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Photo by Eric Piazza

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Verdant Visionary

Thomas L. Woltz has been a steward of global landscapes for more than 30 years.

BY NANCY A. RUHLING

At The Cedars in Old Brookville, New York, the Nelson Byrd Woltz landscape master plan was inspired by the historic house and the remnants of its original gardens, farm and woodlands. Cedar trellis divide the garden areas with the walled potager, and the signature blue gates are custom. All photos by Eric Piasecki unless otherwise noted.
1: At Seven Ponds Farm, a cattle farm in central Virginia, espaliered Asian pears provide flowers, fruit and a beautiful winter structure on the walls of a cobbled parking court.

2: Native red cedar trunks, stripped of bark, signal the threshold to Seven Ponds' Asiatic dell.

3: Stairs at Seven Ponds, made of reclaimed granite, act as a transition between a nuttrey and formal garden closer to the house.

4: Virginia creeper brings verdant life to the façade of the pool pavilion at Seven Ponds.
In the landscape architecture scene, Thomas L. Woltz FASLA, CLARB, is considered a visionary. So it’s illuminating to view things through his ever-excited eyes. When he gazes at a green space, he sees a forest of abstract art through the trees. His epiphany that landscape architecture goes far “beyond the decoration of the outdoors with plants” came long before his career was fully cultivated.

Woltz, the owner of Nelson Byrd Woltz Landscape Architects, which has won more than 100 national and regional awards since its establishment in 1985, studied architecture and architectural history at the University of Virginia. Later, he earned master’s degrees in architecture and landscape architecture.

“My ‘conversion’ came after I lived in Venice, Italy, for five years,” says Woltz. “I came to understand that the landscape, in the biggest sense of the word, was everything outdoors, which in Venice was not trees, gardens and parks but rather courtyards, plazas, streets and canals, in other words, minerals and water.”

Making “design in the stewardship of ecology and

At The Cedars, the pool area is defined by limestone piers, fieldstone walls and sheared English yews. The little-leaf lindens lead to the playfields.
On The Cedars' breakfast terrace, irregular paving provides places for fragrant herbs and plantings such as lady's mantle to flow in from the borders.

In the cultivated garden area of Iron Mountain House in northwestern Connecticut, a stone wash basin is planted next to the vegetable garden, and poured-in-place concrete walls engage with natural faces.
In a grove of saucer magnolias at The Cedars, a curved bridge with wooden rails invites exploration.
FROM TOP: Fieldstone retaining walls at Iron Mountain House overlook the wildflowers meadow and introduce the 20-acre lake and woodlands.

The native meadow at Frederic Edwin Church's Olana in Hudson, New York, features a historic barn. Nelson Byrd Woltz's plan recommends the phased restoration of Church's working and ornamental farm and the introduction of educational and interpretive programs. Photo by Nelson Byrd Woltz Landscape Architects

Clouds Over Olana, painted in 1872 by Frederic Edwin Church, was one of the factors informing the Nelson Byrd Woltz strategic landscape design plan.

In 2010, Nelson Byrd Woltz partnered with Jeffery Alcorn of Alcorn-Paden Partners to redesign Olana, the estate of Frederic Edwin Church. Over 20 years earlier, Alcorn had worked with Olana's original architect, Olmsted Brothers, in the 1990s. Alcorn-Paden and Nelson Byrd Woltz designed a plan that included the rehabilitation of the historic 1873 church. This court barn will now house the estate's archives and serve as a research center.

Nelson Byrd Woltz focuses on making the 21st-century visitor experience informative and historical. The firm’s projects include preserving Olana and its landscape; designing and restoring the gardens of Monticello, the home of Thomas Jefferson; and planning and designing the buildings and landscape at the University of Virginia. The firm also works to develop vibrant new communities using sustainability principles.

The native meadow of Olana features native wildflowers and extends along the meandering path of the meadow. The natural site was created in 1868 by Church and his family. The design team worked closely with the Olana conservation staff to identify the native species that would be appropriate for the site. The native wildflowers are in full bloom in May and June, and the wildflowers attract bees and butterflies.

The team worked closely with the Olana conservation staff to identify the native species that would be appropriate for the site. The native wildflowers are in full bloom in May and June, and the wildflowers attract bees and butterflies.

The team then used a series of questions. Could we use active farming as a tool for cultural landscape preservation? Could we connect the contemporary visitor to Jefferson’s vision for the agrarian economic base he believed in? Could sustainable agriculture today build on the innovations of Jefferson and bring immediacy to his message for the 21st-century visitor to inform the design?

