

# From the Editor

**O**ld house or new architecture? It can be a tough decision for lovers of traditional design today. One moment I swoon over historical homes built under long-held tenets, and I long to remodel a beauty someday. I also love to see how today's architects and designers reinterpret those tenets in newly built homes—I start dreaming of floor plans and new facades. This issue of *Traditional Home* brings great examples of both—along with thoughtful renovations that provide ultimate hybrids for modern living.

Most of all, these homes are the result of talented design professionals who navigate the tender process of deciding what old things are worth preserving and what should be replaced. It's about imbuing a new home with the elegance that comes from a sense of age. And it's about breathing new life into a treasured property through a bit of derring-do.

Designer Windsor Smith and architect Erik Evens took a 1930s Bel Air Colonial from sledgehammer-worthy to complete stunner (*page 80*). The dramatic elegance starts just inside the entry with a bold lapis-blue lacquered dining room that plays on the pool reflection outside its windows.

In Charleston, South Carolina, designer Alaina Michelle Ralph blended old and new, formal and casual—giving a new home the comfortable feeling of age (*page 68*). In Dallas, architect Christy Blumenfeld and designer Shelby Wagner used layers of molding and paneling to give the Tolleson family's brand-new construction the warm sense of tradition they craved, having formerly lived in an old home (*page 32*). "I wanted it to feel like we've lived here a long time," Kacy Tolleson says. "The biggest compliment is when someone asks me when I remodeled. They can't tell it's a new house." Blumenfeld adds, "It looks like a home passed down for generations—and this generation cleaned it up and modernized it."

It's that same kind of finesse that Chicago designer Tom Stringer brought to an elegant Lincoln Park rowhouse (*page 56*). Working with a fashionable client, he wove together new and old, English and French, city modern and midcentury Italian, hand-scraped walnut floors and artisanal plaster walls. "These subtle gestures make you wonder if the house is new or old," Stringer says. "I love that duality."

Stringer's philosophy of creating rooms with elements that look backward in time as well as forward is a reminder that we don't have to choose between old and new. Everything in design is reinvention, and a layering of time creates a classic home with lasting style.



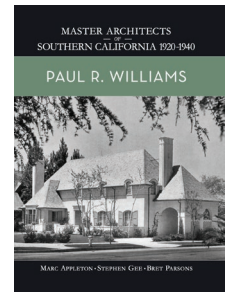
*Jill*

Jill Waage, Editor in Chief  
traditionalhome@meredith.com

## Seen & Quoted



**Jenny Rose-Innes**  
"What all of them had in common was an ability to create a home, in the true sense of the word, that was just right for them."  
Hardie Grant Books; \$50



**Marc Appleton & Bret Parsons**  
Explore the work of the first African American member of the American Institute of Architects, whose prolific career ranged from modest homes to mansions for Hollywood celebrities. Angel City Press; \$60



**Wade Weismann**  
"In the thoughtful creation of a beautiful space, we are inviting history to begin etching itself slowly onto the floors, ceilings, and walls of the built environment."  
Gibbs Smith; \$50