

MAY-JUNE 2016

VERANDA

natural
BEAUTY
GLORIOUS GARDENS
& INSPIRING SPACES

Historic Homes
for Modern Living

the Power of PRESERVATION

A very special toast to the creative forces safeguarding gorgeous, time-honored traditions and pioneering inventive new ways to keep the past gloriously alive today.

A brief history of the preservation movement embraces neoclassical presidential estates, controversial milestones, and the architectural treasures of a whole new era.



THEN
1853



1931



1836



1924



1926



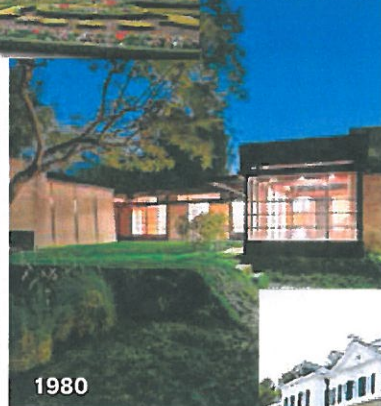
1963



1963



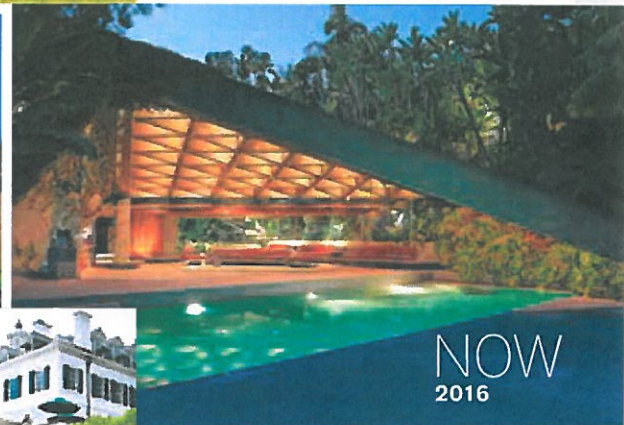
1975



1980



2008



NOW
2016

1836 Ten years after Thomas Jefferson's death, Uriah Phillips Levy purchases the dilapidated Monticello, restores it, and opens it to the public. **1853** Ann Pamela Cunningham founds the Mount Vernon Ladies' Association to preserve the estate, which was in ruins. **1924** John D. Rockefeller, Jr., finances the restoration of Versailles, perhaps the greatest house museum ever. **1926** Rockefeller leads efforts to rebuild Colonial Williamsburg. **1931** The first preservation zoning ordinance in the United States becomes law in Charleston. **1963** Edgar Kaufmann, Jr., donates Fallingwater, commissioned by his parents from Frank Lloyd Wright, to the Western Pennsylvania Conservancy. **1963** Demolition of the Beaux Arts Pennsylvania Station in New York galvanizes the preservation movement. **1975** Jacqueline Kennedy Onassis joins the fight to preserve Grand Central Terminal and helps save the structure. **1980** Friends of the Schindler House purchases the West Hollywood property to protect the 1922 masterpiece of modernist design. **2008** The Save the Mount campaign keeps Edith Wharton's Berkshires estate open and helps transform it from a simple house museum into a cultural attraction. **2016** James Goldstein donates his iconic John Lautner-designed house to the Los Angeles County Museum of Art.



Mexican Idyll

Laura Kirar's new fabric collection is inspired by the Yucatán hacienda she's painstakingly restoring.

