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PERIOD HOMES (ISSN # 1531-2100) is published bi-monthly by the Home Group of Active Interest Media, 5720 Flatiron Parkway, Boulder, CO 80301; 800-826-3893

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

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PROJECT: Country Gentleman's Estate **ARCHITECT:** Gregory Lombardi Design

Mannered Manor

Landscape architect Gregory Lombardi shares the story of his Bulfinch Award-winning "Country Gentleman's Estate."

BY KILEY JACQUES

welve years ago, in a wealthy suburb west of Boston, Greg Lombardi, principal of Gregory Lombardi Design, faced a blank slate and a strict regulatory board. He was tasked with turning a roughly two-acre lot into a residential dwelling of some significance while meeting the exacting specifications put forth by the board—it proved a challenge.

Then, while cleaning a century's worth of dust Lombardi's team worked to settle the Colonial Revival house by architect Jeff Clark into its surroundings while keeping within bounds of rigorous restrictions, which Lombardi explains were part of a large-house review. "It was an interesting take on what is happening in a lot of communities around metro Boston today." For houses exceeding 6,000 square feet, the planning board regulated site engineering and design to assess whether it was "appropriate" or "egregious." They mandated against direct sight lines and gates (though ultimately Lombardi was granted permission to build one); they also insisted on a single curvilinear drive. "To their credit," notes Lombardi, "they [were] trying to maintain the rural character of the town." Interestingly, some of those limitations proved to be, in part, responsible for a property that "feels like it could have been there for a very long time."

The challenge, of course, was to simultaneously meet the board's and the clients' expectations, which were, at times, at odds—forced discretion versus proud ownership. "It's tough," says Lombardi. "But when you stay the course and achieve something like we did...I think that is why it is so desirable."

Referencing his background in art history, Lombardi says he thought of the project as having "a story narrative." There was a beginning and an end, and it was his job to thread the two together. He describes the gate as the start of the story—beyond which not everyone will go, but for those who do, the subtext starts to unfold—the discovery of the house, the geometry of the trees, the ordered paths and planting beds—they meld the house with the landscape. Even details like the outdoor furnishings are part of the tale Lombardi tells.

The Colonial-derivative house with its gambrel roof, center entry, and traditional forms called for a highly manicured, precisely tailored, and organized landscape. It was "a push and pull" between the natural areas—which the board wanted to keep in their native state—and the house. Lombardi's job was to "bridge the divide." Symmetrical and formal at the front, the landscape needed to blend into the New England woodland at the back.

Upon arrival, as visitors make their way up the drive, they "leave the woods" and come into another world—a devised experience. Trees are organized on a four square or in straight lines, and plantings immediately adjacent to the house reference its architecture. Though, notes Lombardi: "I think if everything is clipped and formal, it becomes monotonous." He, therefore, employed "deliberate incongruity" by juxtaposing highly organized and naturalistic elements. "The energy between those two things is exciting," he says. "As you step into the landscape, it starts to break down and invites you to explore, it draws you back into nature." Everything was purposefully composed to make sense, to lend dignity, to hint at history-the hallmark of Gregory Lombardi Design. For its principal, that sense of order and serenity is the aforementioned subtext.

The trees hemming the drive give way for "a











1: Granite cobbles and a custom gate lead guests to a one-of-a-kind car barn. Photo courtesy Gregory Lombardi Design.

2: A stone path surrounded by layers of plantings. Photo by Rob Cardillo.

3: A hand-crafted gate sits alongside brick. Photo by Rob Cardillo.

4: The uniqueness of the home is illustrated in the tailored finial details throughout the site. Photo courtesy Gregory Lombardi Design.



Above photo courtesy Gregory Lombardi Design, below by Rob Cardillo.



reveal" as the house comes into focus. *Pinus strobus 'fastigiata'* (fastigiate white pine) satisfied the board's requirement for screening from the road, while appeasing the fastidious homeowner with its more disciplined form—it also offers an "indigenous texture." *Cladrastis kentukea* (yellowwood) and *Crataegus* (hawthorn) were also used—the three species were chosen for their complementary structures: oval, upright pine, vase-shaped yellowwood, and horizon-tal hawthorn. *Cercis canadensis* (Eastern redbud), a native species, was planted nearer to the wood line, while large sugar maples along the very edge of the woodland knit the property into the fabric of the forest.

A guest car court features a Chippendale fence and a row of trees that delineates it from the family car court, where four sugar maples "behave on a line like you'd see on an old farmstead." Bradford Callery pear trees anchor the four corners of the main house and serve as cornerstones for the intersection of paths. Chosen for their controlled canopy and classic white blooms, they are akin to a large topiary—used to "moderate the scale so the house didn't look too self-conscious." Lilac shrubs, boxwood parterres filled with lavender, white tree roses, and white hydrangeas accent the front of the house, while white star magnolias stand "on the geometry" of the screened porch's columns.

Despite the deliberately wooded, naturalistic setting of the surrounding suburb, Lombardi's design program stressed those geometric forms. "We tried to make it comprehensive and have the axial relationships go places. There's an inherent logic and a gravitas to that—the house sits very well. It looks traditional." One of the more notable outdoor "rooms" features a bosque or grid of Kwanzan cherry trees. Located by the car barn, which was built to accommodate a collection of antique cars, it is a design element that receives frequent compliments, particularly when the trees are in full bloom.

"These houses always have a slight grandeur to them," says Lombardi. "They have mastery over their own little universe. Nature isn't necessarily winning. The house is commanding somewhat of a presence." He notes, however, the fact that some houses take ownership of the land on which they sit. "They are too self-important and don't actually meld with the site." His aim is to establish presence, not pretention. "You want it to be a jewel in the proper setting. You don't want to hide it, you don't want it to conflict." Great estates, he believes, have a dignity and an order that he calls "humanist" and "civilized."

The reward for the pains taken to design and build this Country Gentleman's Estate? A 2016 Bulfinch Award.

Very recently, the property changed hands. Now, working with the new homeowners, Lombardi says, "They love the story and are running with it. I think they are going to take it to the next level." An active, young family, their use of the property will be somewhat different from the former owners' use. They are adopting parts of the original design program that had not been used. They plan to reintroduce a meadow that had been tamed and seeded over to expand the front lawn; and they want more flowerbeds and color in general. They also intend to turn the car barn into a pool house. All told, their vision is a bit more playful. The formal structure will need to support more whimsical elements. With Lombardi authoring the details, surely there will be a happy ending.









BELOW: Gardens and a bespoke wooden arbor create a tranquil environment. Photo by Rob Cardillo.

BOTTOM: A view from the car barn displays the outdoor terrace and rich grounds highlighted by stone. Photo courtesy Gregory Lombardi Design.

