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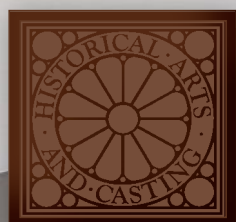


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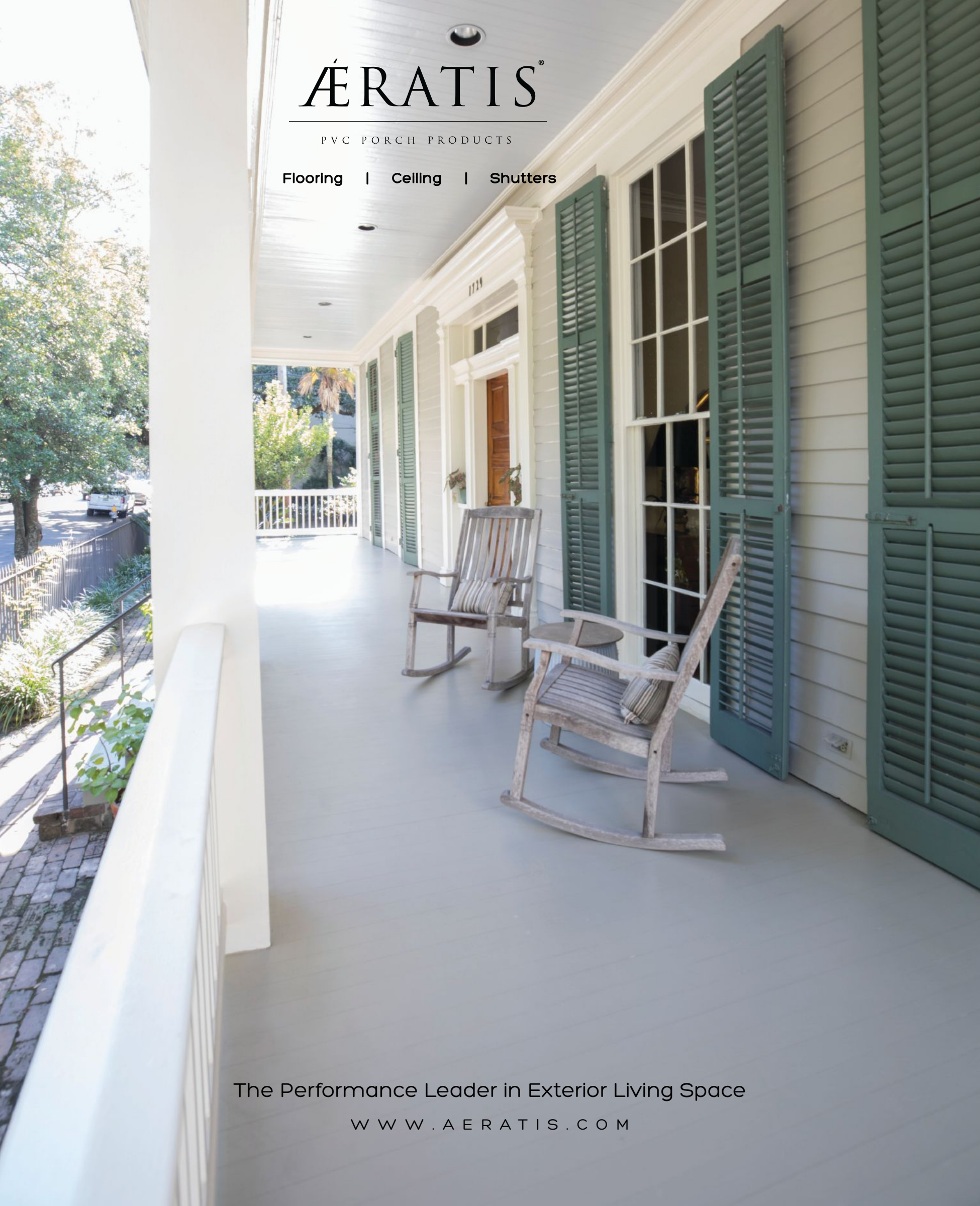
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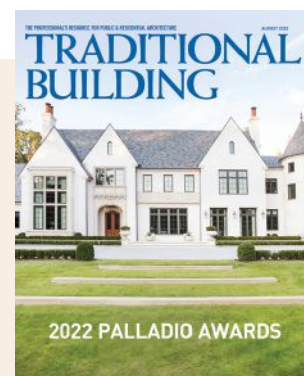
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Merry Wood by
Harrison Design.
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Photo By Erica George Dines

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MEET OUR 2022 PALLADIO PANEL



ETHAN ANTHONY

A graduate of the School of Art and Architecture at the University of Oregon, Ethan Anthony AIA served as a project architect under John L. Wilson at Payette Associates before founding his Boston practice in 1983. He then merged his firm with Cram and Ferguson in 1990 as a partner.

Since 1998, Anthony has led the practice as president and principal of Cram & Ferguson Architects, LLC. Under his leadership the firm has continued its 125-year focus on planning and design of new traditionally-inspired religious and academic buildings and campus planning in addition to Preservation of significant historic buildings.

Anthony is the past president of the American Institute of Architects Massachusetts and Central Massachusetts Chapters; Member of the INTBAU College of Traditional Practitioners based in London, has won numerous awards for design excellence, authored articles in many magazines including *Traditional Building* and *Faith and Form* and published *"The Architecture of Ralph Adams Cram and his Firm"* (WW Norton, New York, 2007).

Anthony has designed numerous new traditional churches, additions and interiors and has gained a national reputation for his work in liturgical architecture. The firm's work can be found in 45 states.

Recent awards include: AIACM Awards for Design Excellence for projects in 2019, 2017, and 2015 for the Casady School Chapel, 2007 Macael Architect of the Year Award, the 2004 Golden Trowel Award for Our Lady of Walsingham and the 1993 IFRAA Honor Award for St Elizabeth's Cathedral in the Woods, Memorial Garden.



JAMES L. STRICKLAND

James L. Strickland founded Historical Concepts in 1982 with a commitment to creating timeless homes inspired by historic precedent and informed by the grace and charm of the South.

After earning a masters degree in Architecture from Yale, Strickland began his professional career in real estate development. Later, he launched a design/build firm and built over 200 traditional homes in the Atlanta region. The spark that emboldened him to focus solely on architecture and design, however, was the overwhelming response to a self-published collection of historically-inspired home plans called the Savannah Tidewater Collection.

In 2012, Strickland authored the firm's first book, *Coming Home: The Southern Vernacular House*, published by Rizzoli. Since then, the firm has expanded its reach, with clients from coast to coast. Now entering its 40th year, Historical Concepts has evolved into a 45-person firm dedicated to creating enduring beauty through architecture and planning that improves the lives of people and their communities.



DAVID S.R. ANDREOZZI, NCARB, AIA

David founded Andreozzi Architecture in 1988, specializing in historically based residential architecture expressive of its

sense of place, attentive to its detail and proportion and timeless in its beauty. Commissions exist from Commonwealth Avenue to the shores of New England, to the Bahamian Islands.

Andreozzi is the recent past president of the New England Institute of Classical Architecture and Art, a leading nonprofit organization dedicated to advancing the classical tradition in architecture, urbanism and their allied arts. Andreozzi is currently spearheading a new movement Architectural Delight hoping to educate the public on the importance of culturally responsible design with a connectivity to people, history, and place irrespective of style. Before this Andreozzi was AIA's National Chair of CRAN, the AIA's Custom Residential Architects Network. In addition to that role of leadership, Andreozzi personally spearheaded CRANtv, an internet based series of viral videos that educate the public on the importance of good design and the role of the Architect, which received national accolades.

Andreozzi, a graduate of Rhode Island School of Design, is the son of a second-generation contractor and an interior decorator. Andreozzi grew up working on construction sites learning all aspects of construction from artisans.



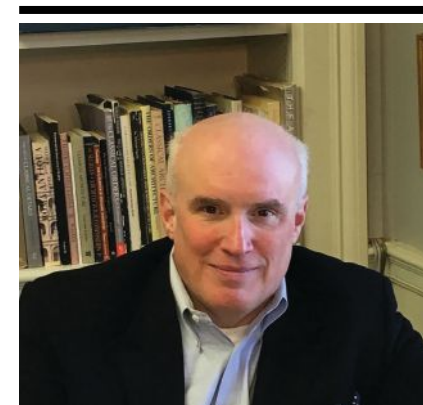
JOHN P. MARGOLIS, AIA

John P. Margolis was born in Boston, Massachusetts, into an academic family full of intellectual and artistic diversity. He received his bachelor's degree with a Major in Architecture from Washington University in St. Louis, and later his Master of Architecture from the University of California, Berkeley in 1986. Early on he pursued his lifelong passion for architecture on urban and library design projects around the country during his tenure at numerous prestigious firms including Skidmore Owings & Merrill and Shepley Bulfinch Richardson & Abbott.

In 2014, Margolis relocated to Los Angeles to serve as studio director at

Evans Architects, the traditional studio at the KAA Design Group after maintaining his own practice Margolis, Incorporated for over twenty years on the affluent Gold Coast north of Boston. In 2019, John joined the Santa Barbara office of Appleton Partners LLP as a senior project manager.

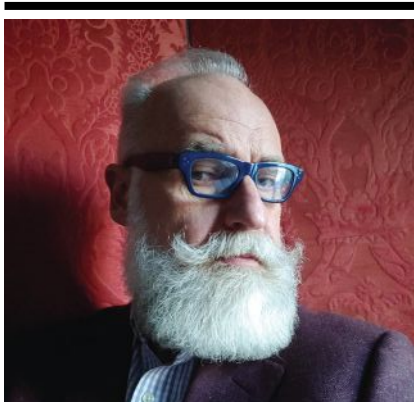
His passion for classical and traditional architecture led him to the Institute of Classical Architecture & Art (ICAA) in 1990 where he currently serves as the vice president of the Southern California Chapter and was recently elected to Fellow of the ICAA. Margolis has also served as New England Chapter president for five consecutive years. Margolis is a member of the American Institute of Architects (AIA) and is licensed in Massachusetts. John served on the Regional Cabinet and National Council for his alma mater Washington University in St. Louis.



ERIC INMAN DAUM

Eric Inman Daum joined Carpenter & MacNeille Architects and Builders in 2020 as a senior architect and design director. He established his own practice in 2017 and is a former partner at Merrimack Design Architects, LLC. He currently sits on the Board of the New England Chapter of the Institute of Classical Architecture and Art having served as president of the chapter from 2005 through 2009. In addition, he has taught design at the Boston Architectural College and has lectured at Build Boston, The Traditional Building Conference, and at the Institute of Classical Architecture and Classical America in New York.

Daum lives in Andover, Massachusetts where he has served on the Design Review Board and the Preservation Commission. He received his Master of Architecture from the Graduate School of Design at Harvard University and a Bachelor's Degree from Columbia University in History and Urban Studies.



WILLIAM YOUNG

A Maine native and Boston University Historic Preservation Studies Program alumnus, William Young joined the staff of the Boston Landmarks Commission in 1991. During his long and influential career as a public official, he guided thousands of commercial, residential and institutional developments to approval throughout the city.

Among these were significant new construction projects including the widely admired Nike and Apple buildings and such adaptive reuse endeavors as the retail conversions of the former New England Life Insurance Company building and the Museum of Natural History, now the Boston flagship of the RH [Restoration Hardware] brand. His affinity for the challenges of commercial architecture within a historic context led Young to author the Back Bay Architectural Commission’s Commercial Guidelines, for which he earned awards from local business and residential groups alike.

A Royal Oak Scholar of the 2006 Class of the Attingham [UK] Summer School for the study of the English country house, Young was also a founding member of the Institute of Classical Architecture and Art, New England Chapter, on whose board he continues to serve. In addition, William was a major contributor to The Buildings of Massachusetts: Metropolitan Boston (University of Virginia Press, 2009). Following his retirement as the BLC’s Director of Design Review in 2015, William has become a sought-after consultant for historically sensitive developments, and is in demand as a speaker, tour guide and commentator.

All stories written by
Nancy A. Ruhling.

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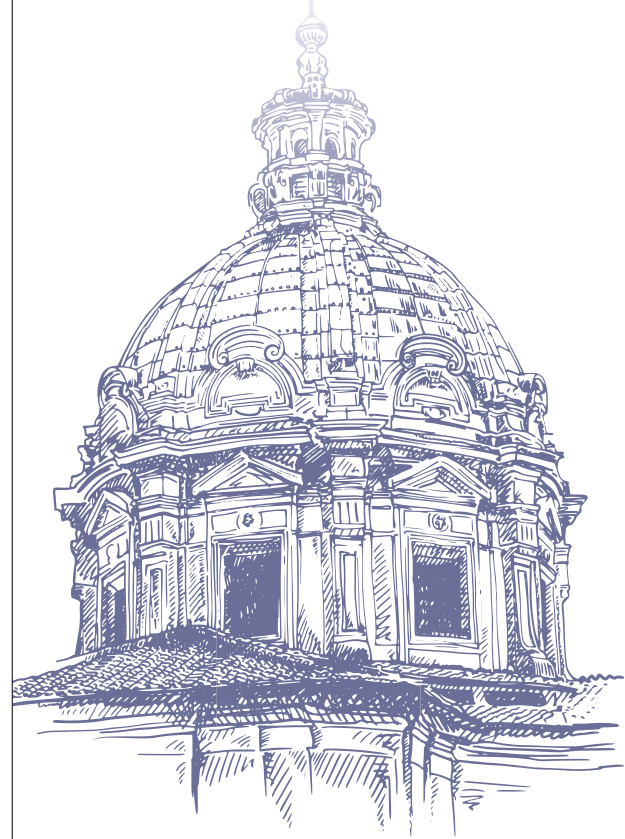

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RESIDENTIAL PALLADIO WINNER RESIDENTIAL ADAPTIVE RE-USE AND/OR SYMPATHETIC ADDITION

THE AURORA

The Architect's Studio



The Aurora has always had special standing: It's the oldest major hotel in the Victorian-era Jersey Shore community of Ocean Grove and one of the three most significant structures in the iconic New Jersey resort town's national historic district. And, perhaps most important, the landmark's a longtime favorite of the locals.

Although it started out as a hotel that attracted the likes of 19th-century celebrities such as Mark Twain, Theodore Roosevelt, and Thomas Edison, in its later years, The Aurora served as a beach house for a single owner and 30 of his closest friends.

More than a century's worth of harsh climate had taken its toll when developer Dave Pape, the owner/president of Old Forge Builders in Millstone, New Jersey,

bought it in 2017 and commissioned architect Mark Alexander Pavliv, AIA, the managing principal of The Architect's Studio in Ocean Grove, to come up with a plan to save the building and find a viable new use for it.

Time was of the essence because the building was literally falling apart. "The houses are very close together—the district encompasses only one square mile, and the lots are only 30 feet by 60 feet—and several of The Aurora's posts had fallen onto a neighboring home," Pavliv says. "I remember standing in the snow taking photos of it, and various ornamental pieces were falling like spears."

Pavliv, whose team included project manager Eric Allen Cohen, AIA, proposed converting it into a luxury boutique condo development. "Pape loved the idea, and the local zoning board deemed it plausible," Pavliv says, "but

we had to get approval from the Historic Planning Commission."

Working within the commission's super-stringent guidelines, he adds, became the most challenging part of the project because, despite the poor condition of the building, the commission always strives to retain original and historically significant building details and avoid the introduction of synthetic materials in the restoration.

"This project took a long time—three years—because of all the permits and approvals we had to get," Pavliv says. "And work was halted at one point, and I was summoned to appear in court, accused of building without permits because we determined that we had to replicate instead of restore the columns."

Noting that it's always a difficult call to decide how far back in time to take a historic building, Pavliv says that in the

case of The Aurora, the team focused on how the five-story wood-frame Eastlake-style structure looked during the last half of the 20th century.

"Through the years, elements were added, and these were what people most admired even though they were not original," Pavliv says. "We decided to keep them because that's what the locals were familiar with and expected the building to look like."

The Historic Preservation Commission agreed with that decision and issued an imperative to preserve one of The Aurora's most distinctive features: the massive exposed decking of the covered porch.

"The Aurora is sited so that you have to look up at it," Pavliv says. "And when you do, you see the underside of the decking. It's almost symphonic and mesmerizing because of the repetition of

Photos by Old Forge Builders

KEY SUPPLIERS

ARCHITECT

The Architect's Studio

DEVELOPER

Dave Pape, owner/president of
Old Forge Builders

LEGAL COUNSEL PERMITTING AND APPROVALS

Ken Pape, Heilbrunn/Pape
Law Office

LEAD PROJECT MANAGER

Tim O'Connor

PROJECT COORDINATOR

Gary Mangino

CARPENTRY SUPERVISOR

Ed Fletcher

MASTER CARPENTERS

Matt Burke and Art Nevin

ARCHITECTURAL MILLWORK

Glenn Hissam

the framing, and, even without the mandate, we were going to keep this feature because it was a significant aspect of the building envelope.”

