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Whole Again

Janice Parker masterfully revives the historical charm and garden romance of an Ellen Biddle Shipman-designed landscape.

BY KILEY JACQUES
In the early 1920s, Ellen Biddle Shipman devised a garden and landscape for a hill-crest property in Ridgefield, Connecticut. In 2009, landscape architect Janice Parker set about restoring it to its former grandeur. Substantive yet graceful, the two-story home was originally designed for a wealthy banker. The property has undergone a few permutations, including a stint as a nursing home. Ultimately, the main house burned down, and the property was divided into two lots—two very at-odds lots. “When I got the project, I went to Judith B. Tankard, who wrote the book on Ellen Biddle Shipman,” says Parker, noting that there weren’t any real records of the property to guide her. Encouraged by Tankard’s words, she went forth...
The “wild stag of the garden,” as he is affectionately called, is a new addition meant to add whimsy and historical accuracy.
with her own ideas, looking to the book and articles for inspiration.

Her canvas was dotted with incongruities. The client’s house sat high on a ridge, while a second house was posited at the base of a dramatically steep slope that characterizes the rear grounds. The first order of business was to address the uncomfortable relationship of the lower house to a round, Shipman-designed historical fountain. (Parker describes the house as having been “jammed into the fountain.”) For years, the client had looked down on the problematic situation at the edge of her property, and she was anxious to resolve it.

Upon purchasing the lower portion of the original property, consideration was given to moving the fountain. However, restoration experts advised against it. The Dumbarton and Oaks-like pebbled concrete finish was crumbling and would likely be destroyed altogether in the move.

The solution was to “soften things” around the fountain and turn it into a centerpiece. There weren’t any stairs coming down around the fountain, so Parker worked with architect Sean O’Kane to come up with a design that worked. Additionally, all of the balustrades were gone, but they were able to use a few pieces that had been left onsite to replicate them.

They restored a retaining wall that had completely collapsed along one side of the large square lawn, and Shipman’s pool pavilion was given new luster—it’s not functional but its aesthetic value is unparalleled. Parker also added a custom bench by New England Ornaments. She notes how the space works now: “The level lawn panel feels very nice and calming. Without it everything keeps dropping off. It is a wonderful place for weddings, family events,
and the many fundraisers the client hosts.”

Though the division of the property into rooms and corridors helps to make sense of its circulation, Parker says it was a challenge to find the geometry in this project. Because the houses were never meant to be together—they were both built in the early 2000s—and the fountain was in such an odd location, she was dealing with pieces from different puzzles and their edges didn’t line up. “We had to play around quite a bit,” she recalls. “I felt symmetry was really important because otherwise you didn’t know where to go.” To that end, she put in a British flag-patterned pathway on the lower level; and laid a pebble mosaic compass rose, trimmed in tumbled bluestone brick and dressed with a necklace of hornbeams. She also kept the stairs on one line to tie the houses together.

The lack of large trees added to the disparate picture. “It seemed to me, laying out all of the structures and elements was of course important, but holding the volume of space together with trees and accents of plants was more important because there were not any old trees left between the two houses.” The repetition of fastigiate copper beeches against the pale stonework serves that purpose.

The historical character of the fountain, pavilion, other other structures called for a program that would lend “age” to the planted landscape, too. Traditional greenscapes of hornbeams, magnolias, dogwood, and boxwood parterres are in keeping with the Classical tradition, while the use of chartreuse Hakonechloa grass, ‘Limelight’ hydran-
A red fastigiate beech both anchors the lawn panel and catches the light—an intentional design decision resulting in a twinkling gem effect.
geas, Deutzia gracilis 'Chardonnay Pearls', weeping Japanese maple, and 'Roseanne' geranium are contemporary choices. Parker explains that the client didn't want a lot of color, so she relied on bronzy purple accents to set off the primary green spaces. They also serve as a bridge between the whites and pinks of the arching rose blooms.

The experience of the grounds is one of wonderment, which was part of the design intent. "What I always feel, and hope other people feel—especially in the early spring, when the fastigiate beeches are ruby red in the light—is like Alice in Wonderland," says Parker, noting the many surprises visitors discover as they tour the property. "Rubies on trees," dolphin fountains, a statue of Aphrodite, a wild stag sculpture, and even the pool pavilion are "playful focal points," which combine with Classical elements to evoke romance.

For Parker, the property's restored glory is a tribute not only to Ellen Biddle Shipman but also to pioneers like Beatix Farrand and Annette Flanders. "There were a lot of important gardens designed in the last century that really set the tone," she says, recognizing the potential her predecessors bestowed on the suburban garden—the potential to create timelessness by combining a limited plant palette with traditional elements and playing with proportion and space. "Simple plantings of very pretty, special plants can be used in a way that is not predictable," notes Parker, who sees this particular landscape as Classical, though located on a suburban lot. "By keeping the Classical pieces, it doesn't come off as pretentious because it is historical, but it avoids the suburban predictability."

Parker ultimately ties successful suburban garden design to the matching success of the women who mapped a course for future female landscape architects. To convey her respect, she shares this quote:

"Not for one instant will this daunt a woman to whom landscape design is a master passion. She exults in the demands upon every power of mind and body. In other words, she is an artist and, insofar as her art is concerned, a willfu fanatic."— Mary Meason Hats, Women in the Art of Landscape Gardening, 1908

This sensitively reimagined landscape is evidence that Janice Parker is one such undaunted artist.
ABOVE: Traditional plantings like clipped boxwood and roses mix with more contemporary choices such as Deutzia gracilis 'Chardonnay Pearls'.

RIGHT: The stucco pebble matrix was re-created for the restored dolphin fountain—a central feature.
Greek Revival and Gardens

Milton Grenfell designs a home that creates a perfect flow between interior and garden spaces.

BY MARY GRAUERHOLZ
Saratoga Springs, New York, with its genteel summer homes and horse farms framed by rolling hills and the mountains beyond, has always had a certain gilt-edged glimmer. But when architect Milton Grenfell signed on to design a new house in town, it wasn’t a lavish project on a spacious piece of land; the project would be a modest home on a small narrow lot located on a historically blue-collar street near Skidmore College.

In addition to the challenge of working within the small lot without crowding the neighbors or sacrificing privacy, Grenfell got a major directive from his clients, Phyllis and Sam Aldrich: to incorporate aging-in-place features so the couple could look toward a future in their house.

“The central challenge,” says Grenfell, principal of Grenfell Architecture in Washington, D.C., “was how to comfortably fit a lot of program on the ground floor, and still have enough ground left over for gardens. Also, they didn’t want to have to walk up and down stairs—which meant that they needed to have everything essential on the first floor, yet without feeling cramped.”

The Greek Revival style, our country’s first national architectural style and a favorite of the clients, worked with the design challenges. “It has something comfortably Currier & Ives about it,” Grenfell says of the style with early-1800s origins. “It became our first national style, with pattern books widely available for the first time in the early 19th century, when all things Greek were the rage. For the first time, carpenters, with no architectural education, could build a refined architecture from pattern books, and the reigning style in the books was the Greek.”