BOTTOM LEFT: The terrace offers a burst of sunlight that enhances the rear yard and surrounding land. Photo courtesy Gregory Lombardi Design.







profile: James Doyle & Kathryn Herman

PARTNERS PERSPECTIVES

Award-winning garden designers James Doyle and Kathryn Herman of Doyle Herman Design Associates share their views on creating outdoor spaces.

Q AND A WITH NANCY E. BERRY





Q James Doyle where did you study garden design?

A I do not have any formal design training. I worked as head gardener on a Russell Page designed garden in southern Ireland, which opened up my world to wonderful horticultural practices and garden design in general. Page's book, *The Education Of A Gardener*, was hugely influential in my earlier years of practice and continues to be a reference today.

What garden designer from the past has most influenced your work?

JD: Obviously Russell Page for reasons mentioned above. I have also admired the work of Christopher Bradley-Hole and Piet Oudolf. Bury Court Garden in England displays these designers' work with contracting styles of naturalistic and minimalistic plantings.

Do you have a favorite style of garden design?

JD: I like order and I am fascinated by the juxtaposition of sheared elements and wilder plantings. I love texture in plantings and hardscape materials and all garden design with any overarching theme of restraint and simplicity.

Where do you find inspiration for your projects?

JD: From travel and architecture mostly. I also find myself drawn to bucolic landscapes and maybe missed my calling to be a farmer.

What have been your most challenging projects?

JD: All projects are challenging for different reasons. Some have huge construction and engineering demands and others are mired in permitting and planning phases that drag on for too long. The challenge is to come out the other end with a marvelously finished project.

What have been some of your most rewarding projects?

JD: Our most rewarding projects are those where we have a wonderful trusting relationship with our clients. We will always push ourselves to offer unique and creative designs and the reward is seeing the client's satisfaction with this.

How closely do you work with the architect on a project?

JD: Very closely. When you have a team that respects each other's specialty, we can collaborate to go above and beyond with our designs.

Do you have a favorite plant/ flower?

JD: Deciduous hedging (beech and hornbeam). These elements can be a wonderful backbone to a landscape and provide such seasonal interest.

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How involved do your clients get in the decision making process?

JD: It differs from project to project. Some clients are very hands on and others hand it over completely. The goal is to satisfy all of their needs and rise above their expectations.

What are the most requested garden elements today?

JD: Our outdoor season is relatively short so people want to maximize their entertaining time outside. Dining, lighting, fire, and water are all elements that are regularly requested.

Do you use sustainable practices in your design?

JD: Yes, we can educate our clients about LEED Certification and the Sustainable Sites Initiative, but the sustainability approach is generally driven by our client's desires.

What do you see in the future of garden design?

JD: Well, we practice in the residential sector so I will only opine about that. My wish is that clients embrace sustainable practices and care about water conservation, organic practices, and wildlife on their properties. We should challenge ourselves and our clients to incorporate these practices into creative design work—also, let's embrace the vegetable garden and beekeeping!

O Kathryn Herman where did you study garden design?

A I studied landscape design at the New York Botanical Garden, however, I am a lifelong student of gardening, which is my passion. I personally have a garden where I can experiment and observe, and trips abroad to see gardens all over the world round out my education.

What garden designer from the past has most influenced your work?

KH: Vita Sackville-West, the creator of Sissinghurst in Kent Engand. I've been many times to this garden and always take something new away. You truly understand the importance of structure, space, layering, color, and texture by being there. She wrote beautifully about her gardening, too.

Do you have a favorite style of garden design?

KH: I am a fan of the English Arts & Crafts style. Garden rooms decorated with objects and loads of flowers. Lots of hedging and movement through space, make these type of gardens dynamic.

Where do you find inspiration for your projects?

KH: All over. I am a visual person, so I have a large book collection to pour through, along with magazines, the internet, travel— I am an omnivore when it comes to inspiration.

What have been your most challenging projects?

KH: Most of our projects are challenging, which is a good thing. We enjoy coming up with creative solutions to these challenges and having whatever it is, look great so that you would never know it was a problem in the first place.





OPPOSITE: In the firm's designs, the garden rooms separate and define spaces, they flow effortlessly into one another to create a unified whole. They find inspirations from the gardens of some of England's greatest landscapes, in particu-

lar Kent's Sissinghurst gardens. All Photography Courtesy of Doyle Herman Design Associates.

TOP & ABOVE: Evergreens and whites play a role in the designers landscapes.







What have been some of your most rewarding projects?

KH: Rewarding projects are those where the client is engaged in the process and they share the same excitement of seeing their project come together that I do.

How closely do you work with the architect on a project?

KH: I love to collaborate with architects. It is the best way to give the client a great project. We work closely with them on layouts, details, and making sure everything fits together.

Do you have a favorite plant/ flower?

KH: Alchemilla mollis commonly known as lady's mantle. It has a wonderful, textured leaf and a great chartreuse colored flower. No garden should be without it.

How involved do your clients get in the decision making process?

KH: Our clients hire us because they trust us and know that we will bring a level of sophistication and taste to their project. We do like input on specific wishes they may have.

What are the most requested garden elements today?

KH: Fire has become something that we are adding more of to our projects. Not only does it add movement and warmth, but it is also something people can gather around and experience together.

Do you use sustainable practices in your design?

KH: Good design, built with quality materials, is sustainable, as those qualities will ensure that the work is long lasting. We look to elevate our projects by using high-quality materials and attention to detail.

What do you see in the future of garden design?

KH: Continued growth in appreciation for gardens and outdoor spaces and how transformative and impactful they can be on our enjoyment of time and space. There has been growing interest in outdoor living rooms, which are an extension of the home. The Internet, with myriad great images creates aspirational environments. This in turn leads people to search for designers to bring their desires to life and push the bounds of what gardens mean.

ABOVE: Manicured hedges add form and art to gardenscapes. The firm practices sustainability in its projects and often educates the homeowner on best practices.



product report: Conservatories

Hartley Botanic designed a freestanding greenhouse for a client with classic herringbone brick details. All Photos by Eric Roth unless otherwise noted.

INSET: The illustration by Solar Innovations is an example of one of its greenhouse designs.

Through Conservatory Glass, Brightly

What's Growing Now in Conservatories?

BY GORDON BOCK



W

hen last *Period Homes* looked at the commerce in conservatories, and their cousins orangeries, solariums, and freestanding greenhouses, we saw a

unique type of structure, long popular in Europe, that is now adapted in America for everything from piano and pool enclosures to rooftop skylights and lanterns. Here we again peek at the market—and, even more importantly, the state of the conservatory construction art—because, no surprise, much is shifting as the building industry and our environment continues to change.