The team worked with its farm consultant to determine which crops would be most viable, generating a 10-year business plan. The Monticello plan balances culture, ecology, and agriculture to “tell a richer story about the land, its people and Jefferson as a visionary farmer,” Woltz says.

In addition to designing, Woltz, who is 50, travels around the world checking up on the firm’s projects. He recently returned from two back-to-back trips—one to England, Switzerland and Portugal; the other to New Zealand, Australia, and Tasmania.

“Traveling always expands the mind and leads to inspiration,” he says. “The inspiration comes from embedding yourself in the daily reality of the place. I immediately try to figure out the public
Fieldstone retaining walls wrap the herb and vegetable garden amphitheater at Iron Mountain House, and Cor-Ten steel bands filled with crushed stone create a stepped terrace.
transit, explore vegetable markets, new and old architecture, and, of course, public parks.

Despite his late entry into the field, Wolz's love of the landscape can be traced all the way back to his boyhood. His childhood farm in Mount Airy, North Carolina, featured a kitchen garden that provided vegetables for family meals.

His love for landscapes dovetailed with his affinity for architecture when he was living and working in Europe after college.

From the Veneto region of Venice, where he frequented Palladian villas, he honed his appreciation for the scale and craft of renaissance buildings and their symbiotic relationship with their surroundings.

"The idea that these villas were agricultural buildings integral to the act of farming and that they were also connected to the concept of villegiatura, a philosophy of the betterment of the soul by the direct contact with the productive landscape, was very inspiring and embedded in me an understanding that design carried meaning beyond aesthetics," he says. "The buildings and landscapes of these villas were inseparable; neither functioned without the other."

It was in Paris that Wolz came to understand that cities possess a "landscape metabolism" where courtyards, parks, alleys and boulevards are connected to each other like branches on a tree.

"They form a continuous urban landscape experience and perform important services like biological connectivity, increased biodiversity, stormwater management, and urban heat island mitigation," he says. "In the United States, too often we find parks operating as objects that are disconnected, even isolated, by hostile urban environments."

Wolz also gets inspiration from historians/authors like Robert Pogue Harrison, Andrea Wulf and Betsy Barlow Rogers who, he says, "describe the power of meaning in the landscape."

Their works illuminate the human-landscape
link, he says, "over time through many lenses, from founding politicians, global explorers and 19th-century designers to the role of landscape in contemporary life."

Nelson Byrd Woltz Landscape Architects works in a broad range of design languages and horticulture.

"I would not say that our firm has a style at all," he says. "We seek to be responsive to the unique context of every project and generate a design that feels integral to that place."

Woltz, who was named the Design Innovator of the Year by The Wall Street Journal Magazine in 2013, became a partner at Nelson Byrd Landscape Architects in 2004 and the owner in 2013.

He remains captivated by the "simultaneous power and fragility" of landscape architecture to "hold our civilization's cultural history while performing ecological services critical to human life."

The stories stored in the land, he says, can vanish unless they are carefully tended, retold and revealed. Landscape architecture can be a powerful agent for preservation of those narratives.

"My ideal project is one that is public and combines a fascinating cultural landscape with an ecological landscape in need of care," he says.

Woltz, who forms decade-long relationships with clients, sees his role as being a "careful steward of the lands entrusted to my firm."

When Woltz is not in the field or in his office, he's tending his own 18-year-old garden at his 1890s house in downtown Charlottesville.

Its series of spaces, formed by sheared Carpinus betula hedges, include a circular garden room, a bowling green, a native and Asian shrub collection, a perennial garden and a small vegetable garden.

"Sadly, I travel too much to care for it alone the past few years," he says. "Still, I try to keep up with shearing the couple hundred feet of hornbeam hedges myself four times a season. It's a labor of love."
A new brick entry walk connects the entry drive to the front door.

Photo by Keith Leblanc
Historic
Grounds
Revamped
for a Modern
Family

Bulfinch Award Winner LeBlanc Jones Landscape Architects strikes its mark again on the former country home of Isabella Stewart Gardner.

BY MAGGIE MEAHL
Should the landscape surrounding a house dictate the renovation of the estate itself? Yes, when one is talking about the former country home of John L. and Isabella Stewart Gardner. Rising out of the hilly country club district, just outside of Boston, Massachusetts, is an 1805 plantation-style mansion complete with grape vine and wisteria-covered colonnades. Astonishingly, it had remained in the Gardner family from 1842 to 2011 when a couple with children purchased it. It is hard to decide what excites the eye more, the iconic view of the ancient grape vine-covered porch or the breathtaking vista that spills out in front of it. There was a challenge however: how to update the rolling terrain around the house, for the needs of a modern family, without sacrificing its historical integrity—especially with regard to its wonderful specimen trees.