To comply without sacrificing aesthetics, the design team developed a system of hidden ledger lock fasteners featuring wood dowels for the areas where the new rough-sawn treated timber replaced the original failed structural elements.

Although the interior and exterior doors were restored, the windows were replaced with solid-core two-over-twos, the columns were replicated and the clapboard siding was replaced and upgraded to meet fire codes, a major factor because the homes in the historic district are made of wood and are sited so close together.

The mid-20th-century fire escapes, which were unsightly, were removed from the exterior, and additional fire-safety measures, including interior firewalls between the condo units, were installed.

The renovation also allowed the team to discreetly position the new plumbing, electrical, mechanical, and energy-saving technologies so they didn't detract from the building's historic exterior.

The condo units at The Aurora sold quickly, and the building is, once again, the star of the seashore community.

“There isn't a day that goes by that I don't get a text or a message about The Aurora or hear someone talking about it,” Pavliv says. “The visual impact is a portal in time. People stand in the street and look at it, and it transports them back 100 years.”



TOP The Aurora, which is now a boutique condo development, was restored to the way it looked in the last half of the 20th century.

ABOVE Although the windows in the elevator building were replaced, the original interior and exterior doors were restored.

OPPOSITE The luxury condo units feature all the modern conveniences.



RESIDENTIAL PALLADIO WINNER RESIDENTIAL CRAFTSMANSHIP

VIA MARINA BELT



KEY SUPPLIERS

PROJECT DEVELOPERS

BELT's Louis Beltran, Cesar Quintana

ARCHITECT

Angie Janesheski of Smith & Moore Architecture

SPECIALTY CRAFTSMANSHIP

BELT's Gonzalo Garcia, Cesar Gonzalez, Freddy Oliveros, Alexander Mapura, Wilmer Tobon, Jhoanny Toro

INSTALLATION

BELT's Boris Buitrago

BUILDER

Rick Burns and Rachel Ortiz of Davis General Contracting

LEFT A leaded-glass skylight illuminates the top of the staircase.

RIGHT & FAR RIGHT The bronze metalwork in the front door is a slightly darker patina than that of the central staircase's banister.

OPPOSITE BOTTOM The circular staircase seems to flow through the space.

we came to the rescue.”

The company, which has 140 employees, made a quick mockup of the staircase railing before taking on the challenge of manufacturing in such a short time.

The team crafted every piece by hand in the company's 110,000-square-foot atelier in Armenia, Colombia, where they are on a mission to elevate craftsmanship and empower the community with it.

Typically, BELT designs the metalwork or collaborates on its design, but in this case, because the project was so far along, it was commissioned only to manufacture the pieces. The hand-forged pieces, which have soft, clean lines, reflect the classic architecture of the residence, which the owner uses as a summer house. The most striking metalwork BELT created is for the central staircase, which rises majestically from limestone steps toward a spectacular leaded-glass circular skylight.

“With bronze, it's an art to feel the metal's temperature and know the right moment to hammer and twist it to create forms,” Beltran says. “If it's too hot, it will melt; if it's too cold, it will crack.

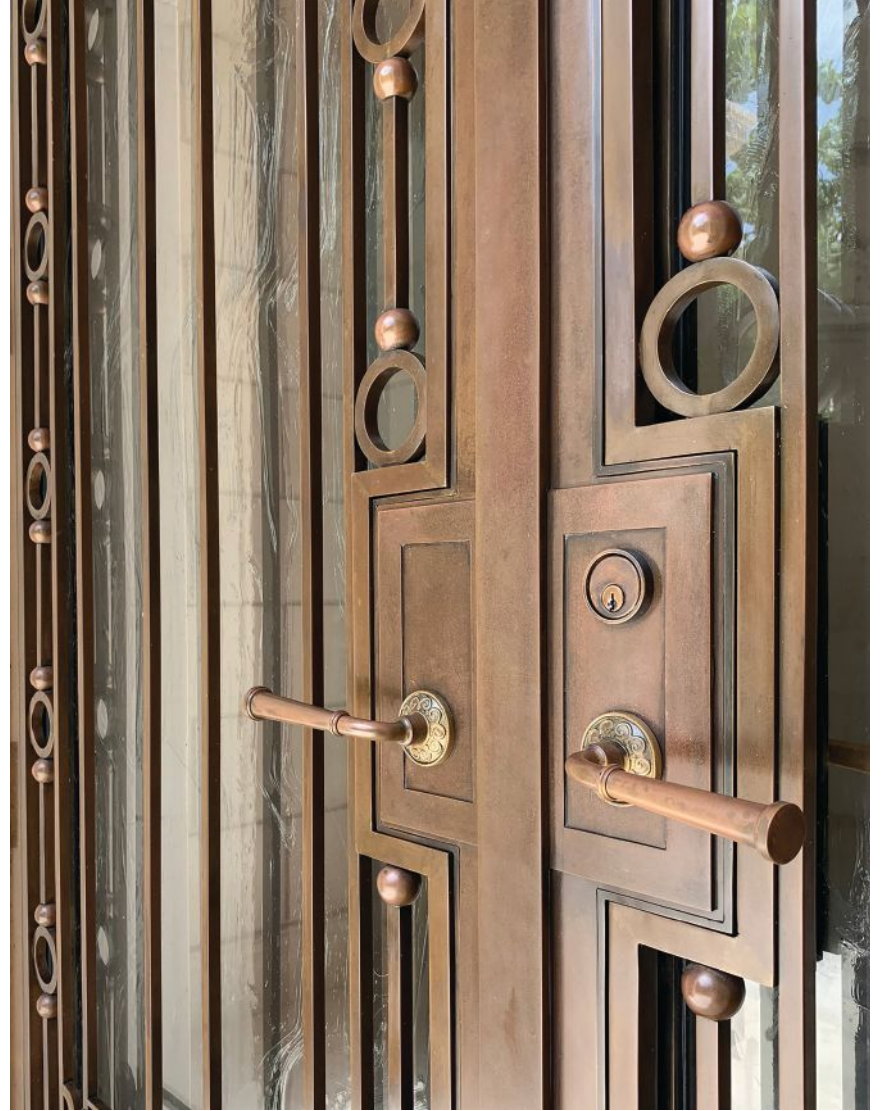
Photos by Valentina Beltran

The true test of a skilled team of artists and artisans is the ability to step into a project at the last minute and create the defining traditional architectural elements to perfection and on time and budget.

The metal-forging studio BELT was more than up to the challenge when called upon to manufacture a sculptural bronze staircase banister, front-door embellishments, and decorative chains for a 20,000-square-foot new-construction waterfront residence called Via Marina in the Sunshine State's exclusive

Palm Beach area.

“Typically, this work would take five to six months,” says Louis Beltran, the architect, designer, sculptor, CEO, and the maestro of BELT, which has a showroom in Hollywood, Florida. “Yet we only had three because the original subcontractor abandoned the job, and



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The welding of bronze, he notes, tends to age it at a different rate than the rest of the piece, resulting in a slight difference in the patina that, in the case of the staircase banister, would have marred the look. The requirement for absolute perfection absent any imperfections also made for a challenge.

To keep welding to a minimum, the BELT team devised a system of hidden mechanical joints to assemble the 10-foot-long pieces of the staircase banister. "The heads of the hidden bolts were ground so they don't show and to make sure the color and surfaces match," Beltran says. "Working with small screws like this is more flexible than welding, but it's not something that's done often. It requires special skills."

Noting that the installation was a perfect fit, Beltran says that "it's a true bronze gem—clean, sophisticated, and Classical. We gave a lot of input to the final result and added value to the project."

Because the specifications called for contrasting hand-applied dark and ultra-light-color patinas that complement the palette of the walls and ceiling, extra expertise was required.

On the elaborate hand-forged bronze work BELT created for the front door, there were fewer issues with mechanical connections because the patina was darker. "The owner had a glazer from England come over to make the glass," Beltran says, adding that, customarily, BELT would have taken care of it, too.

The other part of the project was to forge bronze decorative chains and collars for the limestone pillars that lead over the bridge to the property's garage and pond. "We created a heavy-gauge chain—it's $\frac{3}{4}$ of an inch—and attached the collars by embedding stainless steel posts in them," Beltran says.

The "craft and aesthetic of the pieces we made for Via Marina speak for themselves," he says. "This project results from the magic when homeowner, architect, builder, and artists and artisans collaborate to make a dream come true. The results are spectacular."





RESIDENTIAL PALLADIO WINNER
RESIDENTIAL EXTERIOR SPACES: GARDENS & LANDSCAPES

NATURAL LEGACY

James Doyle Design Associates



To complement an 1846 house that is sited on an undulating six-acre pastoral plot in Greenwich, Connecticut, James Doyle Design Associates created a fresh landscape that honors the natural environment and the history of the home while imparting a modern, ease-of-living sensibility to the grounds.

The client, an Englishwoman, wanted a quintessentially English country garden and “embraced color and the idea of a large herbaceous garden,” says James Doyle, whose eponymous firm is based in Greenwich. “As per her wishes, the plant material was selected so that it could be maintained organically, without the use of chemical fertilizer or pesticides.”

The property, which had what senior landscape designer Matthew Willinger calls “some lovely attributes,” was in great need of clarity and definition.

“Because of the way the gardens were laid out, with a lot of elevation changes in the topography and overgrown plant material, you couldn’t walk around the house easily or get from one space to another,” Willinger says. “We seized on historical elements we found in situ as a springboard to organize and delineate spaces, or garden rooms.” Doyle adds that wayfinding, a major component of the project, proved transformative.

The series of rooms—a pebbled parking courtyard, an arrival garden, a small meadow, a water-feature garden, an upper allée, an extensive perennial

garden with double herbaceous borders, a large meadow filled with natural grasses, a hen run and a vegetable garden—is demarcated by existing, rebuilt, and new fieldstone walls, a key feature that Willinger says “gives a welcoming structure.”

The old and new mix seamlessly; the gardens are arranged around legacy trees. “It was an enjoyable challenge working with the history of the house and incorporating the elements of yesterday,” Willinger says.

An antique limestone trough, set in a fieldstone-walled and pebbled area that had been a significant stretch of asphalt before the renovation, was converted into a water feature, creating a room for repose, reflection, and relaxation.

The upper allée, which runs along

the back of the house, is defined by cubed linden trees and hornbeam hedges along with colorful flowering plant material, creating “a beautiful and enjoyable place to stroll and enjoy the views of the gardens below,” Willinger says.

Large fieldstone piers that match the property’s vintage walls mark the entrance to the renovated perennial garden, which provides, to the owner’s delight, a riot of jewel-tone blooms in reds and purples from spring through autumn.

The two meadows—a square-shaped one close to the house that’s planted with flowering bulbs and native perennials, including yarrow, allium, and beardtongue, and a large free-form one filled with native grasses that extends

Photos by Allegra Anderson



LEFT The home's outdoor living areas and covered porch offer prime views of the herbaceous borders.

RIGHT Structural plantings add formality to the architecture.

BELOW Cubed linden trees and trimmed hornbeam hedges define the upper allée.





KEY SUPPLIERS

LANDSCAPE ARCHITECT

James Doyle Design
Associates

LANDSCAPE CONTRACTORS

Dab Designs; Aquino Garden &
Landscape

PLANT SUPPLIER

Don Gamsjager, Eason
Horticultural Services

NURSERY

Hardscrabble Farms

BUILDER

Davenport Contracting

IRRIGATION, LIGHTING, AND WATER FEATURE

Summer Rain Sprinklers

TOP The gardens were planned around the property's legacy trees.

RIGHT The water feature, an antique limestone trough, is the centerpiece of the pebbled garden close to the house.



far into the landscape—speak with a vintage English accent.

“The organic shape of the larger meadow is designed to change year after year,” Willinger says. “Paths that lead to other key rooms and work with the topography and create circulation in the garden are mowed through it.”

It is the pair of oversized teak

benches at the entry garden, designed by Willinger, that are most representative of the garden's straddling of centuries. Elegantly spare, they look contemporary, but the inspiration for their profile was based on a photograph Doyle took long ago while touring one of England's public heritage gardens.

“They have a pew-like look that

works beautifully with the geometric hedging and the structure of the house,” Willinger says. They are, Doyle adds, “the bridge between the old and new—they are something fresh.”

The most beautiful aspect of the renovated landscape, Doyle and Willinger say, is that there always are new things to see.

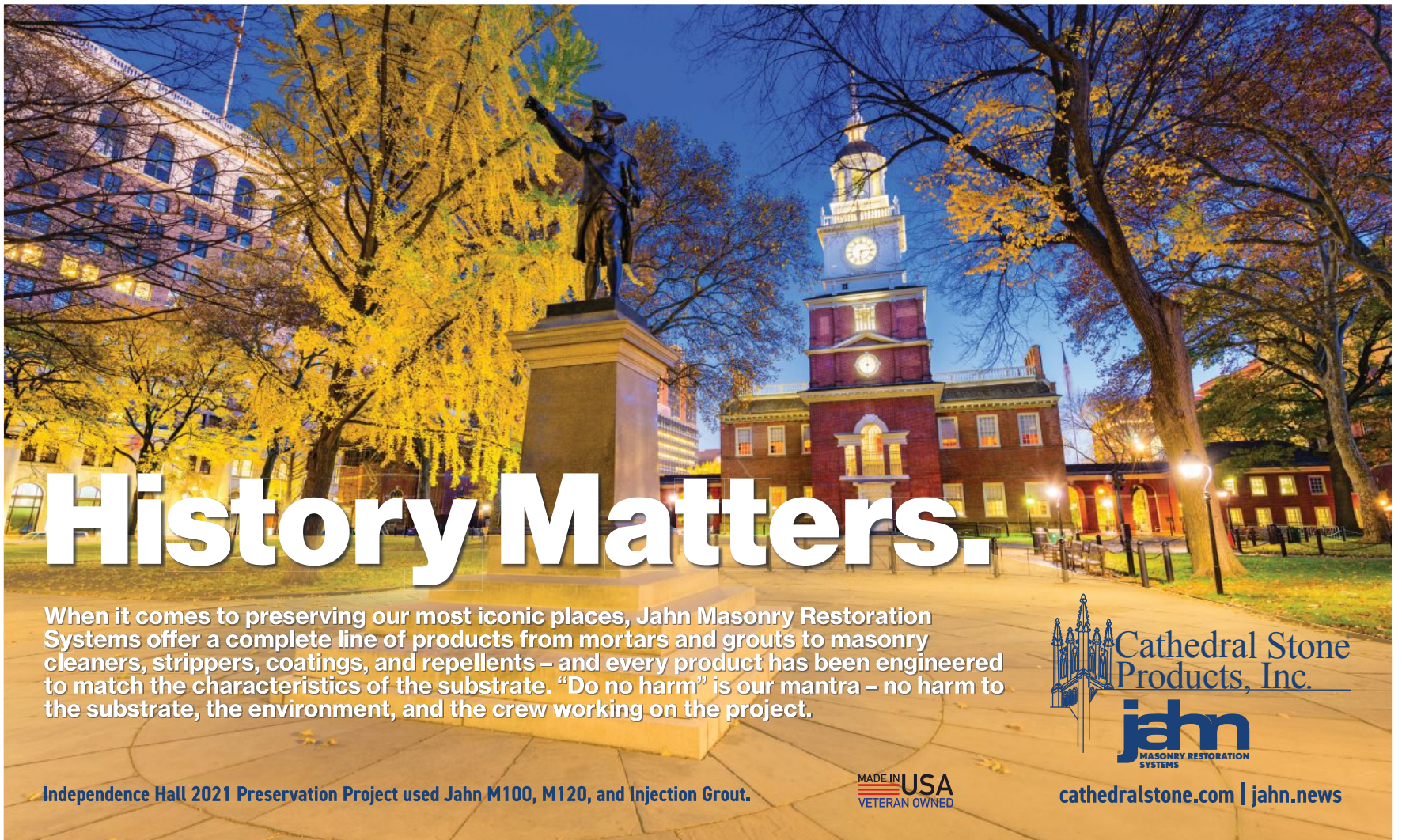
“There's something wonderful in how things change in this landscape every season,” Willinger says. “And now there's a wonderful framework of structure that gives the site definition and contrast to the looser textures of the perennials and grasses, making each visit to the site a unique and distinctive experience.”