The flexibility of the Greek Revival language enabled Grenfell to turn out a classically beautiful plan that deftly addressed the project’s many program requirements. Grenfell took advantage of the style’s various features to render a house where the Aldriches could age in place gracefully.

For instance, one common Greek Revival feature—a tall frieze atop giant order corner pilasters—was the perfect device for forming a 1,545-square-foot half-story above a 1,895-square-foot ground floor, complete with a line of dormer windows set into the frieze. “The tall frieze allows more headroom in the attic,” Grenfell says. “We used this and other volumetric devices to give the family the amount of habitable attic space they wanted to accommodate the frequently visiting family and friends.” By hiding second-story space in the attic, the home’s one-and-a-half-story exterior blends with the rooflines and massing of surrounding houses on the street. The Doric columned front portico gives the house dignity, yet is understated so it doesn’t upstage the modest streetscape.

Inside, all the most important rooms are on the first floor, including a spacious master bedroom suite projecting into the quiet rear gardens. Because the couple frequently entertains, the kitchen con-
1: The foyer is lined with French toile wallpaper.

2: Grenfell designed Sam Aldrich's study around the desk, a replica of an 18th-century Italian piece.

3: The first-floor living room is a favorite spot for the homeowners, especially in the winter. Hanging above the fireplace is a 17th-century painting by Jan van de Cappelle.

4: The dining room also benefits from east-facing windows, which allow light to flood the space. The chandelier is a family heirloom.
nects to the dining room via a butler’s pantry, for storing stemware, china, and linens, while also serving as a buffer between the two rooms. For cocktail parties and casual dining, there is also a shuttered pass-through for serving between the two rooms. “Little features in a little house can make a big difference,” Grenfell says.

Grenfell believes that each room should have its own memorable character. For example, the south-facing breakfast nook off the kitchen looks onto a sunny garden terrace. Meanwhile, the formal dining room is on the north side. The library, on the southeast corner, catches the morning light. While the living room in the southwest corner room also faces the street, its bay window furnishes the room with afternoon light.

Upstairs are two guestrooms with a shared bath, yielding plenty of space for hosting the couple’s visiting children and grandchildren. There is also an exercise room and a study for Mrs. Aldrich, a professor and scholar who taught for many years at Skidmore. The Aldriches also asked for a detached garage on the alley, with the option of upstairs living space for a caregiver, in case one might be needed someday. The garage has another role, as well: forming a trellised privacy wall for the shade garden.

To house so much program downstairs and not have it feel claustrophobic, Grenfell developed a central circulation spine as a long enfilade (a series of rooms with aligned doors) used to grant effect in 18th century palaces. As the eye traverses the 100 feet of the house’s enfilade, a succession of five different rooms (the fifth being the rear garden), each with its unique light quality and character, present themselves. A bay window in the living room, breaking out of the Greek Revival box, proved to be another very good device for creating spaciousness. As Grenfell says, “The southwest facing bay reaches out to bring in the street view, side garden, and sunlight, thus magnifying an otherwise small room.”

Such clever devices allowed Grenfell and the general contractor, Field Horne of Horne Classic Houses in Saratoga Springs, to weave elegance and practicality for a singular effect. “Variety is an aspect of one’s perception of size,” Grenfell says. “If something can be readily grasped in an instant, it seems small. Something richer, more complex, and less predictable keeps your attention longer and seems larger.”

Maneuvering the structure to extend toward the property lines, then pulling back when necessary, helped to create outdoor spaces that serve a variety of purposes. “In our practice, we always regard the outdoors as an extension of the indoors,” Grenfell says. “Because of the carefully orchestrated massing of the house, we were able to create a number of gardens. They’re small, but like the interior rooms, each has its own shape, size, light conditions, character, and uses.”

Pushing the house against the northeast property line opened up gardens along the southwest line, positioning them for maximum sun. The living room projects toward the side property line where a neighbor’s house is pulled away from it; then the kitchen/dining pulls back where the neighboring house extends toward the property line. “Like a ballroom dance step, the back and forth works for both parties,” Grenfell says. “Visually we’re stealing space.”

On the northwest corner is a lawn terrace, perfect for playing croquet and gamling with grandchildren. A stepping-stone walk from the garage to a screened porch demarcates the shade garden on the northern corner from the lawn terrace. A kitchen garden with vegetables and herbs gets full sunlight from the east and south.

The home’s architecture and all its creative devices have shaped a house that Sam and Phyllis Aldrich love. For Sam, who played a key role in saving Olana, the Victorian villa that was home to the painter Frederic Edwin Church, his house is comfortable, contained, and connected to the region’s past. One of Phyllis’s favorite spots is the living room bay, with windows so tall they extend almost to the ceiling. “I love the house,” she says. “It feels classical and peaceful and really good.”
Clients asked for expanded access to the outdoors and LeBlanc Jones Landscape Architects gave them an award-winning landscape.

BY TOVAH MARTIN

When a young family with growing children reached out to LeBlanc Jones Landscape Architects, they were just itching to get outside. With an acre surrounding their Chestnut Hill suburban Boston home, they sensed that the property had potential to accommodate their outward bound focus. They wanted more opportunity to bond alfresco, but the property’s layout lacked spaces to lure them outside. At the same time, they preferred simplicity. The same no-nonsense style that guided the architecture of the historic house needed to extend to an equally embracing outdoors.

Ivy Court, their 1920s brick house with decades of established Boston ivy clambering up its walls, has considerable presence that begged to be softened by copacetic surroundings. Not only does the house possess innate grandeur, but that majesty spreads into the adjacent neighborhood. This was a scene that could be broadened to look out on borrowed landscapes with views of sensitively maintained mature trees. When Doug Jones began to toss around ideas, not only did he think about the gem in its immediate setting, but he also considered opportunities to bring the greater ambiance into the picture. What he wove was a bond between close environs and vistas farther afield.

Standing two and a half stories tall, the house has presence. And that spatial range begged to be balanced by meaningful green areas outside. As a strategy, LeBlanc Jones explored the area immediately around the house for space that might
A pachysandra-lined bluestone walkway runs along the entire front of the house, beyond just leading to the front door. Photo by Keith LeBlanc.
become functional. What the design team found was valuable areas that could be enlisted if they were rethought. That’s when the plan to think out of the box and reconfigure the driveway was hatched. Suddenly, landscape immediately around the house was freed for a lounging terrace with a room-like configuration. Given elegantly selected containers and comfortable furniture, the space uses the house as a backdrop, softened by a row of Viburnum ‘Winterthur’ as an anchor on one side. The space is further shaded and feathered into the landscape thanks to a preserved weeping cherry and a newly inserted Maackia amurensis. “The Maackia was a unique choice,” notes John Haven, senior associate at LeBlanc Jones who led the design for the project. “It was selected for its open-branched habit, white summer blossoms, and elegant shiny cinnamon-colored bark.” But the view toward a set of lawn steps leading to a playing field is the main focus. Thanks to this “found space” the family has become grateful spectators for numerous lacrosse matches held on the lawn. Farther out, a curving border of trees is layered with lower shrubs. The lounging area also allows monitoring of a niche with a rustic play swing backed by conifers. In short, recreation of all types is now part of the picture.