Enter the Bulfinch Award-winning team from LeBlanc Jones Landscape Architects. Their job was to carefully renovate the extensive 3.5 acres of verdant acres that the Federal gems adorn. The plan included...
new outdoor spaces as well as a new garage in order to mitigate the subdivision of the original Gardner property. Connecting the new spaces would be revamped old footpaths and carriage roads. What the project did not include was a restoration of Mrs. Gardner’s original landscape structures such as greenhouses and a Japanese garden.

Led by Keith LeBlanc, the Gardner Estate project took approximately six years to complete. It was the clients’ wishes “not to do too much to the historic property and that guided a lot of the decisions throughout the whole process,” LeBlanc explains. And yet, a lot was done but with a subtle hand.

Phase One involved creating new adjacent amenities near the house. Thus, a new 3-car garage (connected to a “back door” addition to the home), cobble and lawn overflow parking spaces, and a new entry court were created. This construction involved precise grading. Project manager, Chris Shirazi explains, “In the front of the residence we actually re-designed the whole driveway so that the turnaround was moved away from the house to allow the family a bigger lawn area.”

The second phase of the renovation was equally challenging. It included “sculpting” a play lawn for the children into the large hill that slopes downward.
The family terrace is set within a grove of Stewartia trees.

Photo by Keith LeBlanc
ABOVE: Areas for dining and lounging are organized around a formal lawn. Photo by Keith Leblanc

RIGHT: Branches of a mature weeping beech frame the path to the Garage Court where there was once a carriage road. Photo by Keith Leblanc

OPPOSITE: Plantings at the family terrace provide privacy from the street while creating new vistas across the site. Photo by Keith Leblanc

toward the winding entry drive. Extensive grading was also utilized (instead of retaining walls) in order to keep the dramatic view of original legacy trees: weeping beech, beech, hemlock, dawn redwood, linden, and dogwood, unchanged.

Grading was also done on the northern side of the home to create a series of purposeful outdoor rooms connected by vestiges of old footpaths and carriage roads. For example, a bluestone family terrace was laid out beside the addition. A new flagstone wall surrounds it. Stewartia and witch hazel trees were planted to ensure privacy and to provide shots of color and texture. The usual New England suspects: peonies, roses, iris, and geraniums were also tucked in. “We needed something local right there but the lawn is really the focal point,” says LeBlanc.

A newly devised stepping-stone path (underneath the remnants of an old allée) connects the family terrace to a sheltered fire pit area. Irregular slabs of blue-brown Goshen Stone were used with grass jointing. This casual spot leads down to the play lawn or up to a secluded turf terrace via reclaimed granite steps. Repurposing of existing hardscape materials is a practice of LeBlanc Jones.
The focus of the Gardner Estate project always came back to saving old trees and introducing new ones resistant to climate change. As LeBlanc points out, "It was about the concentration of the intensity of the plantings. On an estate like this the challenge is to have enough "garden" that would have flowers but understanding that the views out to the rolling lawn and majestic trees (we actually planted some legacy trees for the next generation) are the focal points." He believes the Gardner family would "recognize some of the trees because they were clearly planted with legacy in mind. You don't plant a beech tree and not remember it." The new stewards of the land value their trees so much, they have an arborist on call.

Despite the grandeur of the Gardner Estate, it appears to have always been a child-friendly place based on old photographs the landscape team found when conducting their research. Flash forward to 2018 and instead of seeing 19th-century children in pony-driven sleighs, picture youngsters kicking a ball on a new emerald green field, courtesy of LeBlanc Jones Landscape Architects. Isabella Stewart Gardner would surely approve.
Glass houses introduced into the garden provide beauty and practicality in traditional design.

BY GORDON H. BOCK
Transparency is bigger than ever—not just in government, but even more so for period homes shining with glass enclosures from conservatories, greenhouses, and orangeries to skylights and lanterns. Since the options for design as well as the glass itself increase every year, some lucid expert insights can help architects and clients reflect on the choices in this many-sided marketplace.

With housing construction recently through the roof, has glass followed in its path? “So far, we’re as busy this year as we were last year,” says Steve Pearson at Renaissance Conservatories in Leola, Pennsylvania, “and we were busier last year than the year before, so things are picking up.” While he says these projects take time to develop, “I think more people are building, and they’re building faster.”