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RESIDENTIAL PALLADIO WINNER
RESIDENTIAL INTERIOR DESIGN

RANCHO SABINO GRANDE

Peace Design



KEY SUPPLIERS

INTERIOR DESIGNER

Peace Design

ARCHITECT

Michael G. Imber Architects

CONTRACTOR/BUILDER/ DEVELOPER

Sebastian Construction Group

CRAFTSMANSHIP

Marmi Natural Stone,
Struttura, Skylar Morgan,
Chateau Domingue

LANDSCAPE ARCHITECTURE FIRM

James Hyatt Studio

ANTIQUES

Robuck, Maison Gerard

ARTWORK

Alfredo Bovio Di
Giovanni, Julian Onderdonk,
Todd Murphy, Wayman Adams,
Kathleen Morris

LEFT In the kitchen, the central island, made of reclaimed oak and topped with walnut, is illuminated by a contemporary custom light fixture. The back-splash is paneled with slabs of Titanium black marble.

Rancho Sabino Grande, which presides over thousands of acres along the Sabinal River in Texas Hill Country, is reflective of the adventurous international lifestyle, world travels, and myriad eclectic collections of its owner, who has populated the legacy property with a variety of exotic African animals, including giraffes and zebras.

The interior design program, by Peace Design, is a marvelous mix and mesh of styles and time periods inspired by the ranch's Spanish and African influences, rich Texas history, natural elements of the property, and the owner's own oversize lifestyle.

"Although newly constructed, the ranch harkens back to a time when extraordinary craftsmanship and the use of rare materials culminated in homes built for generations," says William Peace, the founder and principal of the eponymous design firm based in At-

lanta, Georgia, and Bozeman, Montana. "The owner gave us one dictate: 'Make it look collected and curated through time.' To that end, we spent five years traveling the globe to amass unique materials and furnishings."

The art objects and furnishings, which date from the 16th through 21st centuries, range from European antiques and period carpets to contemporary art and custom furnishings by Peace Design.

"We dug deep into the owner's history and interests to make this, his primary residence, special," Peace says, adding that the rarities include reclaimed gunstock walnut paneling, ancient Egyptian porphyry, and millennia-old Roman stones in homage to the owner's passion for geology and conservation.

The design team went to great lengths and faraway places to source the items, which range from the rare World War II-era Japanese Navy observation

binoculars that the owner uses to watch the wildlife through the expansive walls of bronze windows in the living room to the 16th-century Italian Renaissance table with original painted detailing and massive carved eagle legs that is the centerpiece of the entry vestibule, which is illuminated by a 19th-century carved giltwood chandelier.

From the dinosaur leg and the contemporary bronze cocktail table by Lebanese artist Aline Hazarian in the great hall to the 1,000-year-old sinker cypress salvaged from a Louisiana river bottom that panels the library filled with a curated collection of books that reflect the owner's interests, the pairings are profound—and soulful.

"It's rare to find so much sinker cypress, and this was underwater for many years," Peace says. "Throughout the entire ranch, we chose woods that even though they were not all sourced from the ranch property are indigenous to the area."

He notes that the library's shelves are not entirely filled. Some were intentionally left empty so the owner can add volumes, which as a consummate collector, he undoubtedly will.

In the hallway that leads to the primary suite and its custom-designed bed, a George Nakashima cabinet—the last he designed before his death and completed by his daughter—a painting by Texas artist Julian Onderdonk and a grouping of mid-century Swedish pottery create a vibrant vignette.

In every room, there's a sense of surprise that holds special significance for the owner. In the dining room, for instance, a solid Claro Walnut table, antique litoteca, and antique console tables form a conversation-sparking backdrop for the four-foot by eight-foot photo/painting of a luminous white fallow deer by Todd Murphy.

The most personalized space, the lounge, features a bar whose front is made of antique book-matched Jasper

Photos by William Abranowicz

RIGHT The ranch's entry vestibule, paneled in hewed solid gunstock walnut, sets the scene for the 16th-century Italian Renaissance table with carved eagle legs and the Alfred Bovio Di Giovanni painting over the console. The carved giltwood chandelier is from the first half of the 19th century, and the floor is paved in antique reclaimed Montpellier French limestone, mosaic from ancient Egyptian porphyry, and millennia-old Roman stones.



ABOVE The great hall features a bronze cocktail table by contemporary Lebanese artist Aline Hazarian and an ornamental 19th-century Louis XII sea tortoise shell on a turned-walnut stand.

RIGHT The two-story library is paneled in ancient sinker cypress and features a 1960 concrete, stone, and rosewood table by Norwegian architect Erling Viksjø.

stone and a custom mural by Peter Gorman Studios that depicts the life and adventures of the homeowner.

It includes images of a World War II plane (the owner collects and pilots them, and the ranch has a landing strip and hangar); exotic animals (the ranch's menagerie wanders through stretches that are reminiscent of the Serengeti); oil-industry workers (that's the business the owner is in); and flying-ace Chuck Yeager (the owner's longtime friend and inspiration).

Peace Design brought in luxurious silk velvets and buttery leathers to serve

as soft, textural counterpoints to the ranch's hand-rubbed plaster walls and handcrafted metal and woodwork.

The key to the success of the project, Peace says, was the collaboration among all parties that lasted from conception to construction's end.

"The client had so many interests—he collects everything from arrowheads and knives to pre-historic artifacts and historic warplanes—and we don't usually get clients who have this level of unique interests," Peace says. "I've done many projects, but few of them stand up to this. I'd do this project again any day."





RESIDENTIAL PALLADIO WINNER
RESIDENTIAL NEW DESIGN AND CONSTRUCTION—LESS THAN 5,000 SQUARE FEET

WINDSOR RESIDENCE IN THE SOUTH VILLAGE

Moor, Baker & Associates Architects, P.A.

The rear elevation opens to the pond and the golf course beyond.



Sometimes strict rules and regulations, including size restrictions, spur innovative architectural inspiration.

Moor, Baker & Associates Architects, P.A. got the opportunity to apply out-of-the-box solutions when the firm was commissioned to design a single-family house for a client in the Duany Plater-Zyberk & Co. New Urbanist community of Windsor in Vero Beach, Florida.

The client's ambitious agenda for a five-bedroom house in the allotted space of only 4,900 square feet proved the prime catalyst for the compact, yet expansive-looking design that features a pair of matching wings.

Although the community of Windsor prescribes asymmetrical massing, this house, which is in the middle of the block and terminates the long axial

view into the South Village, simply begged for symmetry, says architect Peter D. Moor, a principal of the Vero Beach-based firm, adding that permission to design it that way was graciously granted.

"Palladio would be very proud—he would be clapping in his grave because of the rigorous symmetry," Moor says, adding that the community, which is modeled after St. Augustine, Florida, typically requires a side-yard design scheme.

The residence, which faces the street and is on an axially symmetrical plan, is entered through a carriage house that is flanked by a pair of gated garages for golf carts in addition to garages for two cars.

"It's always a challenge in our work to make the automobile part of the 'delight' aspect of the famous Vitruvian

triad," Moor says, adding that the community's rules require the vehicles to be tucked out of sight.

A graveled walkway leads through the carriage house, which has two guest bedrooms upstairs, to a central, open-air courtyard that's defined by eight buttonwood trees and four two-story walls. Designed for relaxation as well as al fresco dining, it has two showers—one for dogs and one for their humans—in symmetrical spaces.

As are all those on the first story, the tall doors and windows are steel. Second-story windows and doors, however, are made of wood.

"Marrying the dense New Urbanist planning to a more formal 'country garden' scheme was also inspired by the open space beyond the rear yard garden, which includes a pond, a fairway, and woods beyond," says architect Chris

Baker, a principal in the firm.

To satisfy the client's desire for a minimalist, sophisticated year-round house, the team scaled back the trim and created sculptural elements made of stucco or cement.

"All of the details are functional," Baker says.

The bathroom walls, the subtle sculptural splays that shelter the upper-floor windows, the massive floor-to-ceiling fireplace in the two-story main living space, the swimming pool surround, and the hood in the kitchen are stucco. The floors throughout the house are what Baker calls "out-of-the-truck" polished concrete.

One of the more dramatic elements is the stucco spiral staircase that gracefully climbs to the guest rooms. This feat of craftsmanship—thin slats of wood were applied to a form to create

Photos by Jessica Glynn

KEY SUPPLIERS

ARCHITECT

Moor, Baker & Associates
Architects, P.A.

STRUCTURAL ENGINEER

Farley Engineering

GENERAL CONTRACTOR

Barth Construction

INTERIOR DESIGN

Olivia O'Bryan

LANDSCAPING

Hayslip Landscape

GLASS HBS

CABINETRY

Premier Cabinetry

SHUTTERS AND GATES

Florida Shutters

MASONRY

Indian River Masonry

DOORS AND WINDOWS

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Weather Shield Mfg.

TRIM

Palm City Millwork

TILE

Treasure Coast Tile & Marble

In the kitchen, the range hood is made of stucco, and the virtually invisible backsplash is glass.



The main living space, which is two stories, is clad in dropped shiplap planking, typically a profile used for exterior siding. The fireplace is stucco.





LEFT The pool has a raised stucco edge that serves as a bench.

BELOW LEFT Tall steel windows and doors surround the interior courtyard, which has two showers and is defined by four buttonwood trees and two-story walls.

BELOW A secondary stair, upon a raised platform, is a key sculptural element in the residence.



the undulating shape—was the product of three dictates: minimal space, a small budget, and building code rules.

“We were required to have a landing every 12 feet,” Moor says, “so we created a monumental platform at the bottom.”

The team, Moor adds, “used the lemon of the code to create lemonade,” not only on the staircase but also on the back porch. “Arches are not allowed, but

we created swag-like brackets and set them back three feet to get around this,” Moor says.

Moor and Baker reveled in the rigor of the rules, not all of which they found restrictive. “There’s one really cool rule that says that every rectangle on the elevation has to be taller than it is wide,” Moor says delightedly. “If you want to let more light in, you don’t go wider, you

go taller.”

Baker notes that it is this proportion of spaces and tall windows and doors that are “the stars of the show.”

Moor adds that the other “star” is the craftsmanship. “Without the artisans, who understand that stucco and cement are like liquid art, this residence could not have happened,” he says.

To stay within budget, the interior walls of the residence are made of dry-wall. “There’s no crown molding, which is part of the minimalistic aesthetic the client desired,” Baker says. “The baseboards are thin, understated, and inexpensive.”

The only ornamentation is in the main living space, whose walls are clad in dropped shiplap planking, which typically is used for exterior siding. “It’s a subtle gesture to bring the outdoors

in,” Moor says, adding that the firm has used the technique in several of its residential projects. “It references a beach cottage, and it’s practical and beautiful.”

Baker adds that the fact that it’s wrapped around the columns of the room “brings a deeper appreciation of the form.”

It was the client, Baker and Moor say, who gave them the license to come up with such a satisfying design.

Moor, Baker & Associates Architects, P.A. has designed several other houses in the community, and that work is what caught the client’s eye.

“We had an unencumbered feeling that allowed us to stretch out,” Moor says. “The client noticed how we used masonry as a way to express our ideas and how we explored its use within the stringent rules of the community.”

Photos by Jessica Glynn



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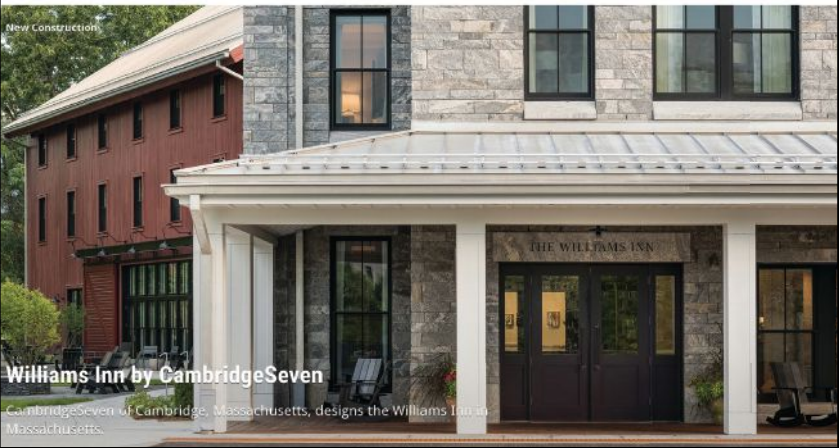
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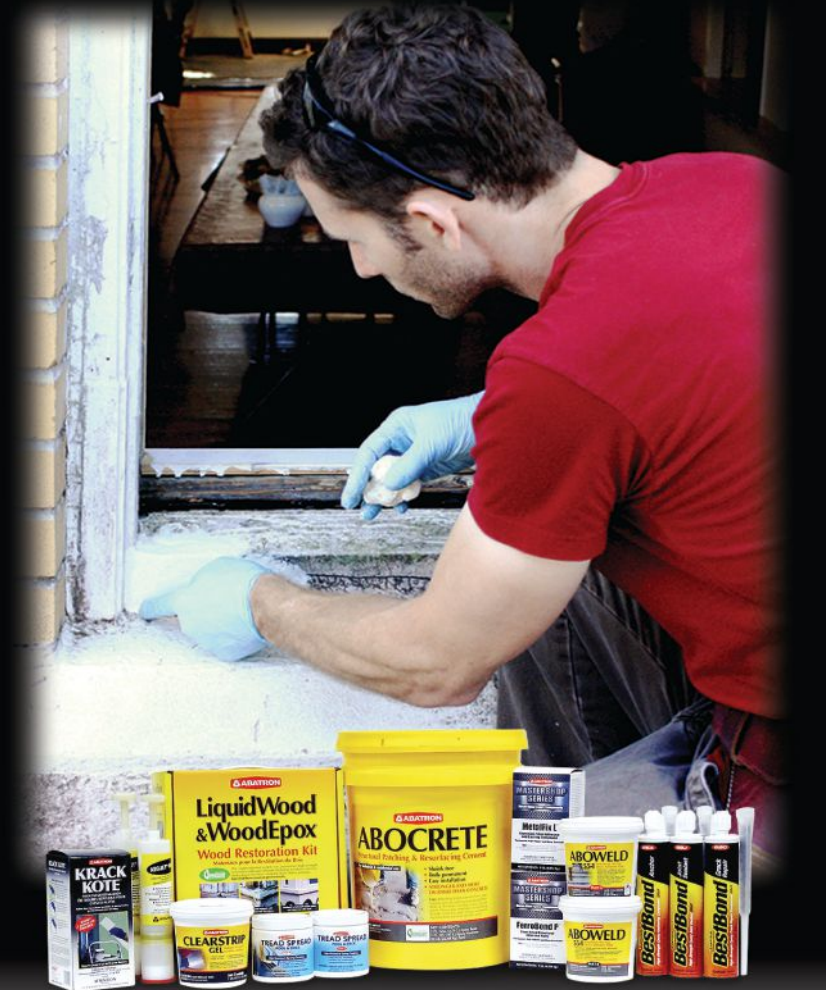
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RESIDENTIAL PALLADIO WINNER

RESIDENTIAL NEW DESIGN AND CONSTRUCTION—MORE THAN 5,000 SQUARE FEET

MERRY WOOD

Harrison Design

The façade of the Norman-style residence, in Atlanta's Buckhead district, is burnished stucco on a masonry veneer with limestone embellishments.



Merry Wood, a Norman-style residence with three gables, a tapering turret, and porte-cochère in Atlanta's Buckhead district, propels history forward with a subtle sensibility that makes it right at home with the 21st-century lifestyle of its owners.

It was designed by Atlanta-based Harrison Design for clients who bought the four-acre property in the Tuxedo Park neighborhood then spent a decade deciding on the details for their dream house.

"They studied everything, including how the sun plays across the site," says architect Greg Palmer, AIA, NCARB, whose team included architectural designer Robbie Pich, associate AIA. "They wanted everything to be perfect. For example, they wanted a multicolored slate roof, but they didn't want it to fade. Vermont slate will lighten a lot

over time, so for the deep-purple hue, we chose Welsh slate, which is a little slower to age."

The plot, which Palmer calls a "choice piece of property," created the greatest challenge because it was significantly sloped from left to right as well as from front to rear.

"They wanted large, flat, sunny areas for entertaining, so we ended up cutting five feet off the top of the site after demolishing the old house, which was in sad shape and was not architecturally significant," Palmer says. "We used that soil to create a level rear yard. 'Buckhead has strict rules on the placement of retaining walls, so we had to be discreet about them, which worked to our advantage.'"

The design approach was to create a historic style that is recognizable yet updated.

The 17,134-square-foot residence, whose interior architectural program is based on two cross axes—one east and

west, the other north and south—comprises a central mass flanked by a pair of one-story wings that house the primary bedroom suite and a mudroom leading to the porte-cochère. In the back, where three bays project, the arrangement conceals two garages and a storage area.