BLOSSOMING BUILDINGS

"Conservatories are definitely becoming popular again," says Greg Header at Solar Innovations in Pine Grove, Pennsylvania. "The stock market's up, and people have more disposable income, so they're investing in their homes to get what they want." In terms of conservatories, he says those wants can be summed up in one word: function. "Clients tend to invest in either the interior operables for more plants," says Header, "or they tend to invest more for a style statement and for people." He adds though that another reason behind conservatory popularity is improved technology. "Glass is better than ever, and we're using a lot of thermal-break technology in our aluminum and aluminum-clad wood systems. From improved raw materials to systems like radiant heat flooring, there's just so much more potential for high-performance today."

Jim Potrzeba at Glass House LLC in Pomfret, Connecticut, also reports healthy growth. "Our business ticked up last year, it was good," he says, with lot of activity and a lot of projects. "Last year we saw an increase in both the quantity and quality of projects," he says. "Glass-frame structures that are integral to the house are a much more accepted building practice than ever before."Yet such structures also require planning. "Conservatories are a major investment not like going down to your local car dealership," he explains. "An architect's time is always money well spent, because he or she will give full consideration to the building, the house, the environment, and the site, and for this reason we generally don't see the project until it's a little further along."

Not every new conservatory project is a newbuild either. "I would say that most of the work we're doing now is on conservatories and greenhouses from the early 1900s," says William Orange at Under Glass Manufacturing Company in High Falls, New York. "We gear ourselves to special projects, and we're either bringing them back to original condition, or rebuilding them to look like the original, but bringing them up to code."

In fact, all the companies we talked with report commissions for rebuilds. "Restoration work is another area where we've seen growth," says Potrzeba, who describes a recent project at the Erie Heritage Center in Erie, Pennsylvania. The original photos of the 1925 building, which underwent a massive renovation in 2015, showed a large, peaked skylight in the center of a Spanish tile roof. "We were approached by an architectural firm to do a replica of the original design," says Potrzeba, "basically as close



as one could come to the original design within the scope today's standards. It had a copper exterior and a cost-effective aluminum frame."

Header tells of people who buy a house with an existing conservatory then have it restored. "If they grew up with a conservatory, they often have a special, nostalgic appreciation of them." He says his company works on many old conservatories yet, when they're built of iron, they can be a labor of love. "We do a lot of Lord & Burnham restorations, but the problem is they were never designed to have the performance that is critical to making them comfortable and efficient."

MATERIAL IMPROVEMENTS

In fact, high-performing and earth-conscious materials and systems are what stand out in the conserva-

tories of today. Header says his product's frames are commonly all-aluminum that are thermally broken (insulated to limit conduction across the metal) as well as wood interior with an aluminum-clad exterior. "Under the right application, we can offer all-wood as well," he says, but he recommends aluminum-clad on the exterior for durability, "especially in our snowbelt environment."

Potrzeba recalls that in an earlier period he built almost all of his frames with South American hardwoods. "Now as the sustainability of wood species becomes a prevalent and valid question, we tend to do more aluminum systems than we do hardwoods," he says. "They're a little less ornate, but very cost-effective, and more environmentally friendly." Orange concurs on all points. "We like to stick with aluminum and glass as materials, because they're strong, maintenance free, and last forever, but we have done projects where we get special woods out of the Florida swamps." However, he too puts limits on the use of wood. "We stay away from a lot of the modern woods because most are plantation grown and don't have the characteristics of old virgin redwood or cypress."

Structures like conservatories are predominantly glass, of course, and that can mean new scrutiny as far as energy conservation and safety. "Obviously energy sub-codes say that glass has to perform better than it used to," says Potrzeba, "but there are a lot of different concerns in regards to insulating values, heat loss, and heat gain." To begin with, is the structure attached to the house or is it freestanding? Also, is it integral with the building envelope or separate? "All of those factors will have a different impact upon the



OPPOSITE: Solar Innovations manufactures greenhouse components. Photo Courtesy of Solar Innovations.

TOP RIGHT: The most important decision when choosing a greenhouse design, will be choosing what plants you will grow and during what seasons you wish to utilize your future growing environment. These factors will help determine, at a basic level, the correct greenhouse environment for your project. Photo Courtesy of Solar Innovations.

RIGHT: Hartley Botanic designed this small greenhouse and potting shed.







an K. Gordon Associates' garden design represents an effort to preserve the landscape architecture of a neighborhood west of Boston. The garden's classical approach proposes that this style of landscape exemplifies a vital point on the scenic spectrum of Boston's historic suburban enclaves. Interest in maintaining their character has grown along with renewed local recognition of their role as a resource to be appreciated.

The client's desire to strengthen their garden's link with the community's verdant environment fits the firm's goals of its sustainability efforts-to improve existing conditions rather than replace. The young family wanted to augment the garden's role in their home life. A magazine photograph of a classical swimming pool inspired their imaginations, so a pool played a key role in designing a strategy for changes in the garden. Gordon gathered all the client's desired elements into a confined yard without upsetting the balance of aesthetics and function. The family's love for their neighborhood's traditional terrain, and for the garden that survived largely intact since the house was built in 1928, led family members to favor the preservation and restoration of the formal garden, lawns, and plantings.

Matching new stone for the garden wall to that of the house melded the feel of the new into the look of the old. The cross-axial relationship of the house to the garden and the garden to the lawn remains intact. Garden elements include the lawn, its border of hemlock, and the intimate formal boxwood garden. The rectangular pool replaces the raised garden centered on an urn. The urn now becomes the centerpiece of the arcaded niche of the classical lattice screen backdropping the pool.

The pool is from the formal garden and the terrace, but its primary approach is from the lawn and through the recast stone wall breached by a twin set of four low bluestone steps flanking the spa. The spa is a semicircular stone sitting pond, heated and fed by three channeled streams. The family can enjoy a view axially into the pool while on the lawn or obliquely while relaxing on the terrace by the new stone fireplace.

The lattice screen creates a backdrop to the pool terrace and shielding the pool equipment shed from view rivals the garden's stone features and its ordered plantings for the lead role in commanding attention at the terminus of the axis. As the garden's sole element partaking of the classical orders, the lattice screen's robust performance on the stage of this garden solidifies the staying power of its traditional style. Its columns, architrave, pergola, keystone, and the relocated urn arise from a studied attempt to catch the aura of the period in which the house and the neighborhood were created.

Naturally, the garden's outcome represented the design team's effort to satisfy the needs and desires of its client. But the client, in addition to letting their landscape architect frame the work in terms of utility and delight, also sought to implement a design that would strengthen the cohesiveness of the neighborhood's appearance.