Neal Bobrick with Hartley Botanic based in Woburn, Massachusetts, is equally optimistic. “Greenhouses are as ubiquitous in England as garages are in America,” he says, while noting his company’s 80th anniversary, “so from our perspective, the United States is a market full of possibilities, and our business is doing extremely well.”

At Tanglewood Conservatories in Denton, Maryland, Alan Stein takes a broad view. “Most of our work is spread across the country, with more on the coasts and in the upper Midwest, but I think wherever people have the means, there’s a growing interest in the kind of work that we do.” Meanwhile in Pomfret, Connecticut, Jim Potrzeba reports, “Business has been steady for us,” at Glass House LLC. “We’re a niche industry, not a kitchen or bathroom but a specialty space—even a luxury,” he explains. “That’s not for everyone, but it is a quality-of-living and healthy-and-happy-environment type space, so there’s a high priority on that.”

For a category that, as recently the 1960s, offered little more than a handful of holdover companies from the 1920s—and almost no one manufacturing domestically—glass structures have rebounded into a diverse industry. As an example, Stein says his company is known for their tremendous variety. “We do wood and steel conservatories, and we’ve worked with bronze, plus greenhouses complete with all the growing and horticultural systems—a whole host of work.” Rather than be limited by outside suppliers, they like to control the manufacturing as well as the design. “We’ve really pushed the boundaries for years because we do so much of it ourselves.”

Bobrick, on the other hand, takes pains to make clear his company’s focused approach. “What we do is a true, growing greenhouse, in the sense of an English garden,” he explains. “It allows the owner to control the temperature for whatever they’re cultivating in whatever climate they’re in, so that they can grow plants year-round.” In contrast, he says a conservatory is basically a living space. “While some people with greenhouses will add tables and chairs to have a glass of wine, a greenhouse is not a living space.” One type of buyer he says is the wealthy person with not only property but also a staff gardener. “Another type is the horticultural expert or hobbyist.
who understands the value of a greenhouse and has the wherewithal for one."

These days, the industry is not exclusively about full-size structures. Pearson says that while they do build freestanding units, most of their commissions are for additions or projects that are part of a building. "A lot of people build a conservatory onto a kitchen to make a sort of breakfast area, or they have it off the side of a library or living room for entertaining." Big conservatory projects remain a regular part of the business, but so too are smaller units. "You might say we are passively involved in a lot of kitchen remodeling," he notes. "We sell a lot of glass-top bay windows to people who want to replace an existing kitchen window with something different, and we make a glass-top garden window that often ends up over a sink and behind a counter." He adds that they also see a fair amount of enclosures for spas or lap pools. "In those cases, we often don't do the whole addition, just one end of a room built with regular construction walls."

Nor does it have to be exclusively about new construction. "We do a fair amount of rebuilds through updates and insurance work," says Potrzeba, noting last year's record for natural disasters. "We see buildings pushing 75 to 100 years old that, while they may have interesting lines and character, are fatigued or don't conform with the performance and energy efficiency standards of newer structures."

In fact, he says their projects are as varied as ever, with skylights and lanterns, which the company has pioneered as products since the 1990s, still a very large proportion of the business. "Homeowners and designers put a pretty high value on day lighting to bring in more open feel to a space," says Potrzeba, "and some of the skylighting we do in lanterns and interior rooms affords natural light to areas that might otherwise be dark."

**Vitreous Styles**

For a structure with such a strong visual impact, architectural style—or lack thereof—is an important consideration for many projects. Stein says they do the "English conservatory look" as well as a lot of different styles. "The big distinction is between traditional and much more contemporary, or modern," he explains, with the latter currently very popular. "People are looking for minimal structure and very narrow sight lines." However, when clients ask for a design to match the style of their house when it was built, he suggests they're limiting their opportunities. "When conservatories were first developed in the 19th century, they were so different they couldn't look like the house. So people reveled in the contrast, and a conservatory would be a frivolous folly, a piece of whimsy."

Says Bobrick, "The most popular product that we sell in the United States is our Victorian greenhouse, a look that, I think, that represents the English period style." He adds though that since the company has increased their focus on the western states they've seen an interesting trend. "Our modern-style greenhouses, what we call our Opus series, is very popular in the West, especially in California and the coast, and you can imagine why." The East Coast, he explains, especially New England, has more older homes and Victorian architecture, while the western part of the United States leans more towards modern. They've also put Victorian structures in very modern properties, "but in most cases customers
Individually commissioned conservatories from Oak Leaf Conservatories emphasize symmetry, appropriate scale and proportion, and feature traditional mortise-and-tenon joinery. Photo courtesy of Oak Leaf Conservatories.
In many cases, clients are looking for a structure that will fit their yard or farm and allow them to grow year-round.