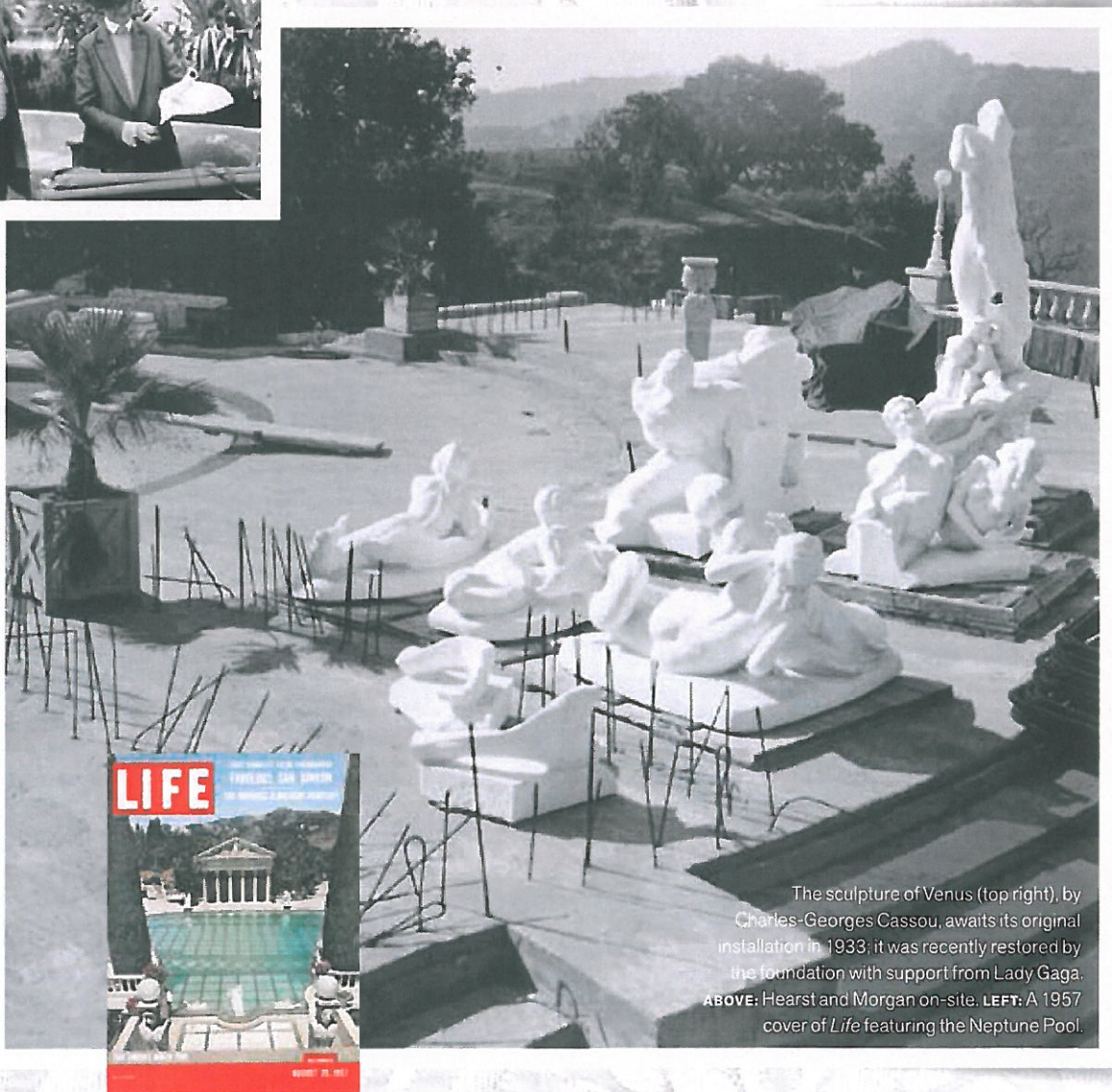
DRIVING DOWN a jungle road near Mérida, Mexico, a few years ago, designer Laura Kirar stumbled upon a 17th-century hacienda in partial ruin. Less than a week later, she was signing papers to purchase the property and setting to work restoring it.

The labor of love is still in progress—and a great source of inspiration, particularly in her latest line of fabrics for Highland Court. Geometric *Georaffe* reprises patterns Kirar saw in cracked hacienda walls; *Runes* echoes the look of fallen stones—some from Mayan ruins—on the property. Colorways inhabit a nuanced palette of subtle primary tones and gleaming metallics. “It’s a mix of the formal and informal, an ever-present contrast in Mexico,” says Kirar. *To the trade; duralee.com.*



CLOCKWISE FROM LEFT: Laura Kirar. The new collection includes, from left, *Bosque* (on chair), *Merida Stripe*, *Georaffe*, *Runes*, *Dunand*, and *Barras*; *Rebozo* rests on pillows made from *Donya*. Original Moorish arches frame a view of the poolhouse Kirar has constructed on the site.

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The sculpture of Venus (top right), by Charles-Georges Cassou, awaits its original installation in 1933; it was recently restored by the foundation with support from Lady Gaga. ABOVE: Hearst and Morgan on-site. LEFT: A 1957 cover of *Life* featuring the Neptune Pool.

The Enchanted Castle

A historic American estate welcomes another generation of visitors, thanks to the Hearst Castle Preservation Foundation.