The house's monochromatic façade, a burnished stucco on a masonry veneer, features limestone embellishments, including a formal surround demarcating the main entrance and a dentilated cornice below the graduated slate roof.

Details ground the house in history. The quatrefoil motif, a favorite of the owners, is quietly repeated throughout. It makes its initial appearance on the spandrel panel on the exterior, then on the glass-and-iron grillwork of the front doors, on the carved limestone fireplace in the two-story walnut-paneled library, and on the ironwork on the spectacular central staircase.

The interior spaces, many of which

have 14-foot-high coved or groin-vaulted ceilings, are light-filled, and the rooms flow in virtually seamless connections, making them ideal for the large-scale events the couple frequently hosts.

"There's a circular flow to the rooms that allows easy movement through the home for crowds," Palmer says. "Yet the spaces make the family feel comfortable and at home every day."

The sublime serenity begins in the squircle-shaped foyer, which features a coved plaster ceiling and curved wall panels that open to reveal a quartet of hidden closets. "It gives you a moment's pause as you enter," Palmer says.

The family room, a 21-foot cube, is one of the more contemporary features of the house. A wall of folding glass-and-iron doors, topped by an expansive lunette transom, opens the space to the loggia, which features a massive fireplace, and to the elegant oval-shaped swimming pool beyond.

Photos by Erica George Dines

KEY SUPPLIERS

ARCHITECT

Harrison Design

CONTRACTOR

Bildon Construction & Development Co.

INTERIOR DESIGN

Suzanne Kasler Interiors

LANDSCAPE ARCHITECT

Howard Design Studio

CUSTOM MILLWORK, TRIM, MOULDING

Trinlan Woodworking

LIMESTONE:

Cutting Edge Stone

SLATE AND COPPER ROOFING

Zirkon

MAIN INTERIOR STAIR RAILING

Lipko Iron Works



ABOVE The interior architecture includes groin-vault ceilings, archways, and ornamental mouldings made of Venetian plaster.

TOP The kitchen is centered around a marble-topped island with two sinks. The light-blue ceiling adds a contemporary touch.

RIGHT In the family room, which is cube-shaped, folding glass-and-iron doors and a lunette transom provide a seamless transition to the loggia, which can be enclosed for year-round use.



ABOVE The intricate wrought-iron railing of the grand entry staircase was forged in one piece by an Atlanta artisan.

LEFT The two-story library, paneled in walnut, is illuminated by natural light. Harrison Design designed the limestone fireplace mantel adorned with quatrefoils, which was executed by a master carver.

BELOW The triple arches of the back loggia are reflected in the oval-shaped pool, which has a limestone surround.

The loggia's Doric columns and pilasters disguise the rolling vinyl panels, screens, and tracks that enclose the space, transforming it into a room for all seasons.

The kitchen, which has a marble-topped central island with a pair of sinks and stool seating, is a prime illustration of the residence's versatility. Although there is a connecting breakfast room for more formal meals, the food-prep area features a window seat and small oval table where the family can gather for everyday eating.

The project required extensive use of master craftspeople. The wrought-iron railing of the undulating central staircase, for example, was inspired by French styles and by an example Palmer saw on a visit to Cuba years ago.

Merry Wood, he says, "was a collaborative team project; a labor of love. The clients told us it was everything they wanted. In fact, they said it was better than they ever thought it was going to be."



Photos by Erica George Dines

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RESIDENTIAL PALLADIO WINNER RESIDENTIAL MULTI-UNIT

THE CORSAIR

Robert A.M. Stern Architects



The Corsair, a boutique condo development on the Greenwich, Connecticut, waterfront, is designed to look like a single-family New England shingle-style house.

KEY SUPPLIERS

**ARCHITECT, INTERIOR
DESIGNER, DESIGNER OF
CONDO MODEL**

Robert A.M. Stern Architects

DEVELOPER/BUILDER
National Resources

LANDSCAPE ARCHITECT
IQ Landscape Architects

One of the newer waterfront residents in Greenwich, Connecticut, is The Corsair, a luxury boutique condo development whose traditional New England-style design makes itself at home among the neighborhood's grand single-family houses.

The eight units of the shingle-style and stone structure, designed by Robert A.M. Stern Architects, replaced an architecturally insignificant single-family house that had been stripped of ornament and detail and that had been subdivided into apartments.

"The developer wanted The Corsair to fit in with Greenwich but also wanted it to be an iconic project," says RAMSA's Gary L. Brewer, partner-in-charge and

project manager of the team, which included associate-in-charge Braden Novotny and project managers Daniel Diaz and Jennifer Fitzpatrick. "Our office is known for the shingle style and for tall luxury apartment buildings. The Corsair is unique because it's larger in scale than a house but smaller than a big tower."

For architectural inspiration for the 14,000-square-foot building, the RAMSA team looked not only at single-family residences but also at historic shingle-style seaside resorts. "We wanted each unit to have water views and a porch, and resorts offer good precedents," Brewer says.

The Corsair, which is named for the private yacht that Gilded Age mega-financier J.P. Morgan kept in the harbor, is three stories, but the massing, the

strong street presence, with its double gables and long, large porches, conveys a residential scale and gives the building the appearance of a two-story structure.

Greenwich's strict height regulations also played a key role in grounding the building. "It's three levels plus parking, but it looks like two stories because of the downward slope of the plot to the water," Brewer says. "The highly articulated roofscape—a thoughtful composition of gables and shed dormers—maximizes available space in the top-floor residences without exceeding zoning limitations."

The front of the building offers a gray fieldstone façade punctuated by an impressive arched entryway, double-hung windows, and fewer porches than the back, details that offer a single-

family context.

The fieldstone, locally sourced, continues around the corners of the building then changes to cedar shingles. The back façade, which faces the water, features large windows and long porches that are divided by trellises.

"We took great delight in the shingling patterns," Brewer says, adding that the designs, including waves, are a subtle nod to the nautical theme. "They are brown/gray like the hull of a boat, and the operable shutters are blue, a reference to the water."

The same stone also is used for a set of terraced retaining walls, which evoke the harbor wall, provide screening for the garages that are discreetly tucked into the building, and pave the way to a waterside promenade.

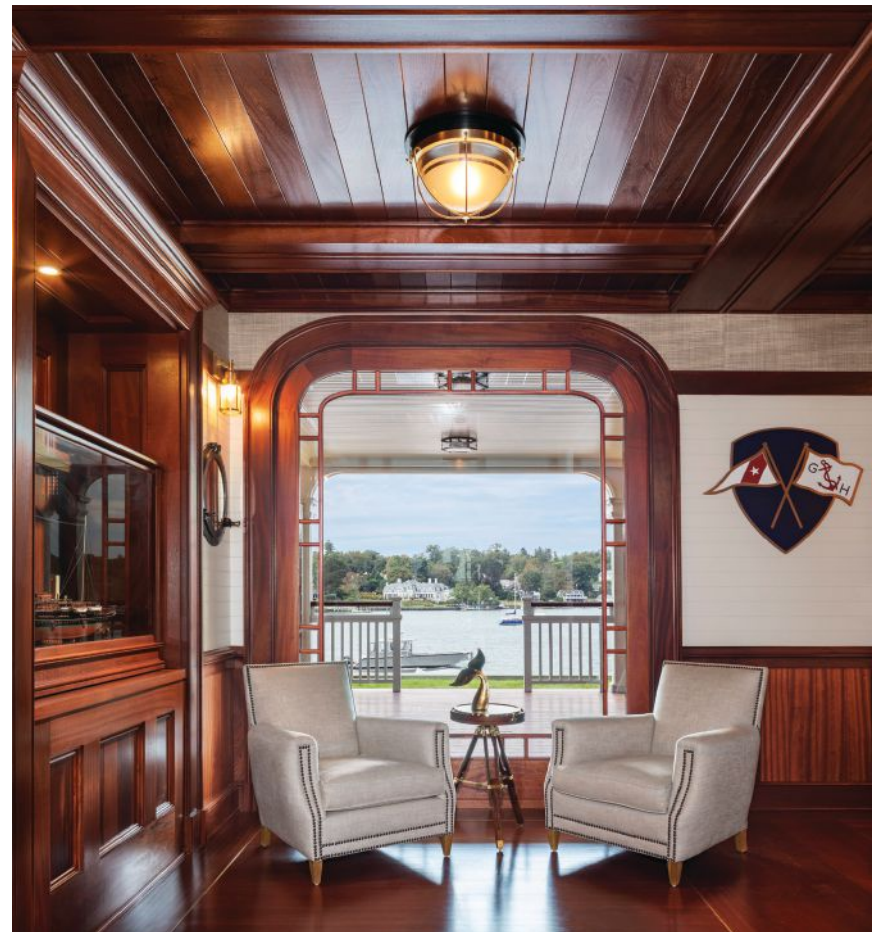
Photos by Peter Aaron/OTTO



ABOVE Trellises divide the porches between units and increase the airflow. A similar motif of woven ropes tops the columns.

TOP The Corsair, which is within walking distance from Downtown Greenwich, is designed to fit in with its single-family neighbors.

RIGHT The public rooms of The Corsair are designed to give the impression of being on a yacht.



The elaborate handrails of the back porches, typical of historic houses in the shingle style, feature a central medallion that evokes a compass or ship's wheel. They are designed to appear lower than the required forty-two inches "because we made the handrails the same color as the shingles, so they appear to disappear," Brewer says.

The details, subtly executed, reinforce the building's seaside sensibility. The side of the building facing the Indian Harbor Yacht Club, for example, features shingles in a wave pattern, shutters with

a porthole motif, and zinc leader boxes embellished with "C" for The Corsair. The tops of the columns in the back are defined by a trellis-like motif that looks like woven ropes.

The public spaces in The Corsair also play up its waterside location. The view-through from the front door, which has colored bottle-glass sidelights, to the paneled lobby, leads straight to the waterfront.

"We wanted it to feel like you're inside a yacht," Brewer says, adding that "the little things add to the quality of

the building. The more you look at it, the more it holds your eye, and you see things you didn't see on the first glance."

The individual units, which range from 800-square-foot one bedrooms to 2,000-square-foot three bedrooms, are designed around a great room concept—living, dining, and kitchen spaces are combined and meant to exploit the views, which Brewer calls "unique because you can see the water and boats and, at night, even the lights of the houses beyond on the opposite shore instead of just seeing a vast expanse of ocean."

Brewer notes that The Corsair stands as a model for other traditional-style multi-residential projects. And it has received a lot of complimentary comments from passers-by.

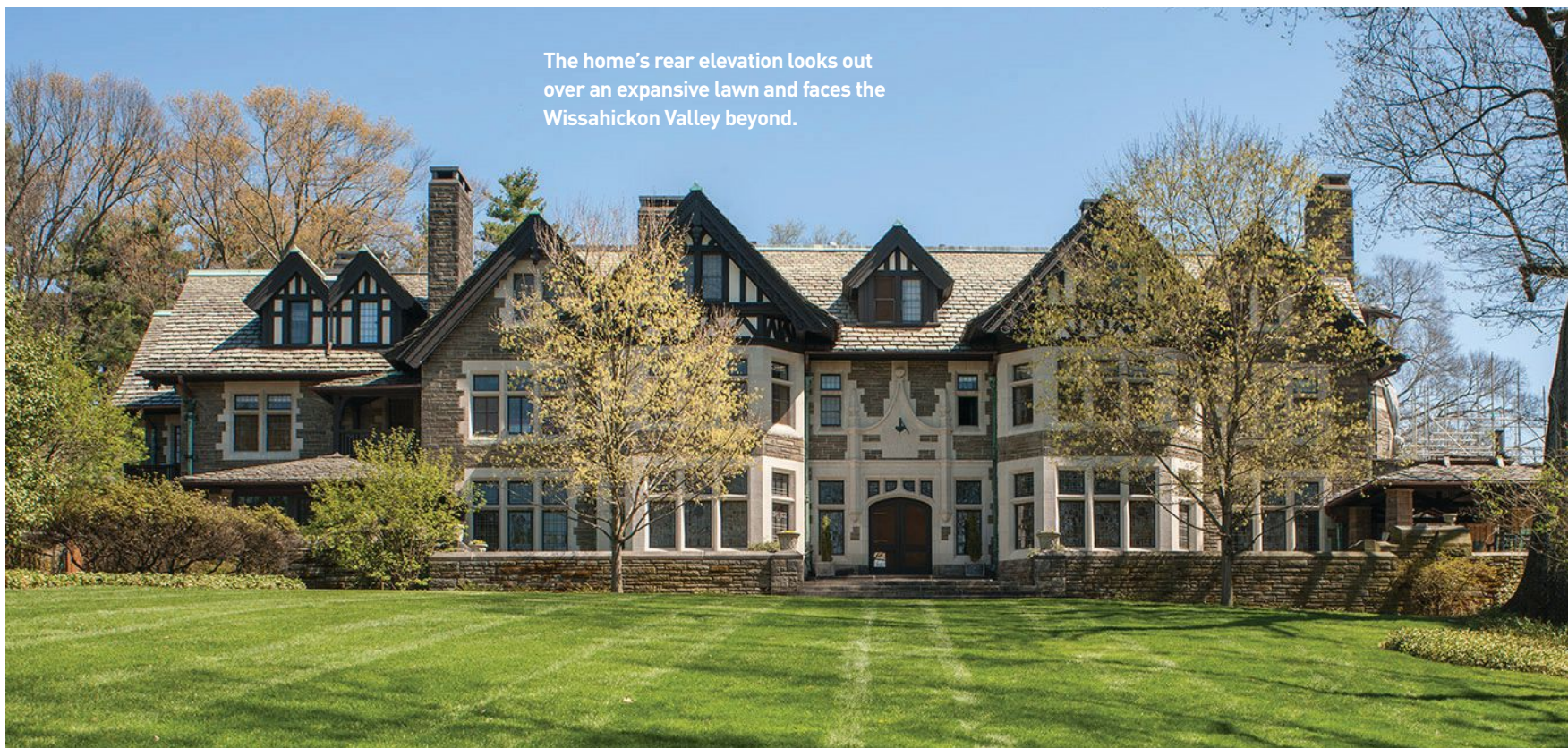
"Because it's on the way to Downtown Greenwich, which is within walking distance, people stop and look at it," he says. "The developer overheard a couple mistakenly say, 'It's so wonderful they restored the old building instead of tearing it down.' We are happy that the neighbors feel The Corsair contributes to the quality of the place."



RESIDENTIAL PALLADIO WINNER RESIDENTIAL RESTORATION AND RENOVATION

KRISHEIM

John Milner Architects



The home's rear elevation looks out over an expansive lawn and faces the Wissahickon Valley beyond.



Krisheim, which was built in 1912, has been restored to its original glory by the original owner's great-grandson.

Krisheim, a Jacobean Revival house designed by Boston architects Peabody & Stearns, has been a landmark in Philadelphia's storied Chestnut Hill neighborhood ever since it was completed in 1912.

As is the case with many historic

residences, time has not always been on its side. It remained in the same family until the 1960s, when it was significantly altered for its new role as a church conference center. Then, in the 1980s, it returned to family hands and was reinvented as a nine-unit apartment complex.

Eventually, it passed down to Charles

Woodward, whose great-grandparents built the home and several developments in and around Chestnut Hill, and who for the last 31 years has been restoring the 28,000-square-foot L-shaped residence to its original grandeur.

"My family and I are very fortunate to live our lives in the beauty and magic of Krisheim,"

he says. "For me, the restoration was the culmination of a childhood dream. Krisheim will continue to be alive for the foreseeable future, and we are very happy to be her caretakers."

Woodward's first project was the landscape, which had been created by Frederick Law Olmsted and his sons a decade prior to the construction of the home to provide a mature setting for the completed house.

For five years, the Woodwards worked with John Milner Architects, which is based in Chadds Ford, Pennsylvania, to restore Krisheim, whose name means Christ's Home in German, as it had been when Charles's great-grandparents built it.

The project was done in two phases, allowing Woodward and his wife, Anna, to live in the house during the renovation.

The restoration team included many

individuals from the Chestnut Hill community who share a long history with the family. The general contractor has been working on the house for decades; the electrician was called upon to remove wiring installed by his father a generation before; and the roof and chimney contractors have been plying their trades there since the 1980s.

"This truly was a labor of love," says Justin Detwiler, Milner's senior project designer. "The homeowners had an incredible passion and a mission to bring the house back to life with no holds barred. We were very fortunate to have a homeowner with this level of commitment."

The residence has several significant features, starting with its Wissahickon schist and limestone façade. "Wissahickon schist is native to this area of Pennsylvania," Detwiler says. "It's a rough metamorphic stone with a high mica content that sparkles in the sun. It frequently was installed as a rubble stone with a rough finish, but at Krisheim, each stone was cut and dressed and finished with a half-inch margin and a scored texture of lines in different directions and patterns."

