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Profile
Field of Dreams, by Lynne Lavelle
Charlotte, NC-based Don Duffy Architecture uses a thoroughly collaborative approach to turn clients’ ideas into their ideal homes.

2012 Palladio Awards
Restoration & Renovation
Landmark Restoration, by Will Holloway
John Milner Architects revives Philadelphia’s historic Jayne House for 21st-century living while carefully respecting its architectural heritage.

Sympathetic Addition
Italian Lessons, by Nancy E. Berry
Architectural Resource’s addition to an 1860s brick Italianate in Dexter, MI, reflects the character of the original structure.

New Design & Construction – less than 5,000 sq.ft.
Georgian of Today, by Annabel Hsin
A new home from J. Lawton Thies Architects is a welcome addition to the Meyers Park neighborhood of Charlotte, NC.

New Design & Construction – more than 5,000 sq.ft.
Local Attraction, by Will Holloway
Don B. McDonald Architect’s Harvey Ranch House in Industry, TX, pays homage to the building traditions of central Texas.

Exterior Spaces – Gardens & Landscapes
Natural Rewards, by Nancy E. Berry
Parker Design Associates re-imagines and transforms the landscape of Turkey Hill Farm in Millbrook, NY.

Book Reviews
The Majesty of Mobile, by Jim Fraiser, reviewed by Brittany Barton

The Forum
Build Local, by Michael G. Imber
Our built environment should reflect our cultural heritage.

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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 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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Boston, MA July 25-26, 2012

The Exchange Conference Center, Boston, MA. Schedule as of May 30 2012, subject to change.

The two-day conference package is $199; a one-day package is $149; the Wednesday morning breakfast seminar in Boston may be purchased separately or added to a package for $65. A two-day registration includes 2 breakfasts and 2 lunches. Complimentary networking event (beer, wine, etc.) included after day 1 conference program concludes. A one-day registration includes breakfast and lunch for that day.

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Wednesday, July 25, 2012

8:00 am - 9:45 am New! Breakfast Seminar available a la carte.
From Hills 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 LUs

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 LUs
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

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, Chadd's Ford, PA; J. Lawton Thies Architects, Chicago, IL; Don B. McDonald Architect, San Antonio, TX; and Janice Parker Landscape Design, New York, NY.
3:30 - 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
Don Duffy Architecture has developed a unique portfolio of traditional designs in the American South. By Lynne Lavell

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.”

“Many of our clients 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 ¾-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.

www.period-homes.com
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 roofflines, steep roofflines, 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 craftsmen. “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.”
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
- Artisanship
- 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

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Photographs by Frances Benjamin Johnston
By Sam Watters

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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) 710-9646, 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/CEES 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, BJKK 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

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 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.

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.
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 Ormamental (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

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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

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.

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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

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
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 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

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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.
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 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 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.
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.”
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 row 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

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Brian Baggett, Southeast territory manager, Marvin Windows and Doors, Orlando, Fla.
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Presenters: Andrew Zalewski, AIA, president, The MZO Group, Stoneham, Mass.
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Presenters: Staff from the National Park Service, Washington, D.C.
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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

When contacting companies you've seen in the issue, please tell them you saw their listing in Period Homes.
Wood Windows

To order product information from a company in this Buying Guide, go to www.period-homes.com/rs and click on the appropriate reader service number.

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.

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.

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

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

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

Parrett Windows & Doors
800-541-9527; Fax: 877-238-2452
www.parrettwindows.com
Dorchester, MN 54425
Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; historic replications; custom wood doors in numerous species with complete finishing options; screen doors, casings & moldings.
Click on No. 3003

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.
Click on No. 1575
The Pella Architect Series double-hung window is available in many different types of wood, including the mahogany shown here.

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

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 Co. custom fabricated this Palladian-style wood window.

Click on No. 8430

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www.kolbe-kolbe.com
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Allen Architectural Metals, Inc.
800-204-3838; 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

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

Seekircher Steel Window Repair Corp.
914-734-8004; Fax: 914-734-8009
www.seekirchersteelwindow.com
Peekskill, NY 10566
Reparer 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.

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.

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

These steel windows were manufactured by Crittall Windows.

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

This Kalamein bronze window was fabricated by Heather & Little.

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.

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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.
Click on No. 1670

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.
212-925-3365; 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.kayneforgedhardware.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.lowehardware.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.phelpscustom.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 hinges, bronze screen wire & screen-door latch sets.
Click on No. 6001

Rocky Mountain Hardware
888-788-2013; Fax: 208-788-2777
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
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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

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

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.
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Architectural Components, Inc.
413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
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www.cityproof.com
Long Island City, NY 11101
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Click on No. 2390

Marvin Windows and Doors
888-537-7828; Fax: 651-452-3074
www.marin.com
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Shutters & Shutter Hardware

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Acorn Forged Iron
508-339-4506; 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.

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
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Click on No. 1536

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; repair, restoration & reproduction work; fireplace equipment; catalog $. Call for more information.

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

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

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

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

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.
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Click on No. 7720

Shuttercraft, Inc.
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www.shuttercraft.com
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BOOK REVIEW

Gulf Coast Classics

The Majesty of Mobile
by Jim Fraiser, photography by Pat Caldwell
Pelican Publishing Company, Gretna, LA; 2012
144 pages; hardcover; 175 photos; $24

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. 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 staircases and marble mantels. Mobile is full of unique elements throughout that provide a personality not found among 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 dentilled 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 Guestnord 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 Rapele-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 allees leading to a grand Classical house. Stewartfield is the classic example, with one of Mobile’s most picturesque oak allees. 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.

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, 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 homogenized landscape shaped by those who know nothing of our lives. We have been absorbed into a greater 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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