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## Profile

**Natural Palette, by Nancy A. Ruhling**
Gregory Lombardi of Cambridge, MA, creates artful landscapes that will be appreciated for generations to come.

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## Green Lights

This month's feature showcases "green" product alternatives for exteriors.

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## Recent Projects

**A New Perspective, by Nancy A. Ruhling**
Landscape architect Wade Weissmann designs an elegant folly for a Georgian Colonial property in Nashville, TN.

**A Community Rebuilt, by Nancy Berry**
Following the devastation of Hurricane Katrina, Urban Design Associates renews and improves the New Orleans, LA, neighborhood of Faubourg Lafitte.

**Equestrian Lifestyle, by Annabel Hsin**
A once-neglected barn in Gwynedd Valley, PA, is transformed into a rustic residence for the clients and their horses.

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## Product Report

**Catching Up With Conservatories**
Today's conservatory designs encompass a range of uses and materials.

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## Book Review

**The Landscape Designs of Doyle Herman Design Associates, foreword by Mark Ferguson, reviewed by Lynne Lavelle**

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**Preserving Our Collective Past, by Jess Phelps**
Preservation easements are an important legal tool for protecting historic building fabric.

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On the cover: Gregory Lombardi designed this sidestreet garden for two back-to-back townhouses in Boston, MA. See page 8. Photo: Eric Roth

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The Buying Guides EXTERIORS & GARDENS

Buying Guides
In this issue you will find 21 Buying Guides on our issue theme: Exteriors & Gardens. The Guides contain information on suppliers, manufacturers, custom fabricators, artists and artisans, as well as many photographs of their work. The Guides range from Balustrades to Fences & Gates and Exterior Lighting. They form a most comprehensive source for professionals working in restoration, renovation and traditionally styled new construction.

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Gregory Lombardi, landscape architect, has had a lifelong passion for art, history and historic preservation. By Nancy A. Ruhling

"Designing a landscape is like studying a piece of art," says Gregory Lombardi. "You find its meaning — in its color, form, texture and choice of plants — by analyzing it and asking yourself what story it tells." It is no accident that landscape architect Lombardi, founder and president of the Cambridge, MA, firm that carries his name, approaches his work with an artistic eye: He has an undergraduate degree in art history and since childhood, has had an abiding interest in art and historic preservation. These passions fuel his design philosophy, which calls for "the fresh interpretation of classic, timeless principles to create meaningful spaces."

For the more-than-two decades that he has been painting with plants, Lombardi has established himself as a master of residential projects, whether he is designing a Boston rooftop terrace, Cape Cod compound or Palm Beach condo. "The homeowners I work with are not clients, they are patrons," he says. "They have remarkable physical locations that allow me to create unique interactive landscapes. My gardens are works of art, and I approach them seriously. I don’t waste gestures or add a line that doesn’t tell a story. I’m a good editor — I don’t waste time on something that doesn’t propel the plot."

Lombardi notes that his “living canvases" provide a unique sensory experience that is not only visual. "There are auditory and olfactory elements that evoke feelings and memories," he says. "For instance, when I smell lilacs, I remember my grandmother’s house.

A self-described “Nature Boy," Lombardi was taught the beauty of the blooms by his grandfather, who every spring took him to pick out plants at a friend’s greenhouse. "This cultivated my interest," he says. "I could buy whatever I wanted as long as I planted it. I learned that you have to be patient with gardens."
Rather than adhering to one “absolute style,” Lombardi explains that his projects, most of them in the Northeast and Florida, possess a defining “rigor or discipline” and a “level of thoughtfulness, detail and craftsmanship” that set them apart. “There is no one style that dominates the design,” he says. “All contexts are considered for synergistic impact.”

In many cases, he works closely with architects and is integrally involved in the design of master plans that meld indoor and outdoor spaces. “The creative challenge for me is pulling all the disparate elements together to make a statement,” he says. “I’m orchestrating the entire environment.”

Lombardi’s design process is straightforward: After consultation with the homeowner, he develops a schematic master plan and design layout. “It is important that people understand that you don’t have to do everything at once,” he says. “When you have a plan, you can phase things in.”

Unlike houses, gardens are not forever, and that only makes them more alluring to Lombardi. “The most interesting aspect of gardens is their ephemeral pieces,” he adds. “They make you aware of your own mortality by providing seasonal markers that illustrate the passage of time. It is sad when flowers pass, but they make you aware that you are sharing the planet and waiting in anticipation of an awakening.”

It is nature’s inevitable alterations that Lombardi finds so compelling. “Whether the garden lives beyond the owner is irrelevant,” he says. “It will change and grow and touch other people in different ways.”

Lombardi would like to think, though, that his designs “prove so timeless and universal that the new owner recognizes their power and deems them worthy of preservation.”

Wild Restraint

The new house was a strait-laced red-brick Georgian, the type of traditional residence that simply called out for a no-nonsense, Classical landscape. But the owners, a couple with four active adult children who declared themselves “informal people,” wanted none of that. They saw their 1.9-acre Brookline, MA, country estate, which originally had been designed by the venerable Olmstead firm, as a more relaxed setting and commissioned Gregory Lombardi to create traditional spaces that weren’t quite so strict.

“The owners wanted a slightly overgrown and romantic look that was playful,” Lombardi says. “They saw the property as a lush, languard English country estate.” Drawing upon the work of Edward Lutyens and his collaborations with Gertrude Jekyll, Lombardi came up with a master plan that carved out distinct areas, or rooms, according to the Classical tenets of symmetry, order and proportion and used lush plantings to soften walls and paths set on rigid geometric grids.
A grassy square is the main focus of the courtyard outside the indoor riding arena, which is 125-ft. long. The granite-bordered square, which is surrounded by 4-in.-sq. cobblestones and blocks of granite, is centered by an antique milestone. Photo: Devin Heffron

Each room takes its cue from the architecture, a device Lombardi used to extend the living quarters outdoors. “The further you go from the house, the less formal the spaces become,” he says.

The tone is set at the street side, where Lombardi designed a pair of 9-ft.-high red-brick piers that support a custom wrought-iron and bronze gate that draws attention to and frames the home’s front door. “This was done in homage to the original drive,” Lombardi says. “It is my civic gesture to the neighborhood.”

The closest garden room to the house is the Family Terrace, which is designed for casual dining and entertaining. To link it, the most architectural room in the garden, to the house, it is paved with the most intricate pattern of interlocking brick and bluestone circles on the property, which Lombardi designed to create a tapestry effect.

Herringbone brick walks connect to the Cocktail Terrace, where a pergola softens the height of the building and offers shade. Radial, monolithic bluestone steps signal and soften the change of direction, connecting the great lawn and pointing toward the Olmstead flowering knot garden, which was planted on the remains of the original. The space, which the owners like to keep un-pruned, features a dainty circular pool guarded by a cheeky cherub and a fire engine-red wooden swing sheltered by an arbor abloom in purple wisteria.

“As the red swing and purple wisteria show, the owner is not afraid of color,” Lombardi says. “We kept everything green and white and added accents of red so it has a surreal ‘Alice in Wonderland’ feel.”

The elliptical swimming pool, anchored by a wooden clapboard Classical-columned pool house painted white, sports three sections that encourage progressively active pursuits. Its brick terrace opens to a hot-water spa that features a runnel fountain that cascades over bluestone slabs layered like a cake into the swimming pool.

“I always say, ‘Let’s cut these back a little’ and the reply is, ‘Can’t we just let it go?’”

Yeal Is for Horses
The 10-acre horse farm, which is in the western Boston suburbs, has been christened Beechwood, the name reinforced by the newly planted pair of beeches that stand sentinel over the indoor riding arena.

As the horse trots, the family residence is only a quarter mile away, and the owners wanted to make it as sophisticated as their own home. “They wanted it to be timeless and to look as though it had been there all the time,” Lombardi says. “They paid the same attention to detail and craft on the farm as they did to their own home because they saw it as an extension of family life. They never said, ‘This is just for the horses.’”

In addition to landscaping, Lombardi’s firm was called upon to design the layouts of the roads, the grading, the walls and fences and to help the architect with the siting of the buildings, which include an indoor riding ring that is as large as an industrial building, a 12-stall horse stable and a quaint stone service barn/guest house.

The rough-hewn granite fountain is designed to look like a horse trough, and it’s at the right height for the animals to stop and take a drink. The metal horse heads reinforce the animal theme. Photo: Devin Heffron
Above: Two back-to-back townhouses in Boston's Back Bay share one side-street garden, half of which is a formal parterre. The other half, which has an au natural look, features a historic white magnolia. Photo: Eric Roth

Left: In the former coal-delivery space, Lombardi created a garden that includes seating. He paved it with sand-cast antique brick, adding a thin limestone band and a wide granite band whose variegated color ranges from pale grey and white to lavender. Photo: Eric Roth

"We did a lot of research on plants that aren’t poisonous to horses," Lombardi says. "That’s why we chose beech trees and made them our theme. They are naturally majestic and large."

The arena’s outdoor courtyard is a prime feature of the project. The style-defying building, which Lombardi describes as "simple and honest in presentation," features a metal roof, heavy timber support pieces and post-and-beam construction.

To ground it, Lombardi designed a 25-ft. grassy square that is bounded by a border of New England granite and centered by an antique millstone. It is surrounded by long-wearing, 4-in. sq. cobblestones that give way to larger slabs of granite. This sea of green gives horse and training trailers ample room to turn, and stands up to the occasional tire tread. "It feels hefty and powerful," Lombardi says. "Its wide border and banding give it a rough-hewn nature that is in keeping with the horse theme. And the different types of paving materials break up the courtyard’s massing."