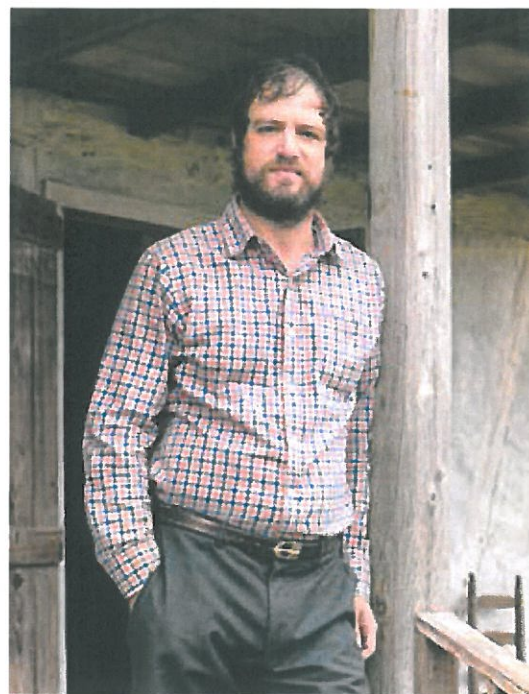
IN 1919, WILLIAM RANDOLPH HEARST hired architect Julia Morgan to build his dream house on the central California coast. Twenty-eight years, 165 rooms, and 127 acres of gardens later, Hearst Castle was complete: a gilt-laden Mediterranean-style refuge that hosted everyone from Marion Davies to Jack Warner to Joan Crawford.

The Hearst Corporation donated the property to the California State Parks system in 1957, and today it's their most popular attraction, hosting nearly a million visitors every year. Most of the funds it earns go to support the park system as a whole, leaving little for

upkeep of the castle itself. The Hearst Castle Preservation Foundation was created to fill this gap. Key projects include the cleaning of a 16th-century Mudejar ceiling, replacement of velvet curtains, and the restoration of the sculpture of Venus that crowns the Neptune Pool—funded by a donation from Lady Gaga. But with more than 25,000 pieces of art and artifacts in the castle's holdings, and furnishings and architectural elements that were installed almost a century ago, the group is in a race against the clock, and its *raison d'être* is more timely than ever. hearstcastlepreservation.org.

Threads of History: The *Splendore* embroidered linen in the background, part of Pindler's Hearst Castle Collection, was inspired by 16th-century Florentine chairs in the castle. *To the trade; pindler.com*.

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Passion Project

In rural Louisiana, Wade Lege is creating a personal oasis of architectural beauty, one salvaged treasure at a time.

WHEN WADE LEGE WAS JUST A KID, he'd pore over encyclopedia volumes, reading letter by letter. "It blew my mind to learn about other cultures," says the Abbeville, Louisiana, native. It also gave him a fateful exposure to centuries-old objects. "I discovered the beauty that can be found in materials." As soon as he could drive, the enterprising Lege would travel to New Orleans to hit antiques stores, gaining a firsthand education in heirloom things.

That early passion blossomed into something more serious when Lege rescued an 18th-century cottage headed for demolition, moved it onto his family's property, and set about restoring it, teaching himself the trade and working with local craftsmen to employ traditional materials like scored plaster and milk paint where he could. His compound has since grown, with the addition of another cottage, a barn, and an antebellum Greek Revival house he hopes to move into in June. "My heart and soul are in this every day," he says.



CLOCKWISE FROM TOP RIGHT: Wade Lege. Lege adapted the loggia of the antebellum house, which now features antiques he's collected. Lege's compound includes a kitchen house, left, along with the Acadian cottage he originally saved, far right. A restored porch on the property. The Greek Revival house was rescued from a plantation.

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CLOCKWISE FROM ABOVE: A master carver details a plaster molding. The exhaustive collection of samples in the workshop. A clay model of a custom capital. Plaster-cornice and frieze-band molds.



Deck the Walls

The exquisite, evocative millwork of JP Weaver.

FOR MORE THAN 100 YEARS, Hollywood art directors have turned to JP Weaver Co. to authentically re-create neo-classically studded chariots (*Ben-Hur*) or paneled belle époque staterooms (*Titanic*). The Southern California workshop turns out period-perfect medallions, moldings, and friezes of all shapes and sizes.

You don't have to live in a movie set to appreciate the firm's craftsmanship. Restoration and custom work are a forte, and Weaver's catalog reads like a decorative-arts primer. A dentil molding for the living room? An egg-and-dart frame for the fireplace? Scrolling rosettes for chandeliers? Check, check, check. jpweaver.com.