A constant pressure from redevelopment threatens to erode established neighborhood character. Their leadership, and the beauty their home offers to the neighborhood, represents a bulwark against the erosion of the town's parklike landscape—a treasure worth protecting not just for a young family but for all of New England.



The client's programmatic elements included an expansion of terraces for outdoor living; the creation of a fireplace, spa, and swimming pool; and the restoration of the existing gardens.

book review

Craft and Collaboration

The Art of Classical Details II: An Ideal Collaboration

By Phillip James Dodd Published by Images Publishing, 2015 Hardcover; 300 pages; \$70, ISBN: 978-1864706017





Throughout history the process of design and construction has been well known to involve the close collaboration of many talents from many fields sometimes over very long periods of time.

Reviewed by Alvin Holm

he great virtue of this new book by Philip James Dodd today is the forceful argument for collaboration as fundamental to the architectural process, not just to the "ideal" of the title. In an era where the "Starchitect" still reigns, where the idea of the lonely genius still captivates the public mind and holds sway within the schools, this handsome volume is a welcome antidote.

Throughout history the process of design and construction has been well known to involve the close collaboration of many talents from many fields sometimes over very long periods of time. Geniuses abound and often receive just credit for their great buildings, but the army of artisans and brilliant craftsman working in concert all along were well known to be co-creators. This book focuses on contemporary practice and personal testimony rather than recounting the tradition, and that is well and good. Far too frequently lessons from the past are easily dismissed as "that was then, this is now."

The subtitle of this book is The Art of Classical Details II, and although it can very well stand on its own considerable merits, it is clearly designed as a companion volume to the first The Art of Classical Details: History, Design, and Craftsmanship. They both are organized in such a way that they are good for browsing, beautiful illustrations alternating with winsome writing, and equally good for serious study. Notable in my experience of both books is a sense of cheerfulness throughout. This quality is achieved by lively layouts, lavish photos of all sizes, from explanatory vignettes to two-page panoramas, and consistently upbeat essays. The mood is set by an exuberant forward written by the Interior Designer Ellie Cullman, who refers to this volume as a "testimonial to the mutual respect we support and maintain in this close-knit, highly spirited, and very collaborative business of design."

The 16 essays by a wide variety of professionals are all valuable, coming as they do from very different points of view to reinforce the overall theme. As an architect myself, I was especially interested in "A Builders Perspective" by Palm Beach Contractor John Rogers. He notes that "Collaborate is a term frequently used, but an act seldom performed. Nowadays it is constantly offered in sales and marketing materials.... Yet true collaborative relationships are in reality very rare, as sharing does not often come naturally to many designers." Alas, I think he is right about that. But Rogers argues very effectively that "an early involvement of the whole team (Architect, Decorator, Consultant, and Builder) lends itself to a better understanding and appreciation of each others' role in the project." And shared goals are essential.

Architect Kahlil Hamady's essay "A Visit to the Mount" is notable for addressing a broad range of historical and literary sources relevant to the central theme, including an extensive discussion of Edith Wharton's wonderful book *The Decoration of Houses* written in 1897 with architect Ogden Codman Jr. I hope Hamady's reference to Wharton will encourage readers to seek out that book. Those who do may be







as profoundly affected as I was when Henry Hope Reed persuaded me to read it 40 years ago.

One of the most personal and engaging of these essays is written by Francis Terry, the architect son of the renowned English Architect Quinlan Terry. He writes of his youth when he was "torn between wanting to be an artist and an architect, a common dilemma which has faced many artistic students." His reason for ultimately choosing architecture "goes right to the heart of the nature of collaboration." His story is a delight to read, and he closes with this comparison: "Painting is, of course, one of the highest and most intense art forms, but it is small and personal... Architecture, on the other hand, paints on a far broader canvas, which requires the collaboration of many differently skilled people in its execution, and this is, in essence, the joy of architecture."

Another essay especially illuminating because of its autobiographical nature is John Milner's on "Design and Preservation." As one of the first of his generation to devote a private practice to preservation, he is able to tell us of his discoveries and how he learned a great deal about traditional building that had not been taught in schools since the Second World War. "Putting myself in the mind of the craftsman," he writes, "allows me to make a direct connection between concept and execution." And Milner concludes with: "The most rewarding projects with the best results are those that have had the benefit of collegial and collaborative relationships among clients, designers, builders and craftsmen. Design is the first step, but the craftsmen's contributions are fundamental to realizing, enriching and giving personality to a final creation"

The final essay, by William Bates III, is "The Academic Experiment." To my mind it is possibly the most inspirational of all. He swiftly summarizes the radical shift in the arts and education that took place in the wake of the Second World War. "Postwar modernists promoting all things traditional as obsolete, if not heretical, seized on the decline of craft to support their grip on the architecture of America." Eloquently, Bates recounts the struggle to get things back on track, including the efforts of Henry Hope Reed and the growth of the Institute of Classical Architecture and Art. Finally, in the fall of 2005, the new American College of the Building Arts was ready to accept its first incoming class. For many of us, this new institution is one of the strongest indications that a "New American Renaissance" is underway.

While the excellent essays of the first half of this fine new book make the case as well as words can do, it is the projects illustrated in the latter half that prove to our eyes that all will indeed be well in the years to come. It is this book by Philip James Dodd and its earlier companion volume that are both agents and evidence of that New American Renaissance.

Alvin Holm, AIA, is an early advocate of traditional design, in private practice since 1976, and winner of the first annual Clem Labine Award. He has lectured and taught widely, having initiated a course in Design with the Classical Orders in the National Academy of Design in 1981 and subsequently at many other institutions. He has been an ardent member of ICAA since its inception and prior to that, an officer in Classical America.

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House of Antique Hardware 888-223-2545; Fax: 503-233-1312 www.hoah.us Portland, OR 97232

E.R. Butler & Co. 212-925-3565; Fax: 212-925-3305

www.erbutler.com New York, NY 10012

Click on No. 2260

Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects. Click on No. 339



Compression-fit interior storm windows from Innerglass Window conform to any opening.

Innerglass Window Systems 800-743-6207; Fax: 860-651-4789 www.stormwindows.com

Simsbury, CT 06070 Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: maintains the integrity of historic windows; conforms to opening; do-it-yourself installation. Click on No. 909



Finely Crafted Reproduction and Custom Windows, Doors & Architectural Millwork

413-367-9441 architecturalcomponentsinc.com





When contacting these companies, please mention that you saw them in **Period Homes** magazine.



The XL Sterling double-hung windows from **Kolbe & Kolbe** are available in sizes up to 48-in. wide by 120-in. high.