A 2-in-1 Solution
Oftentimes, gardens become lost to time, and such was the case with those at a Beaux Arts/Romantic Revival townhouse on a prominent street in Boston’s Back Bay. The historic five-story mansion had been
expanded to include the townhouse that was attached to its back when it was converted to condos. When Lombardi saw it, the street-side garden, which was encased by an antique cast-iron fence, was history. "We had to ask ourselves, 'What would have been there originally?' and work from there," he says. "I pictured an Italianate or French parterre garden that was neat, tidy and clipped."

That would have been well and good a century ago, but there's an old magnolia tree on one end of the property that has become somewhat of a tourist attraction. "It is really beautiful," he says. "Most of the other magnolias are pink; this one is white, and people take their wedding pictures in front of it."

To address this challenge, Lombardi designed the garden into unique but complementary segments along the two façades, one of which incorporates the white magnolia. Creating the design in this way, he says, reminds viewers that the townhouses, one buff sandstone, the other pink sandstone, tell two stories.

To reflect this, he balanced each end of the boxwood-bordered parterre with a topiary fashioned from a non-hardy privet, and further tied the two with ivy—"just enough to soften the walls and create a cool, green vertical line." A pale pink rosebush in the center circle of boxwood references the hues of both buildings. The interior spaces are filled with annuals that are changed with each season. "We fill them like vases," he says.

To accentuate the Classical form, Lombardi put a great deal of detail into the border's hard edges, letting the stone curve to keep it married to the hedge. "This project was like doing a geometric proof," Lombardi says. "It was seamless and tight."

Lombardi also designed an outdoor garden space in the original coal-delivery corridor at the back of the townhouse. He covered the heavily damaged brick walls with trellised mahogany woodwork that was painted a black-green and used what he calls "a mixed tapestry of plants" in a classic palette of dark green and white to bring an air of tailored elegance to the courtyard garden.

**Relaxing All the Rules**

Vacation homes are made for relaxing, and Lombardi kept that in mind when he landscaped the waterside property of a new Shingle-style home in South Dartmouth, MA.

The sweeping lawn leads to the pool house, which mirrors the architecture of the main Shingle-style house. Pictured is an allée of Japanese Zelkova. Photo: Troy Soder

With four active children, the family is a busy one, and "they come here to be off the grid in a sophisticated way," Lombardi says. "It is their seasonal beacon."

Lombardi devised a plan that shows off the simplicity of the four-acre property and retains its natural understated beauty. A big, sweeping lawn, complete with towering oak trees that have been there hundreds of years, defines the space.

"This project was less about the gardens than about creating venues for orchestrated experiences that range from bike riding and lawn games to swimming," he says.

To round out the plan, Lombardi created a Classical garden with traditional landscape forms that is sited close to the house. This garden room, which is visible from the kitchen window, opens to terraces and the water beyond. The swimming pool forms another room.

_Nancy A. Ruhling is a freelance writer based in New York City._
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Practitioners and proponents of sustainable design have long asserted that any serious discussion of the topic must begin with lovability. If a building is not loved, they say, no "gizmo green" products or sustainable practices can save it, and the embodied energy of its materials, from the landfill. What's on the outside definitely counts.

Integrating contemporary technologies within historic or historically-inspired exteriors is a common challenge, for which there is no one-size-fits-all solution. While some modern environmentally-conscious products, such as solar panels, can be too conspicuous for certain tastes, many others have minimal or zero visual impact. Conversely, tried-and-true traditional building practices are often selected to enhance the beauty of a building, yet offer the added benefit of being intrinsically green.

Voith & Macavish Architects (VMA) of Philadelphia, PA, believes that great architecture comes from innovation within the context of tradition; "conserving the best of the past while celebrating the needs of the present and the promise of the future." The firm is a Gold-ranked charter member of the Greater Philadelphia Green Business Program and close to 100% of its staff is LEED accredited.

"Traditional building materials can be highly sustainable, especially if locally sourced"

Among the most commonly used sustainable exterior products to feature in VMA's residential designs are brick, slate and field stone. "Traditional building materials can be highly sustainable, especially if locally sourced thereby reducing the amount of fossil fuels required for transport," says principal Daniela Holt Voith, AIA, IIDA, LEED AP BD + C. "The LEED-certification guidelines define local as being within a 500-mile radius of the construction site. Traditionally builders used regionally-quarried stone and locally-manufactured brick for reasons of economy and availability. Using local stone helps define a regional style and a sense of place, the added benefit is it also saves energy."
When a project calls for wood siding, VMA often reduces the environmental cost by substituting cementitious planks. Not only do they offer exceptional severe-weather protection, but they also hold paint more effectively than real wood planks. There are limitations, however, to this material. "Since cementitious planks do not have the same ability to be worked, eased, joined as wood does, we find that using cedar for window and door surrounds, and other trim and limiting the plank to the fields is the best approach," says Voith. "Additionally, limiting the extent of end-to-end joints by paneling or subdividing the façades greatly assists in the success of this material."

Beyond appearances, sustainable technologies can offer real energy savings for homeowners and improve comfort and efficiency. For a recent barn conversion project, VMA utilized standing-seam metal roofing and closed-cell spray foam insulation. The latter simultaneously provides insulation and a vapor barrier on an existing wall — all while preserving the beauty of the existing structure. "Standing-seam metal roofing can be a great green product for traditional architecture," says Voith. "Depending on the manufacturer, these roofing systems can have high recycled content and often, the systems can be chosen with either a high-reflectance coating for darker colors, or a very traditional galvalume finish, either of which will help with reducing heat island effect."

For the right roof or wall application, VMA is also a fan of rigid foam insulation. "Achieving a highly insulated wall is a priority for energy efficiency and striving for net-zero," says Voith. "We like Hunter Panels for the combination of sheathing and very high insulation in a narrow dimension. These energy-efficient polycyanurate insulation panels are Energy Star approved and contribute to LEED credits."  

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Closed-cell insulation is sprayed onto the exterior masonry wall in a recent barn conversion project by VMA. Photo courtesy of Voith & Mactavish Architects
A garden folly adds another dimension to an historic property in Nashville, TN.

There was nothing much remarkable about the Georgian Colonial house, which had been built in Nashville's traditional and tony Belle Meade neighborhood in the decade after World War II was history. And that is what bothered the owners, who longed for an architectural element or ornament of note on their 10-acre property. Such an addition, they reasoned, would offset their two-story, 7,000-sq.ft. house, which, through the decades before they bought it, had been extended and altered in erroneous and erratic ways. While they were searching for a solution that would bring the house up to date by perusing the past, they turned to the landscape for solace.

That is how they came to commission a folly. “They wanted a destination room for gatherings and personal contemplation that had a different feeling from the rest of the house,” says Wade W. Weissmann, AIA, president and lead architect of the Brown Deer, WI, firm that bears his name. “It became a cornerstone of a larger landscape plan we designed that created an outdoor courtyard and included redesigning two façades of the residence and adding outdoor space for the active family.”

The one-room, 525-sq.ft. folly, which was constructed for $1.15 million, was sited between the formal lawn and the pool area, a position that turned it into a gateway between the two disparate and distinct spaces. “The owners, who are well educated in design and history, actually asked for a folly,” Weissmann says. “They didn’t think of it as a folly.”

The garden folly features Tuscan stone pilasters and entablature, reclaimed brick infill, a copper mansard roof and wood-and-glass doors and windows. All photos: Wiff Harmon
Right: The pool side of the folly features the fireplace and chimney, which break the perfect square geometry of the structure. The chimney pot adds height and gives the folly a time-worn look, which is what the owners requested.

Below Right: The swimming pool’s bottom was painted dark blue to enhance the reflection of the folly.

want it to be a pool house or a cabana. Historically, follies had no function. They were architectural ruins that were decorative only. But this isn’t a period piece; it’s designed for modern living and balances livability and artistry.

Modern living for this particular family meant creating one single yet gracious space that had multiple uses: study, media room, dining room and gathering room. “It was to be a room for all seasons,” Weissmann says. “And it was to be historically accurate and somewhat whimsical in its detail.” The mission was to create a dynamic and dramatic design that looked as though it had been built centuries before the main house but that didn’t overwhelm the existing architecture. “We looked to the Southern antebellum Georgian style that’s predominant in the neighborhood,” Weissmann says.

To make the folly the center of attention without overwhelming the property, Weissmann’s team created a courtyard that has axial connections to the main house that are defined by a variety of garden elements that form an exterior courtyard. These include a small frog pond, a stone bench, walks of sheared trees and hedges and a square lawn. “A folly is, by definition, an indulgent endeavor, and our greatest challenge was finding a place for restraint,” he says. “We looked for restraint in the scale of the building and in the simplicity of its program.”

This was particularly difficult because the main house is horizontal, has low ceilings and a slightly pitched roof, and the owners communicated a desire for a tall ceiling in what they envisioned as the most romantic piece of their newly designed landscape. “Since the folly and the house were meant to work in harmony,” Weissmann says, “our design began with the primary structure in mind.”

To exaggerate the height of the outdoor living areas, Weissmann’s team chose flat roofs concealed by parapets that had higher ceilings. “These encroached into the second-floor space but remained below the second-floor window sills,” he says. “Thus, the elevations of the new additions could create some precedent for the folly elevations.”

An octagonal dome literally raised the copper mansard roof off the brick, stone, metal, wood and glass folly. “This allowed the massing of the folly to be consistent with the house’s loggia while giving drama to the spaces within by visually expanding the space beyond the parapet walls,” Weissmann says.

Another way Weissmann bridged the design gap was to save the formal elements for the front of the folly in homage to the house and to break the building’s perfect, square geometry in the back by allowing the fireplace and chimney to rise above the roof to satisfy code and ventilation requirements. “This way, the chimney helps the folly
engage the landscape by interrupting the enclosure fence that was put up for the owners' show dogs and by serving as a backdrop for the pear-tree espalier," he says.