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PERFECTLY FRAMED

When conservators at Frank Lloyd Wright's Fallingwater were looking to restore casement windows, they turned to Seekircher, the Peekskill, New York, firm that's the sine qua non for rebuilding historically significant window frames (they've also worked on Manhattan's Cathedral of St. John the Divine). The company keeps vintage stock on hand—a source for a look we love, and an eco-conscious option to boot. seekirchersteelwindow.com.

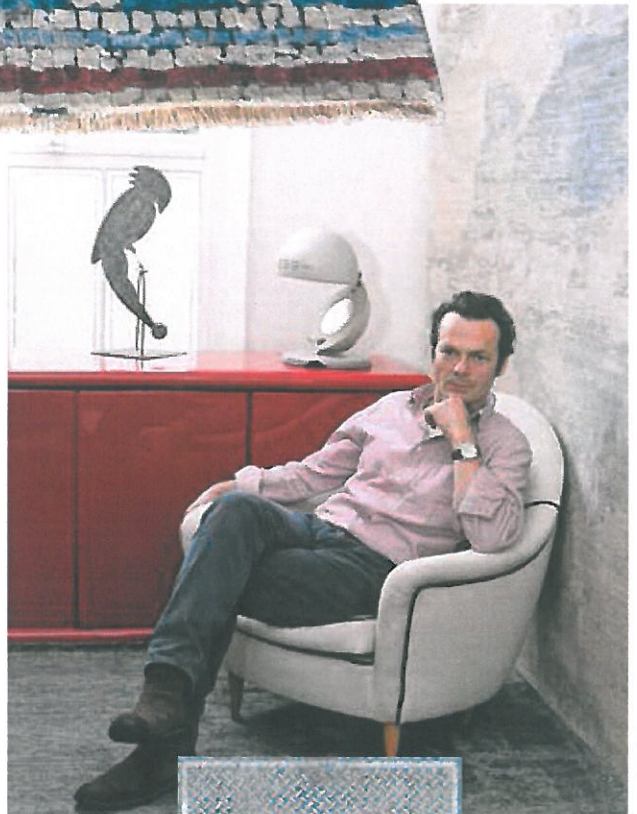


Beautiful Ruins

The remains of a Roman villa inspire a new rug collection.

LAST YEAR, when digging for electrical cables on his rural property in Wiltshire, England, rug designer Luke Irwin made a stunning discovery—the ruins of a second-century Roman villa buried 18 inches beneath the topsoil. The site retained partially intact mosaic floors that sparked Irwin's imagination.

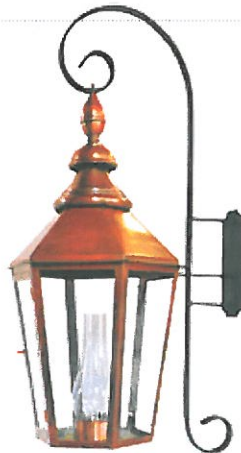
The Mosaic Collection riffs on uncovered patterns once trod by patrician feet and gorgeously aged over the course of centuries. The rugs mimic the look of inlaid tesserae ravaged by time in distressed silk and wool that's imbued with a soulful, evocative sense of history.



CLOCKWISE FROM ABOVE: Luke Irwin. The *Deverill* rug. The mosaic that inspired it. The dig. Detail of the *Claudius* rug. From \$167 per sq. ft.; lukeirwin.com.

LIGHTING THE WAY

Ten days after the end of World War II, Andrew Bevolo, Sr., launched his lighting company in New Orleans on the merits of rivets, which far surpassed the durability of soldering, the traditional joinery technique for copper lanterns. Using the new method, he was able to create the historically accurate flickering gas lanterns for which the company has become known and re-create iconic London streetlamps damaged in the blitz, still available from the firm today. *London Street lantern*, \$1,800; bevolo.com.



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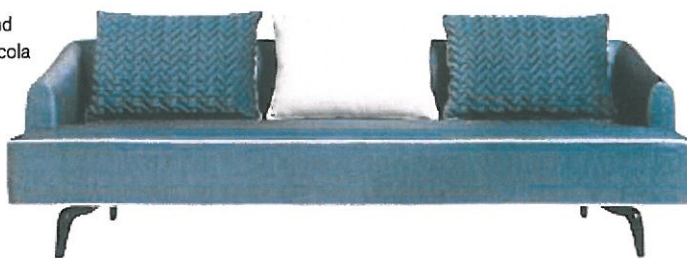
Elegance, Italian Style

A legacy textile company taps into its rich history and the timeline of modern design to create its first-ever furniture collection.

