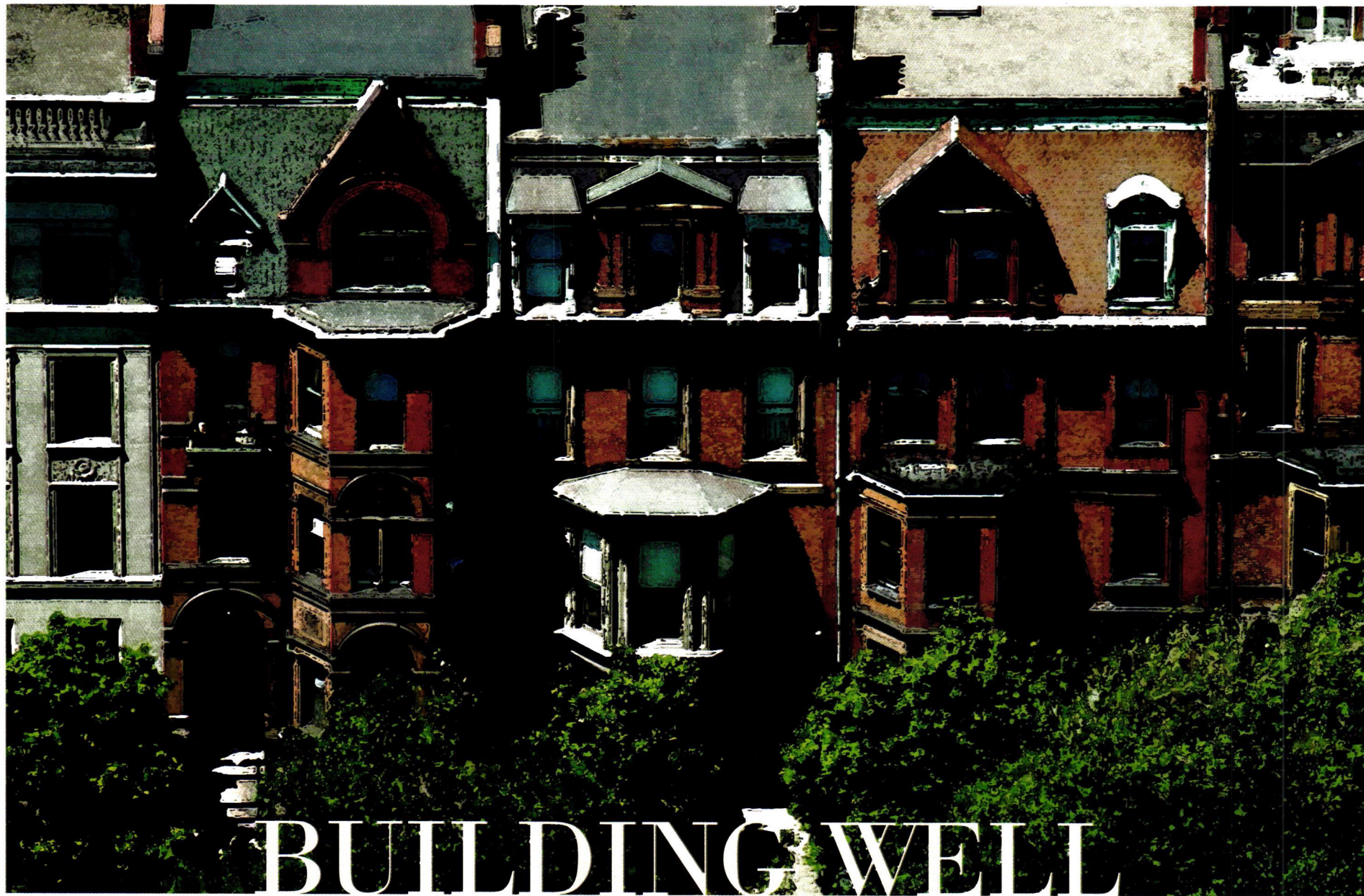


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Wednesday, July 25, 2012

8:00 am - 9:45 am New! Breakfast Seminar available ala carte.

From Mills to Micro-Lofts: Sustainable Design Solutions for Urban Living
1.5 AIA HSW LUS

Speakers: John Grosvenor, AIA, Founder and CEO, and Michael Abbott, AIA, Founding Principle, Northeast Collaborative Architects, Providence and Newport, Rhode Island

9:00 - 10:00 am Registration, continental breakfast, and meet and greet sponsors

10:00 - 11:35 am
Three Centuries and Three Eras of Masonry Façade Construction in Massachusetts
1.5 AIA HSW/SD LUS

Speaker: Matthew Bronski, PE (NH), Senior Project Manager, Simpson Gumpertz Heger, Boston, MA

11:35 am - 12:40 pm
Vernacular and Traditional - Lessons I Have Learned about Sustainable Building
1 AIA HSW/SD LU

Speaker: John D. Milner, FAIA, Principal; John Milner Architects, Inc., Philadelphia and Chadd's Ford, Pennsylvania.

12:40 - 1:20 pm Lunch

1:20 - 1:35 pm **The Institute for Classical Architecture and Art New England Chapter and the Boston Architectural College - Aaron Helfand**

1:35 - 2:40 pm
A Sustainable Tradition: Storm Windows
1 AIA HSW/SD LU

Speaker: David Martin, President, Allied Window, Inc., Cincinnati, OH

3:00 - 4:35 pm **Complexity & Collaboration: Tradition and Practice in the Decorative Arts**
1.5 AIA HSW LUS

Speakers: John Canning, David Ricchio, and William Barry

4:35 - 5:30 pm Reception

Thursday, July 26, 2012

8:30 - 9:00 am Continental Breakfast, Meet and Greet Sponsors, Registration.

9:00 - 10:20 am **Commercial Palladio Winners**
1.25 AIA LUS

Moderator: Martha McDonald, Editor, *Clem Labine's Traditional Building*

Award Winning Firms making presentations: John G. Waite Associates, Architects, Albany, NY; Treanor Architects, Kansas City, MO; Robert AM Stern Architects, New York, NY; and HBRA Architects, Chicago, IL

10:05 - 10:20 am Break

10:20 - 11:50 am **Building Well in Mr. Jefferson's Back Yard; From the Academic Village to Bavaro Hall**
1.25 AIA HSW LUS

Speakers: Graham S. Wyatt, AIA, Partner, and Preston Gumberich, AIA, Partner, Robert A.M. Stern Architects, New York, NY

11:25 am - 12:25 pm Lunch

12:25 - 12:40 pm **Addy Smith Reimann- Connect Historic Boston**

12:40 - 2:15 pm **Windows of Opportunity: Using New Technologies in Large-Scale Projects**
1.5 AIA HSW LUS

Speaker: Art Reeves, Commercial Business Development Manager, Marvin Windows and Doors.

2:15 - 2:30 pm Break

2:30 - 3:50 pm **Residential Palladio Winners**
1.25 AIA LUS

Moderator: Will Holloway, Editor, *Clem Labine's Period Homes*

Award Winning Firms presenting: John Milner Architects, Chadds Ford, PA; J. Lawton Thies Architects, Chicago, IL; Don B. McDonald Architect, San Antonio, TX; and Janice Parker Landscape Design, New York, NY.

3:50 - 4:00 pm Break

4:00 - 5:05 pm **Why Do Paints Fail: Identifying Common Paint Problems When Repainting Older Buildings**

1 AIA HSW LU; 1 CMP CEH

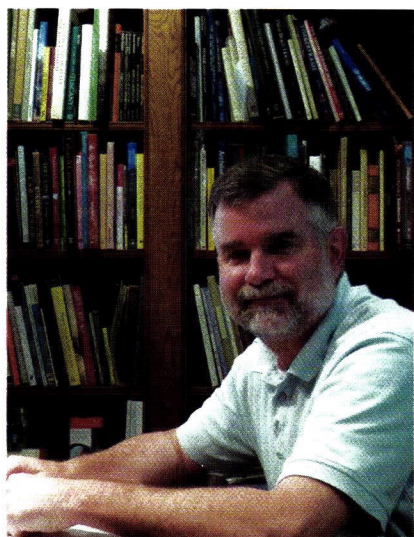
5:05 - 5:15 pm Wrap-up and Evaluations



Field of Dreams



Don Duffy Architecture has developed a unique portfolio of traditional designs in the American South. *By Lynne Lavelle*



Charlotte, NC-based Don Duffy Architecture designs residences throughout the firm's home state, as well as South Carolina, Virginia and West Virginia. In Norwood, NC, the client requested a rural vernacular home (top) for a sporting life. The three-wing house is divided into public, private and guest areas, and linked by breezeways.

All photos: courtesy of Don Duffy Architecture

When Don Duffy, AIA, first meets a client, he lets them do the talking. As principal in charge of Charlotte, NC-based Don Duffy Architecture since 1995, the architect has designed residences throughout the firm's home state, as well as South Carolina, Virginia and West Virginia, in an array of architectural styles. Duffy approaches each as a blank slate – to be given shape, form and character as directed by the client. “I look at our work from the point of view of a servant,” says Duffy. “I have no interest in reinventing how one should live in their house. The client starts the story and we develop it, massage it and add to it. The client is editor-in-chief and through their criticism, together we create a great place in which to celebrate one's life.”

Duffy considers his architectural education lifelong, and ever changing. He graduated from the University of North Carolina in 1981 with degrees in both arts and architecture, and spent 11 years as senior architect at Meyer Greeson Architecture prior to opening his own firm. Don Duffy Architecture has grown to a staff of six – four architects – who share Duffy's love for traditional housing styles. His wife, Laura, runs the business, allowing Duffy to “do what I love to do – serve our clients.”

“My mentors have been my peers and my great staff,” says Duffy, “especially listening to builders, trade partners and our clients. There is no better training ground than successful people coaching each other to greater success.”

While there is no typical Don Duffy client, the firm's roster is filled with those who were referred by friends, and/or sought an architect who would accommodate and grow their own clear vision of the house they would like to live in. “I see no greater honor than to be invited into the life of a family and helping them to make a place in which to live out the good and bad times of their lives,” says Duffy. “I make sure our clients have the freedom to criticize and draw. We encourage them to. Many are afraid of hurting our feelings, but the creativity that results from these dialogues makes for the best houses – houses that really fit our clients and stretch us.”

For a house in Norwood, NC, the client approached Don Duffy Architecture to create a home for a sporting life filled with dogs, horses and game. The client had purchased 1,200 acres of land, which held infinite possibilities for building a rural vernacular house to complement an existing horse farm. Over four-and-half years of “thinking, talking and dreaming,” Duffy and the client selected the optimum location, on a gentle slope, for the three-wing house, which is divided by public, private and guest uses and linked by breezeways.

The materials selection, inside and out, reflects the unpretentious design narrative. “Exterior materials were selected to blend with a magnificent timber-frame equestrian facility built a few years before,” says Duffy. “We sought out materials that had a story. Much of the interior finish came from buildings around North and South

Interior finishes for the Norwood, NC, house were mostly sourced from buildings around North and South Carolina, as well as heavy timber trestle wood from Utah, heart pine from the South, chestnut from the mountains and stone from the fields of Tennessee.

Carolina, as well as heavy timber trestle wood from Utah, heart pine from the industrial South, chestnut from the mountains and stone from the fields of Tennessee.”

In contrast to the creative freedom granted by 1,200 acres in a rural setting, the firm was called upon to complete a suburban transitional style house in a small community in Charlotte, NC. The local architectural review committee had in place restrictions pertaining to the space around the house, sightlines from neighbors and exterior materials and palette, so the firm created a simple, well-proportioned structure. On the exterior, hard coat stucco over brick provides shadow and depth, while inside, the house blends fuss-free contemporary detailing with traditional beams, cypress paneling and wood cabinets.

The biggest surprise in the house is the stairway, crafted of stainless steel. “It was a labor of love for all involved,” says Duffy. “It was drawn in 2D, then 3D, and then finally we took dowels to the site and mocked up the lines of the 3/8-in. railing system. It was literally crafted in place, which is no small feat with materials that could not be welded or ground to fit. I was educated that stainless steel is very unforgiving.”

Among the firm’s most unusual sources of inspiration, the Department 56 ceramic Christmas Village ranks as one of the most unusual. It was the point of departure for a family retreat on Baden Lake, NC, which Duffy designed as seven buildings, connected by a stone wall, at the end of a quarter-mile meandering driveway. The main house is divided into five sections to meet the needs of a large family and constructed of stucco, brick and field stone, with a slate roof and 12-in.-wide white-oak flooring inside that took six months to acquire from the mill.



Above: For a suburban transitional style house in a small community in Charlotte, NC, the firm complied with restrictions pertaining to the space around the house, sightlines from neighbors and exterior materials and palette. The resulting structure features hard coat stucco over brick for shadow and depth.

Right: The Charlotte, NC, house features a stairway crafted of solid stainless steel.





Above: The Department 56 ceramic Christmas Village inspired a family retreat on Baden Lake, NC. Duffy designed seven buildings; the main house is divided into five sections and constructed of stucco, brick and field stone, with a slate roof.

Left: The program for the Baden Lake house was “not only to make a place for a family of seven, but also to tell a story,” which resulted in a whimsical quality and playful details around doors and windows.



Designing such a whimsical property required artistry, as well as technical skill. “The fun part for me was drawing inspiration from a decorative table-top model that did not have scale, just cute lines that one would want to place on a mantle at Christmas time,” says Duffy. “I was instructed to let the windows be where they needed to go for the look, so we have some in the floor line and some in the roof line.” He adds that, “the program was not only to make a place for a family of seven, but also to tell a story.”

Duffy cites the great American Beaux-Arts architect Henry Bacon as an inspiration for two projects in Linville, NC. Bacon designed several homes in the area, as well as the All Saints Episcopal Church, and Duffy’s work in the area has “immense respect” for his legacy. The firm carefully restored a 1910 house in the town, which featured pedigree chestnut bark siding — a Linville signature — timber details, and a heavy cedar shake roof. “Much of the old stone is called ‘grandfather stone,’ which is the stone of the Blue Ridge Parkway,” says Duffy. “The stone had been sourced from quarries that have been closed for environmental reasons, so when we find a home that has this stone, great care is taken to reuse it.” Also in Linville, a new construction by Duffy follows in Bacon’s footsteps with quirky rooflines, steep rooflines, and half-timber, bark and stone. “I am a believer in pattern language and see no need to be the odd man in a community,” he says. “There is a quiet beauty in a village of homes that are alike.”

Design is in the details, so satisfying a client’s specifications to the letter is often a time-consuming process. Making a house in Boiling Springs, NC, just right took



Above and right: Two houses in Linville, NC, were inspired by the great American Beaux-Arts architect – and designer of the Lincoln Memorial – Henry Bacon.

four and a half years, beginning with some unusual holdups at the site. “Cattle had to be displaced from the site when construction began,” says Duffy, “but soon after the foundation was laid, the construction crew arrived at the site to find that the cows had come home. They too liked the view and shade.”

Located on a hillside, the 40-acre site was re-graded to accommodate the client’s dream of a chateau. The basis for the design was a Tuscan yellow stucco home with features found on European country estates. The pace of construction was slow and deliberate, feature by feature, and entirely directed by the client, from the perfect color of stucco to the rear stained-glass window with the family coat of arms.

Duffy credits the success of this, and every, project to the dedication of its construction workers and craft-people. “The building community was so supportive. They would tell the client, ‘no rush’ and work around any delay,” he says. “As I tell my clients, we just write



and draw the recipe or sheet music. It takes many skilled people to bring our instructions to life. The work is not always linear or efficient, but it is a real calling for some builders, and working with them is one of the many rewards of being in this industry.” ■

2012 BULFINCH AWARDS



The New England Chapter of the Institute of Classical Architecture & Art is pleased to announce its third annual Bulfinch Awards. Named for Boston's own Charles Bulfinch, America's first native-born architect and the designer of the Massachusetts State House, the awards program will recognize the best work of individuals and firms to preserve and advance the classical tradition in New England.

AWARD CATEGORIES

- Residential (restoration, renovation, or addition)
- Residential (New Construction) > 5,000 SF
- Residential (New Construction) < 5,000 SF
- Architectural Interiors
- Interior Design
- Civic/Institutional/Ecclesiastic
- Commercial
- Landscape Architecture
- Artisanry
- Urban Design

AWARDS PRESENTATION

The winners of the Bulfinch Awards will be recognized at an evening ceremony and reception at the Massachusetts State House in Boston, November 7, 2012.

ENTRY DATE

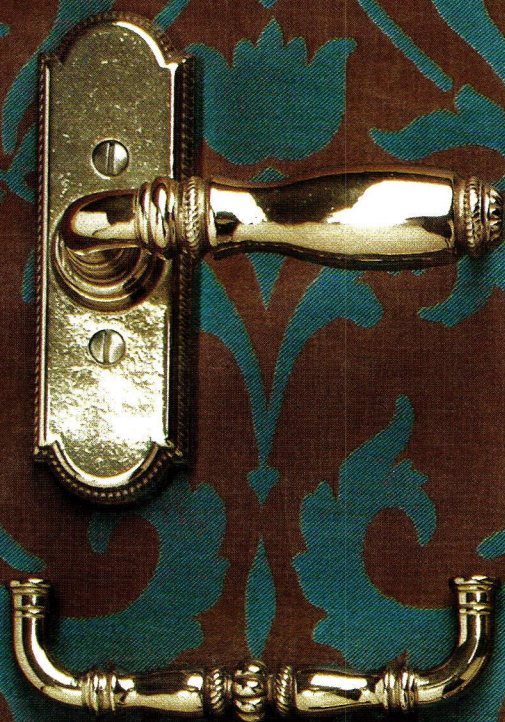
All entries must be received by July 23, 2012.

ENTRY REQUIREMENTS

For submission requirements and more information, please visit:

<http://classicist.org/awards-and-prizes/bulfinch-awards>

Background: Fifth Unitarian Church, Lancaster, MA Charles Bulfinch



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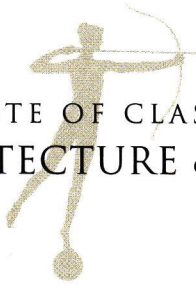
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The ICAA is proud to announce a new title in the "Classical America Series in Art & Architecture"

GARDENS FOR A BEAUTIFUL AMERICA, 1895-1935

Photographs by Frances Benjamin Johnston
By Sam Watters



Drawing from a rare archive from the collection of the Library of Congress, this new book presents 250 reproductions of hand-colored glass lantern slides not seen for over 70 years. *Gardens for a Beautiful America* presents Frances Benjamin Johnston front and center in the Garden Beautiful movement, as Progressive Era advocate and artist working with garden clubs and horticultural societies to green tenement lots, parks, and row house yards devastated by Gilded Age pollution and neglect. Published by Acanthus Press, in collaboration with the Library of Congress.

Sam Watters will present an illustrated lecture on the subject Friday, October 26, 2012; Library at the General Society, 20 West 44th Street. Reception and book signing 6:30 pm, lecture begins at 7:00 pm. Space is limited and reservations are required. To reserve, call the ICAA reservations line (212) 730-9646, ext. 109 or register online at classicist.org. FREE for ICAA members and employees of professional member firms; FREE for full-time students with current ID; \$20 for the general public. 1 AIA/CES CEH is available.

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2012 PALLADIO AWARDS

For Excellence in Traditional Residential Architecture

Produced by *Period Homes* and *Traditional Building* magazines and the Traditional Building Exhibition and Conference

The Palladio Awards program honors outstanding achievement in traditional design by recognizing project teams whose work enhances the beauty and humane qualities of the built environment through creative interpretation and adaptation of design principles developed through thousands of years of architectural tradition.

The awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance. The program applies the same criteria that Palladio used in his own work: projects should meet all the functional needs of contemporary usage while applying lessons learned from previous generations to create beauty in the built environment.

The winners for residential work are:

RESTORATION & RENOVATION

John Milner Architects, Inc., Chadds Ford, PA

SYMPATHETIC ADDITION

Architectural Resource, Ann Arbor, MI

NEW DESIGN & CONSTRUCTION – LESS THAN 5,000 SQ.FT.

J. Lawton Thies Architects, Chicago, IL

NEW DESIGN & CONSTRUCTION – MORE THAN 5,000 SQ.FT.

Don B. McDonald Architect, San Antonio, TX

EXTERIOR SPACES: GARDENS & LANDSCAPES

Parker Design Associates, New York, NY

Four awards were also given for commercial, institutional and public projects.

On the following pages, the five winning projects for residential architecture are presented. The winning projects for traditional commercial, institutional and public design were published in the June 2012 issue of *Traditional Building*. We congratulate all of the winners, and the other firms that submitted projects, for producing buildings that are both beautiful and functional.

For more information on how to enter the 2013 Palladio Awards competition, go to www.palladioawards.com.