Harnessing the newly claimed space, the terrace continues around back with seating areas that spill from other doors making the house open-ended wherever possible, offering convenient walkways to the lawn before merging into a parking court with access to the garage. Sensitive to storm water run-off issues and striving for permeable surfaces, LeBlanc Jones went with gravel rather than paving wherever possible, especially where snow shoveling would not be necessary. Salvaged granite was repurposed to create the lawn steps as well as other granite seques to achieve grade changes. Meanwhile, lines in those recreational areas flow comfortably from one user-friendly space to the next. As Doug Jones explained of their intent, “While we were always respectful of the architecture and its history, this is not just a garden for viewing, it’s a place that hosts contemporary living.”

The front of the house lent itself to more formality and sharper angles to reflect and respect the architecture. Here, LeBlanc Jones asked their client if they intended to use the front lawn and the
ABOVE: Granite steps gracefully and handsomely transition the slope into the playing field while a pea stone terrace accented by Maackia amurensis makes use of the level below the house's first floor. Photo by Eric Roth.

RIGHT: In keeping with their theme of a relaxed landscape, low-light tolerant 'Annabelle' hydrangeas casually nod their heavy flower heads beside granite steps. Photo by Eric Roth.
response was that they rarely found the opportunity. Nonetheless, the landscape architects configured the space to make further recreation possible and were delighted to learn that the square lawn framed by bluestone now hosts al fresco birthday parties. In front, a brick retaining wall forms a defining line while billowing mature yew was kept as a counterpoint to the prevailing linear accents. In addition, the retaining wall also supports a raised plinth-like table where a matrix of neatly clipped boxwood orbs spreads to give a totally unique, almost green-upholstered appearance from the front lawn. On another level, the view across that lawn leaves “window” glimpses at magnificent colorful mature neighboring beech, elm, goldenrain, and Japanese maple trees. Beyond being insightful, the design celebrates the bigger picture in innumerable ways.

The scene has an overarching grandeur and utilizes diverse plants ranging from perennials to shrubs and trees. Annual accents change seasonally and are tucked into graceful Pennoyer Newman containers that bring green elegantly to the elbow of lounge chairs and accenting doorways. Because so much is going on in this hardworking landscape, the homeowners wisely requested only white-flowering plants. In the containers, the white palette translates into white roses, jasmine, and alyssum (changed out seasonally) as well as orbicular boxwood. For the perennials, Solomon’s seal, ferns, hellebores, and sweet woodruff cover ground. In the shrubbery department, hydrangeas and viburnums prevail—although red and yellow fruit is a permitted bonus beyond the white theme in late summer and autumn when hungry birds harvest the goodies. So the colorful fruits go to a good cause. “We took the green and white palette as being an opportunity,” notes John Haven. “It’s one of the property’s strong suits, the result is very succinct.”

In a word, the presentation is brilliant, a conclusion that is not only echoed by the grateful neighborhood but also proclaimed by the Institute of Classical Architecture & Art, which conveyed their seventh annual Bulfinch Award on LeBlanc Jones’ Ivy Court design. Given its creativity and sensitivity to the environment, this multi-layered gem adds green luster to a magnificent house. The landscape around Ivy Court respects the roots of the home while building on the property’s future.
Architect Gil Schafer designs a Greek Revival facade with fluted Doric columns. All photography by Eric Roth.
The Classical Porch

The practical sides these historically inspired structures.

BY GORDON H. BOCK

Classical porches are not only the essence of ancient classical architecture but also a signal feature of American houses, with many deriving their forms and features from ancient Greece and Rome. Nonetheless, the logic and formality that drives ancient classical porches has a history of taking a back seat in the mix-and-match architecture of America—especially early America—when trumped by the practical needs of builders and clients, rendering many classical precepts more as penciled in guidelines on paper than hard rules set in marble.

PILLAR TALK

With a history as rich as the faucet industry itself, among the five traditional classical orders—Doric, Ionic, and Corinthian from ancient Greece with Composite and Tuscan via ancient Rome—evidence suggests that Tuscan columns predominate in American porches regardless of the rest of the building or architecture. Documented as far back as Vitruvius, the Tuscan as commonly realized has an unfluted shaft with a straightforward base and no-frills capital where the only decorative details are a few, simple, bold mouldings. Is it any wonder then that Tuscan has long been the column of choice for vernacular interpretations of classical architecture or academic revivals? It’s simplicity makes it relatively easy to understand and build, especially out of wood and with simple tools. (No surprise too that the Tuscan is derived from the similar looking Roman Doric, which historians believe to be based on wood originals.) Planbook architect Asher Benjamin, the stylistic tutor of early American carpenter-builders, singled it out in Practice of Architecture (1833) noting that “The Tuscan capital is distinguished by rustic plainness.”

Today, traditional, staved-wood columns are on the wane in the column marketplace for new con-
construction, but the Tuscan order still ranks high as a top-seller in modern materials, such as fiberglass (especially spiral-wound), polyester composites, and cast stone, and for the same ease of construction reasons.

SPACE PROGRAM
To go by classical principles, for harmonious appearance the distance between columns in a portico or colonnade—the intercolumniation—should follow one of the proportioning systems related to column diameters—for example, separated by a distance of 1 1/2 times the column diameters at their bases, or 2 diameters, or 2 1/4 diameters, and so on. By rights, when the porch is in the Doric order, columns also need to be positioned in relation to triglyphs (fork-like ornaments) in the entablature, such as under every other triglyph, or separated by two triglyphs, or three or four. All works out sublimely when the building is a mammoth temple, such as the Parthenon or Pantheon, but at a residential scale the system can show practical shortcomings. As Americans like Asher Benjamin pointed out early on, if the columns are, say, only 18" in diameter, the intercolumniation would likely have to be at least 2 1/4 diameters to permit a person to comfortably pass between columns (much less not block windows in the building itself). On the Doric issue, the columns could also be spaced by three triglyphs. In either case, though, while the porch would probably be structurally viable, it could appear visually anemic at it attempts to support of all the "heavy" ornament in the cornice—not very classical.

One way around this column conundrum is for houses to avoid the Doric order altogether, or at least strict adherence to its entablature, a solution Benjamin himself advised. Even better though is to pair up columns in couples instead of evenly spaced intervals. While uncommon in both ancient Greek and Roman examples, coupling became a pet solution for 18th-century architects no less than Sir Christopher Wren, giving a new look to the classical porch while still fulfilling the craving for columns. Indeed, in 1830s America, paired columns were holding up many of the best entrance porticos. By the end of the century pairing—even tripling at corners—became close to a fad for Victorian era porches, and remains an attractive device still used today.