THE RUBELLI FABRIC COMPANY HAS EXISTED IN VENICE for more than three centuries and has been owned by the Rubelli family for the last 127 years. The firm's plush textiles draw on the multilayered history of La Serenissima with covetable offerings like jewel-tone damasks and thick-piled velvets. But it has also stretched its aesthetic to the current day, applying deeply rooted traditions and craft to contemporary interpretations: camouflage-esque chenille prints, geometric wovens with an incredible hand. Now the company is using that shape-shifting, adaptive philosophy on furniture with its debut collection.

Designed by architect Luca Scacchetti, the pieces take their cues from two distinct points of northern Italian inspiration: the florid exuberance of Rubelli's home base of Venice and the rationalist, reserved discretion of Milan. This push-pull tension has yielded luxe new heirlooms that nevertheless exhibit an extraordinary restraint: The Moecca chair blends classical klismos proportions with an almost Danish Modern sensibility; the Schola Granda Flower Top table puts a bloom shape on a sharply angular base that gleams with jewelry-like sabots. The collection feels of the moment but is also capable of inhabiting spaces that date to other eras, living with such elements as frescoes, coffers, and paneling in a way that's effortless, beautiful, and ineffably cool. *To the trade; rubelli.com.*

CLOCKWISE FROM ABOVE: Schola Granda tables and Stradon chairs. Moecca chairs. Barbacan chair, Forcola cabinet, Rio Novo desk, Soasa chair, and Sguardi mirror. Andrea, Nicolò, and Alessandro Favaretto Rubelli. Clinton chair and Calle Larga sofa.



PORTRAIT: DAVIDE TREVISAN; OTHERS: LUCA CASONATO

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MANOR BORN

The discovery of an 18th-century Chinese wallpaper fragment at Woburn Abbey in England (above), the ancestral seat of the Dukes of Bedford, prompted the family to commission a reproduction from de Gournay. The replica, with finely plumed birds and twirling peonies hand-painted on silk panels, is quite possibly more graceful than the wood block-printed original—so enchanting that it's been adopted into the firm's library of patterns. *Woburn, to the trade; degournay.com.*



BELOW: A circa-1750 wallpaper fragment discovered in the 4th Duke of Bedford's bedroom. **LEFT:** De Gournay's hand-painted replica.



Growing Concern

The Garden Conservancy works to save the next generation of green spaces.

SIGNIFICANT GARDENS are living candidates for conservation, built not of bricks and stone but blooms and soil. The Garden Conservancy has preserved more than 80 plots across America, ensuring that important landscapes—from windswept terraces once tended by Alcatraz prisoners to cottage-

style “rooms” at Hollister House in Connecticut (above)—can inspire aficionados for years to come. The group has recently added several Pacific Northwest spaces to its roster, including the modernist Chase Garden in Washington and the classic Gaiety Hollow in Oregon. gardenconservancy.org.



MIDAS TOUCH

For the recent restoration of the Salon Doré, a period 18th-century room salvaged from a Paris townhouse and now in San Francisco's Legion of Honor museum, the New York-based firm P.E. Guerin brought back to life the elaborately detailed espagnolette bolts installed on the room's tall French doors. The lyre-studded hardware is now available in a wide range of lovely finishes. *No. 110 Louis XVI, \$10,000 each; peguerin.com.*

LEFT: The new espagnolette bolt and a photo from the vintage catalog. **BELOW:** The Salon Doré.



WOBURN ABBEY: COURTESY OF HIS GRACE THE DUKE OF BEDFORD AND THE TRUSTEES OF THE BEDFORD ESTATES; WALLPAPER: ERIKA LAPRESTO/STUDIO D; GARDEN: MARION BRENNER; INTERIOR: COURTESY FINE ARTS MUSEUMS OF SAN FRANCISCO



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BLUE NOTE

A 1759 invoice from George Washington's London agents called it a "Blew Plate Cotton furniture" fabric. When Mount Vernon curators recently sought to restore the Blue Room, they selected Brunswick & Fil's *Bromley Hall*, a recolored reproduction of an archive fabric that's as "handsome and genteel" as the 18th-century original. To the trade, brunswick.com.