The Jury

A jury of distinguished design professionals was selected by the editors of *Period Homes* and *Traditional Building* magazines. They were:

Stephen Byrns, AIA, LEED AP, partner, BSK Architects, New York, NY

Donald Kaliszewski, AIA, LEED AP, principal, Urban Design Associates, Pittsburgh, PA

Clem Labine, editor emeritus, *Traditional Building* and *Period Homes*, Brooklyn, NY

Peter Zimmerman, AIA, NCARB, principal, Peter Zimmerman Architects, Berwyn, PA

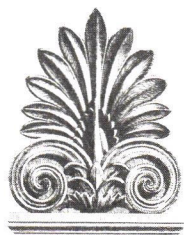
THE PALLADIUM The Palladium is the cast-bronze trophy awarded each year to the winning firms in the Palladio Awards design competition. The trophy is based on a motif that has been in continual use as an architectural enrichment for more than 2,500 years: the Greek anthemion. The anthemion, a highly stylized version of the Greek honeysuckle or palmette plant, has been used through the centuries to decorate everything from the Parthenon to contemporary Classically influenced furniture.

The trophies for the Palladio Awards program are created by Historical Arts & Casting, Inc., of West Jordan, UT. The firm's design studio took the traditional anthemion form and adapted it to create a new ceremonial sculptural shape. The Palladium trophies were then cast from the model in architectural bronze using the traditional lost-wax method.

In creating the Palladium, the artisans at Historical Arts & Casting, Inc., exemplified the basic goals of the Palladio Awards program: They've given us a dramatic example of how historic forms can be adapted and used to create beauty in the modern world.

Restoration & Renovation

Winner: John Milner Architects



Project: Jayne House,
Philadelphia, PA

Architect: John Milner
Architects, Inc., Chadds Ford,
PA; John D. Milner, FAIA, prin-
cipal in charge; Christina H.
Carter, AIA, project manager; P.
Justin Detwiler, project architect

Contractor: Cherokee
Construction, Wyndmoor, PA;
Tom Meyers, president; Barry
Bragin, project manager

Interior Designer: Eberlein Design
Consultants, Ltd., Philadelphia,
PA; Barbara Eberlein, ASID, presi-
dent; Jennifer A. Gibson, project
manager

Landmark Restoration

In the mid-1890s, renowned architect Frank Furness designed a stately residence for his niece, Caroline Furness Jayne, and her husband, zoologist Dr. Horace Jayne, on the corner of 19th and Delancey streets in Philadelphia's Rittenhouse Square neighborhood. During his career, Furness designed hundreds of buildings in the Philadelphia area, including the National Bank of the Republic (1883), the Provident Life and Trust Company building (1876) and the Library for the University of Pennsylvania (1888), now known as the Fisher Fine Arts Library. Widely considered his most significant work, the library is variously described, like most of his projects, as "inventive" and "full of character." With its elaborate sculptural façade elements and two-and-a-half story, oak-paneled central hall topped with a leaded-glass skylight, the Jayne House was no different.

In the 1920s, the Jayne House was sold and underwent significant interior alterations. In the 1940s, when it was transformed into a synagogue, the entire north side of the first floor was used as a large worship space. In the latter half of the 20th century, the building housed a variety of institutions.

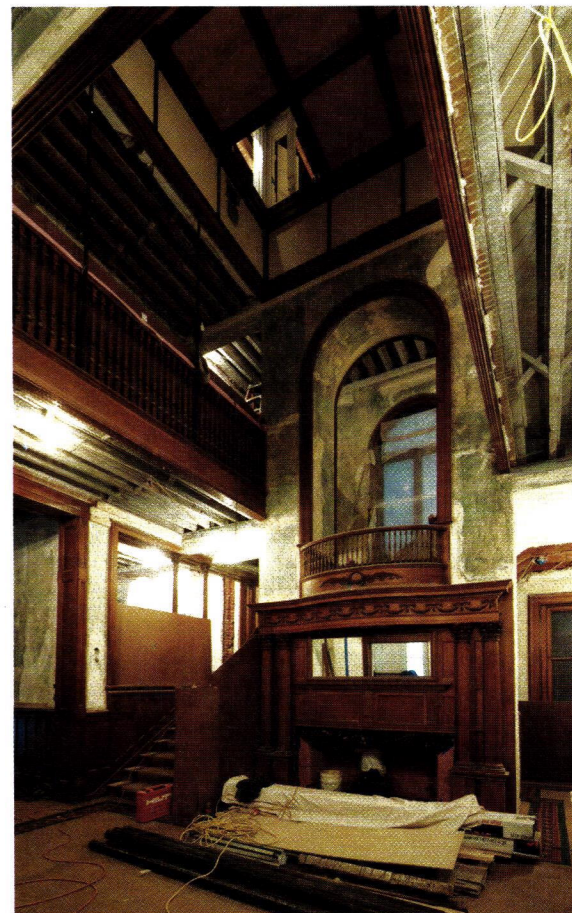
The Jayne House's road to recovery began in 2007, when the current owners purchased the property with plans to restore its original appearance and usage as a single-family residence. With Chadds Ford, PA-based John Milner Architects on board, the goals for the restoration were clear from the beginning: to be respectful of the house's history and architectural significance while making modest alterations to accommodate a modern family.

"While monumental in its design concept, the building has a remarkably human scale and a contemporary sense of interactive spaces that make it the perfect urban residence," says John D. Milner, FAIA, principal of John Milner Architects.

While all members of the Milner team were fans of Furness, and understood the significance of working on such an historic landmark, project manager Christina Carter says that the firm "gained a new level of appreciation for his genius."



New terra-cotta roofing tile tops the restored masonry façade, with its brick and sculptural terra-cotta elements. The comprehensive exterior transformation also included the restoration of original windows and the flagstone stoop. All Photos: Tom Crane Photography



In the entry hall, the central fireplace was restored to working order, leaded-glass interior storm windows and skylight panels (now surrounded by a custom decorative mural) were restored, a new ceiling finish and lighting were installed and quarter-sawn white-oak floors and millwork were restored.

"Many of Furness' buildings have been lost over the last century," says Justin Detwiler, the project architect, noting that Philadelphia's 19th-century building stock has been increasingly threatened with the wrecking ball. "So the restoration of this landmark house was important to his legacy."

Despite the 20th-century modifications, many of the house's original features remained, including the two-and-a-half-story, oak-paneled central hall. Here, a new custom-fabricated protective aluminum screen was fabricated to match the original configuration and design. A new ceiling and lighting were installed, the leaded-glass interior storm windows were restored, the quarter-sawn white-oak floors and millwork were restored and a custom decorative mural now surrounds the skylight panels.

Other areas of the house retained less original fabric. In the northeast corner of the house, for instance, the formal parlor bore little resemblance to its original appearance. Demolition uncovered the original cast-iron firebox, as well as the tile surround and hearth, which were conserved; a new mantel was designed based on others in the house. A new decorative plaster ceiling was introduced and missing pieces of the original plaster cornice were replaced to match.

Adjacent to the parlor, a small library was formed on axis with an original curved bay window. Between the library and parlor, a partition of Corinthian columns atop low, custom bookcases with leaded-glass doors was created — establishing a break between the rooms while keeping the spaces open and light-filled.



In the dining room, the 1920s mahogany paneling and original oak flooring were restored, a 1980s ceiling was replaced with a new plaster finish and severely deteriorated mahogany doors were replicated, with the original glass reinstalled.

The original parlor fireplace was uncovered and restored to working order; a new mantel and over-mantel were designed based on others in the house.

To minimize the impact on the original fabric, a kitchen was created in the location of the original rear parlor. The space features new cabinetry, appliances and a coffered ceiling; original windows and casing were restored.

On the second floor, new bedrooms and closets utilize original wall, door and window locations where possible. An elevator was introduced in place of the original dumbwaiter. Throughout, new electrical, mechanical and plumbing systems were installed discreetly to maximize open space and have minimal impact on the historic fabric.

On the exterior, the restoration and conservation had to satisfy the Philadelphia Historical Commission and the Preservation Alliance of Greater Philadelphia, which holds a façade easement on the property. The comprehensive process included a full masonry restoration, the conservation of sculptural elements, a new terra-cotta roof, a new roof deck, a new bluestone courtyard and the restoration of ironwork throughout.

Areas of soiling on the terra-cotta façade surfaces were removed with a backpack laser and coated with urethane to restore their original color and form a protective barrier. Original windows were restored and reused, the bluestone stoop was restored and a new railing and lamppost were installed. Above the entry, the deteriorated balcony was deconstructed and reinforced with a steel structure.

The extensive list of suppliers that contributed to the project includes: New Lexington, OH-based Ludowici Roof Tile; Norristown, PA-based Felber Ornamental (plaster ceilings, moldings and medallions); Danbury, CT-based Waterworks (toilets, tubs, sinks, faucets); Chicago, IL-based Decorator's Supply (corbel brackets and decorative elements); Portland, OR-based Rejuvenation (interior door hardware); and Floyd, VA-based Crenshaw Lighting (interior lighting). Crown City Hardware of Pasadena, CA, and Von Morris of Camden, NJ, supplied exterior door hardware. Cabinet hardware was supplied by The Nanz Company of New York, NY; House of Antique Hardware of Portland, OR; Whitechapel of Jackson, WY; Historic Houseparts of Rochester, NY; and Restoration Hardware of Hayward, CA. U.K.-based Farrow & Ball, Benicia and CA-based Bradbury & Bradbury supplied wall coverings.

The restored library is separated from the parlor by Corinthian columns atop leaded-glass bookcases. After 1980s office partitions, slab doors, carpeting and the acoustic tile ceiling were removed, a decorative plaster ceiling was installed; baseboard, trim and cornices were replaced; and the original oak flooring and double-hung windows were restored.





The project introduced a new kitchen in the location of an original parlor that had been gutted in the 1940s; new cabinetry, appliances and a coffered ceiling were installed and original windows were restored.

After a three year process, the newly restored and renovated Jayne House has been well received by the owners and preservation community alike. "The family continues to express its happiness with the final product," says Carter. "The Center City Resident's Association officially recognized the project with the Bobbi Burke Historic Preservation

Award — their only annual honor for historic preservation. And the Preservation Alliance of Greater Philadelphia presented the home with its annual Honor Award for Historic Preservation." — *Will Holloway*

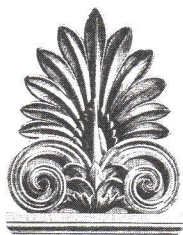
For a list of suppliers to all of the Palladio Award-winning projects, go to www.period-homes.com/palladiosuppliers2012



After a 1980s roof deck was removed, a new membrane roof was installed and topped with a flagstone terrace on a pedestal paving system.

Sympathetic Addition

Winner: Architectural Resource



Project: Residence, Dexter, MI

Architect: Architectural Resource, Ann Arbor, MI; Michael Klement, AIA, principal in charge

Contractor: Home Renewal Inc., Manchester, MI; Donald Huff, owner

Italian Lessons

My clients didn't want to be known as the people who screwed up the beautiful old house by the river," says architect Michael Klement, AIA, principal of Ann Arbor, MI-based Architectural Resource in regard to the expansion of a ca. 1860 brick Italianate, which is listed on the National Register of Historic Places. Klement is well versed in old houses, having

worked with the historic restoration specialists Architects Four after graduating from the University of Michigan.

For the Italianate residence, which is located in Dexter, MI, Klement says the firm went through more than a dozen iterations of the design before finally getting the proportion and scale just right. "I've wanted to win a Palladio Award since this firm began in 1991," he says, "and I'm thrilled on this project we were able to flex our design muscles."

As the client's family was growing, they wanted more functional space in the home, including an addition that would provide a breezeway/mudroom, guest quarters for in-laws, and a two-car garage.

"We wanted the addition to blend seamlessly with the house," says Klement, "but were conflicted with following the Secretary of the Interior's Standards, which states that 'The new work shall be *differentiated* from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.'"



The massing and scale relationship of the new addition (right) acknowledges and responds to the original without overwhelming the structure. All photos: Beth Singer Photography unless otherwise noted

The porte-cochère, which was added in the 1940s, was replaced by the breezeway and garage addition. Photo: courtesy of Architectural Resource

Understanding their roles as stewards of this historical building, the owners were sensitive to the character of the home as well as the legacy it represented in the community. “We really wanted to respect the home, but adding on to a graceful old house is never easy,” says Klement. “Aside from making the addition look beautiful, we also needed to make sure the pragmatic and functional issues were addressed. The solution was to replace an old porte-cochère with a hyphen that would act as the 232-sq.ft. breezeway, linking the old house to the 1,296-sq.ft., two-story in-law suite and garage.” (Klement had already designed a conservatory on the opposite side of the house, and that design would be the model for the new breezeway.)

The massing and proportion were very carefully studied so the addition would complement and support the existing home, particularly from the curbside view. “The two volumes essentially had to hold hands so to speak,” says Klement. “Details were teased from the older structure into the façade of the new.”

Yet there is delineation between old and new – the new addition is subordinate to the existing building. For instance, the original arch-topped windows are echoed with an arched molding detail over a square-topped window in the conservatory and in the breezeway. These small details pay homage to the original design, while making the new addition distinct. “We used the same details and motifs,” says Klement, noting that decorative brackets and trim detailing were faithfully emulated and incorporated in the new addition.

Also imperative to the success of the design was the choice of windows – achieving a balance was crucial, according to Klement. For instance, a tripartite window in the stairwell leading to the guest suite offers natural light – and echoes the house’s original cupola.

Key suppliers for the project included Kohler, WI-based Kohler (plumbing fixtures); Pella, IA-based Pella Windows and Doors; New York, NY-based Restoration



The breezeway acts as a hyphen or connector between the old and new portions of the house; its color scheme is based on historical hues.

Hardware; Chelsea, MI-based Chelsea Lumber (paneling); Milwaukee, WI-based Brass Light Gallery; and Valley Forge, PA-based CertainTeed Roofing Products.

Contractor Donald Huff of Manchester, MI-based Home Renewal reached out to mason Ron Davis, who searched high and low for the right brick, and ended up sourcing a tumbled brick that was a match. Color consultant Rob Schweitzer of Ann Arbor-based Historic House Colors was brought in to develop a historical color scheme for the hyphen and trim.

On the north side of the house, which faces a major tributary of the Huron River, Klement added a Juliet balcony off the guest suite that offers breathtaking

Right: The trim details on the new addition match the original structure. The new windows echo the arch of their older counterpart.

Below: Klement created a breezeway that also seconds as a mudroom with ample storage.





Above: The homeowners saw a balcony on an Italianate on their travels that Klement incorporated into the design of the addition.

Right: The new hooded service door to the garage mimics the existing formal front entry.

views. "The railing design of the balcony came from the owners, who saw the railing on another Italianate during their travels on the East Coast," says Klement. It is just one element of the award-winning addition, which speaks the Italianate language fluently. — Nancy E. Berry

Nancy E. Berry is the editor of New Old House magazine and the author of two books on design. She lives in Yarmouth Port, MA.

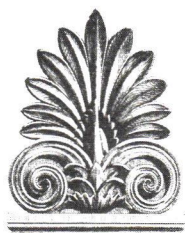
For a list of suppliers to all of the Palladio Award-winning projects, go to www.period-homes.com/palladiosuppliers2012

The massing and proportion were very carefully studied so the addition would complement and support the existing home, particularly from the curbside view.



New Design & Construction – less than 5,000 sq.ft.

Winner: J. Lawton Thies Architects



Project: Myers Park Residence, Charlotte, NC

Architect: J. Lawton Thies Architects, Chicago, IL; Lawton Thies, NCARB, AIA, principal

General Contractor: Philip R. Thomas Construction, Charlotte, NC

Georgian of Today

On a gently curving lane in the Myers Park neighborhood of Charlotte, NC, a new Georgian Revival home was designed by Chicago, IL-based J. Lawton Thies Architects for a couple looking to downsize and settle into this quiet, century-old suburb. Developed in 1905, Myers Park is one of the earlier designs of well-known landscape architect John Nolan.

Although the neighborhood isn't centered around a predominant architectural style, there is a distinct "Myers Park" style – homes are scaled with respect to the street, built with quality materials and designed simply but with elaborate details.

In 2006, the couple purchased the property with the goal of replacing the existing 1970s resort style, plywood-sided residence with a traditional new construction that would fit seamlessly within the tree-lined streetscape. "Aside from desiring a smaller-scaled home and the very mundane, like the number of bedrooms, the clients did have two requirements," says principal Lawton Thies. "First, they didn't want a formal dining room. They found that they almost never used the space and would set up tables in the living room for large gatherings. Second, they didn't want to see the garage doors from the street."

Familiar with the area's history, Thies selected Georgian Revival for the home's design since the clients didn't have an architectural style preference. "It's always been a style that I admired and I think it's particularly appropriate in the South," he says. "The style has a history in the area but in recent years a lot of houses have tended to move away from it – people feel that it's too simple. In reality, what I find beautiful about it is that when you concentrate on scale, proportion and nice materials, you can build a house that's more timeless."



A new 3,800-sq.-ft. Georgian Revival residence in Charlotte, NC, designed by Chicago, IL-based J. Lawton Thies Architects, features a unique four-bay façade to match seamlessly with the neighborhood's architectural streetscape. All photos: Stephen Young unless otherwise noted



Rope molding and fretwork on jambs and heads, limestone sill and trim, as well as custom-molded brick and jack arches complement the custom wood main entry. Photo: courtesy of J. Lawton Thies Architects

Thies analyzed the percentages of lot covered by structures in the immediate area to determine the proper scale and height for his design. Owing to the deed's strict setback requirement, the home is sited about 40 ft. from the sidewalk. Roof heights and cornices were carefully modulated to match those of the neighboring houses. The garage is on axis behind the house with its doors facing the rear, concealed from the street.

The front elevation features a unique four-bay composition with brick arches framing an entryway positioned to the side and three 12-over-12 double-hung windows; the upper level features 8-over-8 double-hung windows accompanied by shutters. A Flemish bond was selected for the brickwork to add detail and texture without resorting to additional embellishments that would interfere with the clean design. Limestone veneers, millwork, random-width slate roof tiles, copper ridge and gutters, as well as wood windows and doors, complete the exterior.

From the west elevation, the house reads as a more traditional five-bay design. At the center, three pairs of French doors lead to the main interior living area, which can be interpreted as an expanded central hall. Wall panels at the outer bays are subtly recessed to give the impression of pilasters, while a pair of chimneys reinforce the symmetry. On the east elevation, French doors open onto a screened porch



The limestone entryway of the garage, which is treated as a garden element, is the focal point of the kitchen view and courtyard. Photo: courtesy of J. Lawton Thies Architects

composed of four Tuscan columns and Classical elements with a pergola extending to the detached garage. The space between the house and garage forms a courtyard. "The front of the house is really turned to the side and the side elevations resemble a center-hall house," says Thies. "We're taking traditional elements and tweaking them to meet today's needs."

The interior plan revolves around a large, central gathering space that acts as a living and dining room. The foyer and stair hall are separated by the living room and are connected by axial doorways and line-of-sight rather than a physical hallway. Adjacent to the foyer, the sitting room is paneled with knotty spruce finished with hand-applied wax. The custom moldings are echoed on the mantelpiece, which is complemented with a soapstone surround and herringbone brick interior. Oak floors in the sitting room and throughout are finished with a traditional hand-scraped technique. The axial setup of the foyer and stair hall is repeated to connect the sitting room with the breakfast room and kitchen located at the rear. "The thought behind placing the living room centrally is that people can interact with the space every day even though it may not be a room that is used constantly," says Thies.

The kitchen features painted poplar custom cabinets with soapstone counters, paneled appliances and pewter hardware. The chamfered ceiling beams overlaid with v-groove decking, antique terra-cotta

“The goal was for the design to work with the overall feel of the street and to not necessarily be picked out as a new house.”

floor tiles and an arched opening to the breakfast room give the kitchen a sense of separation. Three sets of French windows overlooking the courtyard serve as the room’s focal point. “We changed the window style because the owners liked to open them and make the kitchen feel more a part of the outdoors,” says Thies. “The kitchen is centered with the garage, which we treated as a garden element. The focus of the kitchen view and courtyard is the limestone entryway to the garage. It’s one of the nicer moments in the house.”

Inside, the second-floor stair leads to a hallway that doubles as a sitting room, which opens to the master bedroom, creating an informal suite. Two bedrooms and baths surround the master suite in a similar layout as the first floor.

Accommodating the clients’ changing needs as they age was an important aspect of the design as well. An elevator was installed in the stair hall and interior doorways fitted with custom spruce doors were designed slightly wider than standard. Above the garage, an unfinished studio space can be converted into living quarters for a caretaker.

Key manufacturers and suppliers for the project included Evergreen Slate of Granville, NY; Williamsport, MD-based Redland Brick; Wausau, WI-based Kolbe & Kolbe Millwork (windows); Charlotte, NC-based The Shutter Shop; New Orleans, LA-based Bevolo (exterior lighting); Exton, PA-based Ball & Ball (hardware and interior lighting); Greenwich, CT-based The Federalist (interior lighting); Midland, NC-based Jeff Franz Millwork; and Tony Montognase of Charlotte, NC-based Fine Wood Finishes.

Above right: In lieu of a hallway, axial doorways create a sense of connection between the foyer and stair hall to promote daily interaction with the large living room in the middle.