Within that range he says they offer abutting greenhouses and freestanding structures as well as freestanding structures. “Most of our projects are standard structures designed to fit whatever needs the customer has,” he says. “One of our tag lines is ‘Born to be Bespoke,’ so if the customer can imagine it, we will try to build it for them.”

Pearson too says they field a wide range of style and form requests. “We do a lot of Victorian and Edwardian-type rooms,” he says. “as well as a lot of skylights and lanterns, which are skylights with short vertical walls akin to a cupola.” Skylight projects often replace units built decades ago, and here clients typically ask for narrow pieces of glass similar to how skylights were built way back when.

“In California, however, clients want gigantic pieces of glass and very little framing, which can be a structural issue in an earthquake zone,” he explains.

“Sometimes we have to say, ‘We can’t do that; we have to split it up’.”

Pearson says they build in wood. “We do some white oak and red oak, and we’ve built units in Douglas fir, but for the most part we use either Cedro mahogany or Honduran genuine mahogany.” This is all cabinet-grade wood, he explains, which is both durable and stable. “As in making windows, you don’t want anything to warp, but mostly the appeal is the aesthetics.”

**GLASS, THE CUTTING EDGE**

The most widespread interest now is the glass, such as types of what are sometimes called dynamic glass. As Stein explains, “It changes from transparent to opaque either with a flick of a switch or on its own, based upon the sun radiation hitting it.” He adds that greenhouses, conservatories, and other sloped glazing are a real specialty, and the technology has changed substantially—even in the last five years.

“We’re starting to build rooms that are all glass with little or no structure, or a combination of very, very delicately handled structure with the rest glass.” He adds, “There’s just no way that many architects would know how to even approach a structure like based upon what they usually encounter.”

Says Bobrick, “Every piece of glass in our greenhouses is a single pane wrapped in thermal protection rubber and then inserted into the greenhouse frame, so there’s never any glass-to-metal or glass-to-glass contact.” Bobrick adds that his company’s products are designed to hold 4mm, single-pane, tempered glass, which is 99 percent of the installations. “A greenhouse is intended for growing, and double-pane or shaded glass is meant more for conservatories.”

“Glass technology keeps getting better,” says Pearson, “but many of these innovations are pretty expensive at this point,” noting that with electric glaze every piece has to be wired to a switch or...
control, which is labor-intensive. "Plus, if you're a traditionalist, you'll have to live with that fading in and out." Low-e coatings are improving too, he points out. The two main types—hard-coat and soft-coat—differ in how much light they transmit, or how well they block heat from the sun, but may also give glass a bluish or reddish tint. "Most people who build a traditional, British-style conservatory want it to look like one with clear glass," adding that tints may be less obtrusive on ultra-modern structures.

According to Potrzeba, "Photo-voltaics are still growing, I think, and have been longer coming than anticipated." He adds that insulated glass has gotten marginally better in the last couple of years. "As fabrication gets more automated, and the quality of materials such as sealants improves, the lower the failure rates of insulated glass and the more durable and lasting the structure."

He points out that today energy sub-codes come into play, and architects and designers must look at the overall building envelope more specifically. "In the 1920s, and even into the 1950s and '60s, for example, they weren't thinking as much about what it's going to cost to heat a greenhouse or conservatory, or how it's going to affect the temperature in the living room, based upon the amount of glass area."

Perhaps the most important facet of a glass project is how the project starts. For Stein, the best scenario is when the architect approaches him with a client who's interested in a conservatory or greenhouse or specialty skylight. "We're brought in early so we can talk directly with the client because, with our experience, we're sometimes able to read between the lines on what the client is saying, and often come back with options that are a little different from where the architect was headed."

Potrzeba heartily concurs. "Oftentimes we see a design in place that is presented as 'the look we're after,' but which might not be the most cost-effective or energy-efficient," he recalls. Instead, he encourages architects to have the supplier of the glass structure involved early in the process, so they can give them guidance within the systems that make sense for the project. "At the end of the day, the architects and designers, the builder, and the glass supplier are all working toward the common goal of the best interests of the end-user."