MORE IS MORE
In its most austere vocabulary and conventions, the classical porch grew evermore archaic and passe during the Victorian era, as designers flitted among the various revival styles of the late 19th century in search of fresh architectural titillation. Then, in the 1890s through early 1910s, the taste for authentic classical porches cycled back—but as with all fashions, in not quite the same way as before. The Neoclassical Revival style, as it is often called, was charged by not only a residual thirst for the eclectic, but also the World's Columbian Exhibition of 1893 in Chicago, which dictated classical as its...
LEFT: This Pensacola, Florida, house used a simple column and railing in its design.

BOTTOM: Architect Sandra Vitzthum designs a porch using elements of the Gothic Revival in Vermont.

RESOURCES
Chadsworth Columns
Haddonstone
Worthington Millwork
Melton Classics
Architectural Elements
architectural theme and exemplified the prosperity and bigger-is-better mentality of the late Industrial Revolution.

While the Neoclassical Revival revivified the appeal of academic accuracy in classical porches, it also sought fresh ways to say classical for a booming building market by reinterpreting known details, unearthing new ones and, most impressively, manipulating their dimensions. Architects hit the books researching, in particular, Roman and Italian Renaissance examples to find novel historic models, such as the wide capitals of the Paestrum variation of the Doric order (derived from an ancient Greek colony in Paestrum, Italy) employed by architect Henry Trost in 1902. Neoclassical Revival porches in houses flaunted a clear bias towards the ornate and elaborate, favoring fluted columns and complex capitals, such as Corinthian and Ionic, made possible by mass-production techniques and molding with composition materials. Most dramatic though was the amping-up in scale, frequently to the thresholds of exaggeration. Entrance porch columns commonly rise the full height of these large, two-plus storey houses, and in other versions extend across the full width of the façade. They were conspicuous in their profusion too, with a two-storey entrance porch often straddling another, lower, one-storey, full-width porch, a combination all but unheard-of in the ancient world.

Neoclassical Revival houses of the 1890s and 1910s set a standard for mammoth porch supports that is rarely matched today, even in the age of McMansions and Las Vegas-style mega-resorts. Hard to believe these behemoth columns were made of staved wood, a lively industry at the turn of the last century that endured into the 1990s until one-by-one, premier, original manufacturers like Hartmann-Sanders and Schwert, changed ownership or closed their doors. Today, columns up to
LEFT: The two-story porch is of the traditional Southern vernacular. Note the difference of the width of the columns on the first and second stories.

BELOW: Architect Sandra Vitzthum uses classical details for a Greek Revival porch in Connecticut.

24 feet tall can be had in a single piece in modern materials such polyester resin composite. Larger columns are typically made in thin-wall fiberglass and in sections. While these can be load-bearing, they are designed to also be covers around steel. More to the point however, they don't require a big crane to set the column, so they are far easier to handle than a couple continuous storeys of classically crafted spruce.

Gordon Bock is an in-demand speaker and instructor with the National Preservation Institute (www.npi.org) who lists his upcoming keynotes and seminars at www.gordonbock.com.

www.period-homes.com
Spanish Colonial Revival

Making a fragment whole again—reimagining a George Washington Smith house.
The remodeled pool house has a new fireplace, barbecue, trellis, Bougainvillea, copper gutters, lighting and shutters. The hardscape and pool were also reworked with all new paving, plaster, tile, and coping. Charles White photo.

A sympathetic addition to a historic house presents challenges; adding a new house to an addition presents even more. In 1919, George Washington Smith designed his first professional commission, a two-story Mediterranean revival house in Montecito, California. Over the years, the original house had been added onto, twice. Then, in 1940, the original estate was subdivided into three separate parcels, with the center addition moved to a new location. This project takes what had been the rear addition to the original house and reworks it into a single-family house referencing the work of Smith and the Spanish Colonial Revival style he was so influential in creating. Making sense of these fragments was the challenge left to Michael Burch, two-time Palladio Award winner and three-time Venice Biennale participant who has been referred to as the “greatest living practitioner of the Spanish Colonial Revival Style” (Stephen Harby, Yale & Fellow, American Academy in Rome).

George Washington Smith is often considered the “father of the Spanish Colonial Revival,” that style of architecture so prevalent in Southern California that some consider it to be the de-facto vernacular. Its overall form, based on farmhouses in the Andalusian countryside—with foundations sometimes harken back to Roman times—give rise to an architecture with a picturesque, sculptural presence in the...
landscape. The details, however, are inspired by the best of the features of the royal court and castles of Mudejar, Spain. During the 1920s and '30s the style was simply called "The Californian Style."

Its popularity in part was derived from the appropriateness of the architectural form to its environment. The indigenous forms perfected in Andalusian, Spain, over hundreds of years, were a natural fit in California. Elements of the style were often used as a design strategy for sustainability with orientation, broad overhangs, porches, deeply recessed windows and clay tile floors providing passive solar energy savings. Clay tile roofs and stucco walls similarly provided fire resistance in areas naturally prone to wild fires.

This project started with the aftermath of the subdivision of original estate. The irregularly shaped site, cut off from street frontage and accessed by a narrow driveway, lacked coherence, scale, elegance, grandeur and delight. The spatial sequence to and through the site and house were haphazard. The upper and lower sections of the site were not well connected.

To remedy these issues, a new site sequence was designed and the entire site re-landscaped. A new grand axis was created to greet visitors at the site's entry, running from the entry gate, up through the existing living room and inner courtyard. This grand axis was continued beyond the house, up a new garden stairway beside a new fountain garden, which contained an existing wall fountain of the original estate. At the top of the grand axis, a new upper fountain courtyard was created to redirect circulation to the swimming pool. The reworked swimming pool and pool house were connected on axis to the master bedroom via new garden steps and landscaped terraces. A carport was removed and a garage was created where there had been an office in the existing structure.

The house itself, was completely redesigned within the shell of the original 4,880-square-feet structure. Continuing with the new entry sequence from the exterior, the kitchen and the dining room locations were reversed, a playroom became the master suite, an office became the garage, a second bedroom was enlarged, a third bedroom created, the powder room relocated, a Laundry Room added and the Bathrooms reworked. Most of the house was taken down to bare walls or studs. Almost all finishes are new, including carved and stenciled beams, fireplace surrounds, doors, windows, floors, and vaulted ceilings.

Michael Burch sought a design consistent with Smith's work and carefully selected details, tile,
stenciling, and paint colors Smith had used. Light fixtures are either vintage or Smith reproductions. The furnishings are mainly antiques from Spain, Italy, and England, similar to those used by Smith in his own interior decoration. Although antiques are used, the interiors are designed for 21st-century functionality and needs.