Kolbe Windows & Doors 800-955-8177; Fax: 715-845-8270 www.kolbe-kolbe.com Wausau, WI 54401

Manufacturer of wood, aluminum-clad & vinyl energy-efficient windows & doors: custom styles; variety of colors & wood species; many products designed as historic replications. **Click on No. 1608**

Designed for supe-

rior performance

against air, water

infiltration, Ultimate

Magnum Round Top

windows are avail-

able from Marvin

variety of large sizes

Windows and

Doors in a

and shapes.

and structural

Double Hung



Marvin Windows and Doors 888-537-7828; Fax: 651-452-3074 www.marvin.com

Warroad, MN 56763

Manufacturer of all-wood & clad-wood windows & doors: round top, oval, casement & double hung; custom shapes & historic window replication; dual durometer, bulb & leaf weather stripping; storm windows; numerous design choices & glazing options. Click on No. 1611

Maurer & Shepherd, Joyners 860-633-2383; Fax: 860-633-7231 www.msjoyners.com Glastonbury, CT 06033

Manufacturer of historic reproduction architectural millwork: windows, doors, entryways & raised paneling; pine & mahogany. Call for more information



Historic-reproduction architectural millwork, like this entryway, is manufactured by **Maurer** & Shepherd, Joyners in pine and mahogany. Call for more information.



Parrett Windows & Doors offers a wide selection of historical windows and screens.

Parrett Windows & Doors 800-541-9527; Fax: 877-238-2452 www.parrettwindows.com Dorchester, WI 54425

Nationwide manufacturer of custom wood & aluminum-clad windows & doors: durable products built to specification; period specific, historic replication or standard profiles & designs. Any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species with complete finishing options; screen doors, casings & moldings. **Click on No. 3003**

Phelps Company 603-336-6213; Fax: 603-336-6085 www.phelpscompany.com Hinsdale, NH 03451

Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys, weights, chains & cords, sash locks & lifts, casement stays & fasteners, storm/screen hangers, bronze screen wire & screen-door latch sets. Click on No. 6001



This historically styled casement handle is one of many styles available from **Phelps Company**.



These white bifold shutters are available from **Shuttercraft**.

Shuttercraft, Inc. 203-245-2608; Fax: 203-245-5969 www.shuttercraft.com Madison, CT 06443

Manufacturer of mortise-&-tenon wood shutters: cedar & mahogany exterior movable & fixed louver, board & batten & raised panel; cutouts, capping, arches & more; authentic mounting hardware; interior louvers, Colonial panels & open frame; full painting services; shutters all made in the U.S.; family owned & operated; shipped nationwide since 1986. Click on No. 5005

This three-season porch features Spanish cedar "Gardenia" panels and "Old Fashion" double doors from **Vintage Doors.**

Vintage Doors 800-787-2001; Fax: 315-324-6531 www.vintagedoors.com Hammond, NY 13646

Custom manufacturer of authentic solid wood doors: handcrafted by expert craftsmen in any design, size & shape; entrance doors; interior doors; Dutch doors; screen & storm doors; threeseason porch panels; pet doors & gates; garden gates & much more; proudly made in USA; nationwide delivery. Click on No. 1727



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A Hahris door

Completes the design of your home and looks as if it were always meant to be there. Operates flawlessly *every* time, using state-of-the-art engineering; the kind of quiet and powerful performance you'd expect. And a Hahn's door endures like no other, because our artisans seal all six sides of every element of every door. Hahn's makes garage doors worthy of the homes they grace.

908-722-2742 • hahnswoodworking.com sales@hahnswoodworking.com



PERIOD GARAGES & GARAGE DOORS



This garage door hardware set was fabricated by Fabbri Creations

Carriage House Door Company866-890-1776; Fax: 916-446-7783www.carriagedoor.comWest Sacramento, CA 95691Custom fabricator of wood & steel garagedoors in traditional styles: decorativegarage-door hardware.



The window shapes, sizes and clustering found in this garage door from **Designer Doors** complement the detail, character and quality of this French Country-style home.

Designer Doors 800-241-0525; Fax: 715-426-4999 www.designerdoors.com River Falls, WI 54022

Miver rails, wi S4022 Manufacturer of handcrafted garage doors & complementary entryways, walk-through doors, shutters & garden gates: western red cedar, mahogany & other species; specialty glass, decorative hardware, metals, stone & other materials; each project is built to the company's Architectural Harmony[™] standards. Fabbri Creations 866-44-DECOR; Fax: 954-543-7363 www.fabbricreations.com West Park, FL 33414 Manufacturer of custom & standard

decorative hardware for doors & entryways, gates, garages: straps, hinges, pulls, handles; wine racks & cabinets.



These garage doors, and the complementary wood entry door, were custom manufactured by Hahn's Woodworking Company.

Hahn's Woodworking Co., Inc. 908-722-2742; Fax: 908-722-2736 www.hahnswoodworking.com Branchburg, NJ 08876 Manufacturer of wood garage & carriage-house doors & traditional out-swing & sliding barn doors: historic restorations, custom interior & exterior doors. Click on No. 6640

EXTERIOR MOLDED ORNAMENT



A. Thayer Smith III designed and crafted this plaster decorative element for a project.

A. Thayer Smith III Inc. 610-453-5310; Fax: 610-857-4668 www.thayer52.net Downingtown, PA 19335

Custom plaster shop specializing in handcarved ornament by European & American artisans: GRG, 100% natural cast limestone & composites.



Arch Fiberglass Corp. replicated the cornices on this New York City apartment building in fiberglass-reinforced polymer.

Arch Fiberglass Corp. 631-842-4772; Fax: 631-598-1190 www.afcornice.com Copiague, NY 11726

Reproducer of original ornamentation from a large selection of stock styles & sizes: exterior cornices, cupolas, columns & balustrades; planters & urns; lightweight, easy-to-install FRP; molded-in colors & texture; Class-1 fire-retardant material.

Architectural Distributors, Inc. 847-223-5800; Fax: 847-223-5826 www.archdist.com

Grayslake, IL 60030

Distributor of architectural ornament: representative of 52 lines encompassing more than 10,000 products; columns, moldings, domes, niches, urns, balustrades & more; polyurethane, resin, GRG, GFRC, FRP, stone, wood & metal.

When contacting these companies, please mention that you saw them in **Period Homes** magazine.



Fypon supplied the balustrade system and trim pieces for this bed and breakfast.

Fypon 800-446-3060; Fax: 419-445-4440 www.fypon.com Maumee, OH 43537

Manufacturer of more than 4,000 molded architectural elements: window features, balustrades, turnings, ceilings, brackets, vents & more; high-density polymer & other polymers; load-bearing polymer/steel columns with 12-in. maximum dia.