Gordon Bock is an architectural historian, instructor with the National Preservation Institute (www.npi.org), and in-demand speaker through www.gordonbock.com.
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This conservatory from Renaissance Conservatories is topped with a traditionally styled roof lantern.

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This straight-eave double-pitch conservatory from Solar Innovations incorporates decorative elements, including radius grid, ridge cresting, molding and finials.

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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.
Call for more information.

Romancing The Woods, Inc.
845-246-6976
www.romancingthewoods.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.
Romancing The Woods fabricates custom fencing and gates to coordinate with the picturesque style of 19th-century parks and gardens.

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.
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Fine Italian Terra Cotta
www.seibert-rice.com
The Poetry Pot from Seibert & Rice was designed by artist and gardener Robert Dash.

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. Call for more information.

Schiff Architectural Detail, LLC
617-887-6202; 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.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4525
www.haddonstone.com
Pueblo, CO 81001
U.S. based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, fountains, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components. Call for more information.

The design of the Orco a Becco is based on a fifth-century urn; this handmade terra-cotta urn is imported from Impruneta, Italy, by Tuscan Imports.

Haddonstone
Manufacturer of Classicai garden ornament: wall & tiered fountains, Classical & Oriental statuary, park benches, birdbaths, topiary/arbor, 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.

Haddword Son's & Sons
203-204-2416; Fax: 203-204-2433
www.klynnchandsone.com
Oxford, CT 06478
Manufacturer of Classical garden ornament: wall & tiered fountains, Classical & Oriental statuary, park benches, birdbaths, topiary/arbor, sundials, finials & planters; cast stone, lead, copper & bronze; copper weathervanes.

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

Fountains & Water Features

Napoli fountain and temple fabricated by Haddonstone.

The 15-hp. Lake Forest model from Lake Fountains & Aeration operates up to 40 ft. high with a 50-ft-dia. pattern.

Lake Fountains & Aeration
800-353-5253, 407-324-1955; Fax: 407-324-1344
www.lakefountains.com
Sanford, FL 32771
Manufacturer & supplier of floating fountains for lakes & ponds; wide variety of spray heights & patterns.

Ponds2Go.com
877-752-0885; 956-719-6902; Fax: 956-719-2083
www.ponds2go.com
Barrington, NJ 08007
Supplier of pond products: complete pond kits, filtration, fountains, liners & tubs, plumbing supplies, pumps, replacement parts & waterfalls, books & contractor information.
The charm of floating tiles enhances this water garden by Ponds2Go.com.

Bellengrath Gardens and Home near Mobile, AL features a cast-iron fountain restored by Robinson Iron for the public rose garden.

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; plants, benches, fountains, columns, street lighting, mailboxes, cupolas & more.

The Victorian lawn Alexander Bellingrath Gardens and street lighting, mailboxes, cupolas &

Gavin Historical Bricks supplied its reclaimed Barr street pavers for this driveway in Pasadena, CA.

Gavin Historical Bricks, Inc.
318-354-5251; Fax: 318-688-3086
www.historicalbricks.com
Iowa City, IA 52245
Supplier of authentic antique brick pavers, granite cobblestones, cinder & common brick; custom matching; large quantities; special shapes; hand-molded & face brick; nationwide shipping. Call for more information.

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. Call for more information.

Schwartz’s Forge & Metalworks created this wrought-iron fountain and gate combination.

Schwartz’s Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwitzsforge.com
Deansboro, NY 13328
Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historic restoration.

StoneScuplt
650-775-9602; 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.

The Arbor
205-251-6200; Fax: 205-329-1311
www.elegantearthlandscaping.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.

www.period-homes.com

PAVERS

Pavers and garden ornament are specialties of Haddonstone.

Haddonstone (USA), Ltd.
719-348-4054; Fax: 719-348-4285
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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. Call for more information.

Ludowici’s landscape paver system imported from France, designed for tomorrow’s green roofs. The Diabolo® system is an architectural idea specially developed by TERREAL and world-renowned architect Renzo Piano.

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Manufacturer of clay roof tile: wide variety of standard shapes, fittings, sizes & colors; matte, gloss, weathered, fire-fired, sanded & combed finishes; ceramic slate replicas & slate color matching; custom colors & shapes. Call for more information.

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800-245-PAVE; 57; Fax: 972-404-5200
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Largest manufacturer of interlocking pavers, retaining-wall systems, and landscape systems in America.