Right: The custom graduated winder stair features hand-scraped treads, French polished walnut handrail and ebonized walnut balusters.





Chamfered ceiling beams overlaid with v-groove decking, antique terra-cotta floor tiles and the arched opening to the breakfast room give the kitchen a sense of separation. Photo: Boyce Thies

After 18 months of construction, the new 3,800-sq.ft. residence successfully met the homeowners' specific needs and has been welcomed to the neighborhood by the Myers Park Homeowners Association with recognition as the year's best-designed new construction project. "The goal was for the design to work with the overall feel of the street and to not necessarily be

picked out as a new house," says Thies. "In fact, the nicest compliment the clients receive is when they're asked which part of the house was worked on. People assume that this has been here since the 1920s." — Annabel Hsin

For a list of suppliers to all of the Palladio Award-winning projects, go to www.period-homes.com/palladiosuppliers2012



Above: The architect designed the entire home's molding and millwork, for a consistent traditional composition throughout.

Left: Carefully selected knotty spruce panels finished in hand-applied wax create a casual atmosphere in the sitting room off the foyer.

New Design & Construction – more than 5,000 sq.ft. Winner: **Don B. McDonald Architect**



Project: Harvey Ranch House, Industry, TX

Architect: Don B. McDonald Architect, San Antonio, TX; Don B. McDonald, principal; Alberto Cantu and Kristen Weber, project team

Contractor: Minarcik Construction Co., Fayetteville, TX

Local Attraction

Building a house on virgin rural territory is a great responsibility, as it is never a neutral move,” says architect Don McDonald. “It either enriches the regional landscape or blemishes it.” If the results are any indication, McDonald, principal of San Antonio, TX-based Don B. McDonald Architect, has clearly accomplished the former with a new ranch house in the tiny Texas town of Industry.

Located midway between Austin and Houston, Industry lies in the central Texas region of rolling hills and pastures settled in the mid-1800s by German and Czech immigrants. According to the town’s website, it was the first permanent German settlement in the state. Today, its population tops off at just over 300.

According to McDonald, the historical architecture of the region is a hybrid of German Neoclassical structures constructed with the limited materials of the new frontier. “Think of a Neoclassical temple,” he says, “with a simple, well considered shed up against it.”

“Soon,” he continues, “Texas became a state of the Union and the Americans introduced board-and-batten wood frame buildings that could be erected with efficiency and ease. Though wood frame became more common, the strong geometric volumes held. Both were soon draped in porches as the need for protection from the strong wind and harsh elements was more important than light-filled rooms. A beautiful and unique regional architecture was born.”

While many of the farms remain in the original families, Industry’s proximity to Houston has recently drawn a new generation in search of a rural retreat. While McDonald notes that there has not been a lot of new construction, he says that what has been built in the last century has, unfortunately, taken its cues from suburban architecture on the fringes of Houston.



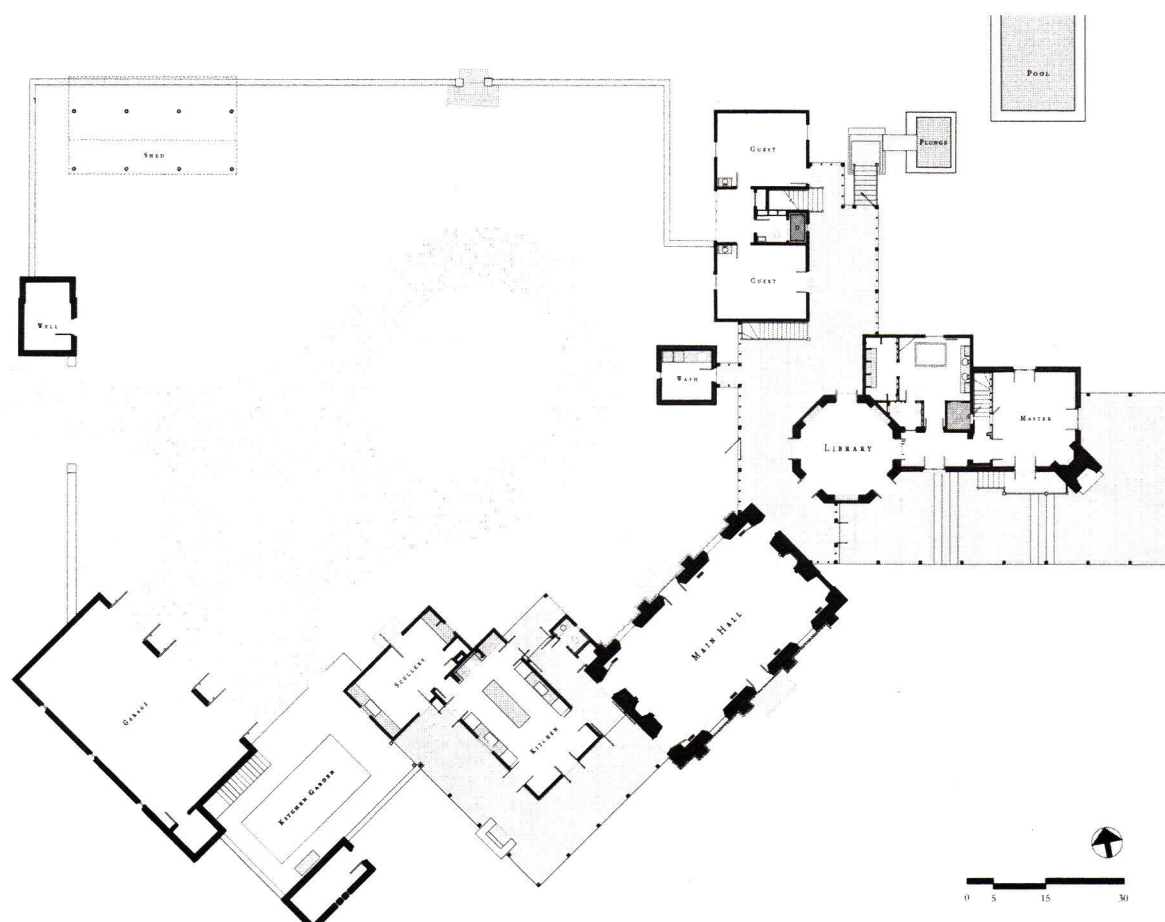
Seen from the west, the main hall of the new Harvey Ranch House in Industry, TX, is flanked by the kitchen compound to the south and the octagonal library to the north. All photos: Jon McDonald

The project is an assemblage of half a dozen structures, none larger than 1,500 sq.ft.

So when a client from Houston approached McDonald about a new ranch house in Industry, the architect sought to honor the region's architectural roots. McDonald and his team spent extensive time meeting with the owners and other locals, exploring the region's architectural dialects: "We had to knock on doors, and spend time with the neighbors before we were able to begin to dissect this very unique Texan hybrid."

McDonald says that an innate sense of discipline and a strong respect for order is what stands out in the farming and ranching community — and this applies to the well-tended pastures and gardens as much as it does to the architecture. "There is a real beauty in the subtle variations that one encounters, and the hand of the builder is always evident," he says. "A structure built outside of these time-honored traditions tends to break the strong rhythm of the landscape."

The Harvey ranch house is an assemblage of structures built around an ancient oak tree: the main hall, north compound and south compound. The main hall, the centerpiece of the design, is a formal, buttressed masonry structure finished in white plaster. Its interior



space, which contains a collection of arrowheads and artifacts collected on the property, is finished with plaster walls and lime-washed pine floors, which withstand the abuse of daily ranch life.

The north compound is composed of the library, an octagonal masonry structure clad in plaster, the stone master suite, laundry building and wood-frame bunk house — all connected by a screened porch that extends to a trail leading to the swimming pool. The south compound includes a wood-framed kitchen structure wrapped in porches and a three-bay garage and stone support structures enclosing an herb garden.



Fireplaces anchor each end of the main hall, which showcases arrowheads and artifacts found on the property.



The wood-framed kitchen features a large center island; the colors were influenced by a regional paint palette dating to the early-19th century.



The walls of the masonry structures are finished with plaster, while the partition walls are paneled in wide-plained bead board.

"The elusive sense of place evoked by the local building traditions is what we responded to, and it was our intent to pick up this unique thread and use it as a springboard to construct a 21st-century ranch house that would stand the test of time," says McDonald.

To that end, technologies with limited life spans – electricity, audio/video and plumbing – were designed to be accessed or modified from

below the house. According to McDonald, the core materials and methods used on this project would be efficient and sound within a 150-year span before or after the construction. "The house will always be read as new or old, depending on one's perspective, but never dated," he says.

Key suppliers for the project included Jarrel, TX-based Simpson Stone Company (masonry); San Antonio, TX-based Delta Granite



A hallway in the north compound connects the master suite and library.

A screen porch connects the main hall, library and bunk house.

& Marble (countertops); San Antonio, TX-based Cactus Max (wrought iron); Oklahoma City, OK-based South20 Inc. (wood shakes); and Warroad, MN-based Marvin Windows and Doors (windows). Hardware was supplied by Ball & Ball of Exton, PA; Whitechapel of Jackson, WY; House of Antique Hardware of Portland, OR; Merit Metal Products of Warrington, PA; Maguire Iron of Sparks, NV; and Vintage Hardware & Lighting of Townsend, WA. Paints and stains were supplied by Cleveland, OH-based Sherwin-Williams; Montvale, NJ-based Benjamin Moore; and U.K.-based Farrow & Ball. Plumbing fixtures were supplied by Signature Hardware of Erlanger, KY; Franke USA of Hatfield, PA; and Waterworks of Danbury, CT. Lighting was supplied by Madera, CA-based B-K Lighting; Mamaroneck, NY-based Nessen Lighting; and Portland, OR-based Rejuvenation.

While noting that the client and contractor were ideal partners in the project, McDonald says that the lasting lesson from the project is the importance of listening. "What we learned from the locals was invaluable," he says. "By nature we read and exhaustively explore the



old houses of the regions we build in. In this case, we spent more time standing on door stoops and leaning on fence posts, just listening to the locals' ideas about this thing called architecture." — Will Holloway

WEB EXTRAS: For additional photographs of this project, go to www.period-homes.com and click on "The Magazine."

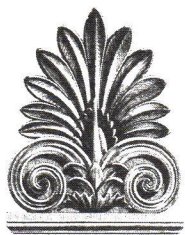
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The approach from the east reveals the buttressed main hall, flanking structures connected by porches, and stone support buildings.

Exterior Spaces – Gardens & Landscapes

Winner: Parker Design Associates, Inc.



Project: Turkey Hill Farm,
Millbrook, NY

Landscape Architect:
Parker Design Associates,
Inc., New York, NY; Janice
Parker, principal

Natural Rewards

“Mother Nature is generous,” says landscape architect Janice Parker in regard to her recent project in Millbrook, NY, which borders the northwestern corridor of Connecticut. Although Parker’s statement is accurate, in the case of Turkey Hill Farm, Mother Nature definitely got more than a helping hand from Parker. An award-winning landscape architect, working on such endeavors as Million Trees NYC, Parker has coaxed seemingly listless landscapes into states of pure Eden for more than 25 years. With offices based in New York City, Southampton and Connecticut, Parker is well versed in the topography, climate and flora of the region.

In 2006, interior designer Darren Henault and his partner, Michael Bassett, bought Turkey Hill Farm, a 47-acre Christmas tree farm that included a 19th-century Greek Revival house, dilapidated outbuildings and rows and rows of Christmas trees. The couple turned to Parker for her expertise and ingenuity.

“Henault and Bassett not only wanted to transform the grounds into a beautiful property, but they also envisioned vegetable and cutting gardens, long-grass meadows, as well as creating outdoor spaces for entertaining and recreation,” says Parker. “They also wanted a place where they could raise bees and harvest fruit from their own orchards – they were very involved in the whole process.”

“We needed to reinvent the land that had been let go for many years. The idea was to re-create and expand on the agrarian landscape while creating new points of interest. We also wanted to introduce elements of surprise.”



Trees from the original farm were repurposed to create a border around the pool room; the two rows of trees create a layered effect. All photos: Neil Landino



Above: Parker layered elements into the design to create the long axis of the gardens as well as texture. Limelight hydrangea borders a native fieldstone wall, framing the central hedge room.

Right: The pool room is on axis with the urn room. The pool sits in grass edged with native bluestone coping.

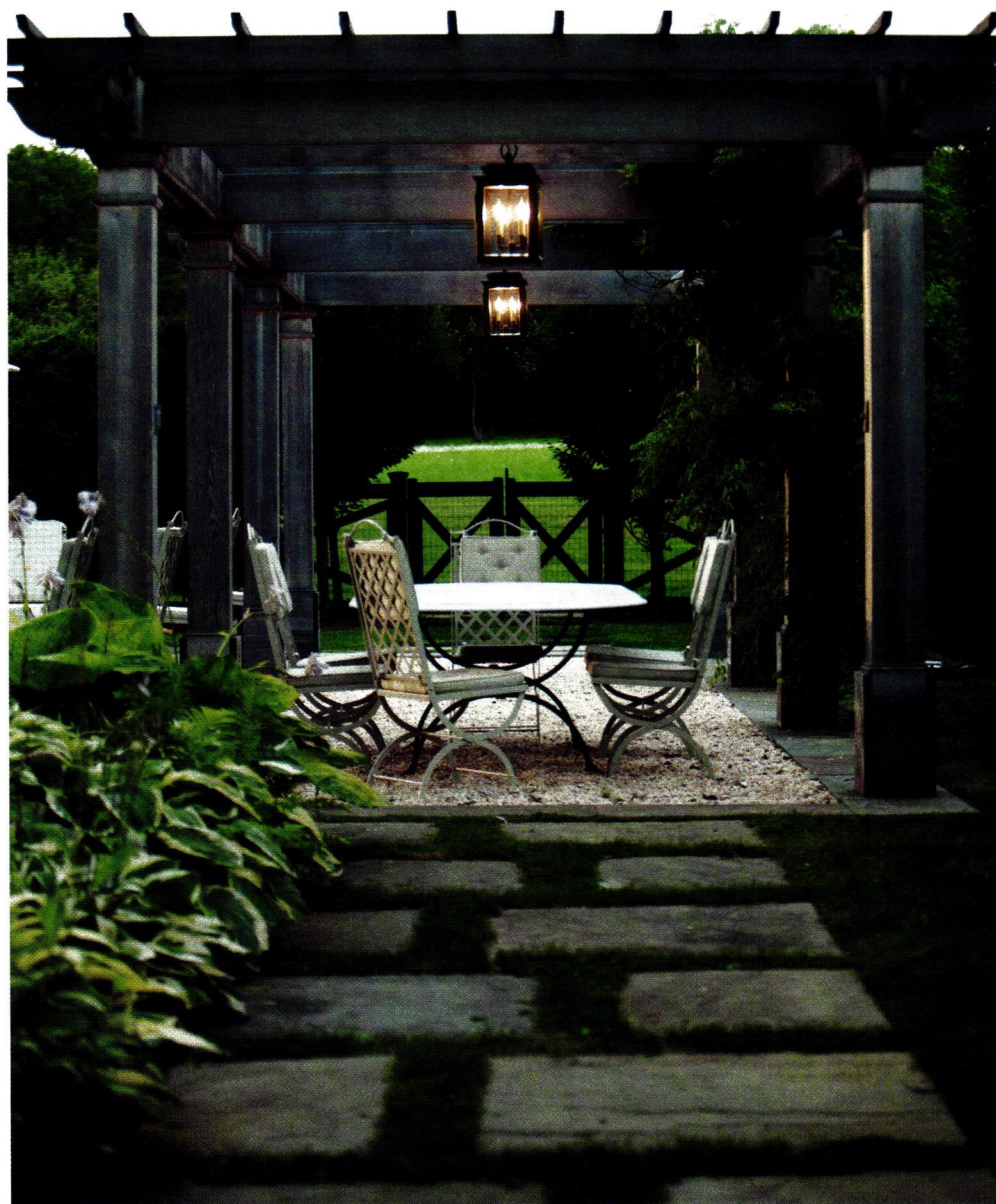
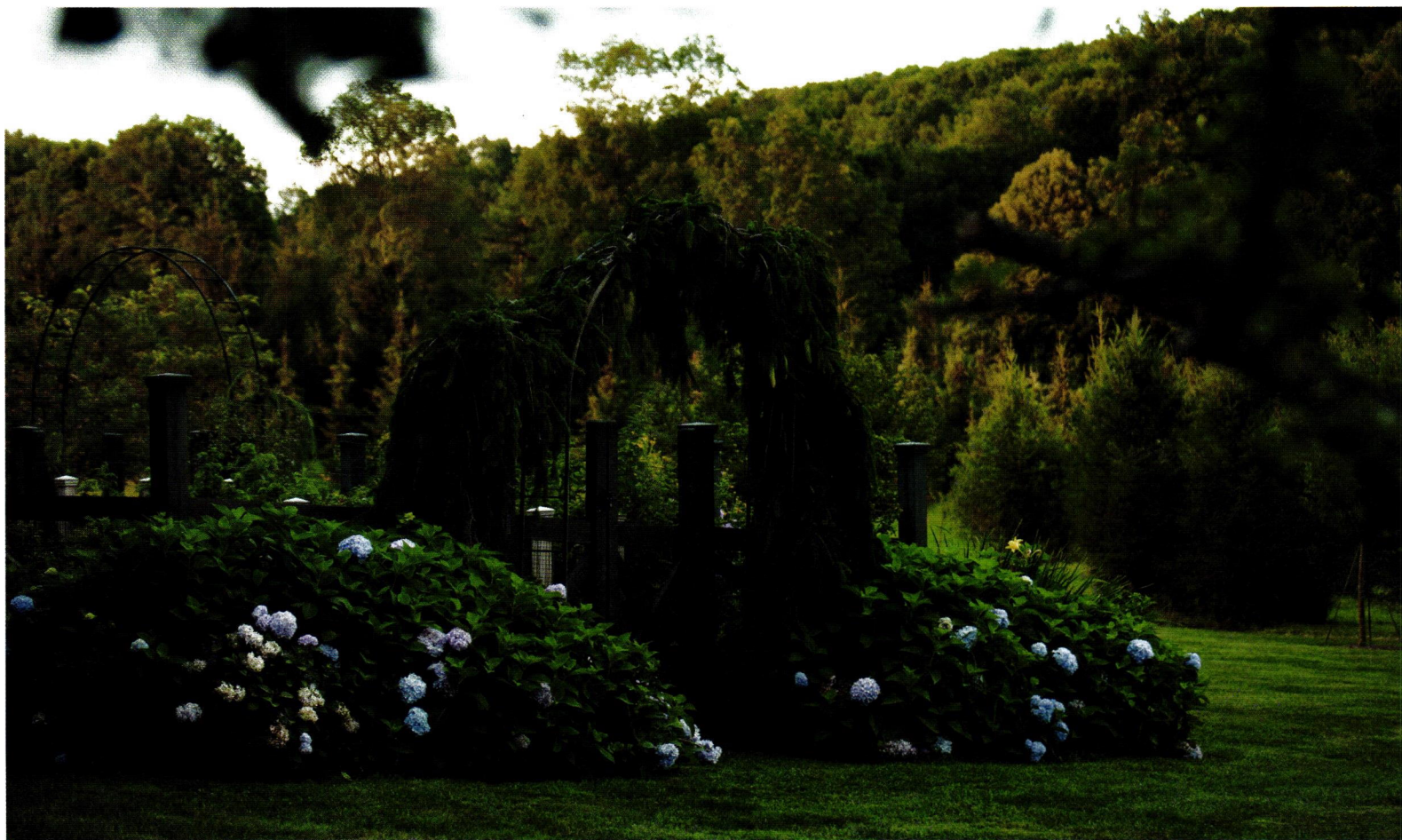
The challenges Parker and her team faced in re-creating the property – aside from what to do with hundreds of Christmas trees ranging from 6 to 8 ft. in height – were the drainage channels that crisscrossed the fields and the many outbuildings that had been abandoned for years.

“There were rows and rows of Douglas fir, blue spruce, and Norway spruce,” says Parker. After a long site analysis and vegetation inventory, the team was able to identify key maple and pine trees that were laid out in a grid. These trees would become the structure for the axis of the design. “We also realized we had loads of border plants in the way of the Christmas trees,” says Parker. “The design intent was to honor the site’s history, and reusing the trees would facilitate this goal.”

The clients’ first thought was to clear the trees to create a meadow,



but after careful consideration, Parker saw that these trees would be cost effective and useful in the design. “We saw the opportunity to use the trees for the new design and began a study and classification of the tree inventory.” Conscious of cost, Parker sourced a small tree spade and a three-man crew capable of moving about eight trees a day. “We moved over 400 trees,” says Parker. Once the structure of the landscape was established, Parker introduced graceful arcs and well-proportioned axial connections throughout.



Above: Custom iron arches and trellis covered in weeping Norway spruce (moved from another part of the property) frame the entry to the vegetable garden. Stone edge planting beds surround the organically grown vegetables and flowerbeds.

Left: A cedar pergola laden with wisteria vines frames the entry and dining space. Blue stone and native gravel were also used in the area.