The original interiors include metalwork and hardware designed and

Photos by Tom Crane and Jeffrey Tolaro, Architectural Photographers

KEY SUPPLIERS

ARCHITECT

John Milner Architects

GENERAL CONTRACTOR

Dennis F. Meyer Inc.

MASONRY

Joseph Manero and Sons

CUSTOM METALWORK

Holzman Iron Studio

LEADED-GLASS RESTORATION AND FABRICATION

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Moravian Pottery and Tileworks

STONE INSTALLATION

Michael Addesso Marble and Granite World

DECORATIVE PAINTING

Hugh Luck, Pine Street Studios

WALLCOVERINGS

Hampshire Wall Coverings

fabricated by Samuel Yellin; custom tilework by Henry Chapman Mercer and his Moravian Tileworks; and a formal reception room lined with 17th-century oak paneling imported from Europe at the time of construction.

The first order of business was to strip the house of what Detwiler calls “severe alterations,” notably the massive four-story masonry fire-stair tower on the exterior that was added in the 1960s; fire-rated egress partitions in the main stair hall; the apartment subdivisions; and the four-story fire stairway that cut through the side porch.

The mechanical units on the roof, including an enormous industrial-style kitchen exhaust hood, also were removed; new systems were seamlessly integrated into the house.

The Wissahickon schist and limestone were cleaned and selectively repointed, and replacement masonry units were fabricated where necessary to



TOP The fire-rated egress partitions on the main hall staircase that were added in a previous renovation were removed. The restored staircase features hand-carved figures on the newel posts that tell the story of the settlement of the region. The Moravian tile floor also was restored, and the historic light fixtures were rewired and placed in their original locations.

ABOVE The second-floor stair landing and its oriel bay window feature leaded-glass casements that have an ivy design. The panes are painted with initials and birthdates of family members, creating an unusual family tree.



LEFT The library has a fireplace and main seating area.

MIDDLE The breakfast room, which was once an outdoor porch, features a ceiling mural by the noted artist Violet Oakley. The original quarry tile floor was restored, and missing units were sourced from the original manufacturer in England.

BOTTOM Original bronze and leaded-glass windows define the third-floor bathroom, which features restored historic plumbing fixtures.



match the original detailing.

The original graduated Vermont slate roofing, including 18-inch-wide shingles that were as thick as 1.5 inches, was removed and reinstalled along with new flat-seam copper roofing and flashing. In addition, hand-hewn, stained oak half-timbering and running trim were restored and replaced with replicas where needed.

Relying upon original early drawings of the residence and what Detwiler calls “the scars of the building that told us where things were,” the team recreated the original footprint and used vintage photographs to determine the placement of furnishings and collections.

It was fortuitous that many of the original elements that were removed in previous renovations had been stored for safekeeping in the basement.

The porch roof’s original shingles, numbered sequentially in chalk when removed in the 1960s, were reinstalled on the second-floor sleeping porch that was reconstructed. And 13 bronze-and-leaded-glass windows were repaired and restored and put back in their proper places.

Historic lighting fixtures were rewired, original plumbing fixtures were reglazed, replated and refurbished, and the fireplaces were restored to working, wood-burning condition.

“We found two original fireboxes buried within the walls,” Detwiler says, “and we had them rebuilt and faced

with new Moravian tile based on earlier designs for the home. In the breakfast room, the terra-cotta quarry tile was restored, utilizing 75 percent original tiles and 25 percent new tiles acquired from the original manufacturer in England.”

Original construction methods, which are often considered time-consuming and cost-prohibitive today, allowed the team to restore pieces to exacting standards.

The copper-and-glass skylight that illuminates the third-floor corridor and the stair below was carefully documented, removed, and rebuilt to replicate the historic details. New copper profiles were custom-fabricated, and the historic glass panels were reinstalled in their exact configuration.

The rooms are appointed with much of the original furnishings and art objects, including American Impressionist paintings that were inherited by the homeowner.

From the weathervane over the side porch that depicts figures of the family’s original three sons and daughter to the hand-carved statues on the tall newel posts on the main hall’s staircase that tell the story of the region’s settlement, every element of the residence has its own place in history.

The renovation, Detwiler says, is still very much a work in progress. “In a grand home like this, there is always work to be done, so the project will never quite end.”

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THE CHAPEL OF OUR LADY OF THE MOST HOLY TRINITY AT THOMAS AQUINAS COLLEGE

Duncan G. Stroik Architect

The Chapel of Our Lady of the Most Holy Trinity, which has a 135-foot-tall bell tower and a dome, anchors the new quadrangle at Thomas Aquinas College.

How do you measure the impact of a building? The answer lies in the way it inspires those who use it.

Duncan G. Stroik's Chapel of Our Lady of the Most Holy Trinity, which he designed for Thomas Aquinas College in Santa Paula, California, has not only elevated the campus' reputation on a national level but also has led to a revival of sacred architecture in towns, cathedrals, and college campuses.

"When the chapel was built in 2009, in many people's minds, it was the first grand new classical college church in 50 years," says Stroik, AIA, NCARB, whose eponymous firm is based in South Bend, Indiana. "Since then, numerous colleges, churches, and cathedrals have employed some of its motifs."

The college wanted to build an iconic chapel "that reflected the best of the great buildings from early Christianity to today," Stroik says, but it never

envisioned becoming the architectural star of the campus.

Stroik drew up different design schemes based on early Christian architecture, the Romanesque, early Renaissance, Baroque, Spanish Revival, and Neoclassical. "The resultant chapel, informed in part by all of the preliminary studies, is meant to be the culmination of Christian architecture purposed for a collegial setting," he says.

The cruciform basilica-shaped chapel broke new ground in college architecture by creating a new quadrangle by virtue of its design and placement and by featuring fully carved Ionic and Corinthian orders in limestone; a large number of marble columns and pilasters to structure the interior; a bronze baldacchino and Solomonian columns; vertical nave proportions of 2 to 3; a ribbed dome at the crossing; and traditional artwork, including marble statuary and oil altarpieces.

The project presented Stroik with a series of design challenges, not the least

of which was the architectural style of the chapel itself, which, with its bell tower and dome, is the biggest, tallest, and most noticeable building on the quadrangle.

"We had to integrate a refined Classical building into a campus that has buildings that are loosely Spanish vernacular architecture," he says. "The double challenge was to create a chapel that would fit well into the existing campus while making it appear that the earlier architecture of the campus had been derived from the more rigorous classicism of the chapel."

Stroik's solution was what he calls "a hybrid architectural language," whereby the stucco walls and terra-cotta tiled roofs of the chapel partake of the simplicity of the California missions, and the carved Indiana limestone façade exudes the sophistication of the Spanish Renaissance.

"The chapel, which serves as a transition to the academic buildings, integrates the rhythm of the arcade of

the surrounding quadrangle but distinguishes itself with octagonal corner pavilions that draw upon the posas, or outdoor teaching rooms, built by Spanish missionaries at their missions," Stroik says. "It shares some of the materials and architectural vocabulary of the surrounding buildings while adding carved limestone, marble, bronze doors, and a terra-cotta dome and a monumental façade on the quadrangle."

The simple beauty of the chapel, which had to be positioned so as not to disturb a nearby Native American burial ground or uproot historic live oaks, is amplified in the divine details.

The 135-foot-high bell tower, prefabricated and erected on site in three pieces, is outfitted with hand-rung bells; the custom-designed scalloped terra-cotta roof tiles on the dome, inspired by those at Basilica di Santo Spirito in Florence, are in 38 sizes that converge at the peak; the marble floor consists of 10 different marbles; and the custom mahogany pews are bench-like in hom-

Photos by Stephen Schafer



ABOVE The basilica-style cruciform chapel culminates at the sanctuary and dome, which is 72 feet high. The four Evangelists are depicted in the pendentives of the dome, while the 12 windows represent the 12 apostles.

age to California’s warm climate.

Like the exterior, the interior is, except for the altar and a subtle blue band that wraps around the building, devoid of color, creating a clean, contemporary feel. The eye is drawn to the baldachino, which Stroik calls “the great-granddaughter of St. Peter’s Basilica.

“The college wanted something stunning, and I’m a big fan of canopies,” he says. “This gave us the opportunity to do something special. The spiral columns are typical of California architecture. They taper and are made of bronze, which was not something the manufacturer had ever produced before; the upper canopy is made of wood faux painted to resemble bronze, which was better for the budget.”



The frieze inscription reads Domina Nostra Sanctissimae Trinitatis or “Our Lady of the Most Holy Trinity.”



The landscaped garden terrace is accessible through the octagonal arcade pavilion, which was inspired by the Spanish missionary posas in California.

Stroik took advantage of the site's major grade change by incorporating a partial basement and terraced gardens on either side of the chapel. To satisfy seismic standards, the masonry was reinforced to provide structural durability.

"The gardens have been the scene of many marriage proposals," he says, "because they are rather private. They have nice views and a fountain."

The Chapel of Our Lady of the Most Holy Trinity has become the icon of the college: Its image is featured in the school's publications and on the new insignia or architectural logo.

"The University of Virginia has the Rotunda, Yale has Harkness Tower, Notre Dame has the Golden Dome and Thomas Aquinas College has the chapel of Our Lady," Stroik says. "It makes such a statement that people driving by it on the highway, including movie stars, have been known to stop and ask for tours."

KEY SUPPLIERS

ARCHITECT

Duncan G. Stroik Architect

ARCHITECT OF RECORD
Rasmussen & Associates

GENERAL CONTRACTOR
HMH Construction Co.

CIVIL ENGINEER
Jensen Design & Survey

STRUCTURAL ENGINEER
Brandow & Johnston Associates

MECHANICAL ENGINEER
Nibecker & Associates

ELECTRICAL ENGINEER
C. Hood & Associates

LIGHTING CONSULTANT

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TOP LEFT The nave arcade has 20 marble columns with 13-foot-tall monolithic shafts. The custom mahogany pews have bench-like profiles, and the clerestory windows in the barrel vault provide a philosophical sense of light.



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REJUVENATION OF A HISTORIC POWERHOUSE

Marcy Wong Donn Logan Architects



The conversion of a former shipyard powerhouse into a modern workspace is the final piece in San Francisco's ambitious multi-year, multi-building Pier 70 Historic Core project, which spans some 300,000 square feet and covers five acres.

The various buildings, erected between 1885 and 1941, served as the headquarters of Union Iron Works and then Bethlehem Steel and are the most intact industrial complex west of the Mississippi River. "The Powerhouse, which is a beautiful building, was saved for last because it needed the right kind

of tenant," says Kent Royle, principal of Marcy Wong Donn Logan Architects. "The objective of the project, which was commissioned by the Port of San Francisco, the property owner, and Orton Development, was to adapt all seven of the massive industrial structures."

The 1912 Spanish Renaissance-style Powerhouse, listed on the National Register of Historic Places, was designed by San Francisco architect Charles Peter Weeks. It originally housed the compressors and electrical substation for the shipyard, and despite its utilitarian function, large compressors and five-ton gantry cranes, it was appointed with opulent details such as mosaic-tile

floors that have a Greek key border, hardwoods, and Carrara glass wainscoting.

The steel-frame structure, which has a plaster-over-concrete exterior and cast-concrete interior walls, was in what Royle calls "OK shape" when the \$11-million renovation commenced. Major elements, including the 12 distinctive monumental arched windows that soar majestically toward the sky and its mosaic flooring, were restored. The interior color scheme, black steel and dark brown stained wood, takes its cues from original elements.

"Its bones were in good shape," Royle says. "The puzzle was trying to make

usable floor space to accommodate a 21st-century company." Much of the floor space in the original 8,191-square-foot building was consumed by heavy machinery, notably four huge compressors, one of which was refurbished and retained, becoming an integral part of the décor.

"They were so massive—they had 10-foot-high cast-iron flywheels—that it was like walking into Hoover Dam," Royle says. "We maintained one to keep the spirit of the building alive. Besides, it makes a great space divider in such a large area."

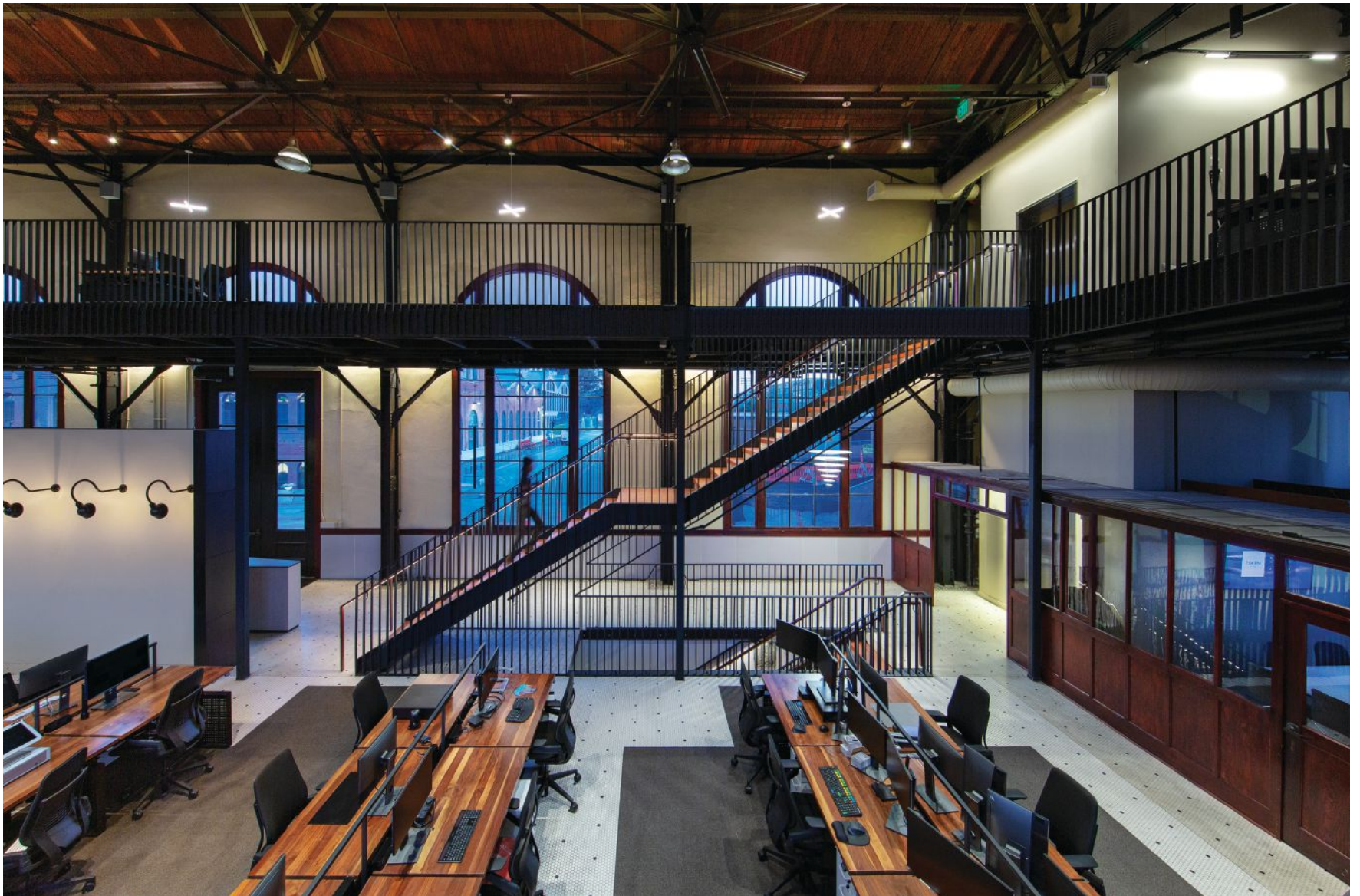
Although the building was in good shape, it didn't meet current earthquake

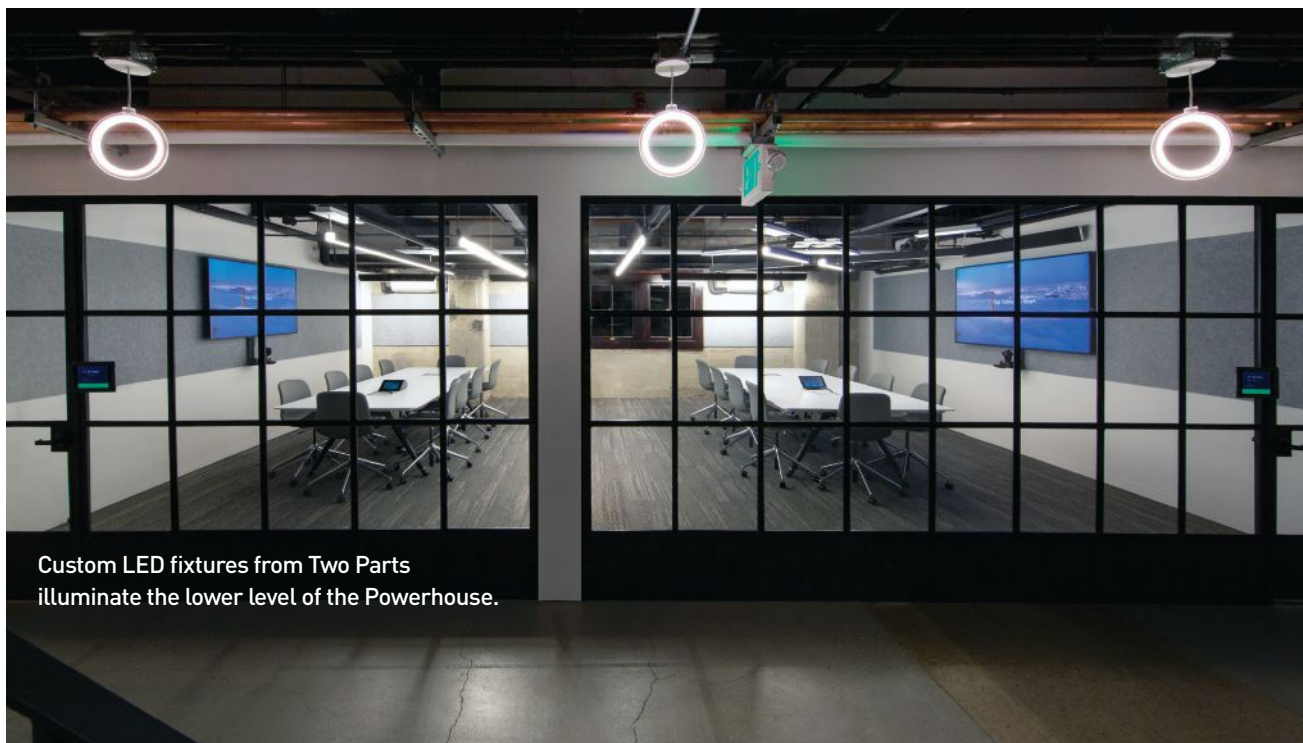
Photos by Billy Hustace

LEFT A view from the mezzanine shows the compressor that was restored and transformed into an integral part of the décor.