To make the folly live in the 21st century while keeping its columns and stonework rooted in the 18th, Weissmann retained the traditional Georgian proportions through "small plan offsets that helped to create elevational boundaries with better proportions while keeping the plan at an optimal size. By clipping the interior corners to conceal utilities and condensing the openings of the elevations, we further refined the folly's scale."

Ridley Wills, owner of the eponymous Nashville-based design-build firm that constructed the folly, says that its "complicated craftsmanship" and clever concealment of systems infrastructure allow it to be "the gem of the garden."

The geothermal system, which supplies heat and air conditioning, has no ugly condenser in sight—it's in the crawlspace and is accessed through a hatch door in the stone floor that's hidden by a rug. Interior downspouts carry water through the walls, spilling it out through bronze spouts at the base, and the folly's few electrical fixtures are bolstered by abundant natural light from clerestory windows and custom doors that create a glassed-in greenhouse effect.

"It's a piece of delight," Wills says. "It's a tiny, intricate building, but it has all the systems of a house but only in one room." The fact that it's in the middle of a garden, he adds, makes it seem as though it "grew" there from the seed of a thought.

Although the folly revels in the details, they are simple ones that lie on the informal side. The windows, for example, are triple-hung and transomless to lend a casual air. "We had to make the walls thicker to accommodate the sashes," Weissmann says, "thereby adding to the folly's substance and creating a greater level of historical character."

The custom doors stand tall to accommodate quarter-round insets in their capitals, and the wooden paneling on the walls and ceiling is a chic, down-to-earth knotty maple. "Although tall and dramatic..."
There's little need for electrical lighting in the folly: Natural light pours in through the doors and windows.

in space, the folly is warm and has a richness that is more often found in historic, time-honored buildings," Weissmann says. "The mix of formality and informality, restraint and indulgence allows the folly to live in the whimsical tradition of garden architecture while dutifully honoring its surroundings."

The floor plan provides the ultimate in flexibility: The fireplace, bar and appliances are in the apse, leaving the central space clear for a variety of activities. "One of the things I love about this folly is that it's not a period piece," Weissmann says, adding that the owners have furnished it with Biedermeier pieces from their collection. "There's a TV above the fireplace in plain view. We made no attempt to hide it; it's in a frame so a painting can be placed there in the future if the owners so desire. There also are automatic 'phantom' screens that are activated at the push of a button to keep the insects out."

The marriage of the past and present is a running theme in Weissmann's work. "In this case, we made it work beautifully," he says. "What's more remarkable is that the folly can be the center of attention or it can be benign and beautiful sitting in the landscape as events unfold around it. It's my hope that the folly, which is timeless and durable, will remain to be passed down through the generations even if the house does not."

The folly, in all its glory, remains a symbol of the best architecture that history has to offer. To make sure no one forgets, Weissmann painted the bottom of the swimming pool a deeper blue so it could reflect this fact into the future. — Nancy A. Rahling

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The stone floor continues the garden theme inside, and the knotty-maple woodwork, locally sourced, hints a formal informality. A model of the folly, constructed in basswood, provides another homage to the past.

The octagonal dome showcases the round clerestory windows that resemble portholes.
A Community Rebuilt

Urban Design Associates creates a mixed-income neighborhood in New Orleans, keeping the historic integrity of the area intact.

On August 29th 2005, the Gulf Coast region lost more than a quarter of a million homes during the category 5 hurricane, Katrina; one of the most devastating and violent storms on record. In New Orleans, winds reached 175 mph and storm surges were as high as 22 ft. When the levees were breached, the city began to flood, causing catastrophic damage to historic buildings throughout several neighborhoods.

One area hit hard was Faubourg Lafitte, a large public housing development on the border of Tremé, a vibrant community of artists, musicians, and chefs that lend the city its eclectic culture and flavor. When the storm waters resided and winds died down, Lafitte’s buildings were uninhabitable. The U.S. Department of Housing and Urban Development mandate determined that the storm-damaged buildings, which sat on 27 acres, must be demolished. Without a home to return to, residents were displaced and sent to other parts of the country.

“The city was in desperate need of housing,” says Rob Robinson, chairman of Urban Design Associates (UDA), which was called upon to re-create and revitalize Lafitte. Now in its 48th year, the firm is recognized both nationally and internationally as a leader in creating authentic and successful neighborhoods, districts and downtowns, new communities and campuses. UDA worked alongside federal and local government agencies, as well as Enterprise Community Partners, a nonprofit organization that provides affordable housing and sustainable communities, to bring the project to life.

Urban Design Associates (UDA) completed the master plan for Faubourg Lafitte, a large public housing development in New Orleans that was demolished following Hurricane Katrina. The firm collaborated with federal and local government agencies, Enterprise Community Partners, as well as the displaced to design a vibrant, dense neighborhood that reflects historic precedents. All photos: courtesy of Urban Design Associates.
The master plan for the new Faubourg Lafitte development began not as a set of drawings but rather a series of conversations with displaced residents, public officials, as a social service provider, and institutions and businesses in the area. "It took substantial effort to find the former residents," says Margaret Connor, principal at UDA. "Many that had lived in Lafitte had relocated – some as far away as Georgia and Texas. We needed to get their perspective of how they wanted the new neighborhood to look and feel." The meetings were held over a three-month period and focused on what the residents were looking for in their neighborhood.

"People were asked to describe the strengths and weaknesses of the existing community and also their vision of the future," says Connor. "They described streets lined with sweet houses, similar to the pattern of Tremé – which is in stark opposition to the massive brick buildings of the previous housing project – with shade trees and parks for the children to play." Even the neighborhood children participated in the conversation, naming the central street and park feature within the revitalized neighborhood "Magic Street."

UDA is well versed in New Orleans' historic vernacular and neighborhoods, having written books on the subject. The firm carefully studied the patterns found in the Tremé and Tulane/Gravier neighborhoods, and began to create a master plan that would culminate in more than 500 single-family houses and apartment buildings ranging in house type and size to accommodate a whole range of tenants. An additional 900 units in keeping with the character of the existing architecture will be constructed on infill lots within adjacent communities.

"One of the trickiest parts of the project was getting the site to work – figuring out drainage, preserving old trees, and working with a pie-shaped piece of land," says Robinson. Conceived as a collection of neighborhood blocks lined with houses, the dwellings will follow the blueprint found in Tremé. Here open front porches sit close to the sidewalk and small friendly front gardens lie between the two. "The rhythm of the neighboring streets and buildings has a vertical quality," says Robinson. "We looked at early city drawings and photographs," adds Connor. "The houses had gardens with dense plant life, which spilled outside the fence and onto walkways – they really become a form of personal expression in the neighborhood."

The firm introduced a combination of house types into the plan: double and single shotgun houses, camellbacks, cottages, townhouses and small apartment buildings that resemble the grand houses on Esplanade Avenue in New Orleans. The neighborhood is not only connected to Tremé by the restored street grid, but also by the diverse character of the houses that line those streets. Many of the houses have Victorian detailing and proportions. "This results in a streetscape very much like the traditional ones in Tremé."

Other influences included Tremé's color scheme and local patterns such as tall paned windows; shallow front porches and stoops; wide lap siding on front façades and narrow lap siding on less critical façades; tropical and French design themes through tall paned windows, shallow front porches and stoops, bracketed cornices, wide lap siding on front façades and lively color schemes. The result is diverse, yet unified.
Each home is differentiated from its neighbor, be it with a contrasting color scheme, porch, stoop, massing, detailing or roof profile.

cornices with brackets on the front façades painted in a variety of colors. "There is an organic tropical expression here," says Robinson. "The influences are clearly French when there are more courtyard gardens introduced."

While UDA's designs are in tune with local precedents, they seamlessly integrate 21st-century living and building technologies. "Each block has a variety of these new interpretations of traditional building types," says Robinson. This mix creates the diversity of a traditional neighborhood as opposed to the uniformity of a project. "The street-facing façades have the most ornament to enhance the public spaces," says Connor, "while the back of the houses are less adorned but retain the proportions and some details of the historic buildings – a traditional pattern found throughout the city." Homeowners traditionally focused their time and money on the public face of their buildings and used much simpler materials, and, in some cases, deferred maintenance on the sides and rears. This deference to the public realm – a citywide ethic – was continued at Faubourg Lafitte.

UDA detailed each building to vary from its neighbor, be it with a contrasting porch, stoop, massing, detailing or roof profile. Traditional building materials and methods were reinterpreted to meet contemporary construction methods and materials. For instance, simplified versions of locally-inspired brackets were scroll cut from PVC boards using a digital saw. The cut boards were then laminated together and finished and standard millwork knobs were applied. Similarly, wide cypress drop lap siding is used on the fronts of houses, while narrow lap fiber-cement siding on the sides and the rear of the houses keeps costs down.

To enhance the public spaces while controlling costs, wide-lap siding and ornament is limited to street-facing façades. Less critical façades are finished in narrow lap siding, as was traditionally done. The windows are architectural-grade high-performance impact-rated, and designed to withstand 140 mph winds.

The neighborhood's main thoroughfare and park, Magic Street, was named by local children, who were included in early meetings about the project. UDA tracked down displaced residents, public officials, social service providers, institutions and businesses – some of whom had located to different states – to take part in the three-month process.
Above: This second-floor balcony recalls the architecture of New Orleans’ French Quarter.

Left: With its shallow front porch and colorful façade, this cottage would be at home in the nearby Tremé or Tulane/Gravier neighborhoods.

New Orleans’ hurricane risk and subtropical climate influenced every step of the design process. UDA chose architectural-grade high-performance impact-rated windows to withstand, as required, 140 mph winds, as well as low maintenance decay-resistant materials to cope with the heat and humidity. “The buildings are also raised above the FEMA designated Base Flood Elevation of between 36 and 42 in. across the site,” says Connor.