The trees – two rows deep – became the border around the pool area. An unfinished cedar pergola covered in wisteria frames the entryway of the pool area and a gravel dining terrace edged in blue stone. The pool is on axis with another hedge room – the urn room – which is enclosed by the trees as well.

“Vistas from the house were very important to the client,” says Parker. An urn, which was supplied by Pomona, IL-based Classic Garden Ornaments and is the focal point of the room, is on axis with the center of the house and is framed with an iron trellis overgrown with trumpet vine, softening the stone piece. The urn room is flanked on two sides by fieldstone walls. The local fieldstone was cut to give the walls a more architectural look.

“The long axis of the garden is created by layering,” says Parker, who introduced one of her favorites – limelight hydrangea – behind the wall. “This variety turns wonderful shades throughout the blooming season and adds such color and beauty to the garden.”

“Vistas from the house were very important to the client.”

The cedar pergola is unstained so it will weather to an earthy gray tone.

Another challenge was reviving old apple trees on the property. Parker had the trees pruned over the course of three years to give them new shape and life. They create the front stage of hedge rooms as seen from the house. Parker also positioned the vegetable and flower gardens on a strong center axis. Bordered in the same dark green fencing in the crossbuck style as the pool fence, the vegetable garden fence is raised to eight feet and inset with wire to deter deer.

“Weeping Norway spruce, which grows on the arch at the opening of the garden, came from behind an old barn,” says Parker. “This use gives them new life in this context.” Another dramatic design element is an arc of deer-resistant Korean lilac bushes, which were added to the side yard and can be viewed from the open porch.

“When you follow the rules,” says Parker, reflecting on the project, “you are rewarded with what Mother Nature can do.”
— Nancy E. Berry

Nancy E. Berry is the editor of New Old House magazine and the author of two books on design. She lives in Yarmouth Port, MA.

WEB EXTRAS: For additional photographs of this project, go to www.period-homes.com and click on “The Magazine.”

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Older barn structures remain, keeping the agrarian feel of the property intact.



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Presenters: Andrew Zalewski, AIA, president, The MZO Group, Stoneham, Mass.
Art Reeves, commercial business development manager, Northeast territory, Marvin Windows and Doors, Wixom, Mich.

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Presenters: Staff from the National Park Service, Washington, D.C.

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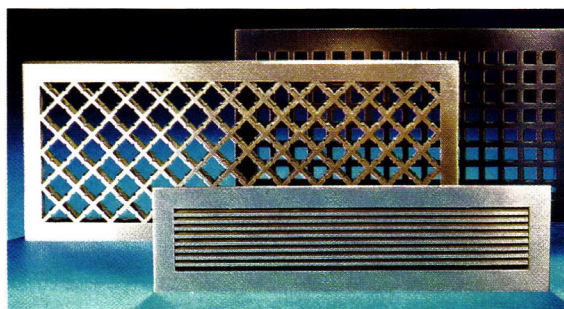
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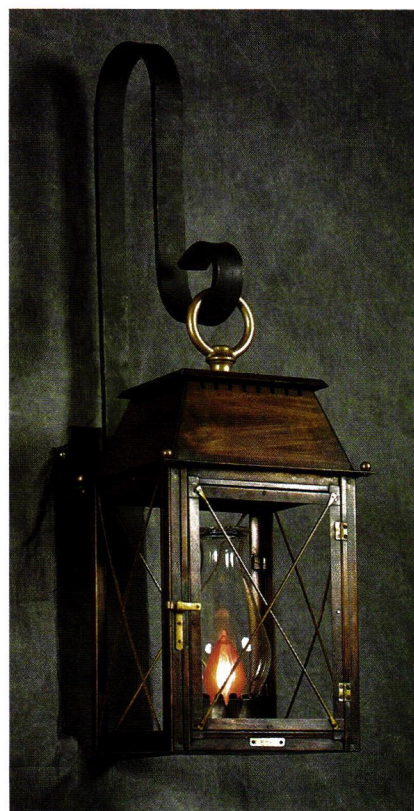
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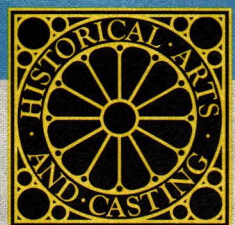
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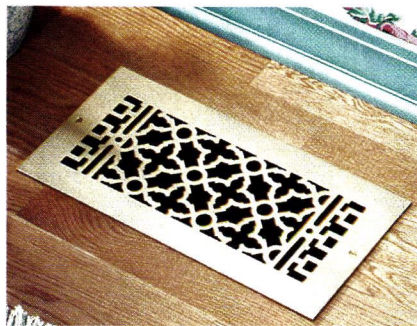


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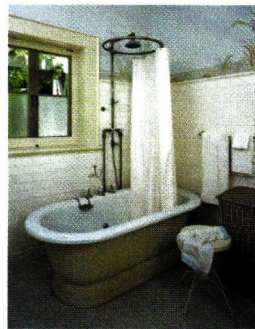
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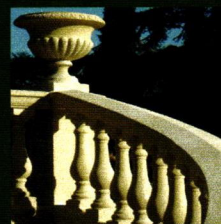
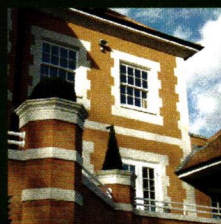
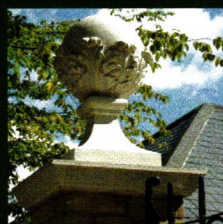
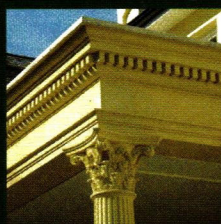


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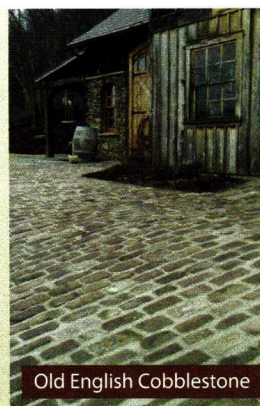
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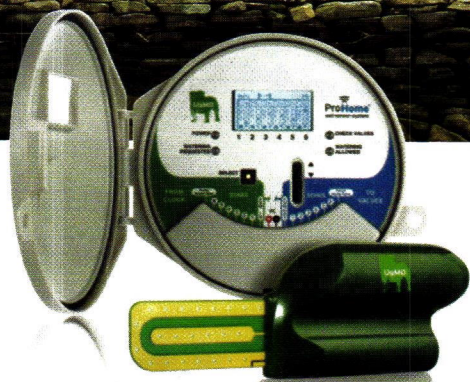
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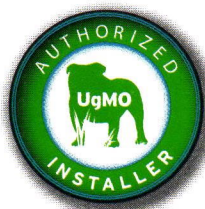


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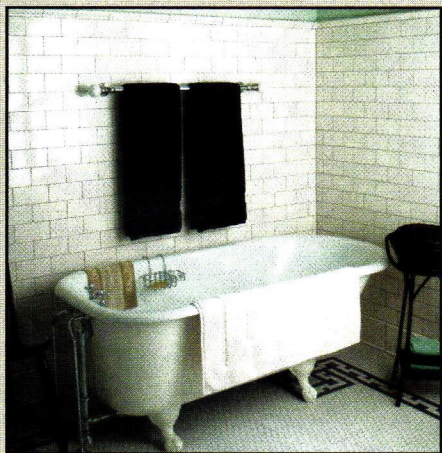


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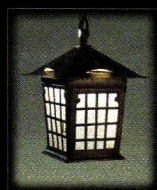


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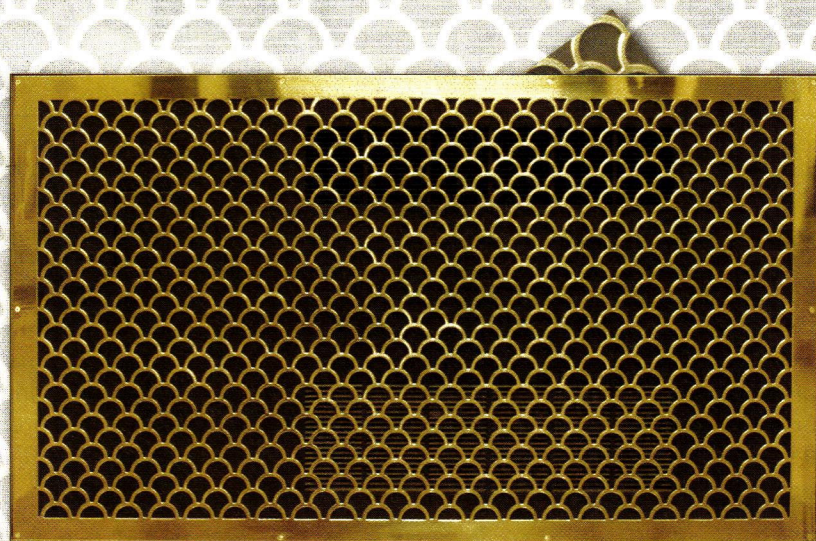
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www.historicalarts.com

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Historic Doors

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Kolbe & Kolbe Millwork Co.

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Manufacturer of wood, aluminum-clad & vinyl energy-efficient windows & doors: custom styles; variety of colors & wood species; many products designed as historic replications.

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This raised-panel door was custom fabricated by Kolbe & Kolbe Millwork in mahogany.

Crittall Windows, Ltd.

011-44-1376-530800; Fax: 011-44-1376-530801

www.crittall-windows.co.uk/us

Witham, Essex, U.K. CM8 3UN

Manufacturer of steel window & door systems: single hung, casement, pivot, awning, projecting, fixed lite & round top; historical restoration & renovation; minimum maintenance; custom shapes & sizes.

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HeartWood Fine Windows & Doors

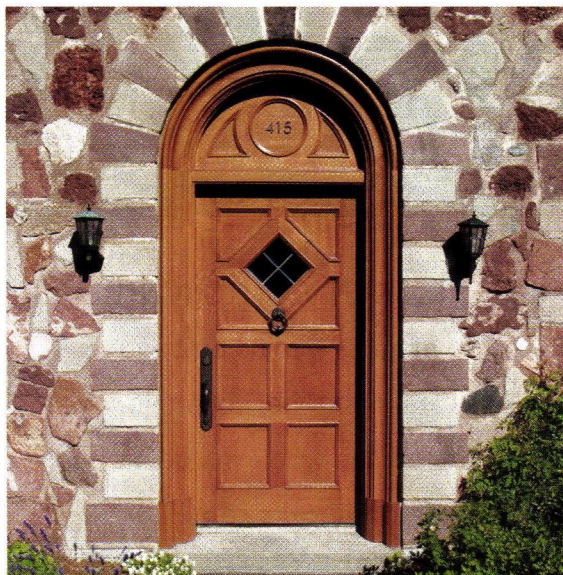
585-340-9085; Fax: 585-254-1760

www.heartwoodwindowsanddoors.com

Rochester, NY 14606

Manufacturer of custom architectural wood windows & doors: made from Honduras mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; 65-year-old company.

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HeartWood Fine Windows & Doors fabricated this 2 1/4-in. thick mortise-and-tenon solid-wood door out of sawn white oak to replicate the original door made 100 years ago.



Historic Doors designed and built this Federal-style farmhouse entry with a true-divided-lite transom and curved raised paneling.

Marvin Windows and Doors

888-537-7828; Fax: 651-452-3074

www.marvin.com

Warroad, MN 56763

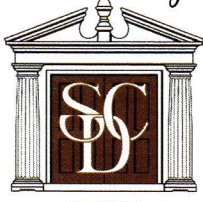
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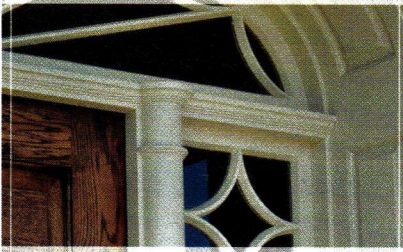
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Calendar of Events

NATIONAL PRESERVATION INSTITUTE: HISTORIC PRESERVATION SEMINARS, September – December 2012. The National Preservation Institute will conduct a series of training seminars for professionals in management, development and historic, cultural and environmental preservation in many cities across the country. Seminars, case studies and small group exercises will highlight state-of-the-art practices in historic preservation. For more information, visit www.npi.org or email info@npi.org.

ICAA PRIVATE PARIS & BEYOND TOUR, September 8-15, 2012. The Institute of Classical Architecture & Art will conduct a seven-day, behind-the-scenes tour of the Classical architecture of Paris. The itinerary includes sites by François Mansart, Louis Le Vau, Antoine Lepautre, Jules Hardouin Mansart and more. This year's event coincides with the 26th Biennale des Antiquaires, an exhibit showcasing museum-quality art and artifacts from ancient times to the present. For more information, go to www.classicist.org.

ASLA 2012 ANNUAL MEETING & EXPO, September 28 – October 1, 2012. The American Society of Landscape Architects will host its annual meeting at the Phoenix Convention Center in Phoenix, AZ. Participants will have the opportunity to earn up to 21 professional development hours and view nearly 500 exhibitors at the expo. For more information, visit www.asla.org.

INTERNATIONAL PRESERVATION TRADES WORKSHOP & APT CONFERENCE, September 30 – October 3, 2012. The Preservation Trades Network and the Association for Preservation Technology International will host their 2012 annual conferences together at Francis Marion Hotel in Charleston, SC. The event theme, "Cornerstones: Collaborative Approaches to Preservation," will focus on the organizations' overlapping philosophies in defining the relationship between the preservation trades and new technologies. For more information, go to www.iptw.org or www.apti.org.

NATIONAL TRUST FOR HISTORIC PRESERVATION NATIONAL CONFERENCE, October 31 – November 3, 2012. The 66th annual National Preservation Conference will be held in Spokane, WA. This year's theme, "Beyond Boundaries," will explore ways to expand preservation to include revitalizing cities, creating jobs, saving energy and more. For more information, go to www.preservationnation.org.

TRADITIONAL BUILDING CONFERENCE SERIES, November 7-8, 2012. The final event in the 2012 Traditional Building Conference Series, which will be held in Chicago, IL, will feature an intensive two-day symposium for architects, contractors and design professionals, as well as the chance to earn AIA learning units. For more information, go to www.traditionalbuildingshow.com.

ARCHITECTUREBOSTON EXPO, November 14-16, 2012. The Boston Society of Architects will host its new trade show and conference (formerly known as Build Boston and Residential Design & Construction) at the Boston Convention and Exhibition Center in Boston, MA. Workshops will cover topics such as building materials and technology, software and code. Participants will have the chance to earn continuing education and AIA/CES learning units. For more information, visit www.abexpo.com.

GREENBUILD 2012, November 14-16, 2012. Greenbuild's international conference and expo will be held at the Moscone Center in San Francisco, CA. It is dedicated to green building products and services and will feature three days of educational sessions, green building tours and seminars. For more information, visit www.greenbuildexpo.org.

INTERNATIONAL BUILDERS' SHOW, January 22-24, 2013. The National Association of Home Builders will hold its annual show at the Las Vegas Convention Center in Las Vegas, NV. Registration opens September 1. For more information, go to www.buildersshow.com.

NOMMA 2013 METALFAB EDUCATION EXPO & EXCHANGE, March 20-23, 2013. The National Ornamental & Miscellaneous Metals Association will host its annual convention in Albuquerque, NM. The event features seminars and workshops on the metalwork industry as well as the latest technology demonstrations at the exhibit. For more information, visit www.nomma.org.

WOODWORKING CLASSES. The North Bennet Street School holds full-time woodworking courses – including fine carpentry and preservation carpentry – in Boston, MA. Class size is limited to 13 people. The school provides bench space, materials and shop supplies for most workshops. To register and pay online, visit www.nbss.edu.

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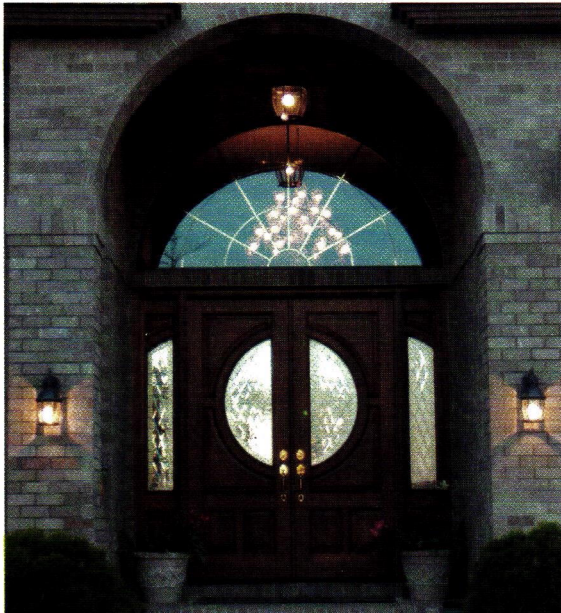
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Somerset Door & Column crafted this custom five-panel, mahogany door with fluted pilasters and wood casing.

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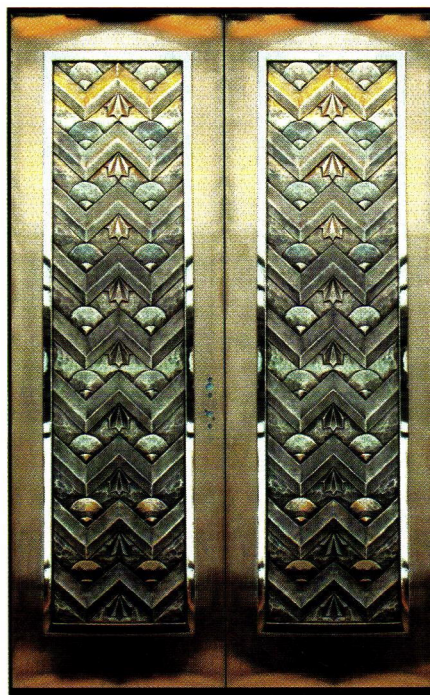
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Wood Window Workshop manufactured these pocket doors in cherry.

Woodstone Co.

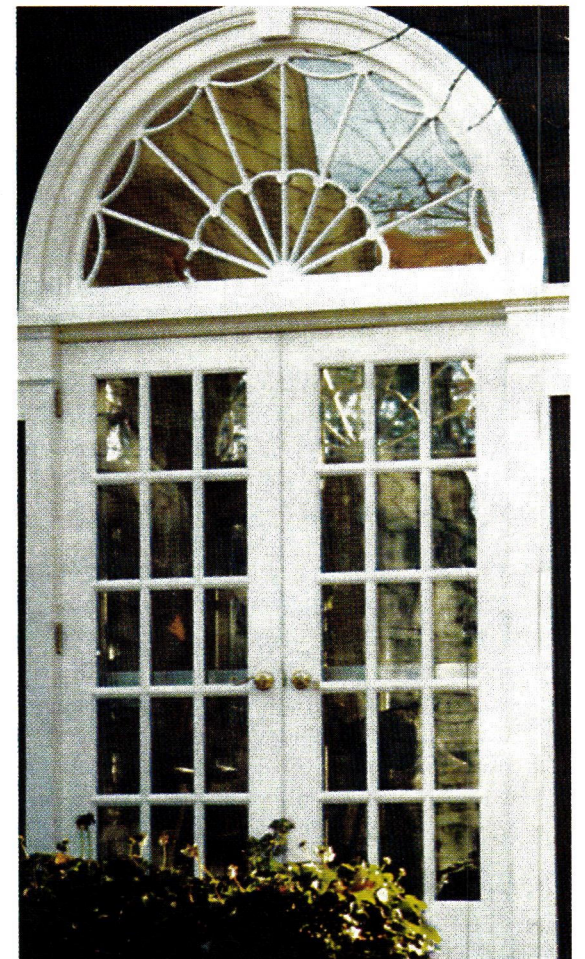
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This ornate door handle and matching escutcheon are the work of E.R. Butler.

Hamilton Sinkler

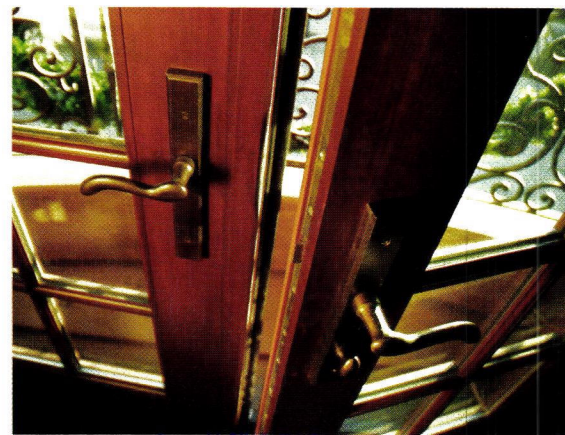
212-760-3377; No fax

www.hamiltonsinkler.com

New York, NY 10016

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The cast-bronze Jefferson lever is handcrafted by Hamilton Sinkler.