History, with a Twist

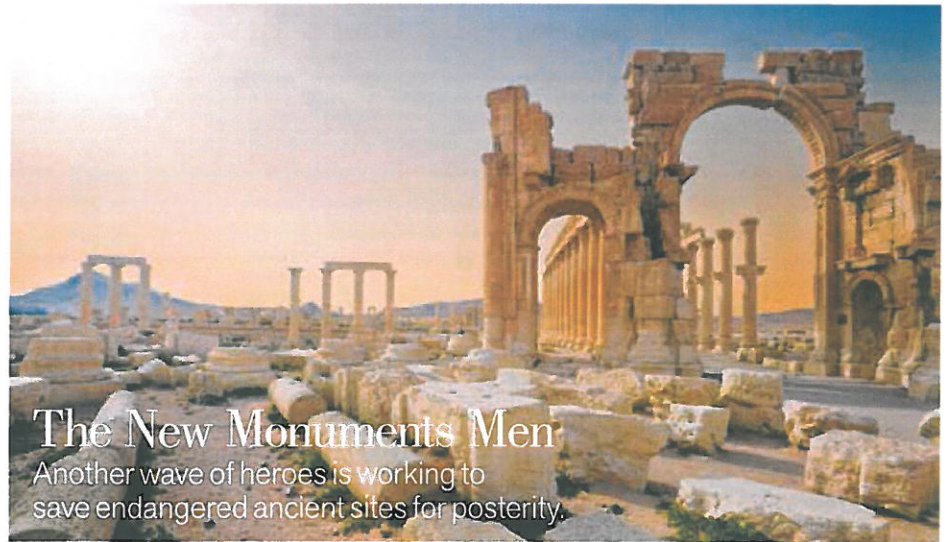
Manhattan's oldest house museum stretches into the 21st century.

THE MORRIS-JUMEL MANSION has a storied past as one of Washington's headquarters during the Revolution. Now the site is experiencing a different kind of revolution: Like historic houses across the country, the museum has turned the traditional docent-led tour on its head in a bid for relevancy and visitors. Contemporary art installations, immersive theater productions (like a play about

the mansion's ghosts, based on sources from the museum's archives), and yoga classes by Awesome Asana in the Palladian-style Octagon Room (above) expose new audiences to the mansion's history. "Historic houses have a penchant for living in a bubble," says executive director Carol Ward. "We can't be all things to all people, but we have to be enough things to bring people back."

PAPERDREAMS

Employing the same hand-blocking techniques used in the 18th and 19th centuries, Adelphi re-creates vivid wallpapers from archival sources, including, from left, *Fancy Ashlar* (c. 1800), *Florence Plantation Foliate* (c. 1830), and *Stars and Squares* (1796)—pitch-perfect style components, no matter the age. From \$425 a roll, adelphipaperhangings.com.



The New Monuments Men

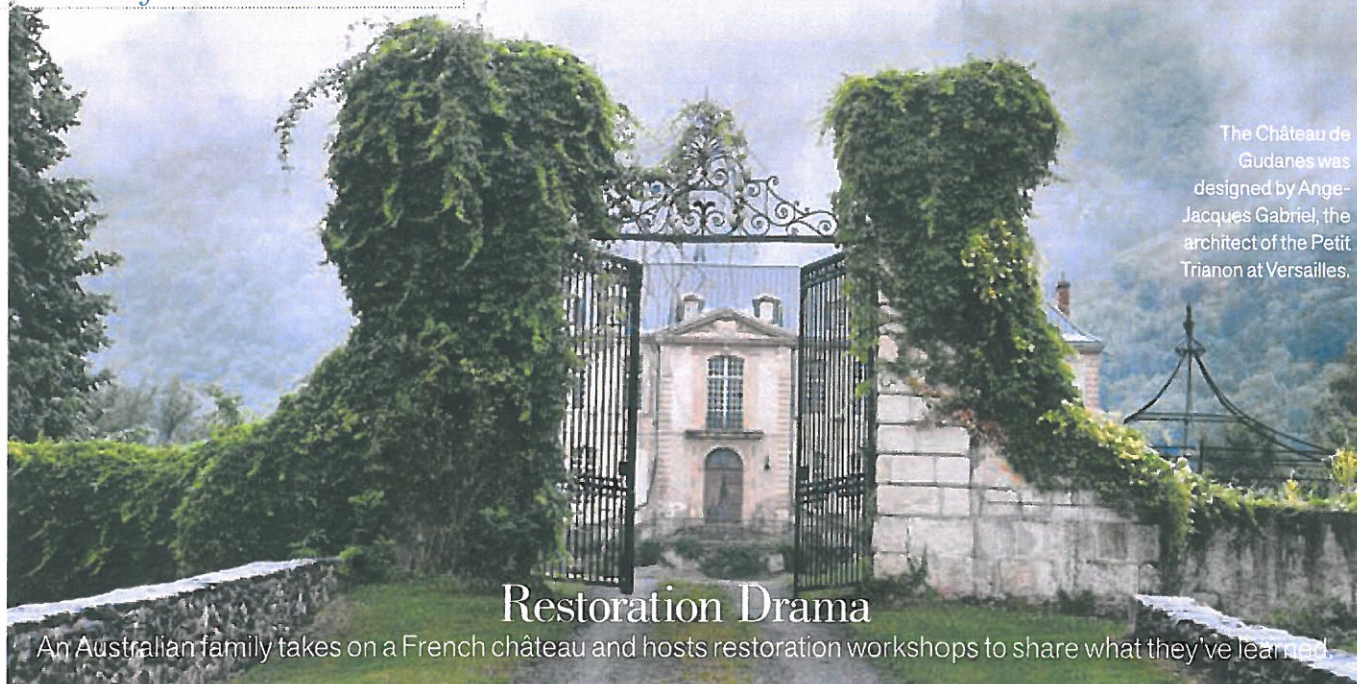
Another wave of heroes is working to save endangered ancient sites for posterity.