All houses and apartments have ENERGY STAR appliances, ventilation and lighting to adhere to energy-efficiency standards for HVAC systems. Faubourg Lafitte meets the Enterprise Green Communities Criteria, the only national standard for green affordable housing. “We worked closely with the Historic District Review Committee to ensure that the new buildings would nestle into the existing landscape,” says Robinson. UDA has heard through the grapevine that Faubourg Lafitte exceeds its residents’ expectations. “We wanted to knit the fabric of the community back together and I think we achieved this goal,” adds Connor. — Nancy E. Berry
Equestrian Lifestyle

A 19th-century barn is restored and reinvented as a primary residence.

While foxhunting with his local pack three years ago, Richard Buchanan, AIA, partner at West Chester, PA-based Archer & Buchanan Architecture, Ltd., was approached by prospective clients regarding a barn they wished to purchase. Built ca. 1870, the barn was once the carriage house of a large summer estate in Gwynedd Valley, PA. It was repurposed as a car storage facility during World War II and in 1957, Milton (Junie) Kulp, Jr. made the farm into the internationally known show stables, All Around Farm.

The clients invited Buchanan to visit All Around Farm to evaluate its condition and found that while the barn had been neglected for years, it was structurally sound and full of potential. “This project was a delightful and unusual opportunity for us because the existing structure was extraordinarily well made,” says Buchanan. “All of the exterior walls are stone, the roof and floor structures are turn-of-the-century, heavy-timber construction with massive beams, enormous tie-rods and terrific hardware. As a result, there was very little need for us to impose new aesthetics. We simply restored and protected what existed and everything new is a response to what was already there.”

The design approach was to maintain the architectural integrity of the historic structure while adapting the building as a primary residence for the clients and their horses. “The clients are very playful in their attitude about the whole horse aspect,” says Buchanan. “Frankly, it’s about the whimsical fantasy of a girl and her husband living with her horses and that’s an important underlying theme. The project is obviously an extensive...
reconstruction of a valuable property in an important location but at the end of the day, it’s all about the homeowners enjoying their lives with their horses.”

After cleaning and repairing the stucco exterior, existing asphalt shingles were replaced with new jumbo taper-sawn cedar shingles to highlight the gambrel and pitched roofs. The heavy wood cornices, trim and window surrounds were either repaired or replaced with profiles matching the originals. Damaged stucco on the east and west ends of the barn was substituted with painted cedar siding for a more balanced appearance; the windows on these walls were moved to improve the interior planning. “There were also marvelous cupolas on top of the barn but they had low caps,” says Buchanan. “We introduced taller, pointed caps common to racing stables. It gave the building better symmetry and improved the weight of these elements in the overall composition.”

The courtyard features a rill bordered with boxwood and is landscaped simply with cobblestone and pebbled gravel to accommodate horses moving through the area. It is flanked by the restored horse stable wings and leads to a central formal entry. This is a glass enclosure extended forward of the original carriage house doors, to create a foyer that provides a sense of compression before stepping into the large volume of the great room. “The main volume was originally the carriage room that had been cut up into a very poor stable,” says Buchanan. “That big space now has an open kitchen, dining and seating areas. Despite a very high ceiling it was quite dark so we opened up one large segment for the main stair up and added a studio skylight to flood the space with daylight from above. Even though the interior has dark paint, woodwork and flooring, it’s a very sunny space.”

The focal point of the open kitchen is a large island with a curved antique chestnut top resembling a grand piano; it is juxtaposed with dark wood cabinets, marble counters and stainless-steel appliances. Adjacent to the kitchen, the dining area is opened to the skylight and is bounded by a raised podium and stairs leading to a library alcove and the second floor. The newel posts were fashioned out of salvaged iron stall posts.

In the living area at the other end of the room, the fireplace is placed within an alcove like a proscenium for a stage. “Given the size of the space, we had to think constantly about how to relate to a human scale for living in a room meant for an equestrian function,” says Buchanan. “We set the fireplace on a raised hearth in a cased opening alcove that mirrors the cased opening of the main entry. Within that setting there’s lighting, paneling and an antique mantel, which was found in the hayloft under piles of old hay. The mantle apparently came out of the original manor house and was stored in the barn. It was exciting to find because it gave us a scale and an artifact to work with in creating this focal point.”

The 9,750-sq.ft. barn was converted into a three-bedroom house with a home office, mudroom, bathrooms, and a great room housing an open kitchen, dining and living areas, as well as a garage and two stable wings with wash stall and tack room. Floor plan: courtesy of Archer & Buchanan Architecture.
The living spaces are unified with exposed ceiling beams, wood paneling that was CNC milled out of high-density fiberboard and a polished concrete floor with radiant heat, stained dark brown. Also on the first floor are an office, mudroom, tack room, a recreation room, powder room, laundry and scullery.

Upstairs, the master bedroom and bath occupy a large open loft space. A short hallway leads to the original steel stairs, two additional bedrooms and a bathroom. In contrast to the dark color palette of the great room, the second floor contains light-colored walls, casework and trim. White oak floors complement existing timber beams, which were kept dark to match those throughout the building.

“We began the design process by adding a concrete-block firewall separating hay storage from the residence, which satisfied building codes,” says Buchanan. “From a practical design standpoint, we wanted to be very sure

Original herringbone brick floors in the stables were re-laid after utility installation and go well with new stall partitions containing early-20th-century details.
A segment of the ceiling was exposed to accommodate stairs and a studio skylight that floods the great room with daylight. Salvaged iron stall posts were repurposed as newel posts.

that the odors of the stables didn’t make their way into the house. We positioned a mudroom off the kitchen that connects to the tack room, which is the cleanest and most civilized aspect of any barn. From there a vestibule leads to the stables. At no time is there an opened door for odors and flies to make their way into the house.”

Key manufacturers and suppliers for the project included Exton, PA-based Lighting By Design; Pella, IA-based Pella Windows & Doors (windows and exterior doors); Quarryville, PA-based Saner Architectural Millwork (interior doors and millwork); King of Prussia, PA-based Ferguson Bath & Kitchen Gallery (plumbing); Mt. Laurel, NJ-based Harmonson Stairs; and King of Prussia, PA-based West End Hardware.

“The clients were aware of our work in both residential and equestrian properties and this, in many ways, is the perfect project because it’s a combination of people, horses and an old setting,” says Buchanan. “They did a great job in trusting the builder and architect to produce the best possible outcome and were rewarded for their trust. This was a really wonderful opportunity for us to explore and push the boundaries of what can be done.” – Annabel Hsin

Traditional wood doors with frosted glass were installed on barn sliders to maximize circulation and complement the exposed heavy-timber ceiling beams in the master bath and closet.
You don't need a green thumb to appreciate today's garden rooms.

By Gordon Bock

Whether you call them orangeries, greenhouses or simply sun rooms, conservatories rank among the most innovative and adaptable building types ever created. From origins in growing desert plants in cold climes, to pioneering the 19th-century materials and technologies that led to many forms of modern architecture, from train depots to skyscrapers, conservatories have continually pushed the glass envelope — a growth that continues today.

One driver behind the trend is that conservatories are not just for plants anymore. "The majority are used for living spaces," says Paul Avis of Hampton Conservatories in Huntington Station, NY, "and they can incorporate almost anything, from pianos to pools." Amy Magner of Oak-Leaf Conservatories in Atlanta, GA, and York, England, agrees, and notes that uses vary widely with the client and homeowner. "We see a lot of conservatories chosen to expand a kitchen, as well as adjoin a living room or become a new family room," she says, adding that sometimes free-standing conservatories are commissioned as outdoor reading rooms or cabanas for pools.

Magner also notes that there is always the purpose that would never have occurred to her company. "We had a client who used one of his two conservatories as a turtle terrarium," she says.

Creative as this may seem, in reality Americans have only recently begun to think outside of the glass box. As Avis explains, "Conservatories have a long history in England, going back well before the cast-iron innovations of the Victorian era. In fact, prior to the recent recession, UK manufacturers reported producing around 200,000 conservatories a year." He adds that "The romance of conservatories is the association with Europe." What's more, when you step back and consider conservatories as assorted components that can be assembled in different ways, the applications quickly expand. For example, Jim Potrzeba of Glass House, LLC in Pomfret Center, CT, says that while his business is predominantly conservatories, "We also think of ourselves as multi-slope glass suppliers." Indeed, Glass House has made a specialty of skylights, lanterns and other glazed-roof structures that are, in effect, miniature or wall-less versions of conservatories. "It's our little niche," he says.

Not Your Grandma's Greenhouse

It goes without saying that conservatories are overwhelmingly glass, but beyond this, what makes them up — or more precisely, holds them up? After origins in wood and stone, cast iron...
lifed the conservatory to new heights in the mid-19th century, and today's manufacturers still work in the modern equivalents of these materials. Potrzeba says his company concentrates on two types: timber frame and aluminum. "Our timber frames are typically mahogany but, if specified by the architect, we also do other species such as fir or one of the South American mahogany relatives." As ever, the choice of material depends upon the project. "Our timber frames allow for the tightest joints of the two systems, where that is a concern on a project; aluminum however, can be more cost-effective and may be the choice for meeting fire codes in places such as New York City." At Oak Leaf, which specializes in hardwood construction, Magner says, "Our main type of wood is a mahogany species, but we have built with other hardwoods."

"One material can't offer everything," observes Avis. Therefore his company works in a range of materials to be flexible for different projects. "Aluminum might be good for the crisp lines of a modern-style building," he says, "while timber, which allows us to produce almost any detail, can match, say, the deep moldings of a Georgian-style house." He adds that some clients like wood for its looks, while others concerned about maintenance will prefer metal or aluminum clad in uPVC. At Renaissance Conservatories in Leola, PA, Jason Sawyer says they too use multiple materials. "We build with a combination of premium hardwoods, structural steel, engineered lumber and the highest grade of insulated glass," he says, "and milling equipment allows us to create ornamental components for any new project, or duplicate moldings in a home over a century old."