Rhodes Architectural Stone
206-709-3000; Fax: 256-781-3003
www.rhodes-stone.com
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Fabricator of architectural stonework & artistic masonry: building stone, pavers, curbing, cobblestone, columns, stair blocks, fireplace stone, planters, urns & more; architectural ornament; technical consultation, material searches & installation.

SantaFe Tile Corp.
888-365-8630; Fax: 305-888-0050
www.santafeitile.com
Miami, FL 33178
Manufacturer of clay brick pavers, clay roof tile & roof tile accessories: matte & gloss finishes; variety of shapes; more than 50 different colors plus custom colors.

Stone Legends
800-398-1199; Fax: 214-398-1233
www.stonelegends.com
Dallas, TX 75217
Manufacturer of cast-stone architectural elements: benches, gazebos, pavilions, pavers, columns, balustrades, fountains (garden, wall & pool & geyser), entries & more; planters & urns in all sizes & shapes; cast & carved stone.

Tennessee Marble Co.
865-995-50SO; Fax: 865-995-2085
www.tnmarble.com
Friendsville, TN 37737
Custom fabricator & supplier of tumble marble pavers: various sizes, flagging & tumbled flagging; all marble is domestic in white, pink, black & green; mantels, columns, stairs, flagstones & more.
EXTERIOR LIGHTING

This Early American post-mounted exterior light fixture was hand crafted by Authentic Designs.

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, tôle metal & Vermont maple; interior & exterior mountings; CUL/UL-listed for wet & damp locations; lanterns, sconces, table lamps, chandeliers & pendants; custom work available.

Call for more information.

This model #623 lantern from Country Traditions measures 16 in. by 8 in.

Country Traditions Lighting
800-358-9196; 413-662-2119
www.countrytraditionslighting.com
Clarksburg, MA 01261
For over 25 years, Country Traditions has produced the finest in Contemporary and Country Lighting Fixtures. Completely handmade in the USA. UL listed. Endless color options and customization. Call for more information.

Designed by Mark Finlay Architects and fabricated by Deep Landing Workshop, the model L-3800 stands 29 in. tall and projects 19 in. from the wall.

Deep Landing Workshop
877-778-4042; Fax: 416-778-4070
www.deeplandingworkshop.com
Chester towns, MA 01260
Designer & manufacturer of interior & exterior lighting fixtures: stylized reproductions rooted in the Colonial style. Call for more information.

Grand Light
800-922-1462; Fax: 203-828-6307
www.grandlight.com
Seymour, CT 06483
Restorer of historic lighting fixtures & manufacturer of custom lighting fixtures: metal fabrication, glass fabrication, metal finishing, polishing, painting, welding, abrasive blasting; historical replication & reproduction. Call for more information.
**Grand Light** restored this historic lighting fixture.

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Seymour, CT

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Herwig Lighting
800-643-9523; Fax: 479-968-6422
www.herwig.com
Russellville, AR 72801
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. Call for more information.

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).

This Cape Cod flush ceiling light with clear seedy glass is available from House of Antique Hardware. It features solid brass construction, authentic aged patina and is CUL Listed for damp locations.

House of Antique Hardware
888-223-2545; Fax: 503-223-1312
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. Call for more information.

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).

The artisans at Herwig handcrafted this traditionally styled exterior lantern.

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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. Call for more information.

The artisians at Herwig handcrafted this traditionally styled exterior lantern.

Wiemann Metalcraft custom manufactured this lantern in bronze.

www.period-homes.com

Clem Labine's Period Homes May 2018 59
Auburn Tile manufactured the concrete roof tile for this custom home; it is lightweight, class A fire rated and is available with a slate or shake appearance in a variety of colors.

Auburn Tile Inc.
909-9th St., Suite 201
Fremont, CA 94536
(510) 357-1213
Fax: (510) 357-1214
www.auburntile.com

B&B Sheetmetal supplied this louver.

EJM Copper Inc.
407-447-0075; Fax: 407-447-0075
www.ejmcorper.com
Orlando, FL 32804
Manufacturer of custom architectural copper products: chimney caps, range hoods, cupolas, finials, spires, dormer vents, leader heads, louver, weather vanes, mailboxes, gutters & more; online catalog.

EJM Copper fabricated an historically accurate reproduction weather vane for a project in Tuxedo Park, NY.

Hans Liebscher Custom Copper Works & Sheet Metal, Inc.
706-471-5118; Fax: 706-471-7884
www.hanscopper.com
San Marcos, CA 92069
Fabricator of copper sheet-metal roofing & ornament: horizontal-radius curved gutters, gutter hardware, stampings, gargoyle, leader heads, weather vanes, finials, cupolas, smooth downspout elbows, patented copper shingles & more.