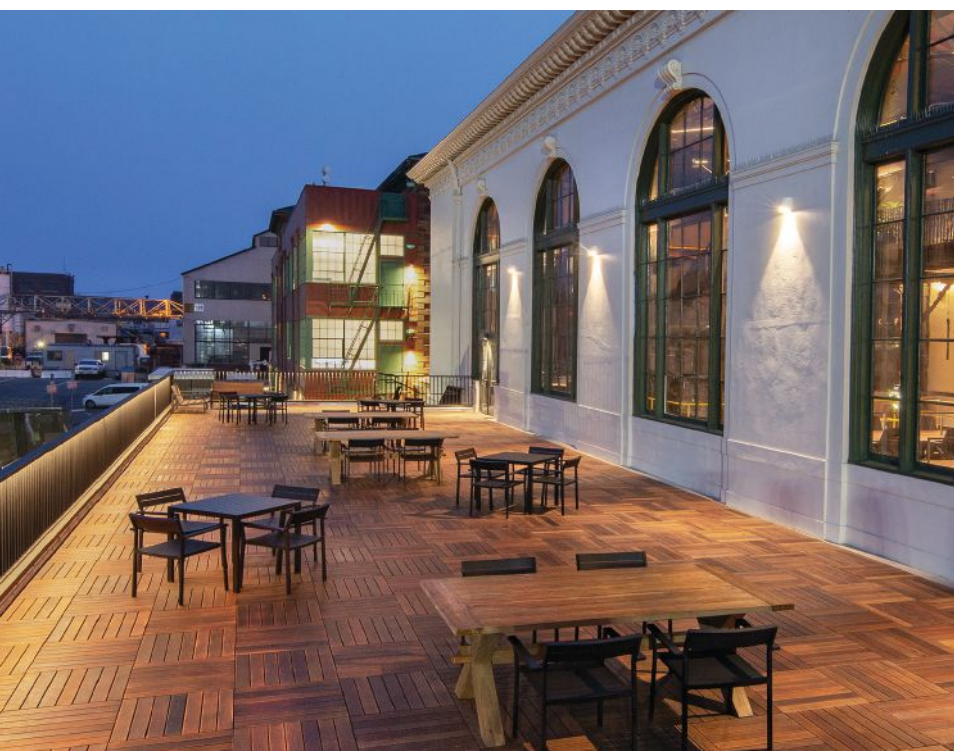
RIGHT The front entrance of the Powerhouse, on 20th Street, is now in compliance with ADA regulations.

BELOW One of the defining new features of the Powerhouse is the mezzanine, which not only enables the building to comply with current earthquake code requirements but also adds floor space that provides excellent upper-level vantage points from which to experience the interior's soaring volume.





Custom LED fixtures from Two Parts illuminate the lower level of the Powerhouse.



KEY SUPPLIERS

ARCHITECT

Marcy Wong Donn Logan Architects

OWNER

Port of San Francisco

DEVELOPER

Orton Development, James Madsen, principal in charge, Everardo Mora, project manager

HISTORIC PRESERVATION
Preservation Architecture

STRUCTURAL ENGINEER:
Nabih Youssef Associates

LIGHTING DESIGNER
Architecture & Light

MECHANICAL DESIGN-BUILD CONTRACTOR
Allied Heating & Air Conditioning Co. Inc.

ELECTRICAL DESIGN-BUILD CONTRACTOR
Helix Electric

LANDSCAPE ARCHITECT
GLS Landscape Architecture

FIRE SPRINKLER DESIGN-BUILD CONTRACTOR
Westates Mechanical

LIGHTING FIXTURES
Two Parts

MIDDLE A roof deck that overlooks a new park has become a popular gathering spot for employees.

LEFT The Powerhouse, before the renovation, housed the compressors and electrical substation for the shipyard.

codes. A steel mezzanine, with a simple black steel picket guardrail, was added along the perimeter of the interior to address this issue and to increase working-space floor area. “We aligned its floor with the crane rail so you don’t notice it from the outside,” Royle says.

Although the main section of the 40-foot-high Powerhouse is daylighted by the huge windows, the lower level, which was designed to house the four concrete pylon foundations for the compressors, was low-ceilinged, dreary, and dark. “It was impossible to imagine its being usable space,” Royle says, adding that the area, now properly illuminated, contains bathrooms, conference rooms with video projection capabilities, and kitchens/break rooms.

The original footprint of the Powerhouse was enlarged with a 2,600-square-foot addition at the back of the building. Designed as an open work area, its main level is bathed in daylight via 18-foot-high windows. The adjacent roof deck above the addition overlooks a new park and has become a popular gathering area for employees.

“It fits in so well with the rest of the building that you don’t necessarily know it was added,” says the architect, noting that it’s a “really nice pleasant spot” and a prime place for viewing the Bay Bridge and the Giants’ ballpark.

The architectural team took great care to integrate modern technology with the Powerhouse’s prominent historic features. “It was a challenge getting the HVAC and telecommunications equipment in a space so open and pristine,” Royle says, adding that the lines of the VRV (variable refrigeration volume) system, which pumps refrigerant around to heat and cool the space, were routed on top of the gantry crane then down behind the Powerhouse’s columns and painted black to blend in.

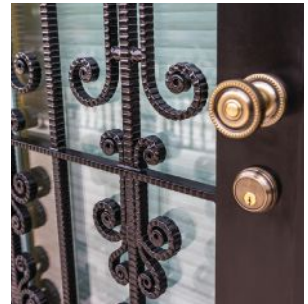
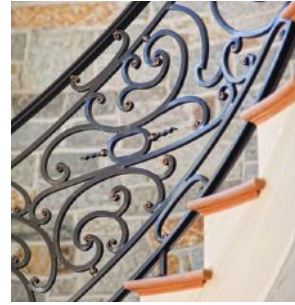
Architect Marcy Wong, in collaboration with lighting designer Darrell Hawthorne, designed downlighting, uplighting, and wash lighting for the ceiling and walls to add to the natural lighting throughout the building. It, too, was installed in a discreet manner. LED strips that wash the walls, for example, were hidden behind the crane walls.

The newly adapted Powerhouse creates what Royle calls “a humane 21st-century workspace.”

It was, he adds, an exciting project because “the Powerhouse is such a precious piece of architecture. Everything was so carefully designed in 1912. It’s such a little jewel box to begin with, and it was nice to bring it back to productive use and restore its glory in a way that fits modern terms.”



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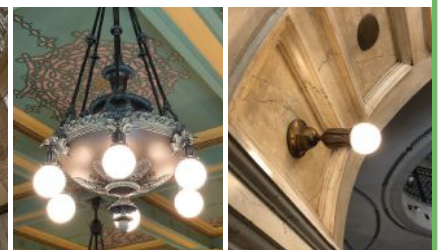
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FAIR LANE: HOME OF CLARA AND HENRY FORD

Heritage Metalworks

KEY SUPPLIERS

LIGHTING REPRODUCTION
AND REPLICATION
Heritage Metalworks

The solid brass replica chandelier in the library has hand-blown glass shades and is plated with zinc and antiqued to match the pewter finish of the original.

It is the historically accurate details and the master craftspeople who execute them that lend authenticity to reproduction projects and bring them to life.

In the case of Fair Lane, the 1915 Dearborn, Michigan, estate of automobile mogul Henry Ford and his wife, Clara, it is the period lighting fixtures created by Heritage Metalworks of Downingtown, Pennsylvania, that really shine the light on its history.

Heritage Metalworks, a metal fabrication shop with an in-house foundry, blacksmith, and copper shop that specializes in creating signature lighting, period-correct hardware, and architectural metalwork, spent five years and an

astounding 3,349 hours reproducing the lighting fixtures in the 31,000-square-foot limestone mansion's music room, library, billiards room, and swimming pool room.

"In terms of the amount of research, the amount of time, and the prestige of the project, this stands apart from just about anything we've been a part of," says Heritage Metalworks owner Matt White. "What made it so different was the fact that we only had period photos to go by. They were really good photos, but some of the details that we needed to make the replications were lost."

Noting that there was "a lot of back and forth in the design phase," White says that "we visited the house twice; the second time, we took hand-sketched

2D models and held them up in the middle of the room at the same angle they were in the old photos to make sure they were the correct size and scale. We also asked the conservators working on the woodwork to carefully scrape off some of the top layers of the old paint to help reveal the shadow created by the back plate of the original sconces. That really helped us get the size and shape accurate."

Each part of the project presented its own challenges, with the firm producing concept sketches, CAD drawings, 2D cutouts, printed patterns, and 3D mock-ups, and investigating metal finishes and fabrication processes from the period. "We went way over budget on the project," White says, "but we

wanted everything to be accurate, and we didn't want to cut corners, so we absorbed the cost."

For the music room, Heritage Metalworks fabricated eight sconces, hand sculpted and molded using the traditional lost-wax investment process. "We reproduced them using a single arm of the original chandelier, which was the only existing fixture in the room," White says. "The primary challenge was to reduce the size of the solid mahogany chandelier design into cost-affordable sconces. That's why they were cold cast in resin, allowing the fingerprint detail of the wooden texture, instead of building each individual piece from wood. Multiple coats of paint were meticulously applied with different

ABOVE Heritage Metalworks created a dozen wall fixtures, cast in solid brass, for the pool room.



techniques to match the precise depth of the original. The fixtures were then hand-gilded.”

The library chandelier and wall sconces were reproduced using the same lost-wax process and then hand-sculpted into patterns. Each piece was cast in brass to pick up the refined details.

Some of the pieces were 3D printed, sculpted, and hand-carved. The brass was plated with zinc and antiqued to match the original pewter finish. Two floor lamps made of brass and plated with zinc also were reproduced for the room.

“We had to make the replicas based solely on archival photos,” White says. “Without existing fixtures, we used the distinct millwork in the room to help scale the fixtures for a 2D sketch. These 2D drawings created an accurate representation of the fixtures prior to creating patterns, molding, and casting.”

It took the team more than two years to reproduce the massive chandelier and wall sconces for the billiards room. The pieces, cast in brass, have a finish that simulates ormolu and feature hand-blown glass shades.

“We used details from existing wall sconces, refinished in a non-specific

patina, to reproduce the additional wall sconces and the missing chandelier,” White says. “The archival photos of the unusually long chandelier were shown at an angle, making it extremely complicated to scale. I spent over a year working out the dimensions and researching finishes from the period, and I must have spent 80 to 120 hours just trying to position the four flame motifs on each column correctly.”

Although there were no original pool wall fixtures, the Heritage Metalworks team did have a single original glass globe, as well as archival photos, for reference.

“There was a ceiling fixture in an adjoining room that had some sculpted detail that we assumed was similar to what had been in the pool room,” White says. “We could see in the photos that there was a leafy vine, but the details were fuzzy, so we had to make some educated guesses that I feel are pretty accurate. The only way we’ll know for sure is if one of the originals surfaces.”

The restored Fair Lane, complete with the Heritage Metalworks lighting fixtures, is set to open in 2023.

“I can’t wait to see it with everything lit up,” White says.



ABOVE The replica sconces in the music room are painted to look like mahogany and have 24-karat solid-gold accents that match the room’s chandeliers.

TOP The library wall sconces, hand-sculpted and cast in brass using the lost-wax process, match the details from the chandelier.



COMMERCIAL PALLADIO WINNER
COMMERCIAL PUBLIC SPACES: PARKS, PLAZAS, GARDENS, STREETSCAPES

SPRING HOUSE

Don B. McDonald Architect, AIA, Ltd.



A long busy Broadway Avenue in midtown San Antonio, Texas, rests a sublime limestone temple that transcends time and offers a respite from the rush and roar of 21st-century urban life.

Spring House, which was designed by Don B. McDonald Architects, is nestled quietly in a pedestrian plaza between the city's Credit Human and Oxbow buildings. "It's meant to engage people in the civic life of the city," says Don McDonald, whose namesake firm is based in San Antonio. "It's designed to offer a moment of repose between the garage and building entrance."

The restrained Neo-Classical structure, on the site of a former parking lot,

was originally intended to be a coffee house. When that idea did not prove logistically viable, there was a joint decision to retain the structure as a place for meditation.

"The architecture was inspired by the work of architect John Fries, who established the nearby limestone quarry in Brackenridge Park in the late 19th century and created some of San Antonio's most endearing Classical structures," McDonald says, adding that the project is a key component of the ongoing urban renewal of the area.

The solid-limestone cube-shaped building, which has a wisteria-entwined trellis roof and a water feature, is meant to respond to its urban context, namely the headwaters of the San Antonio

River with its famous River Walk; Blue Hole, the source of the river's celebrated springs; and the nearby limestone buildings of Fort Sam Houston constructed in the late 19th century.

McDonald's team had three goals: to mediate the scale between large neighbors and the street; to celebrate and reinforce the architectural character of the neighborhood; and to create a moment of repose within a dense urban context.

"The structure sits only 20 feet from the street," he says. "So it engages the sidewalk, streetscape, and plaza around it, mediating the pedestrian world with the vehicular world as well as the scale of the mid-rise buildings around it."

Spring House is made of solid

24-inch-thick load-bearing limestone blocks so that it literally stands the test of time.

"San Antonio is a limestone city," McDonald says. "Stone was used to build on the existing urban context. We enjoy working with masons and have completed a half-dozen solid-stone buildings in the last few years, and we've been pleasantly surprised that the building codes and the engineers have embraced the endeavor."

The centerpiece of Spring House is a moss- and fern-covered sculpture by Curt Gretzel that's fashioned from a rock formation found in the Hill Country. Its softly trickling water, representative of the area's springs, empties into an adjacent reflecting pool

Photos by Leonid Furmansky

LEFT Spring House, which sits 20 feet off busy Broadway Avenue in San Antonio, is meant to be a meditative refuge for employees of the two buildings as well as the general public.

RIGHT The cube-like structure, which has a wisteria vine-entwined trellis roof, is made of solid 24-inch-thick load-bearing limestone blocks.

RIGHT BELOW The limestone surround of the reflecting pool and its vines tie it to Spring House.