Alan Stein at Tanglewood Conservatories in Denton, MD, takes an equally broad view. In his market, he says, "A certain portion is wood conservatories, a certain portion is aluminum and another is for steel." What, then, drives the choice of one material over another? Says Stein, "If you're going to paint the structure, then you want a material, such as wood, that takes paint well and maintains well." Stein says the use also comes into play. For example, he sees a lot of people adding conservatories to living rooms where they may want to match, say, the oak paneling in a living room to oak in the conservatory. "We just did a knotty pine conservatory for clients who had this wood elsewhere in the house."

Adaptable Expansions

Given that conservatories are among the earliest prefabricated structures with form-follows-function origins, one might assume that they only come in stock styles or kit packages, but nothing could be farther from reality. As Stein explains, "We're not about reproducing the past or just putting out a product: we're about creating distinctly new designs according to the needs of each commission." Magner too says, "Everything we do is custom, every conservatory is unique." According to Avis, "We don't have modular systems; it's all custom-design that is consistent with the property." However, he says that in his market, that does not necessarily mean recasting building styles or features. "Our clients tend to want something different, something specific to the property, just as a glass building is itself something different."

Since a conservatory attached to a period house is, in effect, an addition, it raises the question of whether "something different" runs the risk of making a left turn with the existing architecture. As it turns out, such departures from tradition are, in fact, the tradition. As Stein explains, "Historically, a conservatory was often the folly—a fanciful, eye-catching structure—out of a formal house." While some of the earliest conservatories in the pre-industrial era started with Classical designs, emulating the stylistic details of Georgian houses, as the Industrial Revolution took off, things changed. "Designers, such as Joseph Paxton of Crystal Palace fame, started to manipulate new, modern materials of cast iron and steel, and in doing so they created a new,
distinctly different building type – a glass bubble if you will. This led conservatories to be architecturally different from the house—an aesthetic that went along with their relaxed nature. This is not merely a historical footnote but a practical guideline for conservatories today. “If you understand how conservatories were built and used in the past,” says Stein, “it can open up ideas for a new project.”

Indeed, all companies interviewed for this article report that the design process begins with a client or architect bringing them an idea, then collaborating with the manufacturer to come up with something that, ultimately, is unique. “In most cases, a client seeks us to take the project from start to finish,” says Avis. “Where an architect is involved, they may have a concept but rarely more—especially when architects already have so many other responsibilities.” As Potrzeba puts it, “There is no typical project. Though we have some standard details, such as for lantern skylights with hipped ends, generally an architect has an idea and from there we work with him or her.”

Magner notes that what she sees from architects and designers varies widely, from highly detailed drawings to merely a conceptual sketch.

Like most companies, Oak Leaf will create shop drawings with particular attention to the connections to the house and sections through the building. If an architect wants to include, say, specific molded edges to coordinate with what’s in the house, Magner’s company can incorporate them. Sawyer says, “Our designers sometimes use 3-D design software that allows the architect to plug our system into the new or existing conditions of the building.”

Suppose a client shows up with an old photo and asks, “Can you make this?” In such cases Stein says, “You cannot literally lift from the past. Compared to today, the scale of conservatories is different, the materials are different, and construction methods are different.” However, the process of adapting a period concept to contemporary needs is what excites Stein and his design staff and fuels their passion for the business.

Moreover, there is more to the design of a conservatory than the aesthetics. As Avis points out, “The biggest concern for many U.S. architects is heat build-up – a perception reinforced, rightly or wrongly, by how well conservatories from the ‘early days’ have stood up, and orientation can influence heat build-up and glare.”

Above: Renaissance Conservatories designed this garden room to blend with a Colonial Williamsburg-inspired home.

Right: This Tudor-style home in Chappaqua, NY, is enhanced with an addition by Renaissance Conservatories.
He notes too that it’s not just about mitigating negatives. “A glass building’s heat gain can be an advantage in the winter snow when you can walk around in your shirtsleeves while the rest of the property is comparatively cold.”

Another critical issue in planning for a conservatory is not the structure itself, but its mechanical systems and how they will interact with the design. “The nature of a conservatory is, of course, that it’s more glass than wall,” says Stein, “so there are no stud spaces, for example, to carry or conceal supply and return lines for heating or cooling – even lighting conduits.” Stein says that planning for mechanical systems should be part and parcel of the conservatory design process from the very beginning – not an afterthought. For example, his company will “get involved at the conceptual stage of the conservatory” and then defer to specialists for the rest of the planning.

“The key to designing a conservatory is to treat it as a living structure,” says Avis. “The different materials – glass, wood, metal and uPVC – all have different coefficients of expansion, so they all move at different rates.” He says the paramount considerations in designing a conservatory are glass specifications, ventilation, and shading and controlling heat gain, heat loss and glare. “You need to look at what side of the house the conservatory will be on, and whether there is shade – or water – nearby. You can’t just rely on glass specifications to control the climate. It is a combination of glass specifications, heating, cooling, natural ventilation and shading that make for a comfortable environment.”

On the Glass Cutting Edge
Glass, of course, is the essence of a conservatory, and here the almost monthly advances in products continue to change the conservatory paradigm. “It’s a lot different than the early days when conservatories were simply places for plants,” says Potrzeba, “Now a client can opt for glass with a rating of R5 to even R10; also there are systems to control the heat swings much better than in the past.” He sees a future where conservatories will even chip in towards energy costs. “There are already rumblings of photovoltaic systems for commercial greenhouses,” he notes, “with electricity-producing cells on one face of the glass.”

Says Sawyer, “Advancements in insulated glazing allow our company to build glass-roof conservatories with privacy glass that turns immediately opaque. It is an expensive option compared to standard shades, but an alternative for urban areas.” He adds that his company has also worked with laminated glass to manufacture curved-glass domes, “but curved insulated glass can be very expensive.” Avis too points out that with new glass types you have to balance what’s possible with what’s practical. “As with some innovations in ‘green building,’ there’s just so much you can take on economically.” He notes that since many conservatory projects are traditional in design, the non-traditional appearance of some high-tech glass products needs to be carefully considered as well.

Comfort is optional but impact-resistant glass is increasingly mandatory in weather-prone areas. “As we prepare for more storms like Hurricane Sandy,” says Potrzeba, “we stay current with storm-glass requirements.” Further evidence, as if any is needed, that as time goes on there is ever more one can do with conservatories.

Gordon Bock is the co-author of The Vintage House (www.vintagehousebook.com) and lists his 2013 seminars, courses, and lectures at www.gordonbock.com.
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Manufacturer of period-accurate custom architectural wood windows & doors: made from Honduras mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; 66-year-old company.
Click on No. 1541

HeartWood supplied the replacement windows for this 100-year-old gatehouse in Rochester, NY; they are made of quarter-sawn white oak and bent glass.

Arch Angle Window & Door
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www.archanglemdo.com
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The casement window pushbar from Harwick allows the sash to operate without removing the interior screens.

Harwick Architectural Hardware Co.
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www.theharwick.com
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**What Will You Learn?**

**Course 1: Windows and Impact Zones: Using the Right Details to Mitigate Storm Damage**

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As severe weather increases across the U.S., developing and designing storm-resistant products for coastal impact zones, including windows, are becoming both regulatory and competitive necessities. Learn how to design window systems—major investments for any property owner—that can resist weather’s damaging power in storm- and hurricane-prone coastal areas.

**Learning Objectives:** After the session, participants will be able to do the following.

- Explain how windows have changed over the years in response to severe weather and how traditional approaches have and styles inform contemporary window design.
- Pinpoint how well-designed windows are able to mitigate damage from severe weather, including hurricane impact.
- Describe the limitations of window design in deflecting damage from severe storms in impact zones.
- Provide the guidelines for storm-resistant windows.

**Presenters:** Gregory E. Shue, principal, Shue Design Associates, Sullivan’s Island, S.C.

Brian Baggett, Southeast territory manager, Marvin Windows and Doors, Orlando, Fla.

**Moderator:** Judy L. Hayward, education director, Traditional Building Exhibition and Conference and Traditional Building Conference Series, Restore Media, LLC, Washington, D.C.

**Course 2: Windows of Opportunity: Using New Technologies in Large-Scale Projects**

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Over the last two decades, windows have evolved more quickly than perhaps any other building material, part in response to demands for greater energy efficiency. With an emphasis on large commercial and residential projects, learn how new technologies in the design and manufacture of windows—including new framing materials, coatings, and glazings—are aiding the upgrade of both historic buildings and new structures.

**Learning Objectives:** After the session, participants will be able to do the following.

- Describe how new technologies enhance windows’ energy efficiency.
- Compare and contrast how new technologies will work in historic buildings and how they might not.
- Discuss how new window technologies can be used to help achieve specific goals and requirements for energy efficiency on large-scale projects.
- Take into account the opportunities and challenges for designers and builders presented by large-scale projects with many windows (more than 200).

**Presenters:** Andrew Zalewski, AIA, president, The MZO Group, Stoneham, Mass.

Art Reeves, commercial business development manager, Northeast territory, Marvin Windows and Doors, Wixom, Mich.

**Moderator:** Judy L. Hayward, education director, Traditional Building Exhibition and Conference and Traditional Building Conference Series, Restore Media, LLC, Washington, D.C.

**Course 3: Credits Where Credits Are Due: Tax Credits for Historic Preservation Projects**

On-demand version available, 90 minutes, 1.5 AIA HSW LU credits.

For more than 30 years, generous federal tax credits have been the driving economic force behind the rehabilitation of historic structures in the United States. Through case studies of successful projects, learn how to earn tax credits while navigating a sometimes exacting process. This is a must-attend event for architects, contractors, building owners, and developers.