IT TOOK ONLY ONE DAY for ISIS to destroy the stone columns and arches at the Temple of Ba'al, which had towered over Palmyra, Syria, for nearly two millennia. Since then, organizations like CyArk and the Institute for Digital Archaeology have ramped up efforts to digitally preserve endangered sites in the region by sending experts with 3D laser scanners and

deploying stereoscopic cameras to volunteers. Scanned data functions as insurance against devastation, allowing historians to virtually re-create monuments and cities to rebuild ruins. "It's terribly important that we don't write off the whole situation as a mess," says Dr. Alexy Karenowska of the IDA. "There's a way through this, and hope for the future."

MANSION EXTERIOR: TOM STOECKER; AWESOME ASANA YOGA; LAUREN MORRISON PHOTOGRAPHY; PALMYRA: FERNANDO ARIAS/GETTY IMAGES; WALLPAPERS: ERIKA LAPRESTO/STUDIO D (3)

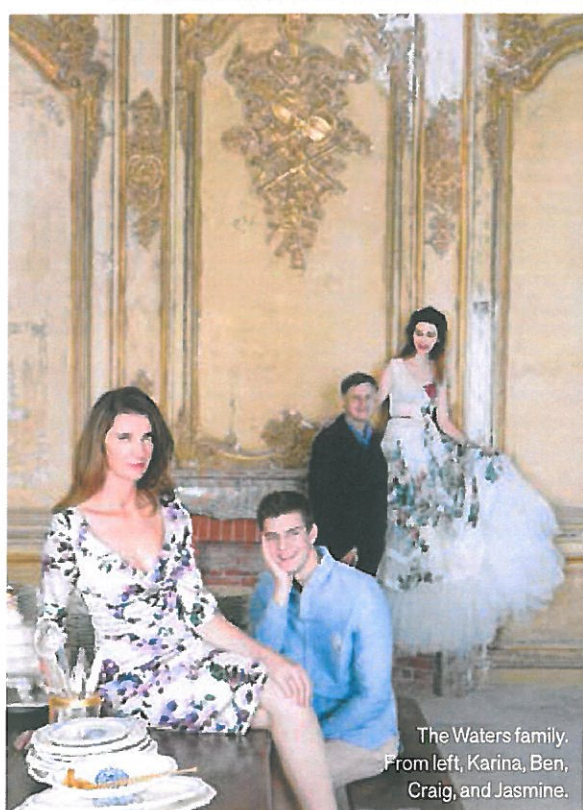
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The Château de Gudanes was designed by Ange-Jacques Gabriel, the architect of the Petit Trianon at Versailles.

Restoration Drama

An Australian family takes on a French chateau and hosts restoration workshops to share what they've learned.



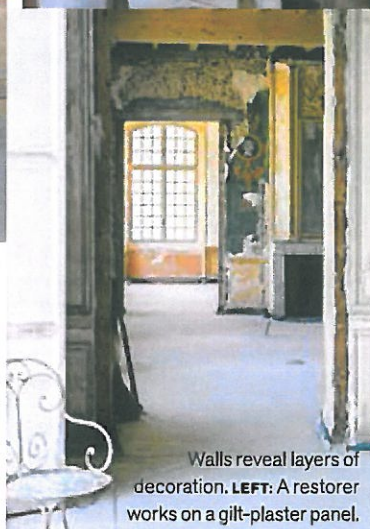
The Waters family. From left, Karina, Ben, Craig, and Jasmine.