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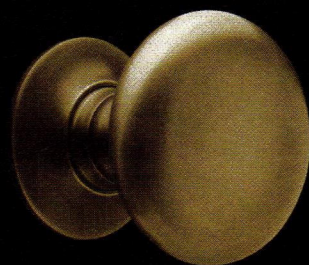
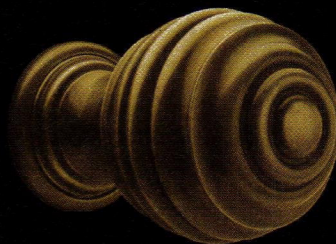
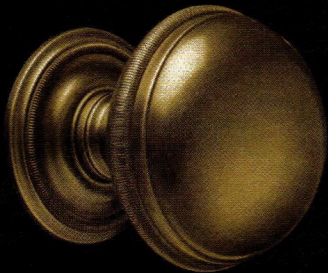
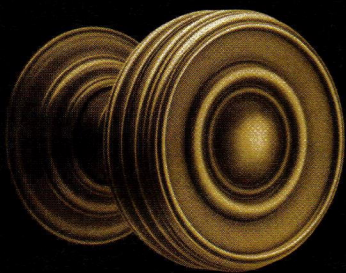
Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.

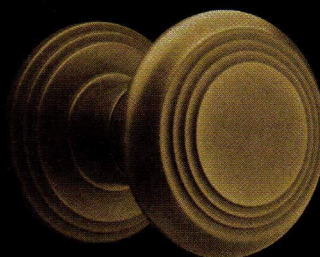
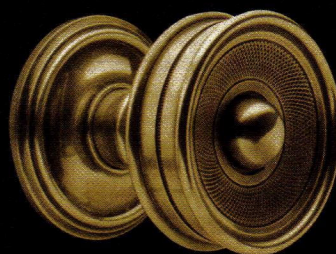
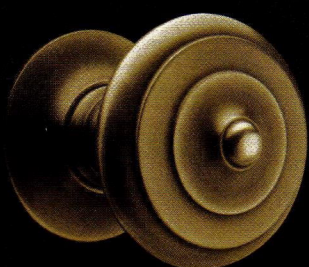
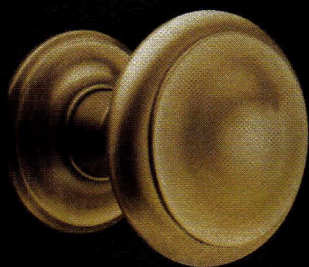
Click on No. 339

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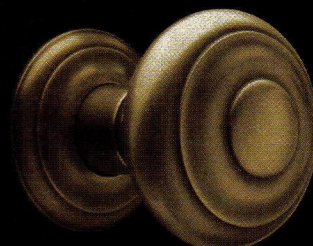
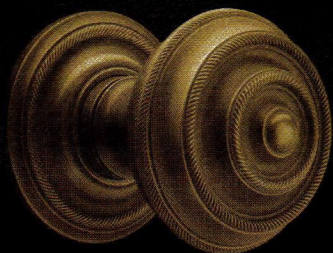
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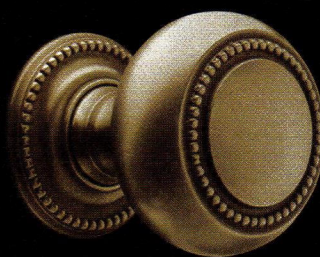
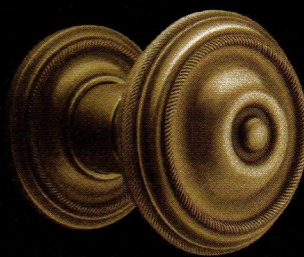
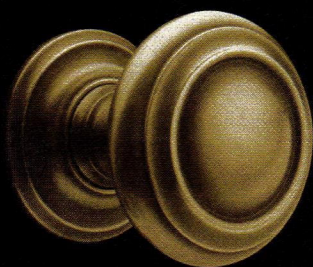
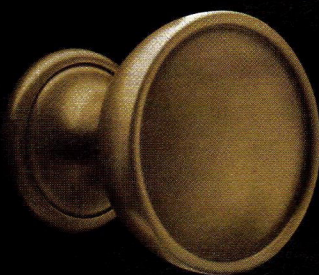
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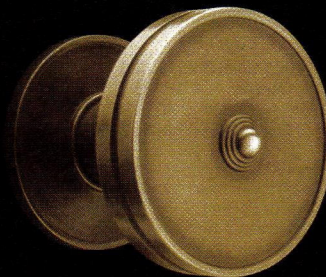
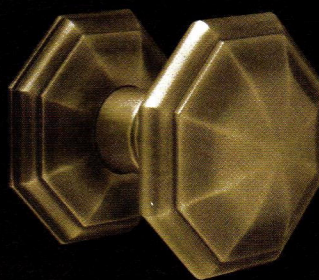
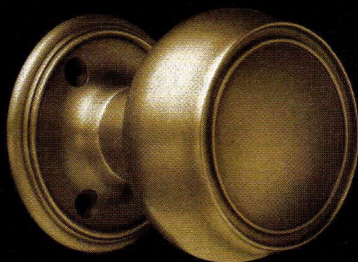
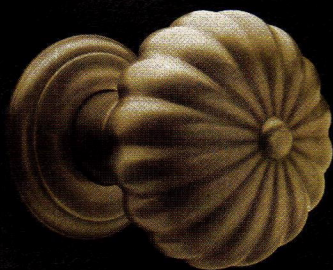
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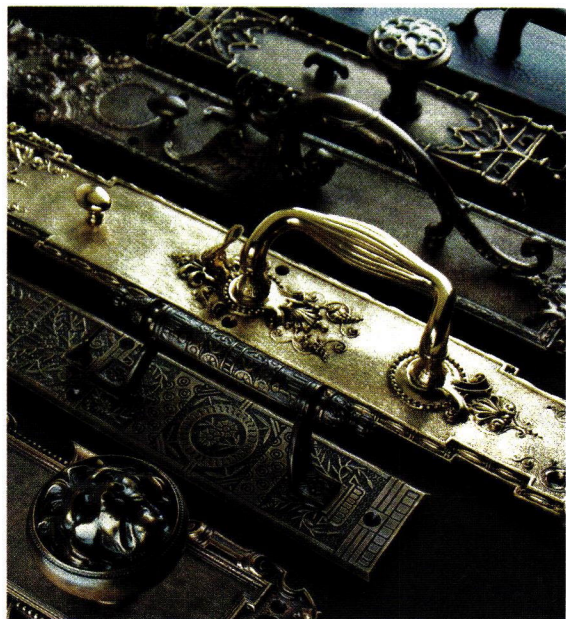
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House of Antique Hardware offers a wide selection of antique-reproduction entry hardware, as well as hardware for interior doors, cabinets, furniture and windows.

John Wright Company

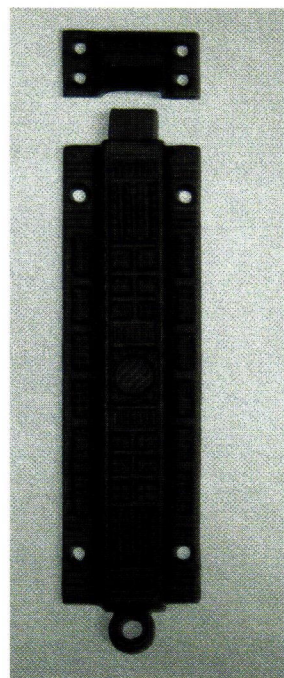
717-252-4442; Fax: 717-252-3392

www.jwright.com

Wrightsville, PA 17368

Manufacturer of reproduction building hardware: cast iron & forged steel; specializes in window & shutter hardware; for renovation & new construction; since 1880.

Click on No. 1605



This Art Deco door top bolt from John Wright Company is made of cast iron with a steel backplate.

Kayne & Son Custom Hardware

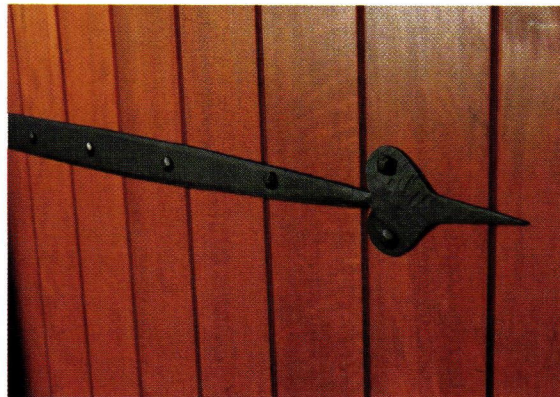
828-667-8868; Fax: 828-665-8303

www.customforgedhardware.com

Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog \$5.

Call for more information.



Kayne & Son fabricated this historically-styled hardware for a custom door.

Lowe Hardware

207-593-7405; Fax: 207-226-2033

www.lowe-hardware.com

Rockland, ME 04841

Designer & manufacturer of custom hardware: levers, latches, knobs, thumb-turns, pulls, locks, hinges & more; CAD & CNC capabilities.

Click on No. 1714



Lowe Hardware's line of custom hardware includes a variety of levers and knobs.

Phelps Co.

802-257-4314; Fax: 802-258-2270

www.phelpscompany.com

Brattleboro, VT 05301

Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys, weights, chains & cords, sash locks & lifts, case-ment stays & fasteners, storm/screen hangers, bronze screen wire & screen-door latch sets.

Click on No. 6001

Rocky Mountain Hardware

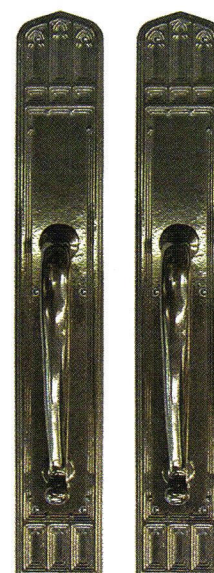
888-788-2013; Fax: 208-788-2577

www.rockymountainhardware.com

Hailey, ID 83333

Manufacturer of handcrafted solid-bronze architectural hardware: sinks; faucets, bath & kitchen accessories; 7 different finishes; traditional, contemporary & other styles.

Click on No. 7720



This custom door hardware was designed and fabricated by Rocky Mountain Hardware.

The Nanz Company

212-367-7000; Fax: 212-367-7375

www.nanz.com

New York, NY 10025

Designer & manufacturer of period-style door, window & cabinet hardware: Gothic to Modern; specialized finishes; bathroom fittings & accessories; works directly with architects, designers & builders; consultation, specification & restoration services.

Click on No. 1150



The Nanz Company supplies a full line of door and cabinet hardware in dozens of standard and custom-plated and -patinated finishes.

www.customforgedhardware.com

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100 Daniel Ridge Road
Candler, N.C. 28715
(828) 667-8868 or 665-1988
Fax: (828) 665-8303

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Wood Windows

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Architectural Components, Inc.

413-367-9441; Fax: 413-367-9461

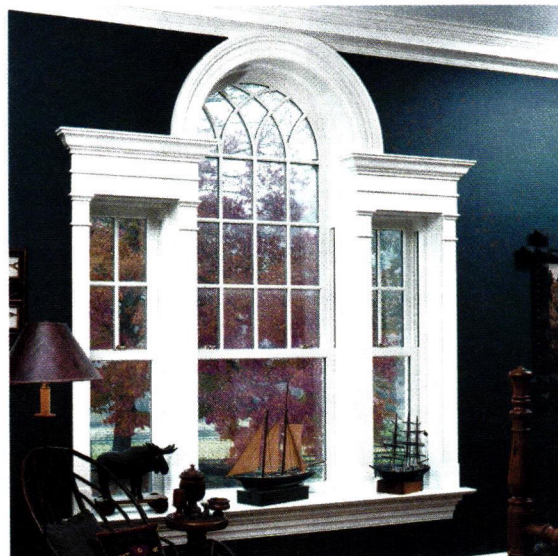
www.architecturalcomponentsinc.com

Montague, MA 01351

Custom fabricator of wood windows & doors: traditional details, materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; complete entryways; screen & storm doors; casings & moldings; mantels; replications. **Call for more information.**



Architectural Components restored the double-hung windows to match the brick molding detail for the Customs House Maritime Museum in Newburyport, MA.



This Palladian window was crafted by HeartWood Fine Windows & Doors in Honduras mahogany.

Kolbe & Kolbe Millwork Co.

800-955-8177; Fax: 715-845-8270

www.kolbe-kolbe.com

Wausau, WI 54401

Manufacturer of wood, aluminum-clad & vinyl energy-efficient windows & doors: custom styles; variety of colors & wood species; many products designed as historic replications.

Click on No. 1608



Kolbe & Kolbe's Ultra Pocket Double Hung is an all-in-one replacement window unit.



Designed for superior performance against air, water and structural infiltration, Ultimate Double Hung Magnum Round Top windows are available from Marvin Windows and Doors in a variety of large sizes and shapes.

Parrett Windows & Doors

800-541-9527; Fax: 877-238-2452

www.parrettwindows.com

Dorchester, WI 54425

Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species with complete finishing options; screen doors, casings & moldings.

Click on No. 3003



Parrett Windows & Doors offers a variety of historical wood windows.

Fenestra America

800-397-6060; Fax: 718-209-8273

www.fenestra-america.com

Brooklyn, NY 11234

Manufacturer of custom wood & clad-wood windows: European casement, round top, oval & round; neoprene weather stripping; French, swing, sliding & foldaway doors.



Fenestra America manufactured the wood windows for this residence.

HeartWood Fine Windows & Doors

585-340-9085; Fax: 585-254-1760

www.heartwoodwindowsanddoors.com

Rochester, NY 14606

Manufacturer of custom architectural wood windows & doors: made from Honduras mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; 65-year-old company.

Click on No. 1541

Marvin Windows and Doors

888-537-7828; Fax: 651-452-3074

www.marvin.com

Warroad, MN 56763

Manufacturer of all-wood & clad-wood windows & doors: round top, oval, casement & double hung; custom shapes & historic window replication; dual durometer, bulb & leaf weather stripping; storm windows; numerous design choices & glazing options.

Click on No. 1611

Pella Windows and Doors

641-621-6272; Fax: 641-621-3466

www.pella.com

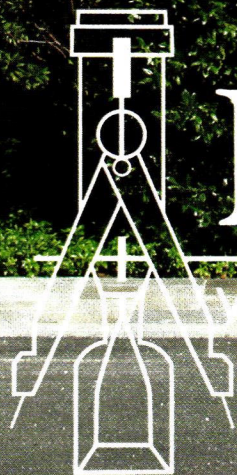
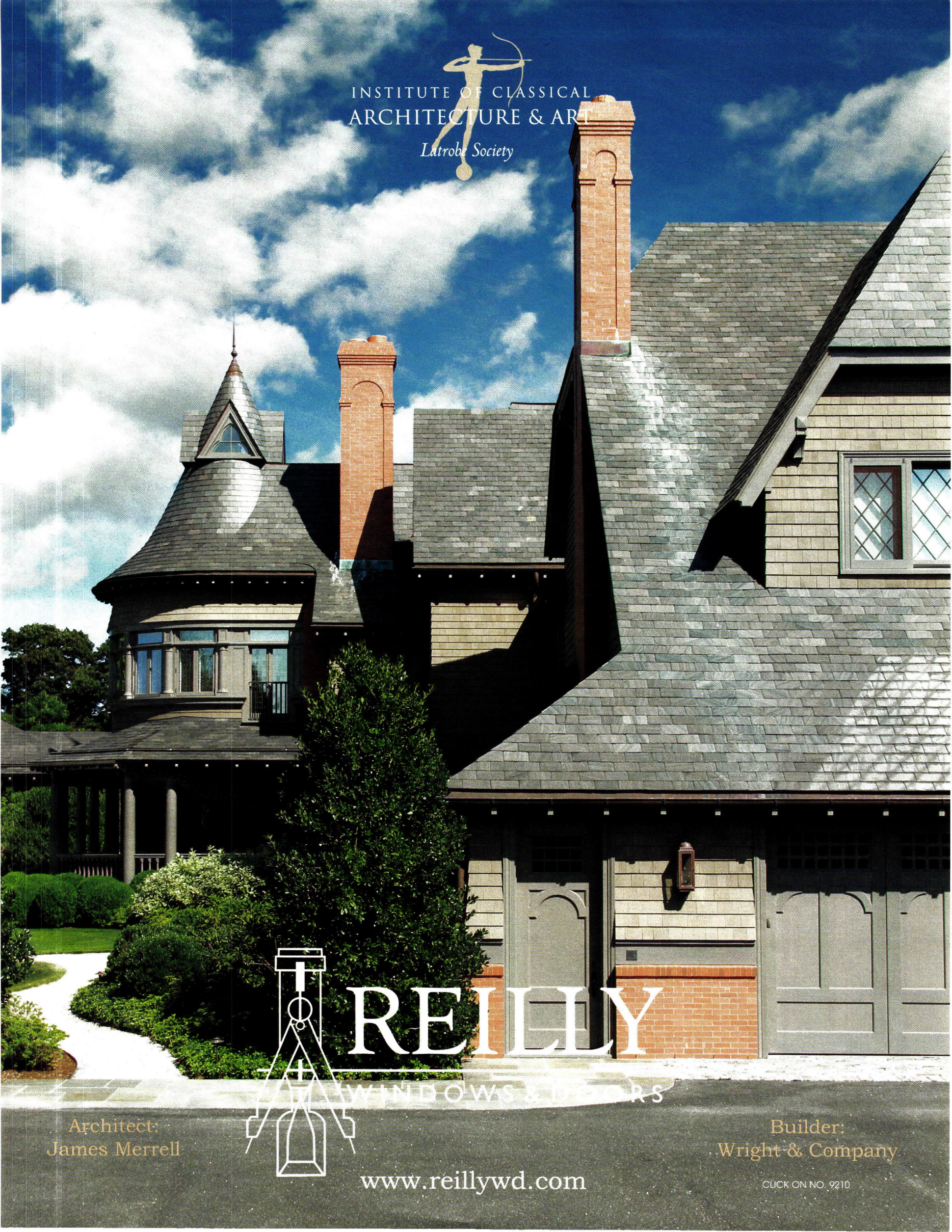
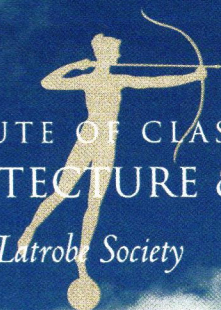
Pella, IA 50219

Manufacturer of windows & doors: wood, aluminum-clad wood, fiberglass, & vinyl; variety of wood types; renovation & new construction; experience on National Park Service projects; standard and custom sizes, shapes, colors, styles, muntin patterns, and exterior casings/brick-molds; many glass and hardware options; high transparency screens, wide variety of installation systems, local representation & service.

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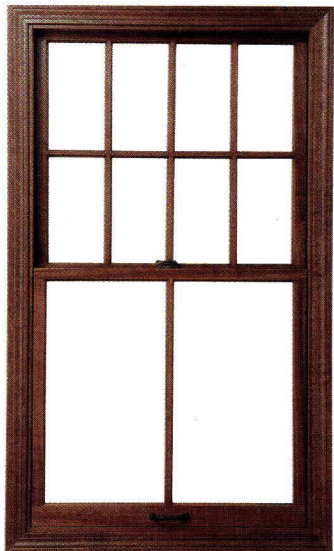
WINDOWS & DOORS

Architect:
James Merrell

Builder:
Wright & Company

www.reillywd.com

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The Pella Architect Series double-hung window is available in many different types of wood, including the mahogany shown here.

Reilly Windows & Doors

631-891-6945; Fax: 631-208-0711

www.reillywd.com

Calverton, NY 11933

Manufacturer & installer of custom wood windows, doors & shutters: can be designed to meet any ASTM impact requirement; wide selection of wood species, finish & hardware options.

Click on No. 9210



Reilly Windows & Doors manufactured and installed these windows.

Versatile Wood Products

503-238-6403; Fax: 503-238-0669

www.versatilewp.com

Portland, OR 97227

Designer & manufacturer of traditional sash, windows & doors: Douglas fir & most hardwoods; single glazed & insulated; true-divided lites; various muntin-bar designs; double-hung with weights & cords; historic-window replication.



Versatile Wood Products' line includes custom fabricated windows, doors and cabinets.

Wood Window Workshop

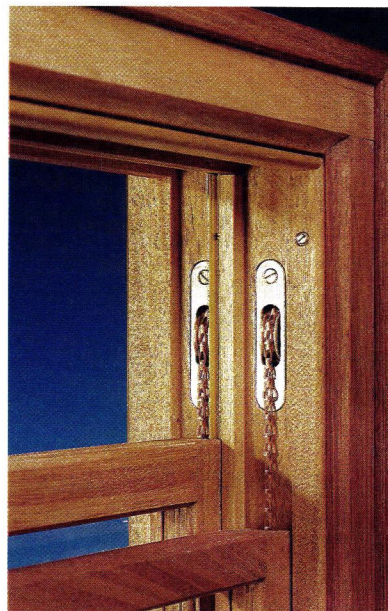
800-724-3081; Fax: 315-733-0933

www.woodwindowworkshop.com

Utica, NY 13501

Manufacturer of custom wood windows & doors: any size, shape & species; traditional mortise-&-tenon construction with true-divided lites; historic reproduction of double-hung, casement, arched & bent units.