**Learning Objectives:** After the sessions, participants will be able to do the following.

- Discuss in detail the federal tax credit program for the rehabilitation of historic buildings.
- Identify essential characteristics—both in design and construction—of successful projects.
- Discuss the Secretary of the Interior’s Standards for Rehabilitation to individual projects.
- Cite lessons from the tax credit-worthy projects presented during the Webinar.

**Presenters:**

- John Sandor, architectural historian, Technical Preservation Services, National Park Service, Washington, D.C.
- Albert S. Rex, director, Northeast Office, MacRostie Historic Advisors, LLC, Boston

**Moderator:** Judy L. Hayward, education director, Traditional Building Exhibition and Conference and Traditional Building Conference Series, Restore Media, LLC, Washington, D.C.

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TRADITIONAL BUILDING CONFERENCE PROGRAM, May 21-22, 2013. The second Traditional Building conference of 2013 will be held in Washington, DC. The two-day symposium will focus on windows and will feature Palladio Awards presentations, as well as the opportunity to earn up to 13 AIA Learning Units. For more information, call Carolyn Walsh, 781-779-1560 or Judy Hayward, 802-674-6752 or go to www.traditionalbuildingshow.com. For sponsorships, contact Peter Miller, pmiller@restoremedia.com.

CNU 21 CONFERENCE, May 29-June 1, 2013. The Congress for the New Urbanism will host its 21st annual conference in Salt Lake City, UT. Focusing on balancing the demands of physical, social, economic and environmental values with stewardship for land and people, the conference theme, “Living Community,” will rediscover methods for growth that will enhance regions and communities, as well as enrich lives in a time of constraining economic and natural resources. For more information, visit www.cnu21.org.

ICAA’S GREAT HOUSES OF CONNECTICUT’S FAIRFIELD COUNTY TOUR, June 5-9, 2013. ICAA will lead a guided tour through Fairfield County’s affluent towns, such as Greenwich, Darien and New Canaan, to visit Classical architecture, interiors, gardens and historical sites. For more information, visit www.classicist.org.

SGAA ANNUAL SUMMER CONFERENCE, June 10-12, 2013. This year’s Stained Glass Association of America’s summer conference will be held in Indianapolis, IN. The event theme will focus on, “The Art of Restoration,” and will feature workshops on enameling, laminating and airbrush painting, as well as a tour of an art- and sheet-glass manufacturing facility and Riordan windows at St. Patrick’s Catholic Church. For registration and conference updates, visit www.stainedglass.org/html/SGAconference.htm.

DETAILS & JOINERY: A CRAFTSMAN’S TOUR OF THE GAMBLE HOUSE, June 15, 2013. Jim Ipakjian, a contemporary woodworker with 20 years of experience, will lead a guided tour of the Gamble House in Pasadena, CA. The tour will focus on the building techniques of the century-old property, which was designed by architects Charles and Henry Greene in the Arts and Crafts style and was built using 17 wood species. For more information and additional tour dates, visit www.gamblehouse.org.

AIA 2013 NATIONAL CONVENTION AND DESIGN EXPOSITION, June 20-22, 2013. The AIA 2013 National Convention & Design Exposition will be held at the Colorado Convention Center in Denver, CO. Featured workshops and symposia will focus on the conference theme, “Building Leaders.” Participants will have a chance to earn Learning Units through education sessions and location tours. For more information, visit www.aia.org.

EUROPEAN STONE FESTIVAL, June 22-23, 2013. Stonemasons will gather at the Lincoln Cathedral in Lincoln, U.K., for carving, teaching and learning; the theme for carvings is “Food and Farming.” For more information, go to www.lincolncathedral.com/building/european-stone-festival.

AMERICAN BUILDING TECHNOLOGY, 1700-1950, July 16-17, 2013. This workshop will be held in Burlington, VT, in cooperation with Preservation Burlington. The instructor is Thomas Vissar, UVM Historic Preservation Program. For more information, go to www.preservationworks.org/workshops.shtml.

WOOD WINDOW REPAIR METHODS, August 14-16, 2013. The Blow Me Down Farm in Cornish, NH, is the location of this workshop given in cooperation with the Saint-Gaudens National Historic Site. The instructor is Sally Fishburn, S.A. Fishburn, Inc. For more information, go to www.preservationworks.org/workshops.shtml.

TRADITIONAL BUILDING CONFERENCE PROGRAM, September 19-20, 2013. The third Traditional Building conference of 2013 will be held in Chicago, IL. The theme is Midwest Traditional Design and Restoration. For more information, call Carolyn Walsh, 781-779-1560 or Judy Hayward, 802-674-6752 or go to www.traditionalbuildingshow.com. For sponsorships, contact Peter Miller, pmiller@restoremedia.com.

DESIGNDC 2013, September 25-27, 2013. DesignDC 2013 will be held at the Walter E. Washington Convention Center in Washington, DC. Education sessions and seminars will focus on the theme, “Framing the Future,” and will provide opportunities for participants to mingle with AIA members of the Washington, DC, Northern Virginia and Potomac Valley areas. For more information, visit www.aiadesigndc.net.

NATIONAL TRUST FOR HISTORIC PRESERVATION NATIONAL CONFERENCE, October 29 – November 2, 2013. The National Preservation Conference will take place in Indianapolis, IN. This year’s theme, “Preservation at the Crossroads,” will examine how the host city’s landmarks and historic districts contribute to livability and economic redevelopment. For more information, go to www.preservationnation.org.

TRADITIONAL BUILDING CONFERENCE PROGRAM, November 6-7, 2013. The fourth and last Traditional Building conference of 2013 will be held in Los Angeles, CA. The theme is Western Traditional Design and Restoration. For more information, call Carolyn Walsh, 781-779-1560 or Judy Hayward, 802-674-6752 or go to www.traditionalbuildingshow.com. For sponsorships, contact Peter Miller, pmiller@restoremedia.com.

ASLA ANNUAL MEETING & EXPO, November 15-18, 2013. The American Society of Landscape Architects will hold its annual meeting and expo at the Boston Convention & Exhibition Center in Boston, MA. The event includes education sessions, field sessions, tours, workshops and the opportunity to earn up to 21 professional development hours. For more information, visit www.asla.org.
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Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork. Click on No. 1580 for Polystone; 180 for wood.

CorrectPorch
877-332-5877; No fax
www.correctporch.com
Biddeford, ME 04005
Manufacturer of tongue- & groove composite porch flooring: combines the traditional look of wood with the durability & low maintenance of composite material.

Foster Wood Products
800-682-9418; Fax: 706-846-3487
www.fosterwood.com
Shiloh, GA 31826
Supplier of specialty wood products: reclaimed heart pine & hardwood flooring & paneling; longleaf & new heart pine; old-growth white pine; treated porch flooring; hand-hewn & hard-to-find beams.

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Benches & Garden Furniture

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Fifthroom.com
888-293-2339; Fax: 724-444-5301
www.fifthroom.com
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Supplier of indoor & outdoor furniture, landscape structures & garden specialties: arbors, gazebos, pergolas, cabanas, pool houses, patio furniture, planters & more.
Click on No. 1713

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
Click on No. 4020

This elegant cast-stone bench from Haddonstone incorporates a paneled back, scrolled arm rests, chiminea supports and an egg-and-dart seat top.

Herwig Lighting
800-643-9523; Fax: 479-968-6422
www.herwig.com
Randleville, AR 72811
Custom manufacturer of handcrafted interior & exterior lighting fixtures & more: cast-aluminum benches, bollards, fences, gates, plaques, signage, street clocks, posts to 14 ft. & columns; since 1908.

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

No 9 Studio UK
011-44-1769-540-471; Fax: 011-44-1769-540-864
www.no9uk.com
Chittlehamholt, Devon, UK EX37 9HF
Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, planters, garden furniture, fountains, sculpture & architectural & monumental ceramics; special brick; finials.
Click on No. 1280

Seibert & Rice, Inc.
973-467-8266; Fax: 973-379-2536
www.seibert-rice.com
Short Hills, NJ 07078
Importer of terra-cotta benches, planters, urns & ornament: handmade in Impruneta, Italy; fine detailing, frost-proof, extensive inventory & custom capabilities.

Seibert & Rice’s terra-cotta garden bench features an acanthus motif and foliate details.

British Gypsum
609-912-0900; Fax: 609-912-1442
www.engagedesign.com
Englewood Cliffs, NJ 07632
Manufacturer of decorative plaster for interior & exterior use: ornamental & architectural columns, campanili, grilles, moldings, cornices & more; hand-crafted cornices & moldings; widely used in Europe; since 1902.
Click on No. 1223

Tuscan Imports, Inc.
843-667-9101; Fax: 803-753-9922
www.tuscanimports.com
Florence, SC 29505
Importer of handcrafted terra-cotta elements: planters, urns, fountains, benches & statuary from Impruneta & Sienna; distributors of hand-painted volcanic-rock tables.

Walpole Outdoors
508-668-2800; Fax: 508-668-7301
www.walpolewoodworkers.com
Walpole, MA 02081
Manufacturer & designer of architectural landscape products: cellular PVC & cedar pergolas; railings, arbors, trellises, fencing, & garden decor; garden sheds, studios, stable & gazebos; outdoor furniture, planters, mailboxes, flagpoles, cupolas & lanterns.
Click on No. 280

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

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Compass Ironworks
717-442-4544; Fax: 717-442-1948
www.ironworkclassics.com
Gap, PA 17527
Fabricator of wrought-iron metalwork: gates, fences, railings & decor; historical styles; recycled content.
Click on No. 1719

This traditionally-styled monumental wrought-iron gate was designed and fabricated by Compass Ironworks.