The result of a careful reiteration of Smith's architectural and interior design ideas, an estate that had been stripped of its character is now a coherent, integrated whole. Other architect’s acknowledge Michael Burch’s work—so successful was his interpretation of Smith’s vision, that even prior to the project’s completion, Marc Appleton held a book signing of his reprint of Smith’s Sketchbook at the house. •

A new handcrafted garden gate is painted with traditional Santa Barbara green color and is inset into a wall constructed of local stone. Details on the gate are inspired by Spanish Colonial Revival spindle cabinetry. Michael Burch Architects photo.
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   - Speaker: Robert Baird, Historical Arts and Casting

3. A SUSTAINABLE TRADITION: STORM WINDOWS
   - 1 AIA HSW Learning Unit
   - Speaker: David Martin, President, Allied Window, Inc., Cincinnati, OH

4. HISTORIC CLAY ROOF TILE - WHY AND HOW TO USE IT SUCCESSFULLY
   - 1.25 AIA HSW Learning Unit
   - Speaker: Tab Colbert, CEO, Ludowici, New Lexington, OH

5. TRADITIONAL WINDOWS & HISTORIC SETTINGS: DETAILS DETAILS DETAILS
   - 1 AIA HSW Learning Unit
   - Speakers: Steve Lien, CSI, AIA, Marvin Windows and Doors

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DOORS, WINDOWS, HARDWARE & SHUTTERS

Advanced Building Products provides custom window walls for a variety of applications.

Advanced Building Products, Inc. -
Curtain Window Walls
800-882-4657; Fax: 717-561-7727
www.renaissanceconservatories.com
Leola, PA 17540
Advanced Building Products, Inc., a division of Renaissance Conservatories, manufactures and installs custom curtain window walls, doors, and entryways.

Call for more information

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Allied Window, Inc.
800-445-5411; Fax: 513-559-1883
www.alliedwindow.com
Cincinnati, OH 45241
Manufacturer of "invisible" interior/exterior aluminum storm windows: all custom shapes & colors; screens: magnetic, sliding, lift-out & mechanical fastenings; UV-resistant, low-E tempered, acrylic & lexan glazing.
Click on No. 690

The Operating Magnetic-One-Lite window, model MOL-0P from Allied Window, is a bottom-operable unit with the option of an exterior half or full screen.

Arch Angle Window & Door manufactured these traditionally styled storm doors.

Arch Angle Window & Door
330-723-2551; Fax: 330-722-4389
www.archangleohio.com
Medina, OH 44256
Custom fabricator of special shape aluminum storm doors, windows & screens: round top, arch top, Cathedral & Gothic designs; tempered & low-E glass.
Click on No. 52

The Architectural Components supplied custom true-divided-lite windows and doors with insulated glass for this Shingle-style home on Martha's Vineyard.
Call for more information.

Architectural Components, Inc.
413-367-9461; Fax: 413-367-9461
www.architecturalcomponentsinc.com
Montague, MA 01351
Custom fabricator of wood windows & doors: traditional details, materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; complete entryways; screen & storm doors; casings & moldings; mantels; replications.
Call for more information

www.period-homes.com
Indow’s custom designed interior storm windows can be made to fit any size and configuration.

Indow
903-294-2260; Fax: 903-294-2261
www.indowwindows.com
Portland, OR 97227
Manufacturer of handcrafted acrylic interior storms: edged in Compression Tube that press into place without a track or magnetic system to preserve historic windows while creating comfort, energy efficiency, savings & noise reduction; laser-measured for out-of-square openings; for residential & commercial projects.

Glass interior storm windows from Innerglass Window Systems solved the draft problems for these windows.

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; con- forms to opening; do-it-yourself installation.

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

Parrett Windows & Doors
800-541-9527; Fax: 877-236-2452
www.parrettwindows.com
Dorchester, WI 53942
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.

Pella Windows and Doors
541-621-6727; Fax: 541-621-3366
www.pella.com
Pella, IA 52219
Manufacturer of windows & doors: wood, aluminum-clad wood, fiberglass, & vinyl; variety of wood types; renovation & new construction; experience on National Park Service projects; standard and custom sizes, shapes, colors, styles, muntin patterns, and exterior casings/brickmolds; many glass and hardware options; high transparency screens; wide variety of installation systems, local representation & service.

Pella’s new Architect Series Reserve windows were used for this project by DLa Architecture & Interiors. (Photo: Michael J Lee Photography)

The Ultimate Outswing French Door is one of many traditionally styled doors available from Marvin Windows and Doors.

Marvin Windows and Doors
888-537-7828; Fax: 951-452-3074
www.marvin.com
Warram, MN 55763
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.

Phelps Company provides sash pulleys, sash chain and other hardware to many of the high end custom window manufacturers in North America. All of the hardware they manufacture is kept in stock in five different finishes for quick shipment.

Phelps Company
603-336-6212; 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.

Shuttercraft supplied and installed these shutters with a sailboat cutout.

Shuttercraft, Inc.
202-245-2608; Fax: 202-245-5969
www.shuttercraft.com
Madison, CT 06443
Manufacturer of mortise-&-tenon wood shutters: cedar & mahogany exterior movable & fixed louvers, board & batten & raised panel; cutouts, capping, arches & more; authentic mounting hardware; interior louver, Colonial panels & open frame; full painting services; shutters made in the U.S.; family owned & operated; shipped nationwide since 1988.

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www.traditionalproductgalleries.com

PERIOD GARAGES & PERIOD GARAGE DOORS

This western red cedar garage door from Amarr Garage Doors was mounted on a 2-in.-thick steel door.

Amarr Garage Doors
800-503-D00R
www.amarr.com
Lawrence, KS 66046
Manufacturer of sectional garage doors: Classics Collection steel carriage house doors & custom wood Biltmore Estate For Your Home doors.

Carriage House Door Company
866-960-1776; Fax: 916-446-7763
www.carriagedoor.com
Sacramento, CA 95838
Custom fabricator of wood & steel garage doors in traditional styles: decorative garage-door hardware.

This garage door was fabricated by Hahn’s Woodworking in western red cedar.

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.

Holmes Garage Door
800-557-0448; Fax: 253-939-8508
www.holmesgaragedoor.com
Troy, OH 43083
Complete line of standard or custom handcrafted wood garage doors; can meet most any architectural need, including historic-preservation projects; ‘Carriage House’ line look like swing type doors but have sectional operation.

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

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PORCHES, DECKS & DECK PARTS

Aeratis solid PVC tongue-and-groove porch flooring was chosen for this home due to its durability and ability to hold paint colors and still maintain its warranty—and it is the only product that maintains its warranty when installed in a waterproof application.

Aeratis Porch Products
888-676-2863; Fax: 480-967-1124
www.aeratis.com
Chandler, AZ 85248
Aeratis Traditions solid PVC tongue-and-groove porch flooring is a paint ready alternative to wood decking. The flooring is highly durable and has the ability to hold paint colors as dark as black and still maintain its warranty—and it is the only product that maintains its warranty when installed in a waterproof application. Repainting cycles are typically every 7 to 10 years in high traffic areas. It is also warranted against expansion and contraction.

AERATIS provided the trim for the porch of this residence in California.