Haddonstone (USA), Ltd. 719-948-4554; Fax: 719-948-4285 www.haddonstone.com Pueblo, CO 81001

U.S. 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

Royal Corinthian 630-876-8899; Fax: 630-876-3098 www.royalcorinthian.com West Chicago, IL 60185

Manufacturer & distributor of polymer columns, balusters & railings: fencing, pilasters & balustrade systems; simulated slate roofing made of polyester resin & marble dust.

Seawright Custom Precast, Inc. 800-208-1246; 760-398-1515; Fax: 760-398-1008 www.scpcinc.com Coachella, CA 92236

Manufacturer of precast-concrete & GFRC products: non-load-bearing columns, balustrades, benches, door & window trim, wall & pier caps, planters, fireplace surrounds, mantels, cornices, base moldings, pool coping & pavers.

Worthington Millwork 800-872-1608; Fax: 850-640-0488 www.worthingtonmillwork.com Panama City Beach, FL 32413

Supplier of architecturally correct columns in wood or PermaCast: round & square; clear columns in 7 species; cornice moldings, balustrades, niches, medallions, mantels, pedestals & more. Click on No. 1516

PORCHES, DECKS & PORCH PARTS

AZEK Building Products Inc.

877-275-2935; Fax: 570-504-1215 www.azek.com

Scranton, PA 18504

Manufacturer of low-maintenance exterior building products: AZEK Trim, AZEK Mouldings, AZEK Deck, AZEK Rail, AZEK Porch & AZEK Pavers.



Bear Creek Lumber supplies decking in Douglas fir, western red cedar and Alaskan yellow cedar.

Bear Creek Lumber 800-597-7191; Fax: 509-997-2040 www.bearcreeklumber.com Winthrop, WA 98862

Supplier of wood flooring, paneling, roofing, fencing, new & recycled timbers & decking: hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quartersawn clapboard & siding; post & beam.



Carlson's Barnwood Co. reclaims barn wood from Civil War-era barns for reuse as flooring, siding and barn beams.

Carlson's Barnwood Co. 309-522-5550; Fax: 309-522-5123 www.carlsonsbarnwood.com Cambridge, IL 61238

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: cupolas, porch poles, siding, milled & barn lumber, flooring & paneling in pine & oak.



Duluth Timber offers resawn heart pine for flooring, decking and other applications.

Duluth Timber Co. 218-727-2145; Fax: 218-727-0393 www.duluthtimber.com

Duluth, MN 55816 Custom fabricator of antique heavy timbers & milled lumber: wood flooring, paneling, siding, beams, straight stairs, railings, balusters, decking, posts & treads; casework, mantels & complete interior woodwork packages.



Liberty Cedar provided the siding and decking for this country house.

Liberty Cedar 800-882-3327: 401-

800-882-3327; 401-789-6626; Fax: 401-789-0320 www.libertycedar.com W. Kingston, RI 02892

Supplier of decay-resistant wood roofing & siding: tapersawn, hand-split & resawn shakes; many patterns; custom runs; western red & Alaska yellow cedar, redwood, Douglas fir & mahogany; historical projects.

Woodway (LWO) 503-286-5372 www.woodwayproducts.com Portland, OR 97217

Supplier of specialty wood products: Architectural Deck Rail, pre-assembled EZ Rail, interior wood paneling, benches, arbors, trellis, lattice, wood & glass post caps, post sleeves, fencing & deck accessories.

SIDING

208 Shake & Shingle, Inc. 800-276-4122; Fax: 360-276-4290 www.208shakeandshingle.com Moclips, WA 98562

Manufacturer of western red cedar roofing & siding: historically accurate shakes & shingles; more than 30 years of experience.



Wood siding from **Bear Creek Lumber** was used on this house.

Bear Creek Lumber 800-597-7191; Fax: 509-997-2040 www.bearcreeklumber.com Winthrop, WA 98862

Supplier of wood flooring, paneling, roofing, fencing, new & recycled timbers & decking: handsplit, machine-cut & fancy-cut butt fire- & rotretardant-treated shakes & shingles; quartersawn clapboard & siding; post & beam.



A member of the **Cedar Shake & Shingle Bureau** supplied the western red cedar roofing and siding for this waterfront house.

Cedar Shake & Shingle Bureau 604-820-7700; Fax: 604-820-0266 www.cedarbureau.org Sumas, WA 98295

Trade association: literature, design & application data for cedar roofing & siding; information on pressure impregnation for preservative & fire-retardant-treated materials & 20- to 25-year limited warranty.

MaxiTile, Inc. 800-451-2003; Fax: 888-308-2214 www.maxitile.com Houston, TX 77073

Manufacturer of fiber-cement siding & roofing: MaxiPanel siding boards & panels, MultiShake panels, roofing tile & flat roofing shingles; fire, rot & insect resistant.



Maxitile offers Maxipanel, Maxiplank and Multishake fiber-cement siding.

NuCedar Mills, Inc. 413-593-8883; Fax: 413-593-8955 www.nucedar.com Chicopee, MA 01022

Manufacturer of cellular PVC cladding products that replicate the look of cedar: siding, trimboard, molding & architectural components; Smooth, CedarGrain & RoughSawn finishes; 22 standard & 1,400 custom color combinations.

Vinyl Siding Institute 202-587-5100; Fax: 202-587-5127 www.vinylsiding.org

Washington, DC 20005 Association of vinyl & polymeric siding manufacturers & suppliers to the industry: sponsors product & installation certification programs.

W.F. Norman Corp. 800-641-4038; Fax: 417-667-2708 www.wfnorman.com Nevada, MO 64772

Fabricator of sheet-metal ornament & tin ceilings: hundreds of stock designs of cornices, moldings, bracket, backsplashes, pressed-metal ceilings, siding, roofing, cresting, kitchen equipment & more; duplication from samples or drawings.

Windsor One

888-229-7900; Fax: 808-838-8704 www.windsorone.com

Cotati, CA 94931 Manufacturer of historically inspired Moldings Collection: whole-room style concept in Greek Revival, Classical, Craftsman & Colonial Revival styles; glass; engineered-wood board siding, end & edge glued, finger jointed & double primed.

Wolverine Siding Systems 888-838-8100; Fax: 610-341-7538 www.siding.com

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and click on the reader service number that appears

at the end of its caption.

Valley Forge, PA 19482 Manufacturer of vinyl siding: clapboard, dutchlap & beaded; trim products; historically accurate; selection of siding profiles, finishes, colors & accessories.



EXTERIOR PAINTS & FINISHES

Water-based, low-VOC NeverFade exterior paint from **APV Engineered Coatings** resists, algae, fungus, stains and abrasions.

APV Engineered Coatings 800-772-3452 www.apvcoatings.com Akron, OH

Founded in 1878, APV Engineered Coatings custom formulates & manufactures industrial coatings & advanced chemical products in Akron, Ohio.