Custom Ornamental Iron Works
602-275-2551; Fax: 602-275-2553
www.customironworks.com
Phoenix, AZ 85034
Manufacturer & supplier of wrought-iron, ornamental iron, cast-iron & aluminum stair & gate parts & accessories: posts, balusters, brackets, caps & more; all items in stock; in-house production.
Click on No. 1717

Design Associates, Inc.
203-407-8913; Fax: 203-407-8915
60 Connolly Pkwy., Bldg. 2C, Ste. 208B
Hamden, CT 06514
Manufacturer of automated entrance gates: complements architecture & landscape; handcrafted in mahogany, teak, forged steel, aluminum & stainless; state-of-the-art technology.
Click on No. 1697

This solid mahogany automated gate was designed and manufactured by Design Associates.

Fabbri Creations
954-559-5165; Fax: 954-543-7363
www.fabbricreations.com
West Park, FL 33023
Manufacturer of custom & standard decorative hardware for doors & entryways, gates, garages: straps, hinges, pulls, handles; wine racks & cabinets.
Click on No. 1721

Historical Arts & Casting manufactured this 15-ft. tall custom gate.

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918
Custom fabricator of metalwork: gates, fencing, railings, lanterns, chandeliers, sconces, grilles, fire screens, kitchen equipment & more; forged iron, bronze, copper & stainless steel; specialty finishes; design through installation services.
Click on No. 2640

This formal garden gate from Fine Architectural Metalsmiths features strap-hinge-styled horizontals and a play of graces along the bottom.

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.

Lodi Welding
908-852-8367; No fax
Lodiwelding.com
Hacketstown, NJ 07840
Custom manufacturer & restorer of wrought-iron metalwork: railings, gates, spiral staircases, furniture, sculpture, fences, artwork & more; since 1964.

This solid automated gate was fabricated by Lodi Welding.

Flaherty Iron Works Inc.
703-971-7653; Fax: 703-971-8040
www.flahertyironworks.com
Alexandria, VA 22310
Fabricator of hand-forged railings, gates & ornamental metalwork: wrought iron & steel; restoration work.
Click on No. 1241

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicarts.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

Lodi Welding fabricated these ornate 36" x 13-ft. estate gates from architectural-grade aluminum.
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railings, arbors, trellises, fencing, & garden décor; garden sheds, studios, stables & gazebos; outdoor furniture, planters, mailboxes, flagpoles, cupolas & lanterns.

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Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wiemann.com
Tulsa, OK 74102
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

This fencing was designed & fabricated by Wiemann Metalcraft using solid-bar steel; to ensure longevity, it was galvanized before urethane coating was applied.

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(845) 651-7550 www.iceforge.com
Call us for a private tour.

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Historically Inspired Products for Residential Architecture

This custom fence was designed and fabricated by Flaherty Iron Works using solid-bar steel; to ensure longevity, it was galvanized before urethane coating was applied.
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Sculpture & Garden Ornament

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Authentic Provence, Inc.
561-805-9995; Fax: 561-805-5730
www.authenticprovence.com
West Palm Beach, FL 33401
Importer of authentic French & Italian garden antiques: hand-sculpted fountains in French limestone & Italian marble, mantels, statuary, reliefs, sundials, urns, tables & benches; terra-cotta, lead & zinc planters & more; pavilions.

Rossato Giovanni, srl / Vicenza Stone Sculpture
39-0444-9284-99; Fax: 39-0444-9287-11
www.vicenzastone.com
36100 Vicenza, Italy, IT MVT 002134
Supplier of Vicenza-stone hand carvings: statues, fireplaces, consoles, columns, benches, balls, pineapples, balustrades, fountains, gazebos, pergolas, planters, urns, vases, standard & custom sculpture & more.

Walpole Outdoors
508-668-2800; Fax: 508-668-7301
www.walpolewoodworkers.com
Walpole, MA 02081
Manufacturer & designer of architectural landscape products: cellular PVC & cedar pergolas; railings, arbors, trellises, fencing, & garden decor; garden sheds, studios, stables & gazebos; outdoor furniture, planters, mailboxes, flagpoles, cupolas & lanterns.

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
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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.

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Haddonstone has a collection of Classical busts for use as garden sculpture.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.

Click on No. 4020

This tiered fountain was sculpted in Vicenza Stone by the artisans at Rossato Giovanni.

The International Network for Traditional Building, Architecture & Urbanism is a worldwide organization dedicated to the support of traditional building, the maintenance of local character and the creation of better places to live.

www.intbau.org
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Cantera Especial
800-564-8608; Fax: 818-907-0343
www.canteraespecial.com
Pacific Palisades, CA 90272
Manufacturer of hand-carved natural-stone products made from limestone, cantera, adoquin, travertine, marble & sandstone quarried in Europe & Mexico: fireplaces, fountains, columns, balustrades, gazebos, cornices, flooring, planters & sculpture.

Fifthroom
888-293-2339; Fax: 724-444-5301
www.fifthroom.com
Gibsonia, PA 15044
Supplier of indoor & outdoor furniture, landscape structures & garden specialties: arbors, gazebos, pergolas, cabanas, pool houses, patio furniture, planters & more.
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Haddonstone (USA), Ltd.
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U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
Click on No. 4030

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

Custom Home Accessories, Inc.
800-265-0041; Fax: 916-635-0228
www.mailboxes.info
Rancho Cordova, CA 95742
Manufacturer & distributor of decorative mailboxes & classic architectural accents: lampposts & standards, address plaques, signage, weather vanes & cupolas; cast aluminum, brass & copper; Victorian & other styles.
Click on No. 527

Walpole Outdoors
508-668-2800; Fax: 508-668-7301
www.walpolewoodworkers.com
Walpole, MA 02081
Manufacturer & designer of architectural landscape products: cellular PVC & cedar pergolas; railings, arbors, trellises, fencing, & garden decor; garden sheds, studios, stables & gazebos; outdoor furniture, planters, mailboxes, flagpoles, cupolas & lanterns.
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Gerald Siciliano Studio Design Associates
718-636-4561; Fax: 702-442-7847
www.geraldischianostudio.com
Brooklyn, NY 11215
Custom fabricator of fine & architectural sculpture: architectural details, capitals, fountains & mantels; bronze, granite, marble & stone; interior & exterior; repair & restoration; studio & field work; 30 years of experience.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719.948-4285
www.haddonstone.com
Pueblo, CO 81001
U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.

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Hunt Studios
415-401-7745; Fax: 415-373-4498
www.huntstonecarving.com
San Francisco, CA 94124
Full-service sculptural studio: figurative, ornamental & decorative carving & sculpture; restoration & conservation; ecclesiastical & monumental projects; custom maquette creation; public art commissions.

New England Garden Ornaments
978-579-9100; Fax: 978-579-8900
www.negardenornaments.com
Sudbury, MA 01776
Importer of cast architectural ornament from 3 English companies: Chilstone, Haddonstone & Yorkstone; pavers, planters, urns, quoins, columns, pilasters, pier caps, copings, fountains, porticos, temples, pavilions & cornices.

Haddonstone's self-circulating Bayeus fountain can be used to create a focal point; it is ideal for smaller spaces where a pool surround is not possible.

This bronze spout with a leaf motif is the work of Hunt Studios.

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Dedicated to the quality design, manufacture and installation of architectural cast metal ornament. Our craftsmen specialize in the restoration and replication of traditional details in bronze, aluminum and iron alloy. For more information call (801) 280-2400.

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330-456-0031; 330-456-2694
www.beldenbrick.com
Canton, OH 44702
Manufacturer of brick: variety of colors, textures, sizes; stock & custom shapes; color matching; jack arches, water tables, bullnoses, coping caps, pavers, face brick, brick sculpture & more.
Click on No. 1500

Chadsworth Columns
800-486-2118; Fax: 910-763-3191
www.chadsworth.com
Wilmington, NC 28402
Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork.
Click on No. 1580 for Polystone; 180 for wood

Custom Home Accessories, Inc.
800-265-0041; fax: 916-635-0228
www.mailboxes.info
Rancho Cordova, CA 95742
Manufacturer & distributor of decorative mailboxes & classic architectural accents: lamp posts & standards, address plaques, signage, weather-vanes & cupolas; cast aluminum, brass & copper; Victorian & other styles.
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www.orgforge.com
Chester, NY 10918
Custom fabricator of metalwork: gates, fencing, railings, lanterns, chandeliers, sconces, grilles, fire screens, kitchen equipment & more; forged iron, bronze, copper & stainless steel; specialty finishes; design through installation services.
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Gavin Historical Bricks Inc.
319-354-5251; Fax: 319-688-3086
www.historicalbricks.com
Iowa City, IA 52245
Supplier of authentic antique brick pavers, granite cobblestones, chinker & common brick: custom matching; large quantities; special shapes; hand-molded & face brick; nationwide shipping.
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www.haddonstone.com
Pueblo, CO 81001
U.S. & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
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Haddonstone’s balustrade sample is one of many follies available from the company.
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Click on No. 1210

Monarch Stone International
949-498-0971; Fax: 949-498-0941
www.historiceuropeancobblestone.com
San Clemente, CA 92673
Supplier of Historic European Cobblestone: genuine antique, reclaimed cobblestone; 100- to 400-year-old granite & sandstone cobbles & curbing; large selection of sizes; nationwide shipping.
Click on No. 1698

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MAKE A LASTING IMPRESSION

Antique salvaged Sidewalk Cobble from Monarch Stone was used for this driveway and motor court in California's Napa Valley.

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The Gray Rock Granite mail post and the Strong Box mailbox are both available from Walpole.