KEY SUPPLIERS

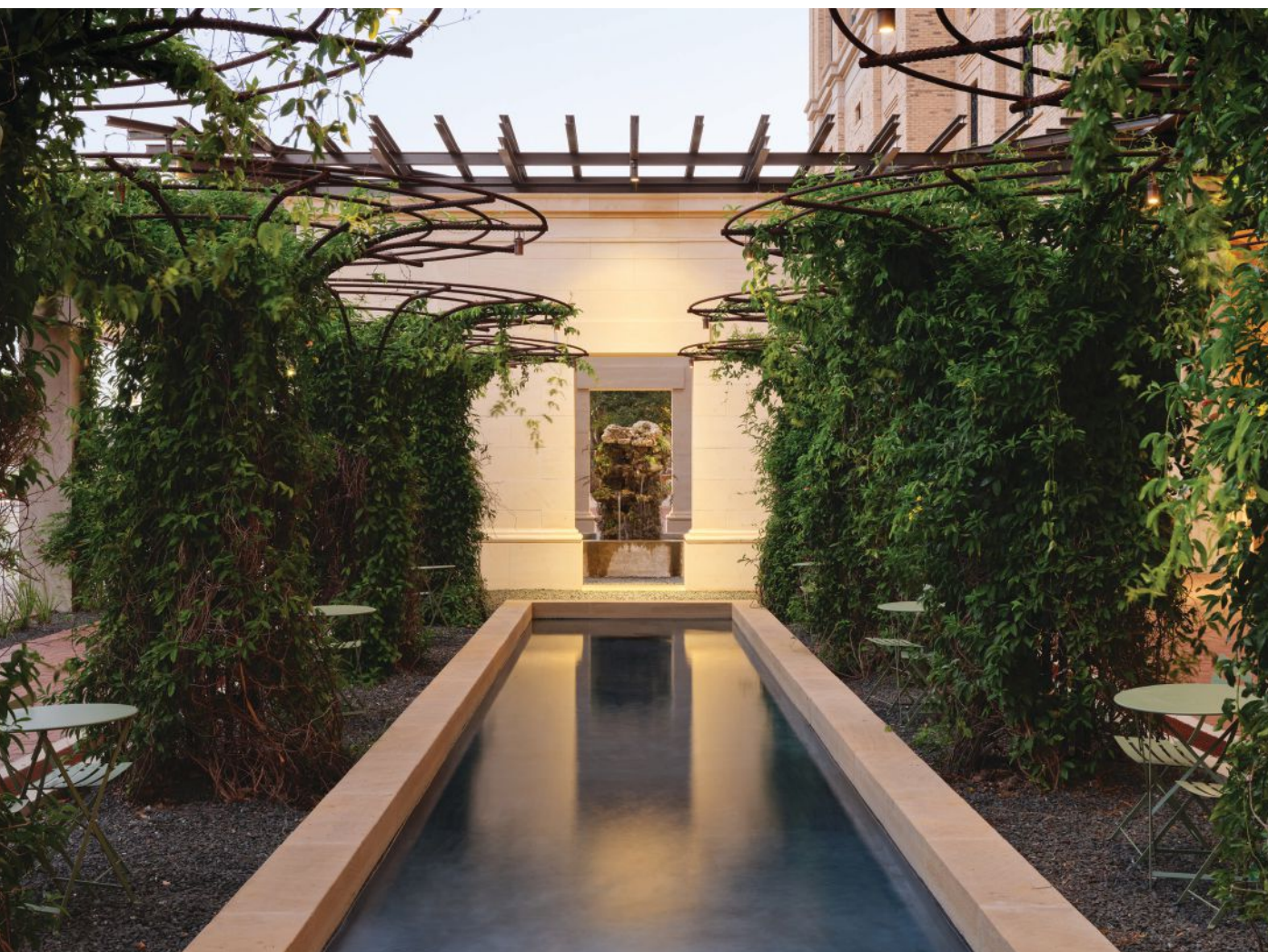
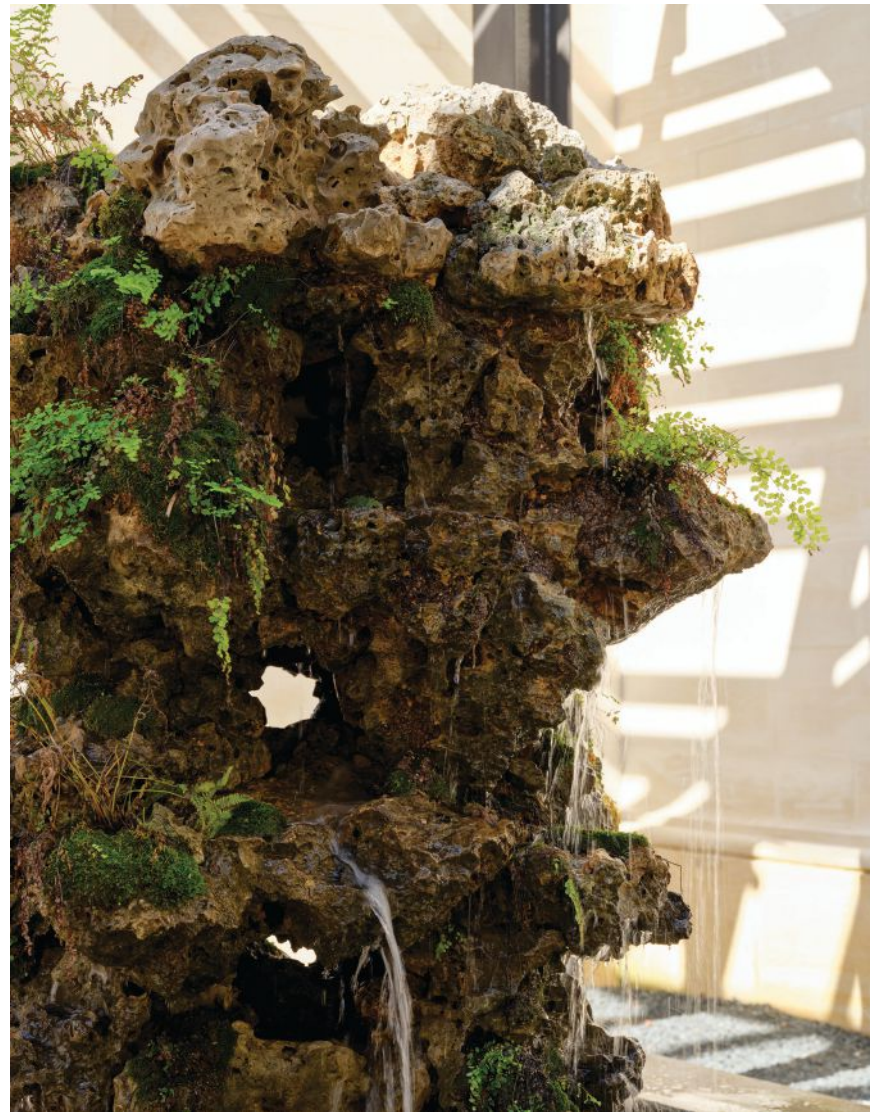
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that has a limestone surround. Flowering cross vines, along with bistro tables and chairs, create a casual spot for relaxation.

“The idea is that the flow of water is calibrated to allow the pitch and frequency to mitigate the noise from the traffic,” McDonald says.

Spring House, which is technically part of the new Pearl Brewery shopping-dining-events campus, has, according to McDonald, spurred major development along Broadway Avenue. Although Spring House is designed specifically for pedestrians, he notes that it’s equally appealing and intriguing to drivers.





ABOVE LEFT Curt Gretzel, who created the sculpture, adds finishing touches during the installation. The water sound pitch and flow frequency were carefully calibrated to drown out the noise of traffic.

ABOVE A rock formation from the Hill Country, with trickling water and ferns and moss, is the sculptural centerpiece of the contemplative space.

LEFT Spring House leads to a plaza that has a reflecting pool surrounded by vines.

“It’s a pleasant surprise to encounter something like this in an urban district,” he says. “When people catch a glimpse of it, it makes them curious enough to walk through and explore it. The same thing happens when you ride by.”

It is the combination of elements—the structure, the sculpture, and the sound of the water—that makes the Spring House such a special site.

“A good building will get better the closer you look,” McDonald says. “And this is one that should stand the test of time.”

Photos by Leonid Furmansky



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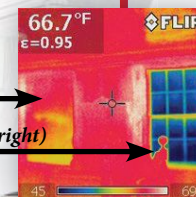
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COMMERCIAL NEW DESIGN AND CONSTRUCTION—MORE THAN 30,000 SQUARE FEET

THOMAS AND DONNA MAY SCHOOL OF ARTS & SCIENCES

The S/L/A/M Collaborative

The Thomas and Donna May School of Arts & Sciences at Stonehill College is an architectural complement to the campus' original Georgian-style Donohue Hall, which is perched on a hilltop in the new quadrangle.



The campus of Stonehill College, a private Catholic institution of higher learning in Easton, Massachusetts, is rooted in Classical Georgian architecture.

Founded in 1948 by the Congregation of Holy Cross, the school is on the site of the estate of Frederick Lothrop Ames Jr., a financier and socialite who died a century ago.

It is his 19th-century Georgian mansion, designed by Douglas H. Thomas and J. Harleston Parker and now the office of the college administration, that sets the classic architectural tone for the 29 other buildings on campus.

So when the college commissioned

the Boston-based architectural firm The S/L/A/M Collaborative to create a new master plan, it was inevitable that the residence, now called Donohue Hall, would be its inspirational centerpiece.

"It was a catalyst for the project," says architect Neil H. Martin, AIA, principal and lead designer of the firm that was founded in 1976 to offer integrated services—architecture, landscape architecture, construction, and structural and civil engineering. "It's a wonderful manor house sitting at the top of a hill overlooking the campus; it's the crown-jewel of the place."

SLAM, which also designed the new Georgian-style Leo J. Meehan School of Business, envisioned a new C-shaped

quadrangle surrounding Donohue Hall that is anchored by what came to be named the Thomas and Donna May School of Arts & Sciences.

"The master plan gives architectural cohesiveness, and the May building is a hub that grounds visitors, something that had been missing at Stonehill for decades," Martin says.

The 36,000-square-foot May building, which has a student center, a 360-seat lecture hall, classrooms, and admissions and faculty offices, seamlessly fuses classic and contemporary elements to create a light-filled space where people can gather to study and socialize.

There also are a bookstore and a

café. "We envisioned this building as a place where students would go for a cup of coffee before starting their day," he says. "And as a place where they can gather in between classes to study and collaborate while enjoying the campus view."

The building takes its architectural cues from Donohue Hall, but they are meant to be siblings, not identical twins.

"We worked carefully on the proportions and kept the square footage down to create a balanced program," Martin says. "In addition to the red brick and white cast-stone elements, which pay homage to the mansion, we added a pair of bays to celebrate the building's verticality and large circular

Photos by Alain Jaramillo



The gallery, which is a clean, crisp contemporary space, has student-friendly barstool-style seating.

RIGHT The Georgian-style front façade of the Thomas and Donna May School of Arts & Sciences features a portico with columns and a balcony.

windows to celebrate student life.”

A series of traditional-style cast-stone medallions, which symbolize the college’s mission, “march around the building,” he adds.

The welcoming features start at the front pillared portico, where wooden benches and tables shaded by umbrellas welcome visitors to sit on the terrace and take in views of Donohue Hall.

“The students love this part of the building,” Martin says, adding that the admissions office “is a portal that transports people from the real world to the campus. The quadrangle is one of the first things that the prospective students and their parents see.”

Although the exterior façades speak in classic tones, the generous, well illuminated, high-ceilinged interior gallery, which is painted white and appointed with white sofas and high tables with barstool-like seating, is study- and student-friendly. “The spaces are super comfortable,” Martin says.





LEFT The first-floor gallery space features Palladian-style windows that draw sunlight into the building and serves as a pre-function space for the large lecture hall.

KEY SUPPLIERS

ARCHITECT

SLAM (The S/L/A/M Collaborative)—Neil H. Martin, AIA, principal and lead designer; Richard Polvino, AIA, principal in charge; Paul Rammelsberg, AIA, project manager; Brian Ericsson, AIA, project architect; Monika Avery IIDA, LEED AP, principal and interior designer

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He says that the college administration eagerly and wholeheartedly embraced the idea of Georgian architecture and that the May building has brought new life to the campus.

“When it was done, we began to see its impact on the students and how they are integrating with the campus in ways we’ve never seen before,” Martin says. “What matters is how the May building lifts the hearts and spirits of the people who use it. Stonehill’s motto is ‘light and hope,’ and students carry this with them throughout their lives; we hope this building and the others that are being planned for the new quadrangle are part of that.”

For his part, he hopes that the May building “enriches and inspires” the lives of the people who use it and that it reminds them of fond memories of campus life long after they graduate.

Photos by Alain Jaramillo



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WARFIELD HOUSE EYP



The Warfield House, a small stone farmhouse at Pennsylvania's Gettysburg National Military Park, has been restored to its appearance in 1863 when it played a role in the Battle of Gettysburg.

During the Civil War's bloody Battle of Gettysburg, the Warfield House literally was the only thing standing between the Confederate and Union armies as they fiercely fought each other on the second day of July in 1863.

The small, simple, stoic stone house, substantially damaged in the battle that resulted in a Union victory, bore silent, solemn witness to the turning point of the war and remains a key historic structure in Pennsylvania's Gettysburg National Military Park, which commemorates the combat.

"The National Park Service, which owns the house, wanted as much as possible to recapture the historic landscape during the battle," says architect Matt Chalifoux, FAIA, a senior historic

preservation architect with EYP, the Washington, D.C.-based firm that was commissioned to restore the exterior of the house. "They want visitors who walk the grounds to experience what it was like in 1863."

A couple of months before the battle, the house, which was built in 1850 by a blacksmith named David Es-sick, was purchased by James Warfield, an African-American blacksmith who was relocating his wife and six children from Carroll County, Maryland, to the Gettysburg community of more than 160 free people of color.

By the time the Park Service obtained full ownership in 2003, the original, 580-square-foot 1.5-story gable-roofed house had been transformed into a 2.5-story structure that had two additions.

The goal of the project—to return the house, which Chalifoux calls "simple but elegant with a beautiful shape," to what it looked like in 1863—was easier said than done.

Because it is vernacular architecture, there were no drawings of the original construction, and the only photos that survived showed it as it looked closer to the 20th century.

"We did have the damage report that Warfield filed with the federal government for compensation from the battle," he says. "It has his description of the property."

The EYP team relied, for the most part, on other examples of the area's vernacular fieldstone farmhouses, notably the Slyder House, which had been documented as part of the Historic American Buildings Survey of 1957, as a

guide for restoration decisions, including the porch and the general shape of the graceful sloping roof.

They created a selective removal package that detailed which elements stayed and which were to be torn down. "When we started demolition, it put the masonry walls at risk of collapse," Chalifoux says, "so we developed a system of rods and anchors located just above the loft floor that provide the necessary bracing."

The fieldstone masonry walls, the gable roof, and the front porch were reconstructed, and replicated wooden window sashes were installed in the surviving and reconstructed openings. The stone walls were repointed in a tannish-brown color that matches traces of the original found under the porch roof, and the roof was finished

Photos by Jason Sandy, Angle Eye Photography

KEY SUPPLIERS

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Todd Hill, Johnny Holdsworth,
Jason Ross, Gerald Sanders,
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Smith, Meghan Weber, William
Weaver

RIGHT To stabilize the fieldstone masonry walls, a bracing system located in the loft, just above the floor level, was utilized.



with cedar shingles.

The restoration work itself was done by the park's Structures Preservation Branch, which is comprised of craftspeople skilled in masonry restoration and reconstruction and carpentry, particularly framing using heavy timber. "We relied upon these craftspeople to adjust things as they encountered specific conditions in the field," Chalifoux says.