AERATIS Building Products Inc.
877-275-2905; Fax: 570-504-1215
www.aeratis.com
Scranton, PA 18594

Century Porch Post
866-277-9997, 519-855-6306; Fax: 519-855-9603
www.centuryporchpost.com
Hillsborough, ON, CANA, DA 1689-120
Custom fabricator & manufacturer of porch posts, Tuscan-styled columns, newel posts, railings in solid wood.

Century Porch Post
540-264-4024; Fax: 334-566-4629
www.hbgcolumns.com
Troy, AL 3647

New England Woodturners
860-377-2527; Fax: Same as phone
www.newenglandwoodturners.com
Andover, CT 06232
Manufacturer of custom wood stair components: balusters & columns up to 16 ft.; Victorian porch posts, newel posts, large turnings, twists, reeding & fluting; any wood species; suitable for paint or stain.

Nostalgic Porch Swings Co., LLC
717-209-7014; Fax: No fax
www.nostalgicporchswingings.com
Lancaster, PA 17603
Manufacturer of historically styled porch swings; handcrafted in western red cedar & stainless steel fasteners; a variety of sizes & finishes available.

Pagliacco Turning & Milling
415-488-4333; Fax: 415-488-5372
www.pagliacco.com
Woodacre, CA 9073
Manufacturer of custom stock wood turnings & millwork: columns, porch posts, balusters, newels, finials, brackets, railings & more; historic restoration & custom projects.

Pagliacco offers custom and standard balusters, porch posts, newels and straight and curved railings.

To order free product literature from a company listed in this Buying Guide, go to period-homes.com/rs and click on the reader service number that appears at the end of its caption.

Carlson's Barnwood provided the wood for this home including the porch area.

Carlson's Barnwood Co.
309-522-9550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61228
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.

Vixen Hill - Porch Systems
800-423-2766; Fax: 910-298-0051
www.vixenhill.com
Elveron, PA 15020
Supplier of modular cedar porch systems: interchangeable screens & optional storm glass; variety of architectural inserts.

Vixen Hill - Porch Systems
800-643-4623; Fax: 479-968-6422
www.herwig.com
Ruslangeville, AR 72811
Custom manufacturer of handcrafted interior & exterior lighting fixtures & more: cast-aluminum benches, bollards, fencs, gates, plaques, signage, street clocks, posts to 14 ft. & columns; since 1998.

Stone Forest
888-602-2887; Fax: 505-982-2712
www.stoneforest.com
Santa Fe, NM 87501
Manufacturer; custom fabricator & distributor of handcrafted stone garden ornament: granite pavers, garden & wall fountains, planters, urns, benches, lanterns, stone tubs & rustic stone & copper sinks; carved natural stone.

This screen-in porch was supplied by Vixen Hill.

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

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, folies, columns, porticos, doors & window surrounds, comices, molding, mantels & more; custom components.

Click on No. 4020

This Victorian II Bench from Herwig Lighting is available in a 4' Overall Length w/ center support.
LANDSCAPE & GARDEN SPECIALTIES

Authentic Provence, Inc.
561-805-0995; 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.

Pavers and garden ornament are specialties of Haddonstone.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4295
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

This garden sculpture was fabricated by Randolph Rose.

Randolph Rose Collection
800-462-5851; Fax: 914-423-9995
www.randolphrose.com
Yonkers, NY 10701
Custom fabricator of lost-wax cast-bronze sculpture & home & garden accessories: statuary, benches, fountains, planters, urns & more; custom designs available.

Redwood Stone
216-464-0332, Fax: 216-464-1403
www.redwoodstone.com
Beachwood, OH 44122
Supplier & importer of hand-carved-stone architectural elements: columns, capitals, balustrades, planters, follies, garden ornament, statuary & more.

This Gothic-style cloister wall manufactured by Redwood Stone can be used as a divider, screen or garden focal point.

www.period-homes.com

This garden setting was created by Romancing The Woods using woods native to upstate New York.

Romancing The Woods, Inc.
845-246-6576
www.renunciatingthewoods.com
Saugerties, NY 12477
Manufacturer of rustic wood furniture, stairs, railings, fencing, balusters, gates, garden & woodland structures, benches, ornamental bridges, summer houses, arbors, conservatories, porch parts, gazebos, pergolas & pavilions.

This intricately forged garden gate was recreated from a 76-year-old photo by the skilled artisans at Heritage Metalworks.

Heritage Metalworks
610-518-3899; Fax: 610-518-7284
www.heritagemetalworks.com
Downtowntown, PA 15335
Atelier of skilled blacksmiths & craftsmen: exclusively to trade; lighting, hardware, gates & railings; custom & signature lines available in iron, brass, bronze, copper, nickel, zinc & stainless steel.
Click on No. 1742

Herwig Lighting
800-642-9224; 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

The Bedford is one of many pergolas available from Trellis Structures.

Trellis Structures
888-285-4829; Fax: 978-630-8725
www.trellisstructures.com
East Templeton, MA 01438
Designer & manufacturer of arbors, trellis, pergolas & garden furniture: western red cedar & mahogany; unique garden structures; ships anywhere in the U.S.

Trefoil Lighting
800-343-6940
www.trefoillighting.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.

This fence, constructed of tapered pickets, was forged by King Architectural Metals.

King Architectural Metals
800-542-2372; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228
Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, bollards, fences, mailboxes, doors, screens, awnings & fireplace screens; Final; decorative elements.
Click on No. 270

Evolution aluminum fencing from Wayside Fence is available in several styles.

Wayside Fence Co.
631-968-9828; Fax: 631-968-6528
www.waysidefence.com
Bay Shore, NY 11706
Manufacturer of PVC & cedar fencing, gates, railings, arbors, lattices, pergolas, posts, caps & finials; supplier of gate hardware & operators; solar PVC post-cap, aluminum ornamental estate fence & more.

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

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

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FOUNTAINS & WATER FEATURES

Atlantic Fountains, LLC
800-669-1188; Fax: 800-669-4488
www.atlanticfountains.com
Woodbridge, CT 06625
Manufacturer, custom fabricator & distributor of architectural, landscape & floating fountains: lake-aeration products; musical fountains; components including pools, pumps, nozzles, wind & level controls & underwater lights.

Architectural Pottery created this handmade Italian terra-cotta wall fountain.

Architectural Pottery
888-ARCH-POT; 714-895-3599; Fax: 714-898-5100
www.archpot.com
Midway City, CA 92655
Importer of Italian hand-carved sandstone & English-style cast stone: handmade Italian & Greek pottery, garden sculpture, plants & urns, fountains & benches; fiber-cement (FGRC).

Napoli fountain and temple fabricated by Haddsonstone.

Haddonstone (USA), Ltd.
719-948-6554; Fax: 719-948-4295
www.haddsonstone.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

This lion fountain was carved in Indiana and Wisconsin limestone by Walter Arnold.