Period-style chairs in a drawing room.



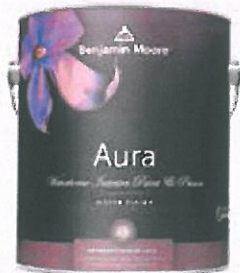
Walls reveal layers of decoration. **LEFT:** A restorer works on a gilt-plaster panel.



IN 2013, WHEN THE WATERS FAMILY purchased the 18th-century Château de Gudanes in the French Pyrenees, the roof had collapsed in several places, a bat colony had taken up residence under the eaves, and trees were growing indoors. Three years on, restoration is still an ongoing affair, and the property has become a locus for a new kind of preservation movement.

This summer, in cooperation with the Messors restoration firm, the family will host a 10-day workshop for beginners to learn the art of gilding, plaster and wallpaper repair, and frame building. Participants stay on-site, with extra-curricular activities that include cheese making, farm-to-table meals, and lots of walks in the lush green woods. *July 29–August 7; messors.com.*

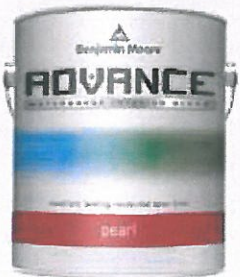
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An abandoned home in the Brush Park neighborhood of Detroit, where new retail and residential development is under way



CARA BERTRON



EMILIE EVANS

We the People

A new generation of activists looks to community for urban renewal.

"PRESERVATION IS ABOUT PEOPLE, not just buildings," says Emilie Evans about looking beyond historic infrastructure to residents and the role they can play in restoring neighborhoods. Along with Cara Bertron, Evans runs the Preservation Rightsizing Network, dedicated to rebuilding "legacy cities"—once-booming places like Detroit and Buffalo, New York, now suffering from

population loss, blight, and poverty. The answer, surprisingly, is in selective demolition to scale down neighborhoods, create a vibrant street life, and revive the economy: Vacant lots flourish as community gardens, and derelict buildings are torn down to expand green space. "Preservation is a means, not an end, for accomplishing stability and development," says Bertron.

Southern Ingenuity

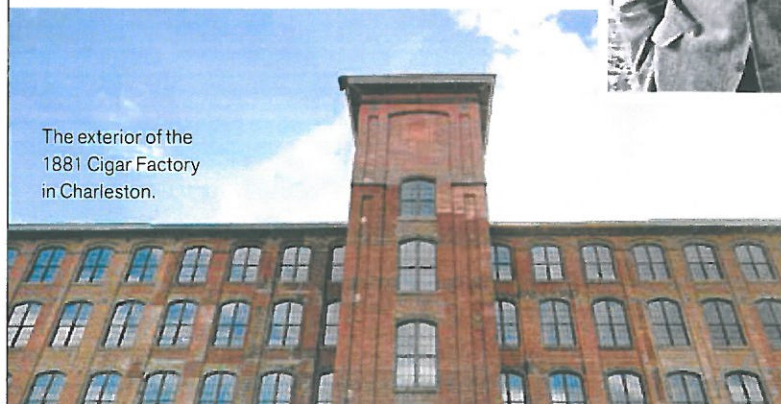
A Charleston developer repurposes a storied building for the modern age.

IN HIS REDEVELOPMENT of Charleston, South Carolina's Cigar Factory, William S. Cogswell, Jr., aimed to preserve the 19th-century structure while making it relevant to the city's resurgent postmillennial economy. Using the building's footprint and airy open floor plan, he offered space to diverse local businesses, from a gourmet food hall to a design showroom to an insurance company. The result has been a boon for the area and a lesson in modern preservation: Sometimes, sensitive reuse is the best way to keep a historic property alive. "You end up with good design that helps the social health of the community," he says.



WILLIAM S. COGSWELL, JR.

The exterior of the 1881 Cigar Factory in Charleston.



DETROIT HOUSE: COURTESY OF EMILIE EVANS; COGSWELL: COURTESY OF ASHLEY WARNOCK; FACTORY: COURTESY OF JEFF HOLT PHOTOGRAPHY