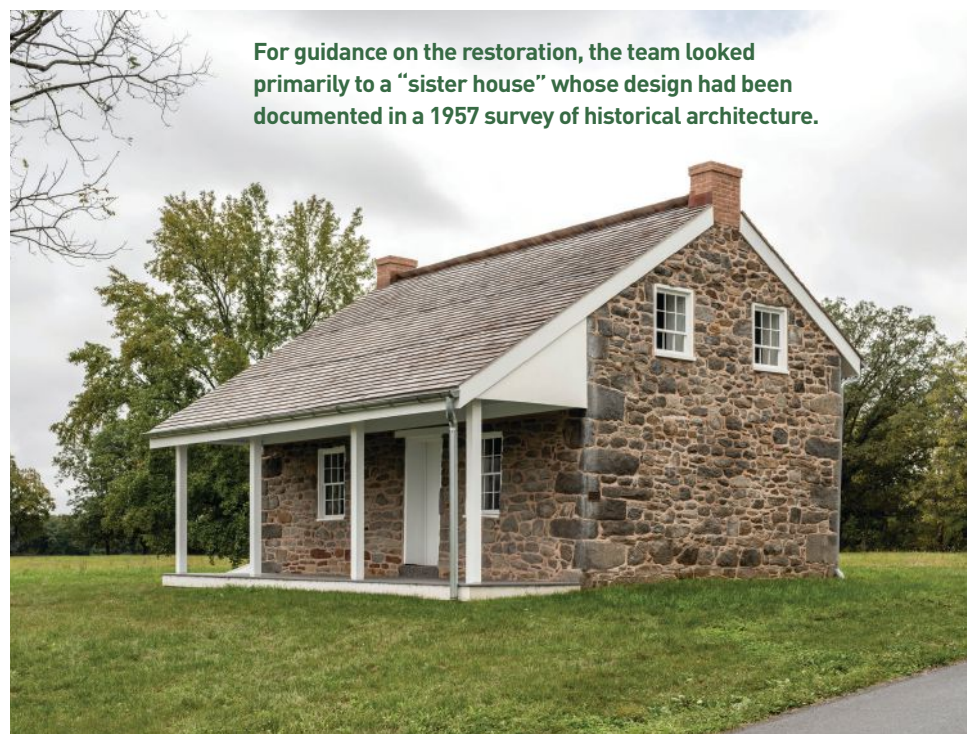
The biggest challenge of the project, he notes, was the concern that the restored house may be slightly different than it was when it was in the center of battle. "I worry that someone will say that it couldn't look like this—you didn't get it right," he says, adding that there were necessary contemporary concessions, such as the addition of gutters and downspouts on the roof. "I think, though, that it's very close."

A short time after the restoration was complete, Chalifoux stopped by for a visit. While there, he ran into a couple from Ohio who were admiring the building.

"They told me they come to Gettysburg every year and had donated money to the restoration effort," he says. "They said it was everything they hoped it would be. That was very gratifying to hear from someone who loves the site."

Chalifoux is proud that he and his team were able to play a role in bringing history back to life.

"It's a beautiful building with an important backstory," he says. "This is an opportunity to tell a story about specific people that were not part of the military and how the war impacted them and their families. It's these stories that really engage people."

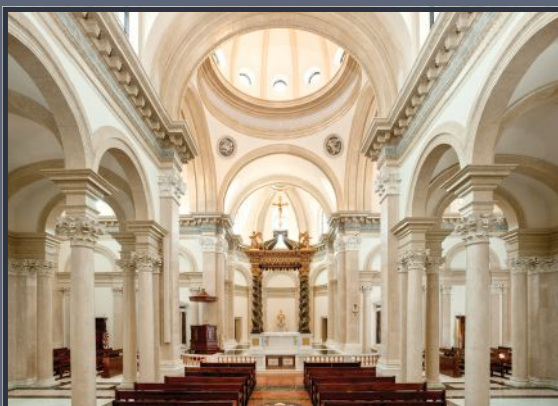


For guidance on the restoration, the team looked primarily to a "sister house" whose design had been documented in a 1957 survey of historical architecture.



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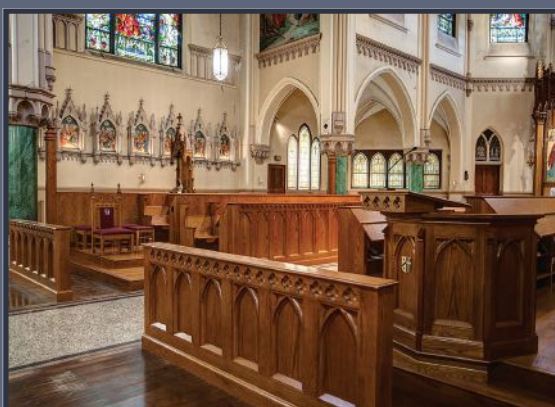


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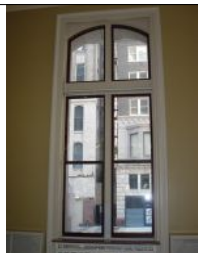
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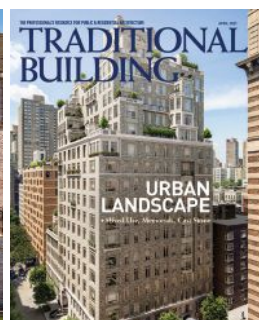
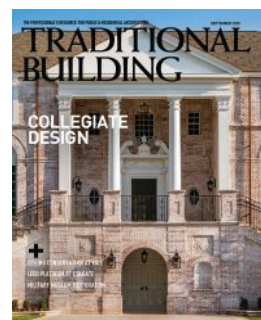
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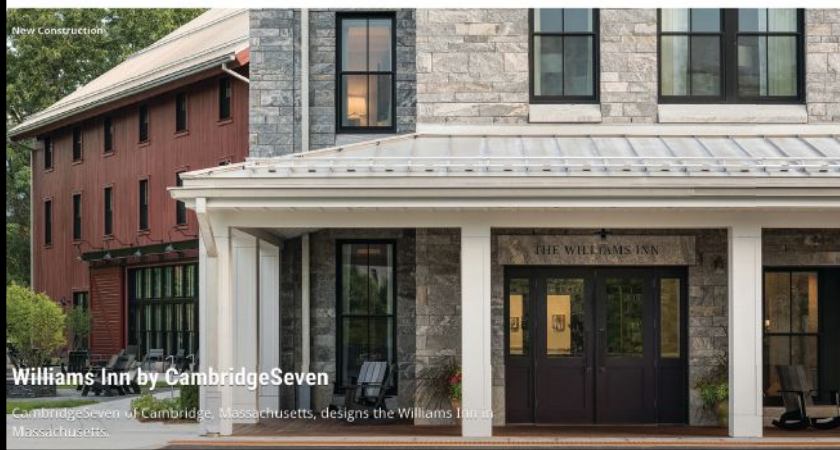
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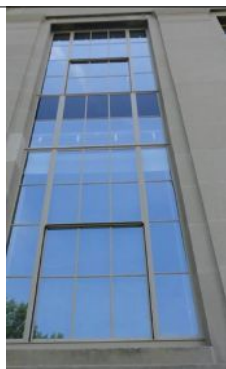
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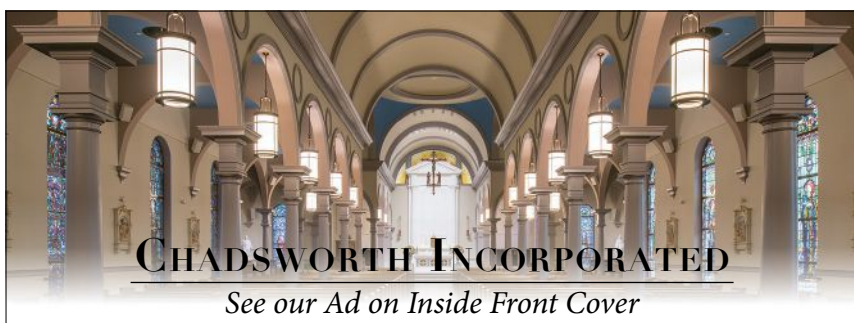
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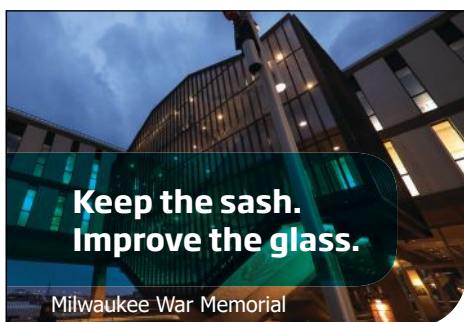


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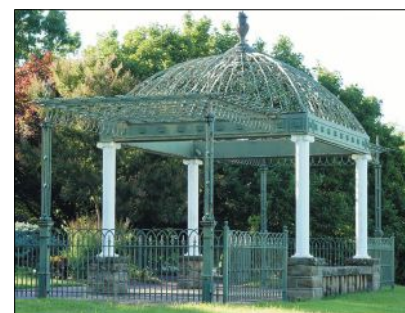
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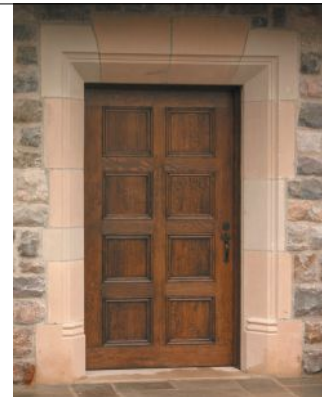
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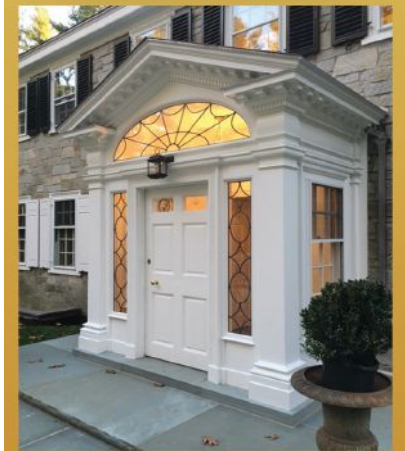
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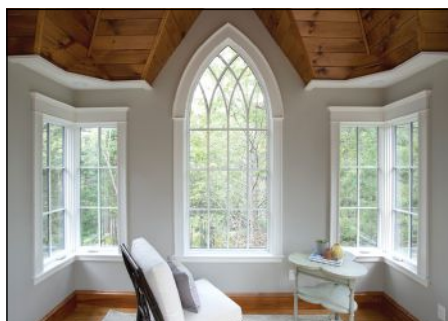
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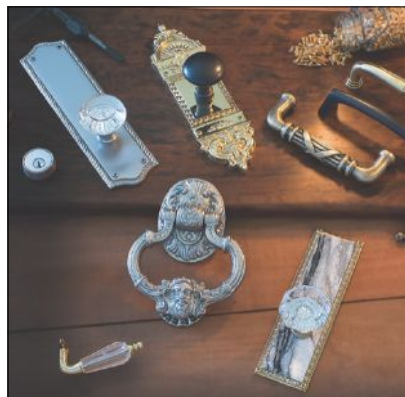
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www.historicalarts.com

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www.manningltg.com

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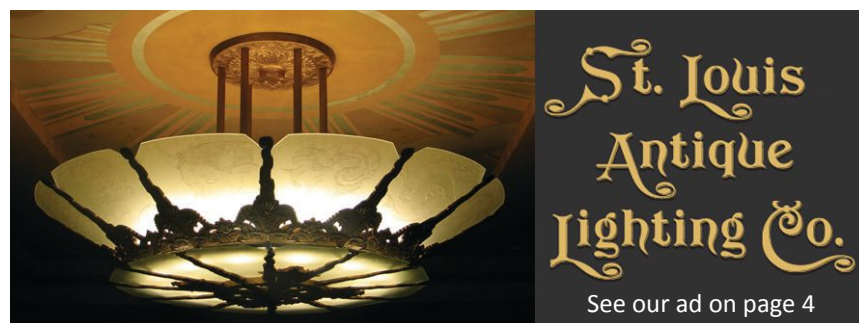
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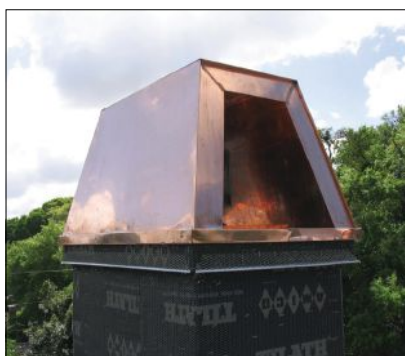
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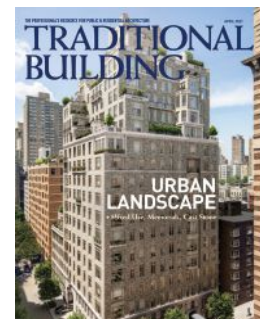
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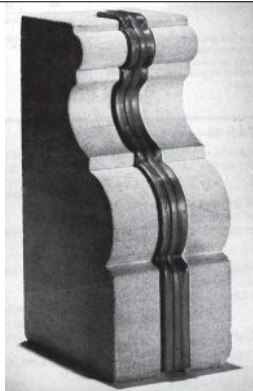
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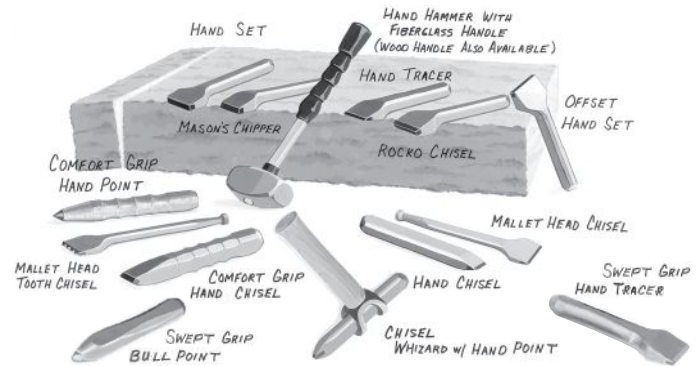
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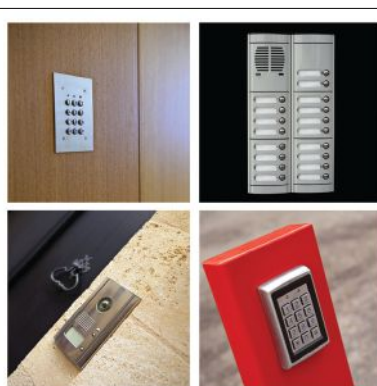
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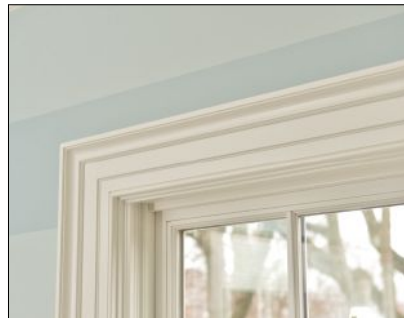
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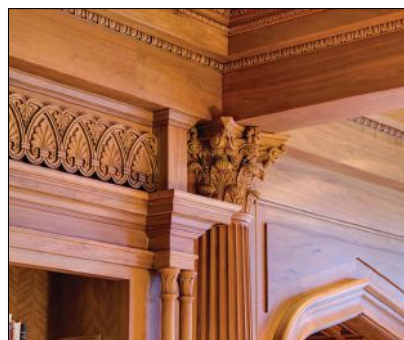
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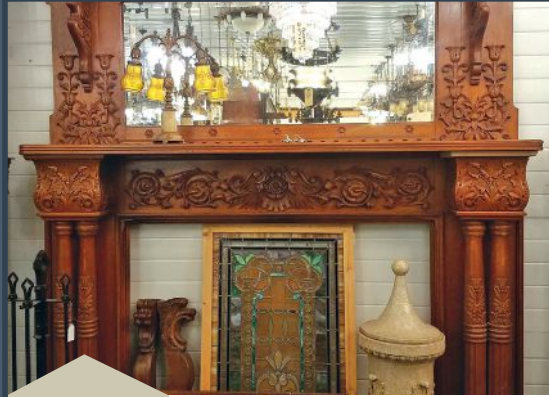


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Old Wood Workshop supplied the original surface antique white pine flooring (10 - 16" wide) for the Great Room of this restored 18th-century barn in Jamestown, RI.

OLDE WOOD WORKSHOP 860-655-5259

www.oldwoodworkshop.com

Specializing in exceptional quality antique flooring and wall board from the 18th and early 19th centuries, the Old Wood Workshop has supplied salvaged antique floors and historic building materials to contractors, architects, designers and homeowners for restoration, renovation and new building projects since 1991. This small family business is proud of outstanding customer service, meeting clients' needs and offering advice for application and installation.



Restored, vintage steel window from the collection of Seekircher Steel Window.

SEEKIRCHER STEEL WINDOW 914-734-8004

www.seekirchersteelwindow.com

Seekircher Steel Window repairs, refurbishes and sells thousands of historic steel casement windows and doors each year, throughout the USA. Our Peekskill, NY based warehouse and showroom houses the most comprehensive collection of vintage steel windows in the world.



This large, eye-popping brass & crystal chandelier with a highly crafted crown, 40 lights, numerous crystal pendants and jewel-cut glass garlands is one of many unique antiques available.

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www.woodennickelantiques.net

Since 1976, specializing in antique saloon front & back bars, fireplace mantels, fine furniture, stained glass, chandeliers, decorative, architectural salvage & more. We buy and sell, from all regions. In-person & remote shopping, with website previews & phone/internet coordination.

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Second Congregational Church, Cohasset, Massachusetts - Photo by Liz Malaghan



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