Click on No. 9640



This wood window and sash was custom fabricated by Wood Window Workshop.

Woodstone Co.

802-722-9217; Fax: 802-722-9528

www.woodstone.com

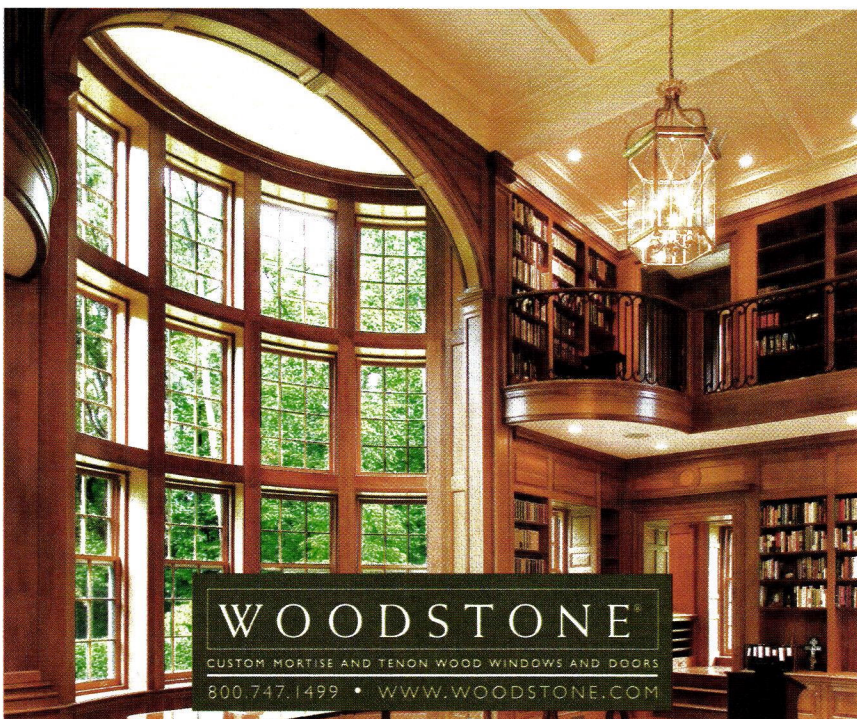
Westminster, VT 05158

Manufacturer of custom wood windows & doors: wide array of wood species; coped mortise-&-tenon joinery; all shapes, sizes & configurations; screen doors & storm windows; historical & landmark specifications.

Click on No. 8430



Woodstone custom fabricated this Palladian-style wood window.



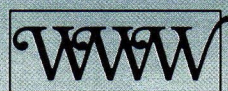
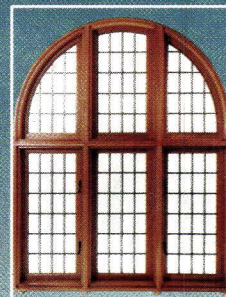
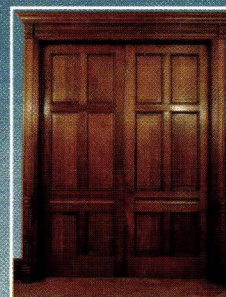
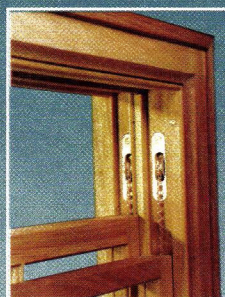
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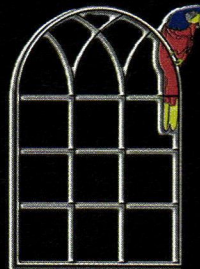
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Metal Windows

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Allen Architectural Metals, Inc.

800-204-3858; Fax: 256-761-1967

www.allenmetals.com

Talladega, AL 35161

Manufacturer of custom ornamental metal castings: capitals, fences, lighting, planters, gazebos, doors, windows, grilles, skylights, cresting, fountains & porch parts; iron, aluminum, bronze, brass, stainless steel & ductile iron.

Crittall Windows, Ltd.

011-44-1376-530800; Fax: 011-44-1376-530801

www.crittall-windows.co.uk/us/

Witham, Essex, U.K. CM8 3UN

Manufacturer of steel window & door systems: single hung, casement, pivot, awning, projecting, fixed lite & round top; historical restoration & renovation; minimum maintenance; custom shapes & sizes.

Click on No. 373



These steel windows were manufactured by Crittall Windows.

Grabill Windows & Doors

810-798-2817; Fax: 810-798-2809

www.grabillwindow.com

Almont, MI 48003

Custom manufacturer of all-wood, bronze- or aluminum-clad windows & doors: casements, tilt-turn, European in-swing & historically accurate double-hung windows; lift-slide, pivot & bi-fold doors; Grabill Green sustainability initiatives.



This custom bronze-clad tilt-and-turn window was fabricated by Grabill; it has an antiqued patina and an aged-wood interior.

Heather & Little Limited

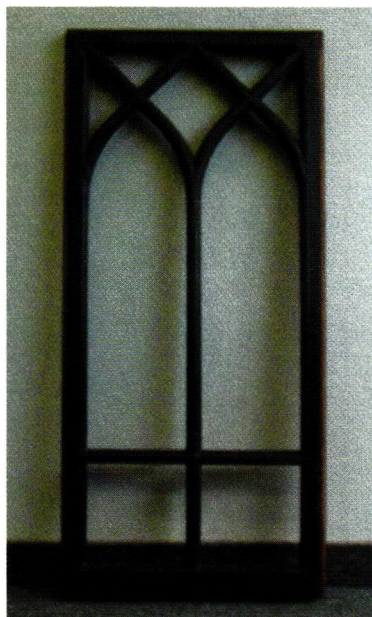
800-450-0659; Fax: 905-475-9764

www.heatherandlittle.com

Markham, ON, Canada L3R 0H1

Custom fabricator & supplier of sheet-metal roofing & specialty architectural sheet metal: finials, cornices, cresting, canopies, shingles, siding, cupolas, steeples, domes & snowguards; reproductions; custom bronze windows.

Click on No. 1708



This Kalamein bronze window was fabricated by Heather & Little.

Historical Arts & Casting, Inc.

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

www.historicalarts.com

West Jordan, UT 84081

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

Click on No. 1210



A craftsman assembles a 3x5-ft. bronze window in the Historical Arts & Casting studio.

Seekircher Steel Window Repair Corp.

914-734-8004; Fax: 914-734-8009

www.seekirchersteelwindow.com

Peekskill, NY 10566

Repairer of steel casement windows: performed on location; more than 7,000 windows repaired annually in 26 states; large collection of vintage steel casement windows, doors & hardware; family-owned business established in 1977.



This vintage steel window was completely refurbished by Seekircher Steel Window Repair.



This window was manufactured by Skyline Windows for a residence in New York.

Skyline Windows

212-491-3000; Fax: 212-491-5630

www.skylinewindows.com

Bronx, NY 10451

Manufacturer & installer of restored & reproduction windows for historic landmarks: out-swing, in-swing, projecting, double hung & casement; steel, wood & other materials; many shapes & styles.

Steel Windows & Doors USA

203-579-5157; Fax: 203-579-5158

www.steelwindowsanddoors.com

Bridgeport, CT 06607

Supplier of steel, bronze & stainless steel windows & doors: hot rolled, cold formed, thermally broken; custom colors; variety of finishes available.



Steel Windows & Doors supplied these W20 series hot-rolled steel windows by Crittall Windows.

Crittall Steel Windows

Nothing looks better, nothing lasts longer

Incredibly slim, high performance, custom crafted windows and doors of beauty, strength, security and durability.



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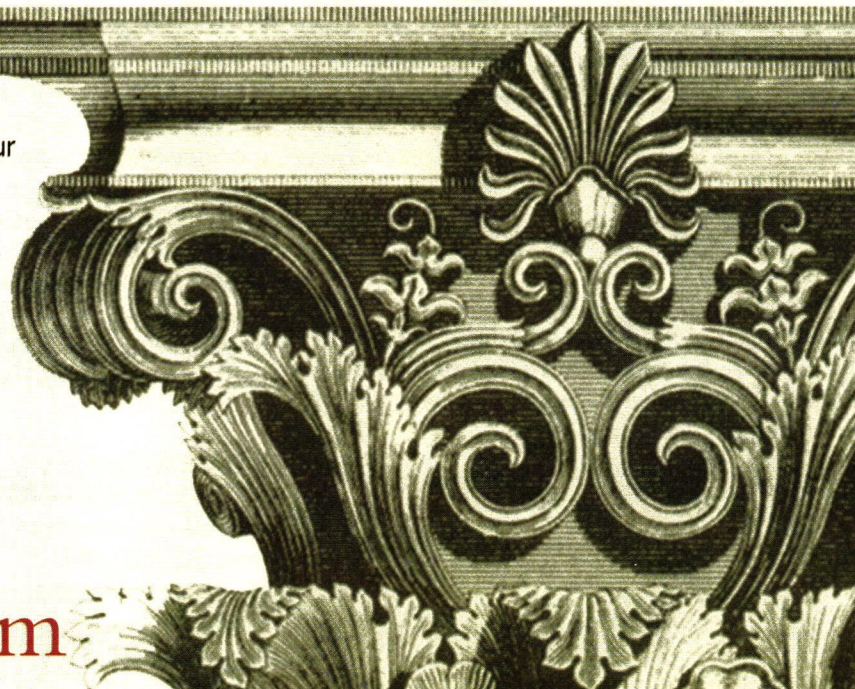
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10 REASONS

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Architectural Resource Center

800-370-8808; Fax: 603-942-7465

www.aresource.com

Northwood, NH 03261

Supplier of door, window & cabinet hardware: pulleys, weights, chains, lifts, locks, levers, hinges, escutcheon plates, door stops & more.

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This sash window lock is one of many traditional styles available from Architectural Resource Center.

Ball & Ball Hardware

610-363-7330; Fax: 610-363-7639

www.ballandball.com

Exton, PA 19341

Manufacturer of furniture, cabinet, window, shutter & door hardware: brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; fireplace accessories; restoration services.

Click on No. 2930

E.R. Butler & Co.

212-925-3565; Fax: 212-925-3305

www.erbutler.com

New York, NY 10012

Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; restoration work.

Click on No. 2260

Gaby's Shoppe

800-299-4229; Fax: 214-748-7701

www.gabys.com

Dallas, TX 75207

Manufacturer of hand-forged wrought-iron drapery hardware & accessories: custom rods, finials, brackets & holdbacks; European metalworking skills; handcrafted & hand finished.

Click on No. 2520

Hamilton Sinkler

212-760-3377; No fax

www.hamiltonsinkler.com

New York, NY 10016

Manufacturer of decorative registers & vents, door & window hardware, cabinet hardware, bathroom accessories & more: brass, bronze & nickel; custom work.

Click on No. 1618

HeartWood Fine Windows & Doors

585-340-9085; Fax: 585-254-1760

www.heartwoodwindowsanddoors.com

Rochester, NY 14606

Manufacturer of custom architectural wood windows & doors: made from Honduras mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; 65-year-old company.

Click on No. 1541

House of Antique Hardware

888-223-2545; Fax: 503-233-1312

www.hoah.us

Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.

Click on No. 339

John Wright Company

717-252-4442; Fax: 717-252-3392

www.jwright.com

Wrightsville, PA 17368

Manufacturer of reproduction building hardware: cast iron & forged steel; specializes in window & shutter hardware; for renovation & new construction; since 1880.

Click on No. 1605

Kayne & Son Custom Hardware

828-667-8868; Fax: 828-665-8303

www.customforgedhardware.com

Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog \$5.

Call for more information.

Lowe Hardware

207-593-7405; Fax: 207-226-2033

www.lowe-hardware.com

Rockland, ME 04841

Designer & manufacturer of custom hardware: levers, latches, knobs, thumb-turns, pulls, locks, hinges & more; CAD & CNC capabilities.

Click on No. 1714

Phelps Co.

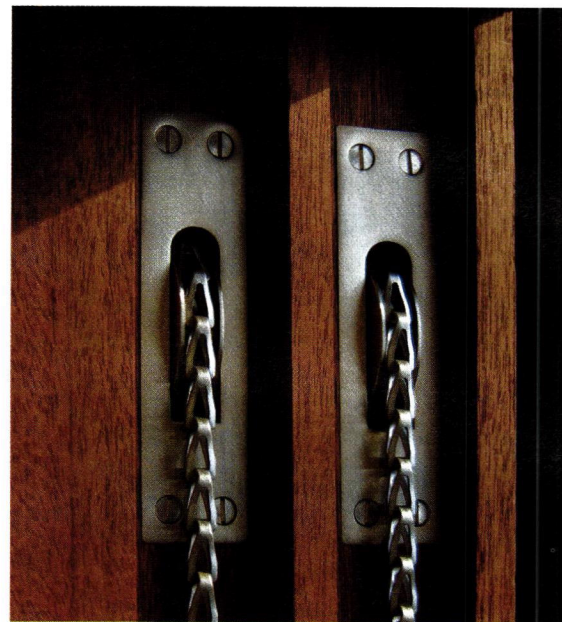
802-257-4314; Fax: 802-258-2270

www.phelpscompany.com

Brattleboro, VT 05301

Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys, weights, chains & cords, sash locks & lifts, casement stays & fasteners, storm/screen hangers, bronze screen wire & screen-door latch sets.

Click on No. 6001



Phelps Company manufactures sash pulleys and chain in five different finishes, including the satin nickel finish shown here.

Rocky Mountain Hardware

888-788-2013; Fax: 208-788-2577

www.rockymountainhardware.com

Hailey, ID 83333

Manufacturer of handcrafted solid-bronze architectural hardware: sinks; faucets, bath & kitchen accessories; 7 different finishes; traditional, contemporary & other styles.

Click on No. 7720

The Nanz Company

212-367-7000; Fax: 212-367-7375

www.nanz.com

New York, NY 10025

Designer & manufacturer of period-style door, window & cabinet hardware: Gothic to Modern; specialized finishes; bathroom fittings & accessories; works directly with architects, designers & builders; consultation, specification & restoration services.

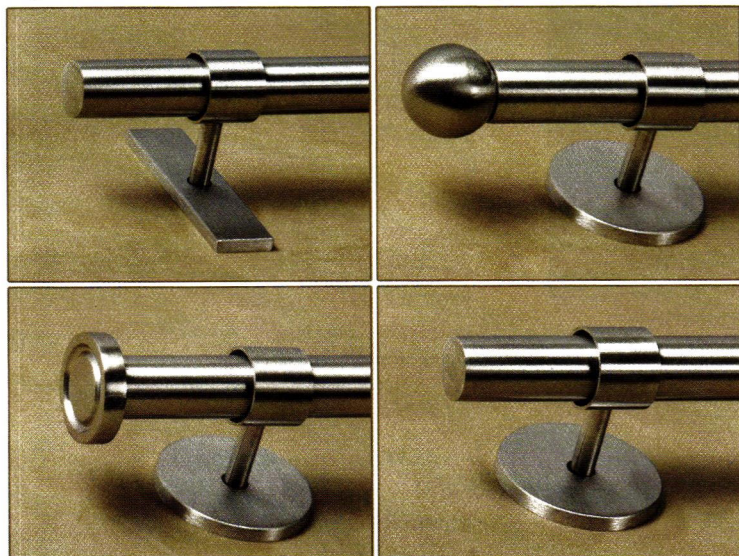
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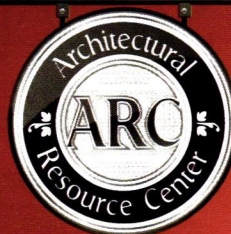


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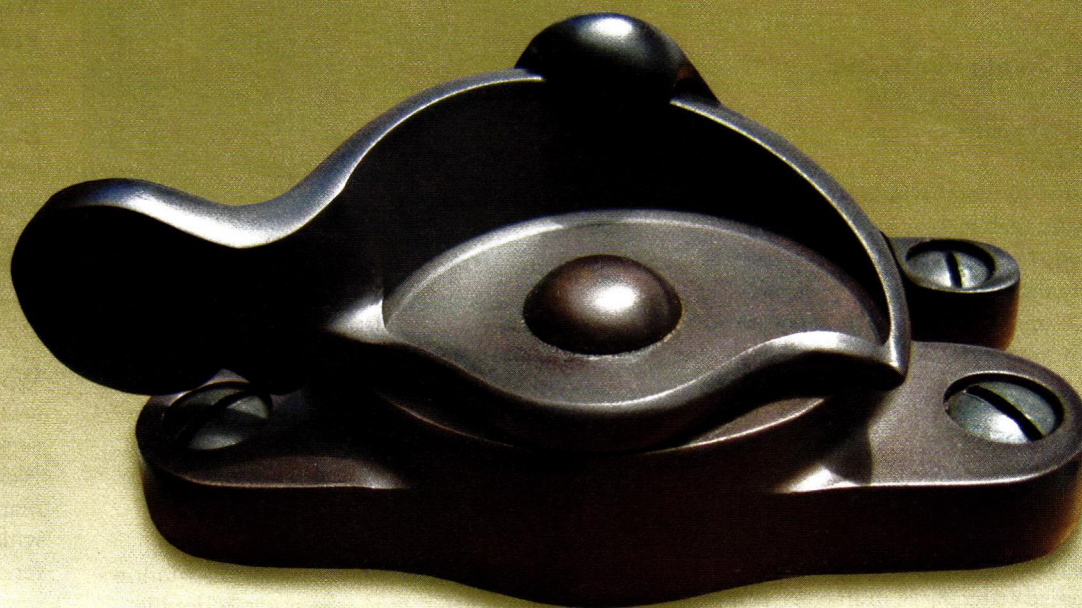
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Screens & Storms

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Allied Window, Inc.

800-445-5411; Fax: 513-559-1883

www.alliedwindow.com

Cincinnati, OH 45241

Manufacturer of "invisible" interior/exterior aluminum storm windows: all custom shapes & colors; screens; magnetic, sliding, lift-out & mechanical fastenings; UV-resistant, low-E, tempered, acrylic & lexan glazing.

Click on No. 690



Storm windows from Allied Window can be made to match any traditional window style.



Interior storm windows from Cityproof windows are designed to reduce noise infiltration.

Coppa Woodworking

310-548-4142; Fax: 310-548-6740

www.coppawoodworking.com

San Pedro, CA 90731

Manufacturer of wood screen & storm doors: more than 300 styles; custom sizes, several wood types & multiple finishes; arch tops, dog doors, wood window screens & storm windows.

Click on No. 9600

Innerglass Window Systems

800-743-6207; Fax: 860-651-4789

www.stormwindows.com

Simsbury, CT 06070

Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: maintains the integrity of historic windows; conforms to opening; do-it-yourself installation.

Click on No. 909



These historic windows now have interior glass storm windows from Innerglass Window Systems.

Architectural Components, Inc.

413-367-9441; Fax: 413-367-9461

www.architecturalcomponentsinc.com

Montague, MA 01351

Custom fabricator of wood windows & doors: traditional details, materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; complete entryways; screen & storm doors; casings & moldings; mantels; replications. Call for more information.

Cityproof Windows

718-786-1600; Fax: 718-786-2713

www.cityproof.com

Long Island City, NY 11101

Custom manufacturer of interior window systems in aluminum: noise reducing & draft/dirt eliminating; thermal control; storm/screen combos, round top & custom shapes; mechanical fastenings; acrylic, lexan, UV-resistant, low-E & more.

Click on No. 2390

Marvin Windows and Doors

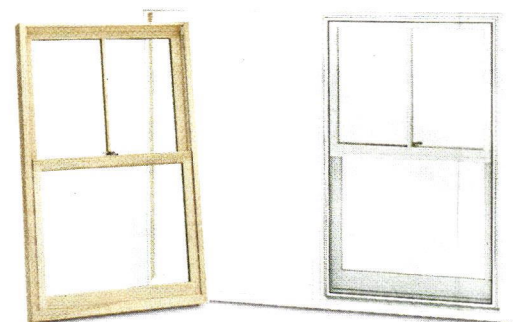
888-537-7828; Fax: 651-452-3074

www.marvin.com

Warroad, MN 56763

Manufacturer of all-wood & clad-wood windows & doors: round top, oval, casement & double hung; custom shapes & historic window replication; dual durometer, bulb & leaf weather stripping; storm windows; numerous design choices & glazing options.

Click on No. 1611



All-wood interior and exterior insert double-hung windows and screens are offered by Marvin.

Parrett Windows & Doors

800-541-9527; Fax: 877-238-2452

www.parrettwindows.com

Dorchester, WI 54425

Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species with complete finishing options; screen doors, casings & moldings.

Click on No. 3003

Reilly Windows & Doors

631-891-6945; Fax: 631-208-0711

www.reillywd.com

Calverton, NY 11933

Manufacturer & installer of custom wood windows, doors & shutters: can be designed to meet any ASTM impact requirement; wide selection of wood species, finish & hardware options.

Click on No. 9210

Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385

www.wmcraft.com

Tulsa, OK 74107

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors, balconies & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.