These roof shingles were fabricated by Hans Liebscher in 20-oz. copper.
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Heather & Little Limited
800-450-0620; Fax: 955-475-5764
www.heatherandlittle.com
Markham, ON, L3R 0H1 Canada
Custom fabricator & supplier of sheet-metal roofing & specialty architectural sheet metal: finials, cornices, capitals, cresting, canopies, shingles, siding, cupolas, steeples, domes & snowguards; reproductions; custom bronze windows.

This residence is topped with Cotswold, one of the many historic tile profiles from the Ludowici library.

Ludowici Roof Tile, Inc.
800-945-8452; Fax: 740-342-0625
new.ludowici.com
New Lexington, OH 43764
Manufacturer of clay roof tile: wide variety of standard shapes, fittings, sizes & colors; matte, gloss, weathered, fire-flashed, sanded & combed finishes; ceramic slate replicas & slate color matching; custom colors & shapes. Call for more information.

Ornamentals Manufacturing, LLC
256-250-0190; Fax: 256-255-0196
www.ornamentals.com
Cullman, AL 35058
Manufacturer of decorative architectural products in copper & zinc: finials, weathervanes, radius gutters, waterspouts, medallions, mansards & roofing ornament.

This stamped sheet-metal cornice was fabricated by W.F. Norman.

W.F. Norman Corp.
800-61-4018; Fax: 617-667-2708
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.

NIKO Contracting Co., Inc. installed this batten-seam and flat-lock copper roof.

NIKO Contracting Co., Inc.
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Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards. Call for more information.

This stamped sheet-metal cornice was fabricated by W.F. Norman.

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STONE, BRICK & MASONRY

Paving from Belden Brick was used to create this decorative pattern.

Belden Brick Co., The
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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.
Call for more information.

Gavin Historical Bricks supplied its reclaimed Barr street pavers for this driveway in Pasadena, CA.

Gavin Historical Bricks, Inc.
319-354-5251; Fax: 319-688-3086
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Iowa City, IA 52245
Supplier of authentic antique brick pavers, granite cobblestones, cinder & common brick: custom matching; large quantities; special shapes; hand-molded & face brick; nationwide shipping.
Call for more information.

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

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.

Pine Hall Brick Co.
800-334-8689; 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.

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

Vermont Verde’s serpentine stone can be used in a variety of applications.

Vermont Verde Antique LLC
802-767-4421; Fax: 802-767-4433
www.vtverde.com
Pittsford, VT 05763
Quarrier of green serpentine stone for commercial and residential applications; available in slabs, tiles & blocks. Large 40,000 sq. ft. main facility is available to tour. LEED certified for commercial and residential use.

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

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www.redlandbrick.com
THE JAY ESTATE, boyhood home of U.S. Founding Father John Jay, is a 23-acre estate located in Rye, New York. Currently operated by the Jay Heritage Center (JHC), it is a National Historic Landmark owned by New York State Parks and Westchester County Parks.

Nelson Byrd Woltz Landscape Architects is restoring a 3-acre garden, as part of the estate’s greater evolution from farmstead to country estate to public park. The design of the garden will serve to activate new programs and experiences at the JHC and facilitate its growth as a vibrant educational campus, and host to innovative programs in American history, social justice, architecture, environmental stewardship and landscape conservation. The gardens will not be restored to reflect one particular era but will instead reveal the influence of a series of landscape ideas and uses from the 18th, 19th, and 20th centuries.

The separate garden rooms will act as a conduit for the many historic and cultural stories emerging from this important place. Each of the rooms is framed by dry-laid stone walls, the earliest of which was built in the late 18th century by the Jay Family. These walls were essentially intact in their original form and required rebuilding by stone artisans only in areas where natural forces—like trees—damaged them.

—Nelson Byrd Woltz

Room 1: Nelson Byrd Woltz’s plan for Founding Father John Jay’s house in Rye, New York, now called the Jay Heritage Center, includes the Victorian-era parterre gardens, a gathering lawn and vegetable rows shown in this rendering.

Room 2: The reflecting pool at the Jay Heritage Center, shown in a Nelson Byrd Woltz rendering, is surrounded by a shrub and perennial board and features a restored bluestone path.

Room 3: The restored rose arbor at the Jay Heritage Center, shown in a rendering by Nelson Byrd Woltz, includes a meadow and lawn panels as well as restored benches.
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