Arnold, Walter S. - Sculptor
847-568-1188; Fax: No fax
www.stonecarver.com
Elgin, IL 60120
Italian-trained carver & sculptor: fountains, fireplaces, gargoyles & other architectural ornament & sculpture; limestone & marble; interior & exterior; wood- & gas-burning fireplaces; carved-stone, limestone & marble mantels.

The charm of floating fountains enhances this water garden by Ponds2Go.com.

Ponds2Go.com
877-752-0889; 856-719-6900; Fax: 856-719-2583
www.ponds2go.com
Barrington, NJ 08007
Supplier of pond products: complete pond kits, filtration, fountains, liners & tutes, plumbing supplies, pumps, replacement parts & waterfalls, books & contractor information.

Schiff Architectural Detail, LLC
617-887-0322; Fax: 617-887-0127
www.schiffarchitecturaldetail.com
Chelsea, MA 02150
Foundry, forge & fabrication shop: custom castings & non-ferrous forge work; rubber molding & pattern work; custom bowl fountains, lanterns, lampposts, benches, pipe- & ball fencing, plaques, urns, gazebos & arbors; restoration work.
PLANTERS & URNS

The American Maroh fountain is 4 x 2 ft, and was custom fabricated by Schutt Architectural Detail in wrought iron, bronze and copper.

Stone sculpt
650-575-9683; Fax: 650-322-5002
www.customstonecarving.com
East Palo Alto, CA 94303
Sculptor: fountains, stone signs, garden & landscape ornament; traditional styles; stone & marble; custom work.

Sundance Water Design
959-326-7177; Fax: 959-326-7100
www.sundanceswaterversion.com
Farmington, NM 87401
Maker of pre-engineered, self-contained automated fountains; specialist in computer-controlled water effects, including bursting droplets, leap jets, hop jets, and drop jets.

The Arbor
205-251-0205; Fax: 205-328-1311
www.elegantearthatthefarbor.com
Birmingham, AL 35222
Supplier of landscape fixtures & fountains: garden, wall, floating, pool & geyser fountains; cast bronze, aluminum & stone; cascades & waterfalls; water gardens & supplies; water-control devices; benches & more.

The Acanthus Leaf Fountain, model #374 from The Brookfield Co., is hand-cast in weather-durable fiber-reinforced concrete; it measures 48 in. in dia. and is 37 in. tall.

The Brookfield Co.
768-375-8530; Fax: 768-375-8530
www.thebrookfieldco.com
Ringgold, GA 30734
Designer & manufacturer of more than 50 styles of planters & urns designed by owner/artist; cast of fiber-reinforced concrete; various colors & finishes; garden sculpture & ornament; fountains, bird baths, decorative accents & more.

Vertex Water Features
844-432-4302; Fax: 944-426-4854
www.vertexwaterfeaturescom
Pompano Beach, FL 33069
Custom manufacturer of submersible turbine-powered floating fountains from 1-60 hp., with heights up to 100 ft; single streams of water to multi-head displays. Systems come with UL-listed controls and underwater lighting packages.

www.period-homes.com

English Garden Furniture & Lighting Fixture Co
415-492-1081; Fax: 415-492-9795
www.englishgardenfurniture.com
San Rafael, CA 94903
Manufacturer of European- & contemporary-style garden furniture & lighting fixtures; benches, side tables, chaise lounges, dining sets & planters & urns in cast aluminum.

Kenneth Lynch & Sons manufactures planters in cast stone, lead and bronze.

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

This cast-stone planter from Haddonstone is based on a design by Mary Watts for the Compton Potters’ Arts Guild.

Haddonstone (USA), Ltd.
718-948-4554 Fax: 718-948-4285
www.haddonstone.com
Pueblo, CO 81001
U.S. based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, foyles, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.

Click on No. 4020

This garden urn is available from New England Garden Ornaments.

New England Garden Ornaments
978-579-9500; Fax: 978-579-8900
www.newengardenornaments.com
Sudbury, MA 01776
Importer of cast architectural ornament from 3 English companies: Chilstone, Haddonstone & Yorkstone; pavers, planters, urns, quoins, columns, plinths, pier caps, copings, fountains, porticos, temples, pavilions & cornices.

Robinson Iron Corp.
800-624-2157; Fax: 256-329-8900
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, cupoels & more.

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Since 1932, Ball and Ball has set the standard for the finest reproduction and restoration of 18th century through Victorian Era antique hardware and lighting. Meticulously crafted period house and furniture hardware, fireplace accessories, sconces, chandeliers, lanterns and candlesticks are all made on the premises in brass, tin, copper, pewter, hand-forged iron, and bronze. Choose from over 2,500 established designs, or have a piece custom designed and created just for you.

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EXTERIOR LIGHTING

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 & retrofitting; stock & custom.
Click on No. 7660

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

Heritage Metalworks
610-518-3999; Fax: 610-518-7254
www.heritagemetalworks.com
Downingtown, PA 19335
Atelier of skilled blacksmiths & craftsmen: exclusively to trade; lighting, hardware, gates & railings; custom & signature lines available in iron, brass, bronze, copper, nickel, zinc & stainless steel.
Click on No. 1742

This English Gas Lantern shown with a bronzed copper finish and standard pendant cluster reflects the craftsmanship of the Scofield collection by Heritage Metalworks (photo by Jody Doyle)

Herwig Lighting
800-643-9523; Fax: 479-958-6422
www.herwig.com
Russellville, AR 72871
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

www.houseofantiquehardware.com

Designed by Mark Finlay Architects and fabricated by Deep Landing Workshop, the model L-8000 stands 29-in. tall and projects 19 in. from the wall.

Authentic Designs
800-344-9416; Fax: 803-294-2422
www.authenticdesigns.com
West Rupert, VT 05778
Manufacturer of Early American & Colonial lighting fixtures: brass, copper, tere metal & Vermont maple; interior & exterior mountings; CULUL-listed for wet & damp locations; lanterns, sconces, table lamps, chandeliers & pendants; custom work available.
Click on No. 60

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Period Perfect for the Traditional Builder
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www.HouseofAntiqueHardware.com/tradeplus

This Early American post-mounted exterior light fixture was hand crafted by Authentic Designs.
Our lighting projects include unique details and fine craftsmanship.

31328 Via Colinas, Suite 103 · Westlake Village, CA 91362
818.706.1990 · www.lantermasters.com
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Private Palm Beach
November 30 - December 3, 2017

For more information visit classicist.org, call 212 730 9646 x 106, or email development@classicist.org.
The artisans at Herwig handcrafted this traditionally styled exterior lantern.

House of Antique Hardware
888-223-2545, Fax: 503-231-3122
www.houseofantiquehardware.com
Portland, OR 97222
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.
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EXTERIOR PAINTS & FINISHES

Benjamin Moore & Co.
800-344-0400; Fax: 201-674-1117
www.benjaminmoore.com
MONTVALE, N.J. 07645
Supplier of Eco-Spec low-VOC, 100% acrylic, interior latex paint; available in primer/sealer, flat, eggshell & semi-gloss.