Click on No. 1223

Woodstone Co.

802-722-9217; Fax: 802-722-9528

www.woodstone.com

Westminster, VT 05158

Manufacturer of custom wood windows & doors: wide array of wood species; coped mortise-&-tenon joinery; all shapes, sizes & configurations; screen doors & storm windows; historical & landmark specifications.

Click on No. 8430



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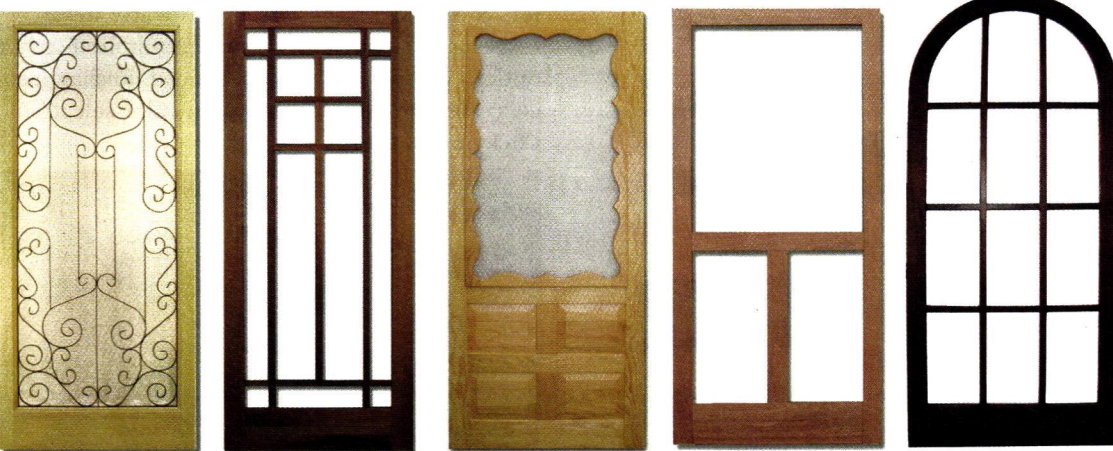
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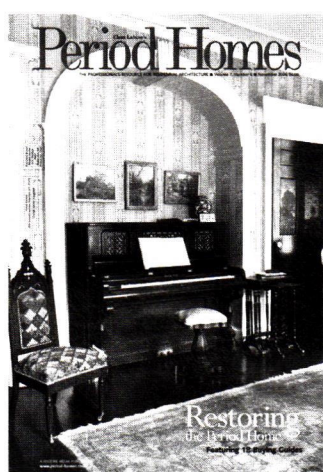
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Shutters & Shutter Hardware

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Acorn Forged Iron

508-339-4500; Fax: 508-339-0104

www.acornmfg.com

Mansfield, MA 02048

Manufacturer of Early American-style hand-forged iron registers & grilles & iron & stainless-steel door & window hardware: latches, knockers & pulls; garage, shutter, furniture & wood-gate hardware; Tremont steel-cut nails for restoration projects.



Acorn hand forged these 6¾- and 8-in. shutter holdbacks.

Atlantic Premium Shutters

866-288-2726; Fax: 800-709-9109

www.atlanticpremiumshutters.com

Wixom, MI 48393

Manufacturer of custom exterior shutters: solid-panel & fixed-slat; lifetime structural warranty & 15-year finish warranty; restoration grade; handcrafted.



Historically accurate shutters from Atlantic Premium Shutters are made of high-density PVC and composite wood to resist harsh weather.

Ball & Ball Hardware

610-363-7330; Fax: 610-363-7639

www.ballandball.com

Exton, PA 19341

Manufacturer of furniture, cabinet, window, shutter & door hardware: brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; fireplace accessories; restoration services.

Click on No. 2930

Custom Shutter Company

800-470-0685; Fax: 251-545-4120

www.customshuttercompany.com

Fairhope, AL 36532

Supplier of exterior fiberglass & composite shutters & stainless-steel shutter hardware: decay resistant & historically inspired; unlimited custom options & style selection; advanced finishing process; lifetime finish & unlimited color selection.

Click on No. 1536



Custom Shutter Company manufactured these shutters in red cedar.

John Wright Company

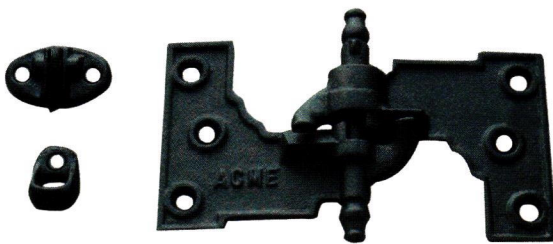
717-252-4442; Fax: 717-252-3392

www.jwright.com

Wrightsville, PA 17368

Manufacturer of reproduction building hardware: cast iron & forged steel; specializes in window & shutter hardware; for renovation & new construction; since 1880.

Click on No. 1605



This Acme, Lull & Porter shutter hinge features John Wright Company's WeatherWright™ powder-coated finish to protect against corrosion.

Kayne & Son Custom Hardware

828-667-8868; Fax: 828-665-8303

www.customforgedhardware.com

Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog \$5.

Call for more information.



The D1 shutter dog from Kayne & Son Custom Hardware is hand forged in steel and has a butterfly backplate.

Reilly Windows & Doors

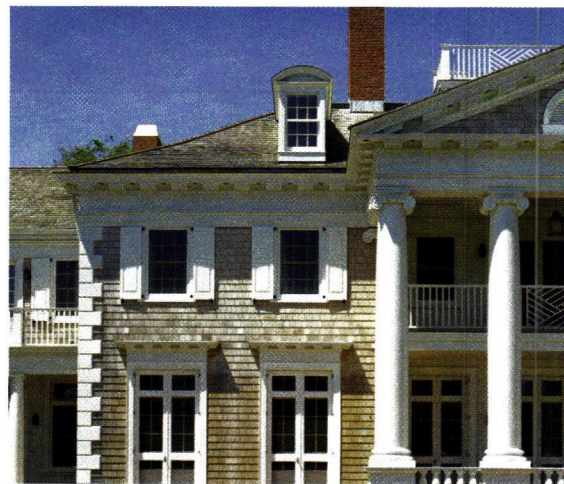
631-891-6945; Fax: 631-208-0711

www.reillywd.com

Calverton, NY 11933

Manufacturer & installer of custom wood windows, doors & shutters: can be designed to meet any ASTM impact requirement; wide selection of wood species, finish & hardware options.

Click on No. 9210



Windows, doors and shutters in all wood species are available from Reilly Windows & Doors.

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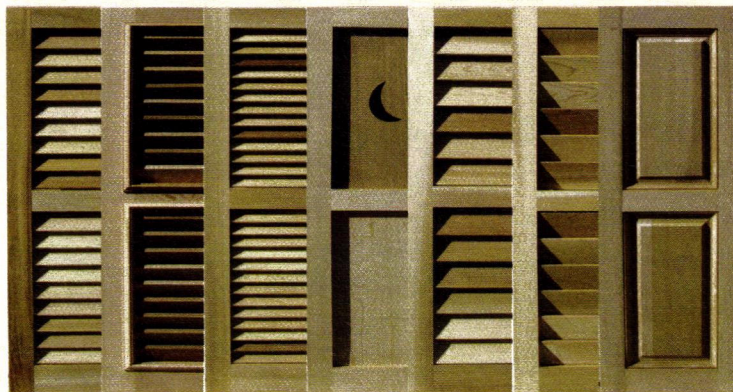
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Corresponding awards, sponsored by
Traditional Building magazine, will also be made for
commercial, institutional and public projects.

JUDGING CRITERIA

The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance. The judges will be applying the same criteria that Palladio used in his own work: the projects should meet all the functional needs of contemporary usage while applying lessons learned from previous generations to create beauty in the built environment.

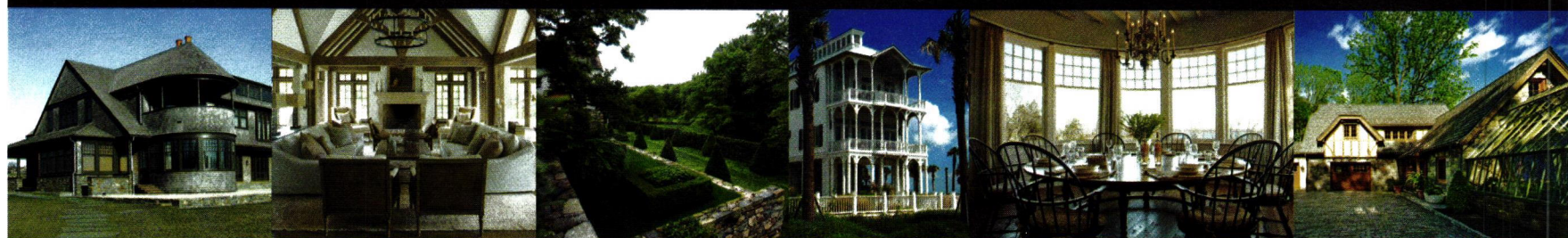
WINNERS

If you are one of the winners of a Palladio Award for 2013, you will receive a Palladium – the cast-bronze trophy emblematic of the program, designed, sculpted and cast by the artisans at Historical Arts & Casting, Inc., West Jordan, UT – at the Traditional Building Conference. You will also have the opportunity to give an illustrated presentation of the project at the conference and the project will be published in the July 2013 issue of *Period Homes*. Winning projects will also be highlighted for 12 months on the Palladio Awards website.

DEADLINES & ENTRY REQUIREMENTS

The deadline for receipt of the completed entry package is November 23, 2012.

For complete details on the awards program go to
www.palladioawards.com



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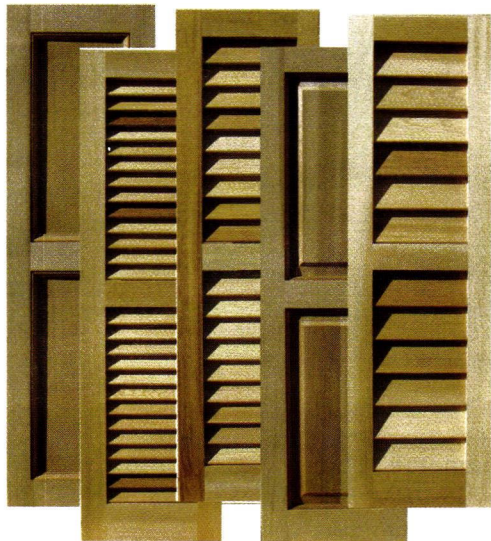
888-788-2013; Fax: 208-788-2577

www.rockymountainhardware.com

Hailey, ID 83333

Manufacturer of handcrafted solid-bronze architectural hardware: sinks; faucets, bath & kitchen accessories; 7 different finishes; traditional, contemporary & other styles.

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Mortise-and-tenon Red Cedar shutters are available from Shuttercraft in various styles.

Shuttercraft, Inc.

203-245-2608; Fax: 203-245-5969

www.shuttercraft.com

Madison, CT 06443

Manufacturer of mortise-&-tenon wood shutters: cedar & mahogany exterior movable & fixed louver, board and batten & raised panel; cutouts, capping, arches & more; hinges & holdbacks; interior louvers, Colonial panels & open frame; full painting services; family owned for 25 years; shutters all made in the U.S.; shipped nationwide.

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These traditional Shaker shutters were handcrafted by Timberlane.

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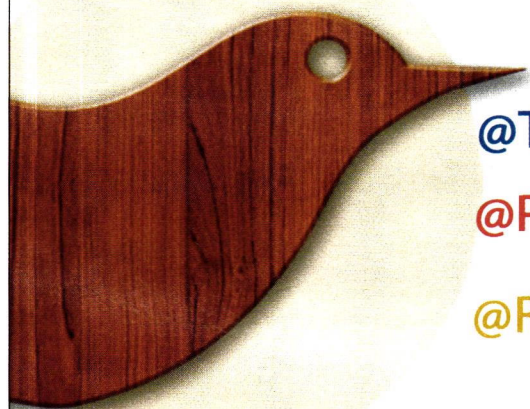
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Fort Worth, TX 76114

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www.baschnagel.com

Whitestone, NY 11357

Manufacturer & installer of metal roofing: fabrication & installation of all types of ornamental copper gutters, leaders & more; metal repairs & restorations; slate & tile roofing; works with New York Landmarks Conservancy.

Conklin Metal Industries

404-688-4510; Fax: 404-522-7439

www.metalshingle.com

Atlanta, GA 30312

Manufacturer of metal roofing shingles, gutters, downspouts & conductor heads.

Click on No. 1830



Conklin Metal Industries offers shingles in its 10x14-in. Diamond Stamped Pattern in six types of metal.

CopperCraft, Inc.

800-486-2723; Fax: 817-490-9661

www.coppercraft.com

Grapevine, TX 76051

Fabricator of architectural sheet metal using traditional metalworking skills & modern technology: spires, weathervanes, dormers, cupolas, cornices, gutters, metal roofing, cladding, chimney caps & more; copper & lead-coated copper.



CopperCraft manufactures prefabricated dormer units that don't require framing and are ready to be set in place; the large factory-soldered roof flanges receive slate, standing-seam panels or shingles.

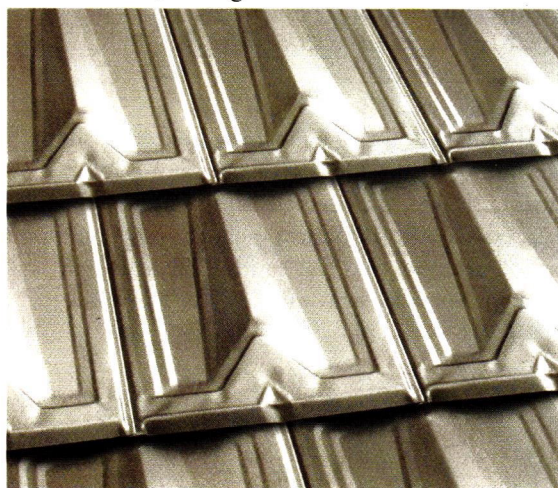
Follansbee Steel

800-624-6906; Fax: 304-527-1269

www.follansbeeroofing.com

Follansbee, WV 26037

Manufacturer of metal roofing products: Terne II, a zinc/tin-coated carbon steel; Klassic Kolors, a prepainted Terne II; TCS II, a zinc/tin-coated stainless steel; snowguards.



This stamped diamond-pattern metal shingle is manufactured by Follansbee Steel.

GAF

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Wayne, NJ 07470

Manufacturer of roofing: Timberline fiberglass asphalt shingle with wood look; TruSlate real slate roofing tiles; Designer Shingle collection with variety of styles replicating wood shakes, slate or tile.

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www.heatherandlittle.com

Markham, ON, Canada L3R 0H1

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NIKO Contracting Co., Inc.

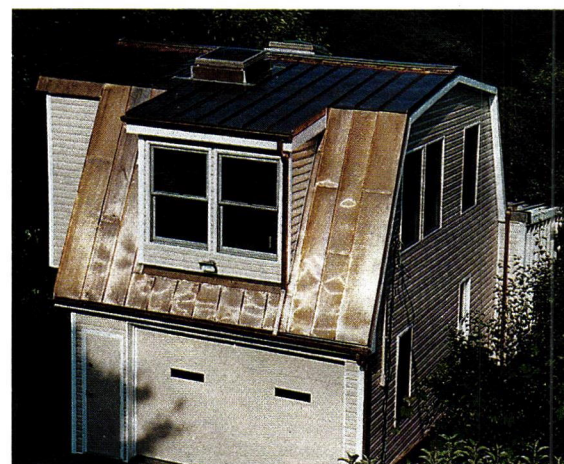
412-687-1517; Fax: 412-687-7969

www.nikocontracting.com

Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards.

Click on No. 8300



NIKO Contracting installed the copper standing-seam roof on this carriage house.

Ornametals, LLC

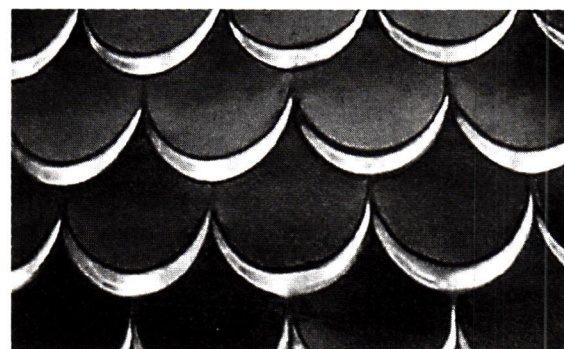
256-255-0190; Fax: 256-255-0195

www.ornametals.com

Cullman, AL 35058

Manufacturer of decorative architectural products in copper & zinc: finials, weathervanes, radius gutters, waterspouts, medallions, mansards & roofing ornament.

Click on No. 452



Decorative ornamental roofing panels are available from Ornametals in copper and zinc.

Weather Guard Building Products

800-999-6240; Fax: 303-307-0909

www.wgpb.com

Denver, CO 80207

Manufacturer of metal roofing systems & accessories: snowguards, finials, gutters, weathervanes, roof flashing, leaders & roofing tools; aluminum, galvanized steel, Zinalume, Rheinzink & copper.



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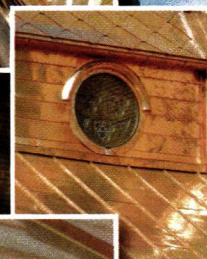
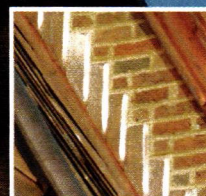


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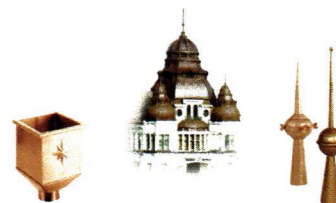
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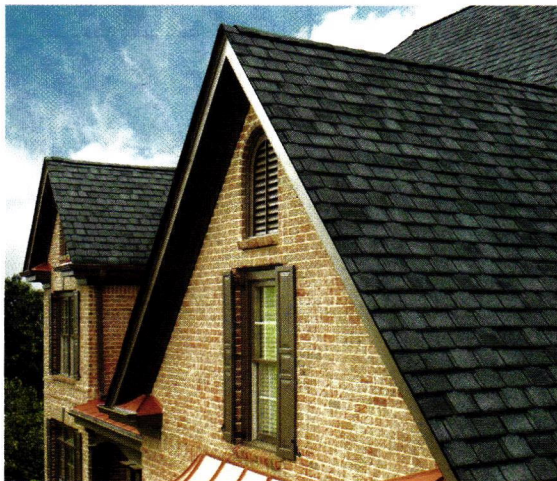
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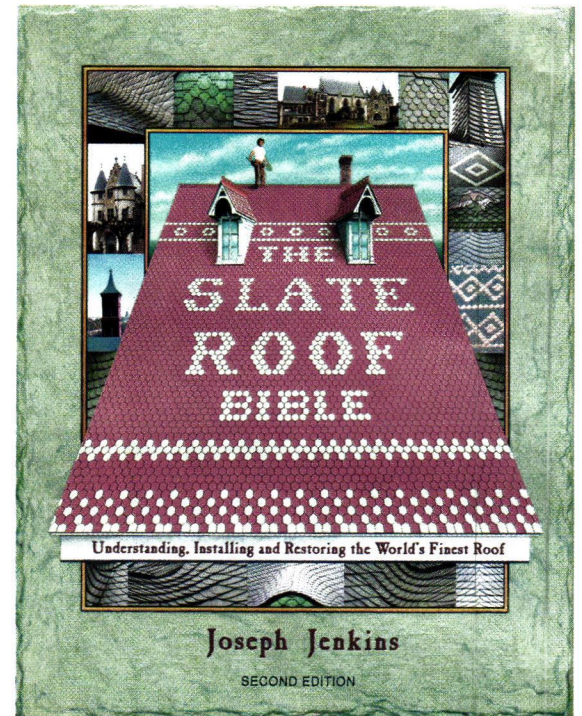
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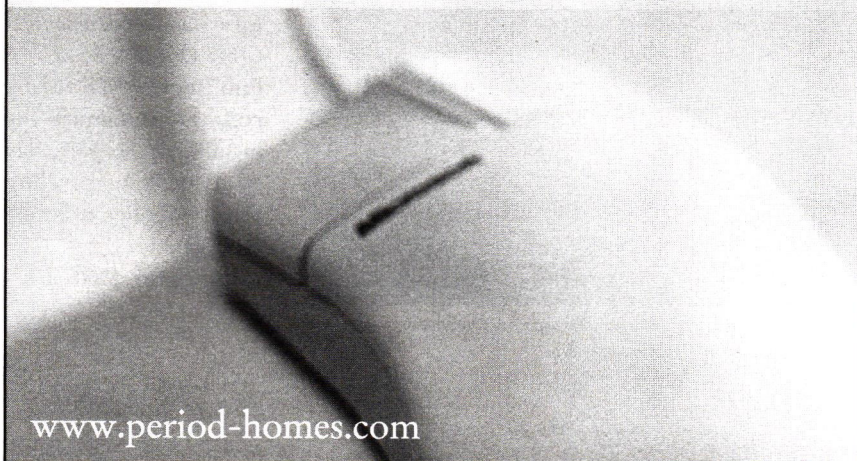
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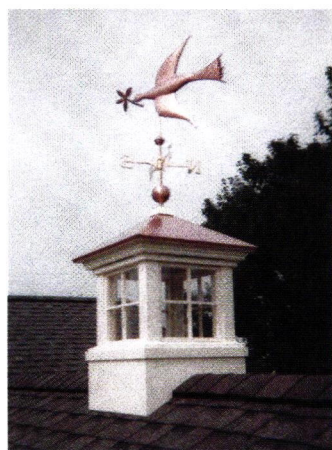
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Wiemann Metalcraft created this 68x29-in. dragon weather vane based on a 17th-century Christopher Wren design.