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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

This wrought-iron trellis features matching wrought-iron flower boxes with repousse-style copper liners; it was designed and fabricated by Wiemann Metalcraft.
Exterior Lighting

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Authentic Designs
800-844-9416; Fax: 802-394-2422
www.authenticdesigns.com
West Rupert, VT 05776
Manufacturer of Early American & Colonial lighting fixtures: brass, copper, terne metal & Vermont maple; interior & exterior mountings; CUL/UL-listed for wet & damp locations; lanterns, sconces, table lamps, chandeliers & pendants; custom work available.
Click on No. 60

Bevolo Gas & Electric Lights
504-522-9485; Fax: 504-522-5583
www.bevolo.com
New Orleans, LA 70130
Fabricator of hand-riveted, antique-copper propane, electric & natural gas fixtures: Colonial, Victorian, Turn of the Century & Mediterranean styles; restoration.
Click on No. 166

Crenshaw Lighting
540-745-3900; Fax: 540-745-3911
www.crenshawlighting.com
Floyd, VA 24091
Manufacturer of custom lighting fixtures in all styles: design services; historic restoration & reproduction; on-site services.
Click on No. 1128

Deep Landing Workshop
877-778-4042; Fax: 410-778-4070
www.deeplandingworkshop.com
Chester, MD 21620
Designer & manufacturer of interior & exterior lighting fixtures: stylized reproductions rooted in the Colonial style.
Click on No. 809

Deep Landing Workshop hand-crafted this wall-mounted electric lantern with 4 lights.

Clem Labine's Period Homes May 2013
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Greenwich, CT 06830
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Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
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Book Review

Visions in Green

The Landscape Designs of Doyle Herman Design Associates

foreword by Mark Ferguson
The Images Publishing Group, Victoria Australia; 2013
320pp; hardcover; 400 color images; $60
ISBN: 978-1-8647-0503-4

Reviewed by Lynne Lavelle

Three-time Palladio Award-winning landscape design firm, Doyle Herman Design Associates (DHDA), is renowned for its sensitive approach to place-making throughout the U.S. and the world. From their home bases in Greenwich, CT, and West Hollywood, CA, partners James Doyle and Kathryn Herman have brought to life an array of landscapes, from rambling gardens that surround historic homesteads to clear, linear settings for modern homes. These and many more are featured in the colorful new compendium, The Landscape Designs of Doyle Herman Design Associates, which illustrates the range of styles, scales and locations within the firm’s portfolio.

DHDA is often inspired by traditional design principles, but its primary goal is cohesion – between architecture, interior design and landscape – above all. To ensure a “friendly and lively conversation” between all three, the firm underpins each project with strong geometry, structural forms and symmetry. “The creative challenge that we impose on ourselves has been a common thread as we bridge the gap between garden design and landscape architecture,” writes Doyle. “We have committed to creating a correct language in both traditional and modern landscapes. We are also exposed to a tradition of horticulture that we have carried through all of our years of practice. In turn, we have extrapolated this knowledge and offer our own voice to the American landscape.”

Chaise lounges are arranged around a pool and set against Modernist perennial beds.

The book comprises 19 projects listed under various landscape themes, including “Restained,” “Unified,” “Juxtaposed” and “Legacy.” Each chapter of annotated photographs is fleshed out with site plans and a short essay that explains the firm’s program and process. Details such as, “The aural and visual elements of the water enhance the sense of sanctuary and add to the peacefulness of the space,” go beyond the visual experience to give the reader a sense of how these gardens might feel.

Among the most striking landscapes featured is a “Classic” property in Greenwich, CT. The newly-built home sits on three acres and is grounded by chestnut, weeping beech and magnolia trees that saw a previous home on the site come and go. DHDA’s design defers to these trees and takes the orientation of the house as its departure point. While the front façade’s landscape elements play a secondary role to the architecture, for example, the terraces, vegetable garden, perennial gardens, walled gardens and outdoor fireplace maintain a more fluid connection to the property. The pool house terminates a long axial line that begins with the house, at the foot of a small staircase, and continues through the front door and the rear of the house. Here the unexpected pay off is a modern sculpture of polished stainless steel.

At the opposite end of the scale, but nearby, a narrow property within a densely-populated neighborhood called for a dynamic take on a small “Contained” rear lot. DHDA’s structural and sculptural hedges and urns, lawn, parterre garden and hedge provide year-round interest – from every vantage point. “Because one enters the backyard primarily from steps coming down from the house,” writes Doyle, “the rear of the property was designed to be appreciated from above as well as from within. As one descends steps from the rear terrace, the view of the back parterre garden is symmetrically framed by ornamental trees on either side of the living area. Across the lawn, through the parterre garden a brightly colored bench serves as a focal point.”

The photography of The Landscape Designs of Doyle Herman Design Associates will engage trained and untrained eyes alike, regardless of readers’ knowledge of landscape design. This is, however, much more than a picture book. Doyle and Herman’s approach to each project is thoroughly explained, and allows the reader to delve as deeply as they choose into the theories behind each composition and perhaps glean some ideas – about gardens and more. “There is no such as permanence – gardens grow, evolve throughout the seasons and with time, eventually die. They are a perfect metaphor for life.”

A brightly colored bench serves as the focal point of this small rear garden in Greenwich, CT.

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Preserving Our Collective Past

By Jess Phelps

As the U.S. economy continues its gradual recovery, the numbers of substantial interior renovation projects, in many areas, are slowly beginning to return to their pre-recession levels. In many instances, both anatomically and in practice, home buyers are continuing the lamentable practice of purchasing historic properties and remaining generally respectful to the exterior façades while completely reworking the interior to comport with what are considered to be contemporary living standards.

This is regrettable for a number of reasons. First, these renovations are often wasteful, disregarding the building’s embodied energy before it reaches the end of its functional life. Second, these renovations remove features that uniquely tie a property to its history and often remove the associated context that allows one to be able to understand or “read” a historic house. A historic façade with a “modern” interior may have residual visual interest, but is a hollow substitute for the authenticity of its former self. Third, substantial and inappropriate renovations can have unintended market consequences. A historic interior has staying power that can far outlast the latest building fad or any trend.

The interior details of this early-18th-century home in Dartmouth, MA, are protected by Historic New England’s Stewardship Easement Program. Photo: courtesy of Historic New England

You probably have witnessed this trend and may already have recognized, either instinctively or consciously, the subtle degradation these losses create. What might not be as apparent, however, is how acutely vulnerable historic interiors really are and how little legal protection exists for these important elements of our collective built heritage. As May is National Preservation Month, providing some due attention to this neglected area of preservation efforts is perhaps a valuable exercise.

Overall, the contemporary preservation apparatus is woefully ill-equipped to address the challenge of protecting historic interiors. Landmark ordinances that enable protections for interiors are rare and the most effective regulatory preservation tool, local historic districts, wholly exempt interiors. This wholesale exclusion stems from the rationale behind local regulation, which focuses on the public benefit historic areas and properties provide, primarily through the aesthetic justification of providing a historic setting. Given the complexity of preservation regulations, as well as the current regulatory and budgetary climate, local, state and federal governments are not positioned to take on substantial additional responsibilities in this area, and historic interiors will continue to fall outside of the regulatory framework.

The only available mechanism to protect historic interiors with any degree of certainty then is the preservation easement, a legal tool that relies on property owners to take individual initiative to protect their own historic properties. Overall, a preservation easement is a voluntary legal tool whereby an owner of a historic property gives up some of their ability to modify their home’s historic features to a qualified easement holder (often a non-profit organization). The easement holder will then be committed to monitoring and enforcing the easement terms going forward. An owner does not relinquish the ability to use, lease, sell or otherwise utilize the property through the easement donation; only to refrain from making certain prohibited alterations to its historic fabric.

One unique advantage of an easement is that, if desired, it can be a perpetual agreement and can bind future property owners – limiting their ability to demolish or otherwise modify the historic property in an insensitive fashion. The easement will provide the easement holder the ability to perform periodic monitoring of the property to ensure compliance, as well as to enforce its terms against violations, including taking any necessary legal action.

When it comes to a specific historic property, preservation easements are a flexible tool and can be tailored to protect the character-defining elements of the property, while leaving other areas open to updating or modification. Easements can protect a property’s exterior, the landscape or site, and crucially, important interior elements which are otherwise wholly unprotected even for the most significant historic sites (including properties listed on the National Register of Historic Places or designated as National Historic Landmarks).

With regard to interior protections, an easement holder should not seek to freeze a house in time, but rather allow it to sensitively and appropriately adapt, subject to review and input, to contemporary living. In crafting the scope of protection, the owner of a historic property can play a significant role in determining what degree of protection is to be put in place - protecting specific and unique architectural treatments, moldings, mantles, staircases, door hardware and other similar elements.

Interior easements protect features that provide insight into how the property evolved over its history, preserving the workmanship and craftsmanship of early structures and ensuring that they survive intact for future generations. The unique contours of a hand-planed softwood floor can be erased in an afternoon’s power-sanding, for example, destroying the work of the original craftsman. But an easement can protect this specific feature and alert future owners to the dangers of over-finishing.

In all, historic interiors represent an important and vulnerable part of our nation’s built heritage. While preservationists have made substantial efforts to preserve the exterior fabric of many critical historic structures, shockingly fewer interiors are afforded similar protection regardless of their significance or integrity. Preservation easements, however, do offer preservation-minded homeowners the ability, on a property-by-property basis, to take individual action to protect a historic interior that would otherwise be lost or modified beyond recognition by a subsequent and potentially insensitive owner.

Please note that the information provided above is just general guidance on the topic of easements, not legal advice. As easements are binding legal instruments, potential easement donors should consult qualified local counsel for advice on the local, state and federal implications of an easement donation.

Jess Phelps is the team leader for Preservation Services at Historic New England, the oldest and largest regional heritage organization in the country. In addition to its 36 museums, Historic New England holds 84 easements on privately-owned historic properties, which protect over 150 buildings and 750 acres of land across five New England states. Visit www.HistoricNewEngland.org/Stewardship for more information about the organization’s Stewardship Easement Program.
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