Fine Paints of Europe
800-332-1956; Fax: 802-457-2384
www finoaintssofeurope.com
WOODSTOCK, VT 05091
Importor & distributor of oil-based paints from Holland; full line of finishes ranging from matte wall & ceiling paint to brilliant glass enamel; custom tinting.

Kremer Pigments manufactures pigments from natural materials, which are used to create a wide range of historically authentic paints and finishes.

Kremer Pigments, Inc.
800-995-5501; Fax: 212-219-2395
www.kremerpigments.com
NEW YORK, NY 10001
Importer & distributor of plaster, glue & more than 500 natural & manufactured pigments: Venetian plaster & colorants; wax products & lime washes.

Painting in Partnership assists in matching historically accurate colors.

Painting in Partnership
847-534-9885; Fax: 847-534-9157
www.paintingpartner.com
PALATINE, IL 60067
Painting contractors: decorative painting, wallcovering, custom painting & concrete finishing; interior & exterior; glazing, graining, marbling, stenciling, faux finishes & glazing, Venetian plaster & more.

Sherwin-Williams Co.
800-524-5978; 216-566-2500; Fax: 216-566-1832
www.sherwin-williams.com
CLEVELAND, OH 44115
Supplier of superior quality products: columns, capitals, balustrades, turnings, ceilings, brackets, vents & more; high-density polymer & other polymers; load-bearing polymer/steel columns with 12-in. maximum dia.

Goodwin Associates
954-248-3220
www.goodwinassociates.com
TAMPA, FL. 33612
Supplier of interior & exterior architectural building products: columns, capitals, balustrade systems, moldings, windows, metal ceilings & more; polyurethane, wood & fiberglass; stock & custom.

EXTERIOR MOLDED ORNAMENT

Fibaro Ornamental Plastering Corp.
supplied the mold for this bracket.

Fibaro Ornamental Plastering Corp.
800-352-6250; 610-275-4712; Fax: 610-275-6636
www.fibaro.net
PARKESBURG, PA 19365
Creator & manufacturer of decorative plaster: capitals, cornices, friezes, niches, keystones, rosettes, coffers, domes & medallions; custom mantels, plasters, gypsum & GRC; GFRP, signage, plaques, sculptors, model makers & casters on staff; stock & custom

Fischer & Jirouch Co.
800-351-3840; 216-361-0600
www.fischерandjirouch.com
Cleveland, OH 44103
Manufacturer of handcrafted architectural ornament: mantels, cornice moldings, door & window surrounds, ornament ceilings, ceiling medallions, niches, domes, brackets & corbels; casting & PC plaster; interior & exterior columns.

Fypon’s exterior molded ornament is manufactured in high-density polymer & other polymers.

Fypon
800-445-6100; Fax: 410-445-4440
www.fypon.com
MAUMEE, OH 43537
Manufacturer of more than 4,000 molded architectural ornament: window features, balustrades, turnings, ceilings, brackets, vents & more; high-density polymer & other polymers; load-bearing polymer/steel columns with 12-in. maximum dia.

Goodwin Associates
954-248-3220
www.goodwinassociates.com
TAMPA, FL. 33612
Supplier of interior & exterior architectural building products: columns, capitals, balustrade systems, moldings, windows, metal ceilings & more; polyurethane, wood & fiberglass; stock & custom.

Architectural components from Haddsonite, including steps, risers & finials, create this contemporary landscape feature.

Haddsonite (USA), Ltd.
719-948-4556; Fax: 719-948-4285
www.haddsonite.com
PUEBLO, CO 81001
U.S. based manufacturer of landscape ornament & architectural cast stone and stone plants, fountains, sundials, statues, garden furniture, balustrades, gazebos, folies, columns, porticos, doors & window surrounds, cornices, moldings, mantels & more; custom components. Click on No. 4020

Fypon’s exterior molded ornament is manufactured in high-density polymer & other polymers.

Fypon
800-445-6100; Fax: 410-445-4440
www.fypon.com
MAUMEE, OH 43537
Manufacturer of more than 4,000 molded architectural ornament: window features, balustrades, turnings, ceilings, brackets, vents & more; high-density polymer & other polymers; load-bearing polymer/steel columns with 12-in. maximum dia.

Goodwin Associates
954-248-3220
www.goodwinassociates.com
TAMPA, FL 33612
Supplier of interior & exterior architectural building products: columns, capitals, balustrade systems, moldings, windows, metal ceilings & more; polyurethane, wood & fiberglass; stock & custom.

Hand-carved architectural elements are one of the specialties of Frederick Willbur.

Willbur, Frederick - Woodcarver
434-283-4827; Fax: No fax
www.frederickwillbur-woodcarver.com
LIVINGSTON, VA. 22960
Manufacturer of traditional decorative interior & exterior carvings; furniture, mantels, moldings, brackets, friezes, capitals, rosettes & heraldry; original designs & historically accurate reproductions.

Gavin Historical Bricks supplied its reclaimed Bluestone Cobble for this driveway in Pittsburgh, PA.

Boral Bricks supplies bricks, pavers and pavers in a variety of colors, styles and textures.

Boral Bricks, Inc.
800-673-7269
www.boralbricks.com
ROSEVILLE, CA 95678
Manufacturer of a wide range of commercial & residential brick: exterior finish design choices, wood molds, pavers, special shapes, hand-molded brick, brick sculpture/murals & brick-finishing systems.

Gavin Historical Bricks, Inc.
319-334-5251; Fax: 319-334-3088
www.historicalbricks.com
LOUISIANA, IA 52246
Supplier of authentic antique brick pavers, granite cobblestones, cinder & common brick: custom matching; large quantities; special shapes; hand-molded & face brick; nationwide shipping. Click on No. 191

Gavin Historical Bricks supplied its reclaimed Bluestone Cobble for this driveway in Pittsburgh, PA.
Quoins are one of the many specialties 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 stone: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
Click on No. 4020

Meridian Brick
704-341-8750; Fax: 704-341-8735
www.loriterrafrick.com
Charlotte, NC 28226
Manufacturer of facing brick & clay pavers: 5 regional collections; 1,050 styles; concrete roof tile.

Old Carolina Brick Co.
704-636-8850; Fax: 704-636-0000
www.oldcarolinabrick.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.
Click on No. 3130

Old Carolina Brick supplied the handmade brick for this walkway and wall.

Palmetto Brick Co.
800-522-4423
www.palmettobrick.com
Wallace, SC 28589
Supplier of custom face brick: variety of shapes & applications.

Rumbled pavers from Pine Hall Brick are made of clay and are tumbled after firing to create an "old world" appearance.

Pine Hall Brick Co.
800-334-8688; Fax: 336-721-7517
www.pinehallbrick.com
Winston Salem, NC 27105
Manufacturer of pavers, face brick, thin brick & special shapes: 40+ face-brick styles; 60+ clay-paver styles including Rumbled, CityCobble, permeable RainPave & StormPave; since 1922.

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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Slutter Knob

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