Timberlane, White River, Hugh Lofting, Crown City



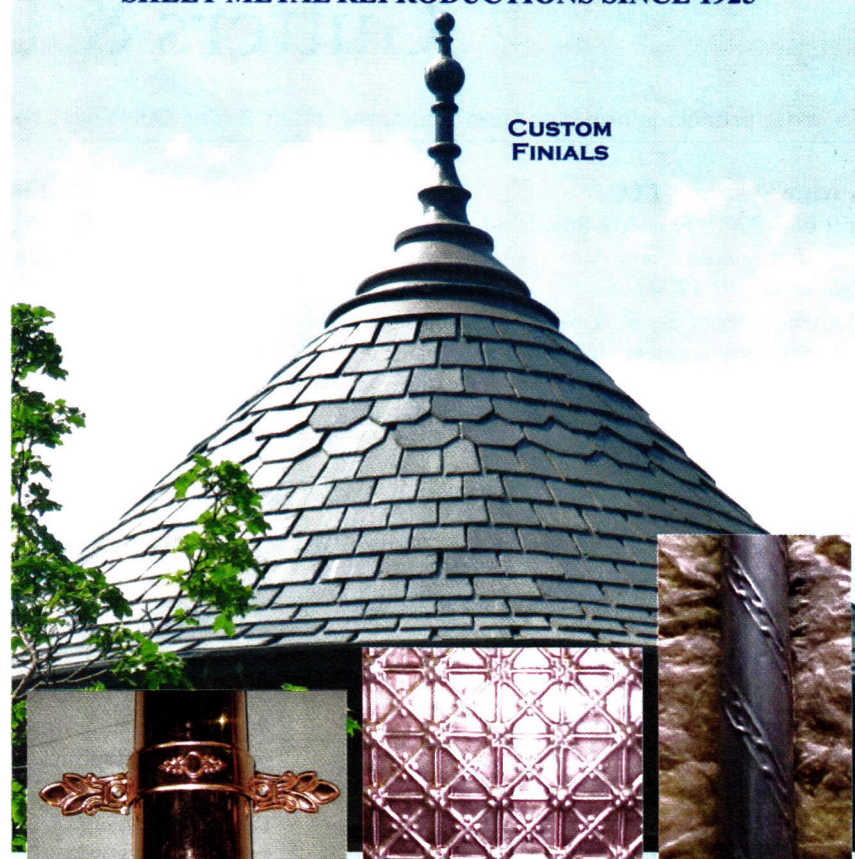
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Ornametals supplied the standing-seam gray zinc roofing and rainwater system for the historic antebellum Cooper House in Huntsville, AL.

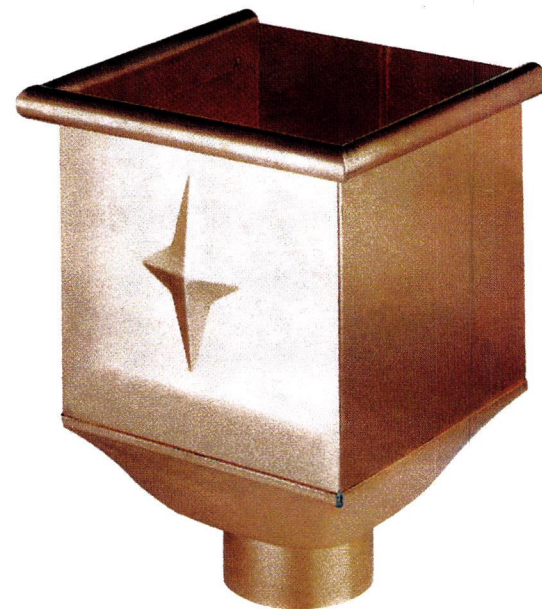
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This square leader head is available from Park City Rain Gutter in copper or zinc.

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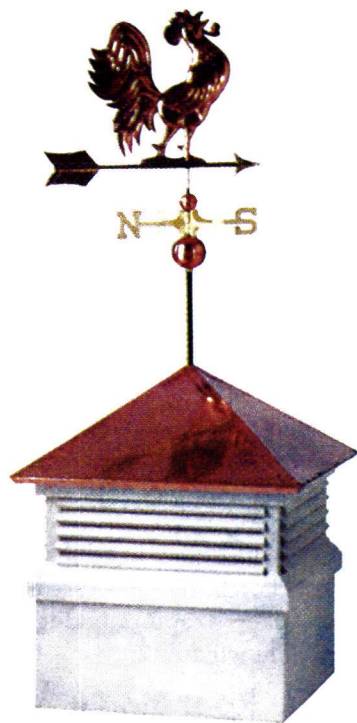
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This Jefferson louvered cupola from Custom Home Accessories features a copper top and rooster weathervane.

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EJMcopper created this cupola following a design by the architecture firm Cronk & Duke.

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NIKO Contracting crafted this 37-in.-tall copper cupola, available with or without a weathervane.

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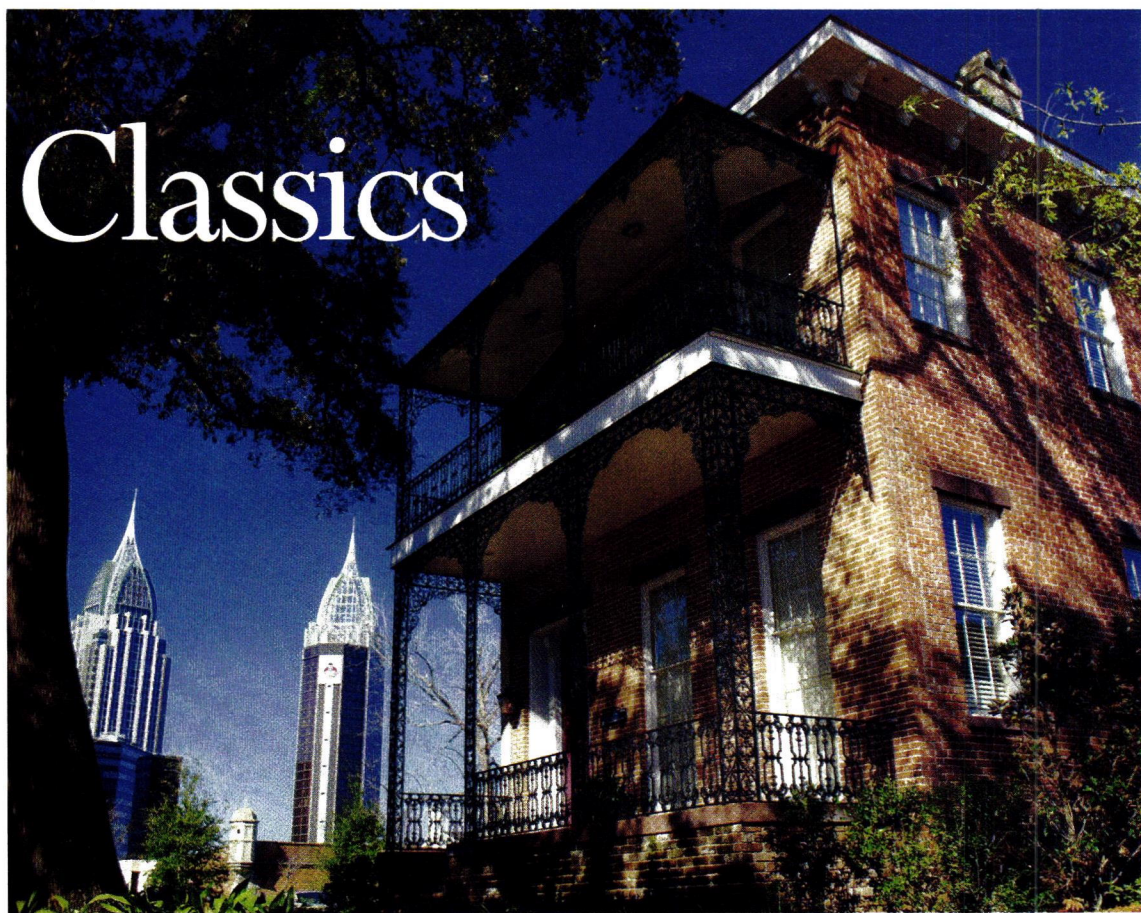
by Jim Fraiser, photography by Pat Caldwell
 Pelican Publishing Company, Gretna, LA; 2012
 144 pages; hardcover; 175 photos; \$24
 ISBN: 978-1-455-61491-2

Reviewed by Brittany Barton

Classical architecture abounds in the Deep South. Among the usual stars of Savannah, GA, Charleston, SC, and New Orleans is the hidden gem of Mobile, AL. The only coastal city in Alabama, Mobile is home to an impressive collection of 19th- and early-20th-century architecture. Jim Fraiser's new book, *The Majesty of Mobile*, highlights the city's beautifully restored and preserved structures on the fragile Gulf Coast.

Mobile's architecture is dominated by the Classical styles, blending their beloved elements with Southern charm. Mobile architectural historian John Sledge states in the foreword, "many other towns have monumental Greek Revival churches, elegant Italianate homes, polychromatic Queen Anne mansions and cozy bungalows...but when encountered on a Mobile street overarched by live oak trees, flanked by azalea bushes and lined with cast-iron lampposts, they seem somehow sprung uniquely from this sandy soil, to be lovingly caressed by just these salty breezes." Although the elements are familiar, the city's landscape provides a backdrop of grandeur and establishes an important place in the region's history.

The book chronicles 66 buildings spanning almost a century, beginning with a Gulf Coast cottage built in 1843 and ending with a Classical style, two-story frame mansion constructed in 1915. Covering 12 historic districts in Mobile, a thorough building survey is captured with full-color exterior and interior photographs. Author Jim Fraiser has written 14 books on the history, architecture and culture of the South. Pat Caldwell's photos show impeccably restored structures and showcase Tiffany stained-glass windows, curving



Mobile's Italianate Spear House falls against the modern city skyline.

staircases and marble mantels. Mobile is full of unique elements throughout that provide a personality not found among many other Southern towns.

A beautiful collection of architectural styles are surveyed in the book, and many of the buildings blend styles effortlessly. The Spear House, built in 1857, is a red-brick side-hall townhouse with cast-iron galleries, a wide bracketed overhang and dentiled cornice – all characteristics of the Italianate style. The square-headed windows denote a Greek Revival influence. The house is photographed against a contrasting background of skyscrapers rising out of downtown Mobile.

The 1855 Guesnard House also beautifully blends Italianate and Greek Revival styles. This two-story, red-brick townhouse with two-story wings has a matching cast-iron gallery and fence. A saw-tooth dentil course beneath a bracketed overhanging cornice is authentic to Italianate style while the pilastered entrance and acanthus-scrolled corbels beneath the lintel are typical of the Greek Revival era. Now a church, the structure has been exquisitely restored. Interior photos capture perfectly preserved pine floors, walnut and gold window cornices and a brass chandelier, all original to the building.

Original interior pieces are obviously admired and appreciated for their significance in Mobile. Authentic features are discovered at every turn in the 1865 Rapelje-Delaney House. It spares no luxury. Notable for its projecting side porch and rear elevations, the Greek and Renaissance Revival house is impressive inside and out. The stuccoed and scored façade has a one-story gallery with balustrade and narrow Tuscan columns. Rich stained millwork is used throughout the interior in wall paneling, ceiling beams and mantels. An intricately inlaid marble floor covers the drawing room.

A book on the Deep South would not be complete without iconic images of great oak allées leading to a grand Classical house. Stewartfield is the classic example, with one of Mobile's most picturesque oak allées. The raised cottage has two side wings and is faced with a deep porch supported by six fluted Doric columns.

Mobile's appreciation and careful preservation of historic architecture is captured in Jim Fraiser's book. Founded over 300 years ago, Mobile tells the story well. *The Majesty of Mobile* walks you through a living museum of early-American Classical architectural styles. ■



A stunning oak allée welcomes guests to Stewartfield Cottage.

Brittany Barton writes about architecture and sustainability. She lives in Brooklyn, NY.

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By Michael G. Imber

Who are we? It used to be that we could look at our homes and we could answer this question clearly. A home was a reflection of our culture and community; it was a reflection of our history, and of our aspirations. It's difficult to say these days what our architecture reflects. In a world that is dominated by a global economy that is driven by mass media, are the houses we build today a reflection of home, are they fashion, or are they simply product?

I was fortunate enough to grow up in Texas in a time of transition, a time when our modern lives had not yet tipped the balance against the past. Traveling as a child with my family through rural Texas in the '60s, there was a lot of the old world left — signs of a charming, romantic life shaped by rugged European immigrants. Texas was a rough country and these people had hewn out their lives and communities from what its land had to offer. Our buildings and towns were still authentic in the sense that they were real reflections of the lives of their inhabitants.

The pace of life was slow, and main streets were still the center of commerce. Neighbors owned the stores we frequented and sold us the goods we needed. There was a center of commerce where a square would be the center for BBQs, bands and celebrations. Our homes were within walking distance of the store where we bought our food, and beyond our homes were the farms that grew it. Buildings and homes were most often reflective of the local building materials, built by someone in the community. It had been this way for hundreds, and in some form thousands, of years.

Then, sometime around the last mid-century, our world expanded. We no longer bought local and we no longer worked for our neighbors. Products became mass produced; our food became mass produced, and our homes and buildings became mass produced. We were no longer eating tomatoes from down the street, but from Holland — because as the brand told us, they were “sweeter.”

Our original streetscapes and landscapes have more recently given way to a modern commercialism, a world where restaurants and shops are no longer locally owned, but part of great national chains built coast to coast, their recognizable brands populating every American cityscape. The sharp definition between town and country has now been blurred by suburban sprawl and worn buildings that were the fabric of our past are quickly replaced by brightly illuminated corner gas marts and mega-stores. Farm and ranch lands are bought up in great swaths to be developed into neighborhoods, where “density” is a term used by a far-off boardroom to reflect a level profitability for shareholders.

These developments are insular and are built purely for maximum land sales. Houses are simply product used to sell more land. They contribute nothing to our cities' character or future; in fact, they stretch our resources by demanding ever-expanding road systems and infrastructure, and choke access to our community centers with traffic. As this ever-expanding growth consumes us, our environment erodes,



Rancho del Cielo, a new project in Jefferson County, TX, by Michael G. Imber Architects. Photo: courtesy of Michael G. Imber Architects

and so does our local character. The very character that reflects who we are as a people and as a culture is quickly diminishing; our struggles and accomplishments, our past and our future, our collective memories and dreams are lost to a homogeneous landscape shaped by those who know nothing of our lives. We have been absorbed into a great collective global economy; our buildings are no longer a reflection of who we are, but of a mass-produced corporate efficiency.

Our homes are meant to be the most comforting physical realization of our lives and of our communities. They are what nourish our spirit and soul. They are who we are, and they should embody both our personal and our cultural memories. They should bind us to the generations that have brought us here to this place, and they should form the deep personal memories of the generations that will follow. It is this continuum that informs us as to who we are as a culture, and without it we are simply a mass collective of consumers without past or future.

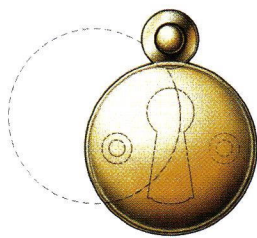
It is the cultural memory of our past that informs us, and it is what forms the genetic code of our built environment. Buildings and homes should say to us: “This is our history and our aspirations. This is our landscape and environment, our resources, our craft. This is how we build.” By these principles, buildings and places become authentic to their nature and to their place — they become “local.” This is what makes them cherished and valued by the people that populate them and gives us pride in who we are as communities. Buildings should not arbitrarily reflect style, but should reflect the architectural language that expresses a community or culture — it is this that makes our buildings and cities meaningful and sustainable, for it is the building that can be loved by generations that will last for generations. ■

Michael G. Imber is the principal of San Antonio, TX-based Michael G. Imber Architects.

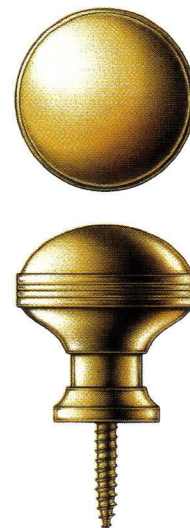
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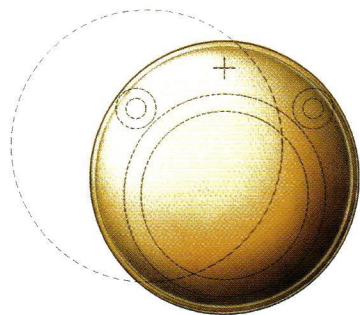
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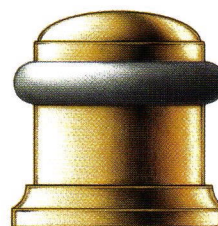
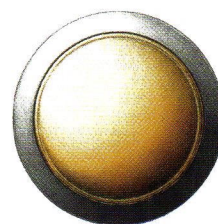
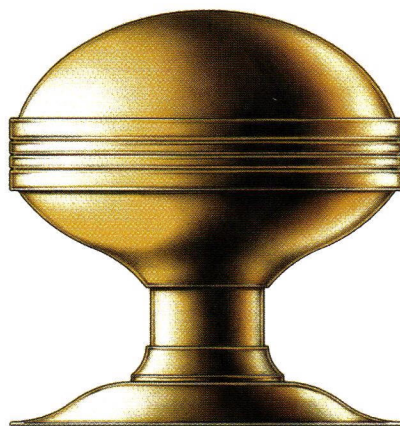
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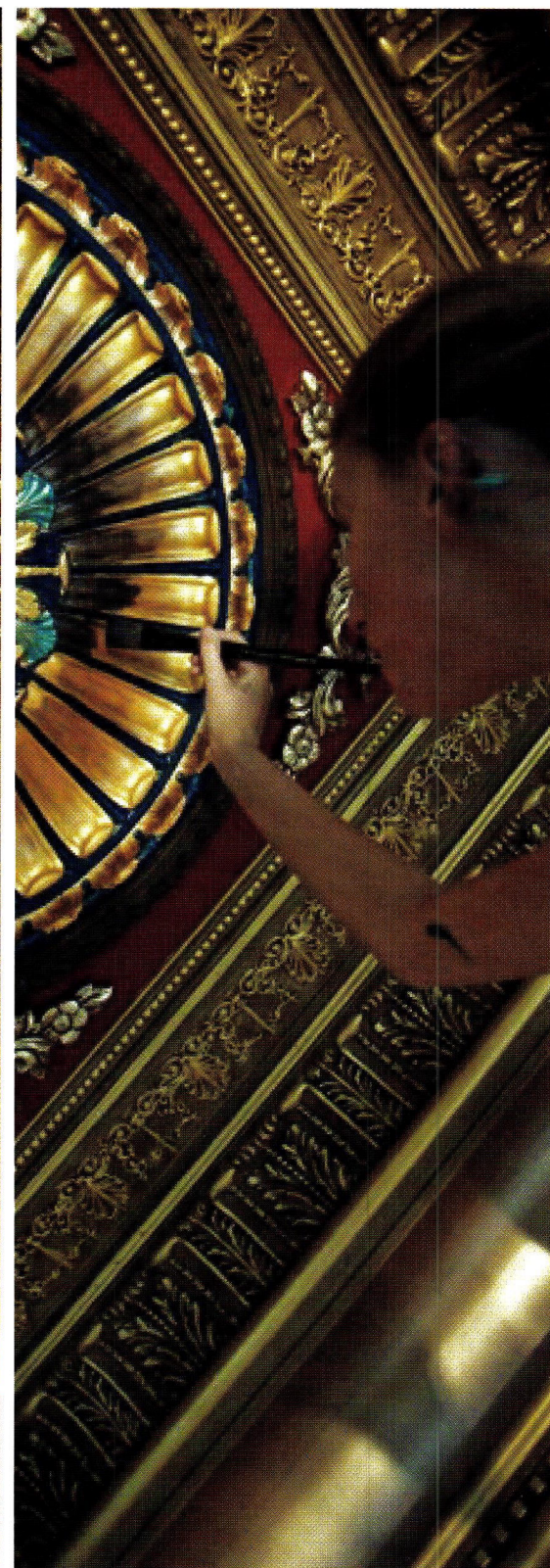
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