The Color People offers consulting services on custom exterior paint schemes for historical homes.

Color People, The 303-308-0220; Fax: 303-308-0123 www.colorpeople.com Denver, CO 80204

Designer of custom exterior color schemes for houses, businesses, main streets & townscapes: Victorian specialist; consultation through photos, via mail & on-site.



Haddonstone's New StoneAge, an exterior finish that offers an aged look, comes in Antique Gray, Scorched Earth and Forest Green.

Haddonstone (USA), Ltd. 719-948-4554; Fax: 719-948-4285 www.haddonstone.com Pueblo, C0 81001

U.S. 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**

LANDSCAPE & GARDEN SPECIALITIES



Chadsworth's Classic pergola creates a smooth transition between interior and exterior spaces.

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; shutters. Click on No. 1580 for PolyStone; 180 for wood



The 12x12-ft. treated-pine ramada from **Fifthroom.com** includes a cupola, asphalt shingles and a custom stain.

Fifthroom.com 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.

LANDSCAPE & GARDEN SPECIALITIES continued



Haddonstone offers an extensive collection of cast-stone columns and garden ornament.

Haddonstone (USA), Ltd. 719-948-4554; Fax: 719-948-4285 www.haddonstone.com Pueblo, C0 81001

U.S. 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



The Chesapeake Arbor from **Trellis Structures** was manufactured from western red cedar.

Trellis Structures 888-285-4624: Fax: 978-630-8725

anywhere in the U.S.

www.trellisstructures.com East Templeton, MA 01438 Designer & manufacturer of arbors, trellis, pergolas & garden furniture: western red cedar & mahogany; unique garden structures; ships



Wiemann Metalcraft fabricated this gazebo, fence and trellis in cast and wrought iron.

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

Tulsa, OK 74107 Designer, fabricator, finisher & installer of custom ornamental metalwork: serves a national market with stairs & railings, fencing, gates, lighting, grilles, entry doors, gazebos, balconies, site furnishings & more; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.



From balustrades, columns and porticos to pier caps, window surrounds and custom designs – our high specification cast stone designs provide affordable elegance to any project.

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haddonstone.com 866 733 8225

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Haddonstone (USA), Ltd. 719-948-4554; Fax: 719-948-4285 www.haddonstone.com Pueblo, C0 81001

U.S. 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.





The Scroll Bench from **Robinson Iron** measures 8 ft. long x 1 ft. 9 in. wide.

Robinson Iron Corp. 800-824-2157; Fax: 256-329-8960 www.robinsoniron.com Alexander City, AL 35010

Manufacturer of historical reproductions: classic Victorian lawn & garden ornament; bronze, aluminum & iron; planters, benches, fountains, columns, street lighting, mailboxes, cupolas & more.

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.

BENCHES & GARDEN FURNISHINGS



Standard- and custom-sized benches, including the Baroque Bench with Curved Top, are available from **Goodwin International**.

Goodwin International 714-241-0942; Fax: 714-241-1874 www.goodwininternational.com Santa Ana, CA 92707

Landscape and garden ornament from around the world: stone fountains, statues, and terra-cotta planters; GFRC planters, urns, benches, tables, and water features. Also, custom designs and finishes.



This elegant cast-stone bench from Haddonstone incorporates a panelled back, scrolled arm rests, chimera supports and an eggand-dart seat top.

FOUNTAINS & WATER FEATURES



Prefabricated musical fountains from Atlantic Fountains can be used in many applications.

Atlantic Fountains, LLC 860-669-1188; Fax: 860-669-4488 www.atlanticfountains.com Clinton, CT 06413

Manufacturer, custom fabricator & distributor of architectural, landscape & floating fountains: lake-aeration products; musical fountains; components including pools, pumps, nozzles, wind & level controls & underwater lights.



This Neopolitan fountain with medium surround pool is one of many styles available from Haddonstone.

Haddonstone (USA), Ltd. 719-948-4554; Fax: 719-948-4285 www.haddonstone.com Pueblo, CO 81001

U.S. 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



These custom-fabricated tiered and wall-mounted fountains are the work of **Kenneth Lynch** & Sons.

Kenneth Lynch & Sons, Inc. 203-264-2831; Fax: 203-264-2833 www.klynchandsons.com Oxford, CT 06478

PLANTERS & URNS

Manufacturer of Classical garden ornament: wall & tiered fountains, Classical & Oriental statuary, park benches, birdbaths, topiary/arbors, sundials, finials & planters; cast stone, lead, copper & bronze; copper weathervanes.



These gate piers were fabricated by **Haddonstone**.

Haddonstone (USA), Ltd. 719-948-4554; Fax: 719-948-4285 www.haddonstone.com Pueblo, C0 81001

U.S. 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



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

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,

Haddonstone (USA), Ltd. 719-948-4554; Fax: 719-948-4285 www.haddonstone.com Pueblo, C0 81001

U.S. 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**

Tuscan Imports, Inc. 843-667-9101; Fax: 803-753-9922 www.tuscanimports.com Florence, SC 29505 Importer of handersfield torse of

Importer of handcrafted terra-cotta elements: planters, urns, fountains, benches & statuary from Impruneta & Sienna; distributors of hand-painted volcanic-rock tables.

FENCES & GATES



The scrollwork in this section of fencing from **King Architectural Metals** was forged and hot-hammered at the ends.

skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

King Architectural Metals 800-542-2379; Fax: 800-948-5558 www.kingmetals.com Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, mailboxes, doors, screens, awnings & fireplace screens; finials; decorative elements. **Click on No. 270**



This entry gate was manufactured by **Walpole** Outdoors.

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 décor; garden sheds, studios, stables & gazebos; outdoor furniture, planters, mailboxes, flagpoles, cupolas & lanterns.



Authentic Provence offers a variety of zinc planters, in addition to other garden ornament.

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; terracotta, lead & zinc planters & more; pavilions.



The 22-in. tall Cliveden vase from **Haddonstone** is available in Portland, Bath and terracotta colors.

The Vaso Licsio from **Tuscan Imports** is one of the models in its new Featherlite Planter line; made of poly, is has the look of terra cotta, but is lightweight.



CAST ALUMINUM LIGHT FIXTURES, POSTS, BOLLARDS, BENCHES & STREET CLOCKS MOUNTINGS: WALL, BRACKET, POST & PIER HUNDREDS OF STANDARD DESIGNS & SIZES HANDCRAFTED QUALITY HERWIG LIGHTING P.O. BOX 768 RUSSELLVILLE, AR 72811 WWW.HERWIG.COM phone: 479-968-2621 fax: 479-968-6422 CLICK ON NO. 9130



Chestertown Maryland 21620 877-778-4042 fax 410-778-4070 www.deeplandingworkshop.com CLICK ON NO. 809

EXTERIOR LIGHTING



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



This exterior fixture from **Ball & Ball Lighting** is a reproduction of an 18th-century Philadelphia street lantern. Ball & Ball Lighting 610-363-7330; Fax: 610-363-7639 www.ballandball.com Exton, PA 19341

Manufacturer of historical lighting fixtures: lanterns, sconces, chandeliers & pendants; porch & gas lighting; brass, tin, copper, pewter, iron & bronze; restoration & refitting; stock & custom. **Click on No. 7660**

lighting fixtures: stylized reproductions rooted in

Deep Landing Workshop 877-778-4042; Fax: 410-778-4070 www.deeplandingworkshop.com Chestertown, MD 21620 Designer & manufacturer of interior & exterior

the Colonial style

Click on No. 809

The artisans at **Herwig** handcrafted this traditionally styled exterior lantern.

Herwig Lighting 800-643-9523; Fax: 479-968-6422 www.herwig.com

Russellville, 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. Click on No. 9130

VERMONT HANDMADE LIGHTING





Beauty. Elegance. Simplicity.

Grace your home with the timeless sophistication of 18th and Early 19th Century lighting. The country's largest collection of Early American designs, reproduced entirely by hand from original fixtures in museums such as *Historic Deerfield* and

×

Olde Sturbridge Village. **PERIOD LIGHTING** chandeliers, scones and lanterns will add a quiet beauty to your home and surroundings.

Period Lighting Fixtures Inc.

Artisans since 1974 periodlighting.com 800 828-6990 167 River Road Clarksburg, MA 01247

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Open flame burning is an optional light source available in most of our fixture designs or custom made to match your own design. We offer an electronic ignition option for gas burning lanterns, which can be configured to dusk to dawn. These igniters also have a feature that will relight the flame if it gets blown out by high winds. ns, which can be configured to run systems are proudly US made

Ball and Ball continues to create authentic reproductions of period designs using period fabrication techn and superior craftsmanship. We have over 65 years of experience fabricating reproductions of lighting fixture



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Lantern & Scroll 704-333-5088 www.lanternandscroll.com

Charlotte, NC 28203

Gas and electric lanterns manufactured in the US. Available for exterior and interior use; made from copper and brass. All orders are custom built. Exterior lanterns are offered in wall mount. hanging, flush mount, post/column and yoke mounts. Interior lanterns are offered in wall mount, hanging and flush mount.

The Jackson Wall

outdoor lighting

copper and brass

by Lanternland.



Lanternland 855-454-5200; Fax: 480-962-1997 www.lanternland.com Mesa, AZ 85210

Full line of rustic handmade copper and brass outdoor and indoor lighting. Styles include Colonial, Colonial Revival, New-Classical, Greek Revival, Cape Cod, Bungalow, Mission, Arts & Crafts and more. Custom orders and reproductions a specialty. Popular custom options custom sizes including large and oversize fixtures, custom back

plates and mounting solutions, custom sockets, gas lights, low voltage wiring and modification to meet 'dark sky' regulations. Click on No. 1748



This handmade reproduction light fixture from Period Lighting Fixtures was adapted from a historical design.

Period Lighting Fixtures, Inc. 800-828-6990; 413-664-7141; Fax: 413-664-0312 www.periodlighting.com

Clarksburg, MA 01247 Manufacturer & custom fabricator of handmade 18th- & early-19th-century lighting fixtures: original designs from museums such as Historic Deerfield, Old Sturbridge Village & Colonial Williamsburg.

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Clinker Bricks Custom Brick Matching info@HistoricalBricks.com

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CLICK ON NO. 191

STONE, BRICK & MASONRY



Paving from Belden Brick was used to create this decorative pattern

Belden Brick Co., The 330-456-0031; Fax: 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.



Gavin Historical Bricks supplied its reclaimed Metropolitan Street Paver for this driveway in Lambertville, NJ.

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, clinker & common brick: custom matching; large quantities; special shapes; handmolded & face brick; nationwide shipping. Click on No. 191



Old Carolina Brick supplied the handmade bricks for these steps.

Old Carolina Brick Co. 704-636-8850; Fax: 704-636-0000 www.handmadebrick.com Salisbury, NC 28147

Manufacturer of handmade brick, pavers & fireplace fronts: 12 styles of pavers; special shapes, glazed headers & arches; fired with coal to provide bisques & unique colors; custom sizes in any quantity; restoration.

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TRAVEL IS TIMELESS



Louisiana Influence

Two-story porches set the Creole tone of this Seaside, Florida, residence.

BY BRAULIO CASAS, BRAULIO CASAS ARCHITECTS

S easide, Florida, along the Gulf of Mexico is renowned as the preeminent New Urbanist town. The design of the house (shown above) was approached from the point of view that all buildings must contribute, in some way, to their urban context established by the code of Seaside. Situated on one of four gulf front urban lots at the western gateway of the town center of Seaside, it became clear that this house needed to form a threshold for the central square at its west end. The form of the house would require a significant gesture to mark this gateway and it would need to herald a change in scale and hierarchical significance.

In this manner the house is both a primary and a background structure. The Urban Code of Seaside allowed for a structure of three stories. It was decided that our approach to the massing of the house would be reminiscent of the typical Seaside Cottage and our models would be found not only in the local area but might even come from further afield yet from sites with similar characteristics. The models from which we began to take our cues came from Louisiana, specifically the homes of the Mississippi River delta as embodied by the work of Baton Rouge Architect, A. Hays Town.

Given the client's Louisiana heritage and their affinity with New Orleans, the forms and character of Mr. Town's residences seemed most befitting of the context found in the Town of Seaside, with a slight twist of course. The local building traditions of wood construction also played a significant role in the way the house was to be crafted. One noteworthy departure from the predominantly wood construction of the locality was the brick base of the building that was agreed upon from the very inception of the design process.

In the case of this house, sinker cypress siding was employed as the first line of defense in this Gulf Coast microclimate. The siding was crafted with a custom profile was given a natural drip edge and furring strips were employed as a substrate giving the house greater body and sense solidity while at the same time allowing for the materials to breath in the event of moisture infiltration. All surfaces of siding and trim are back-primed and thoughtfully employed flashing is used strategically to defend against water, which has worked to great effect.

Its whitewashed brick base, its dark green shutters, and its expansive porches and balconies harken to a connection with roots in Louisiana and yet these same characteristics are what also tie it into its Seaside context. The house will be an enduring presence within the urban sequence through Seaside for years to come and a precedent for how a beautiful, well-crafted home can celebrate, contribute, and elevate the art of building in the Town of Seaside.

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