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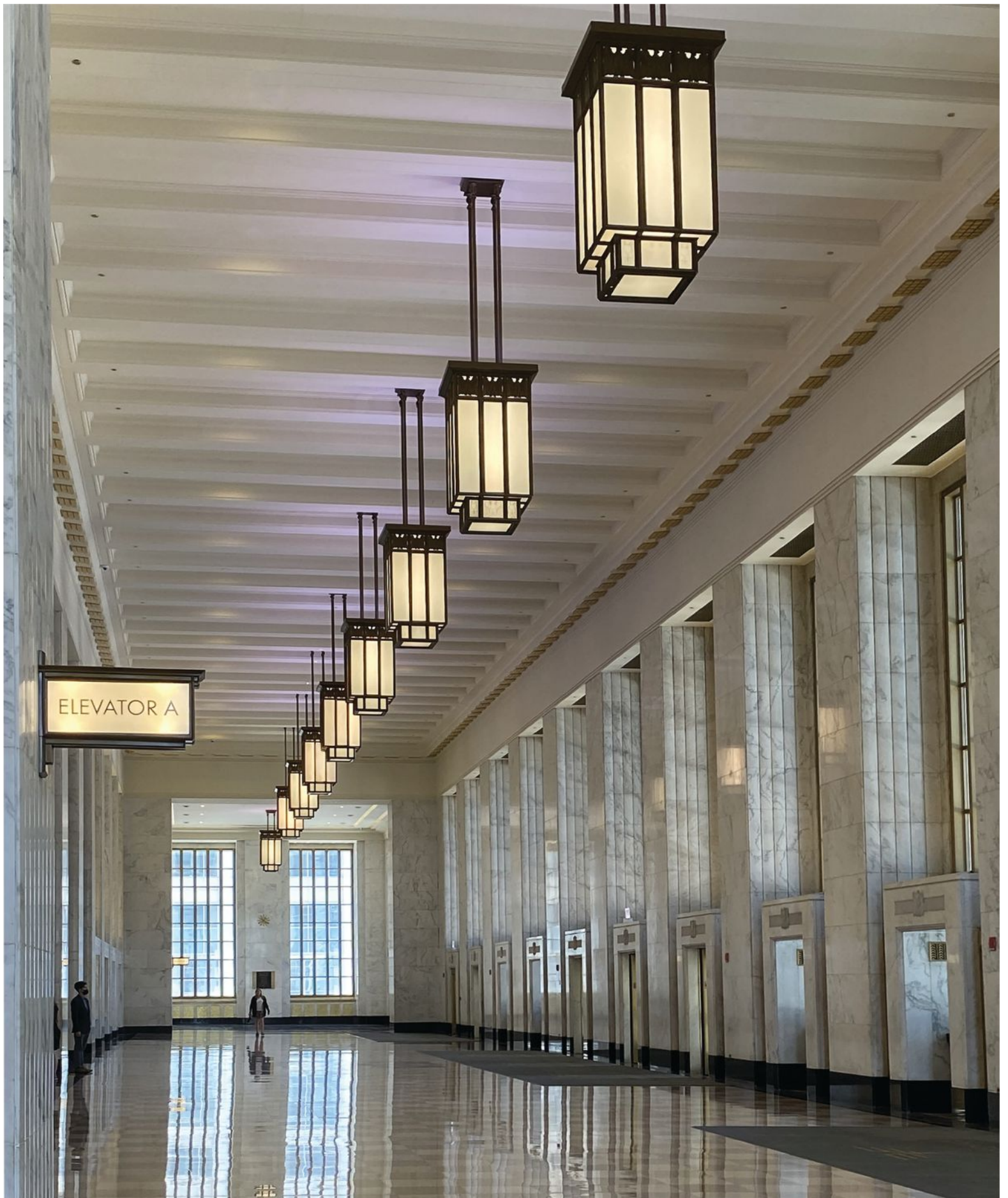
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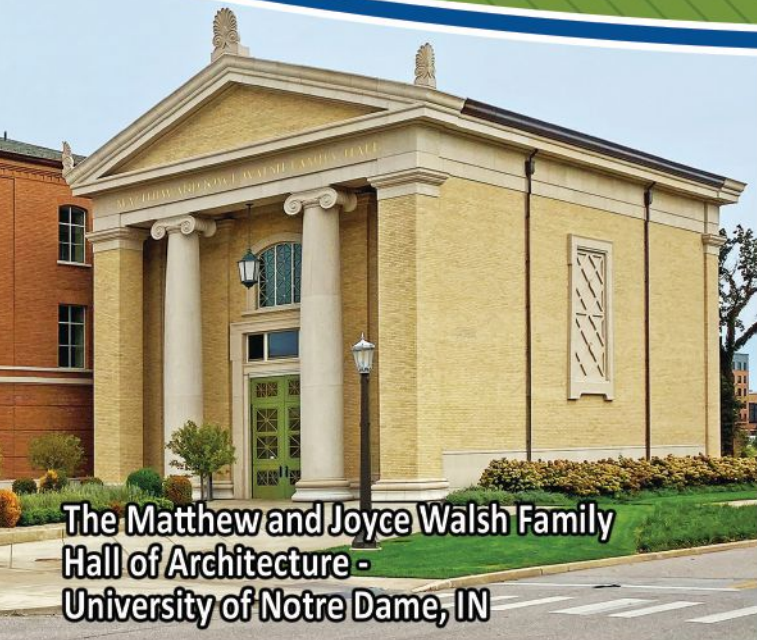
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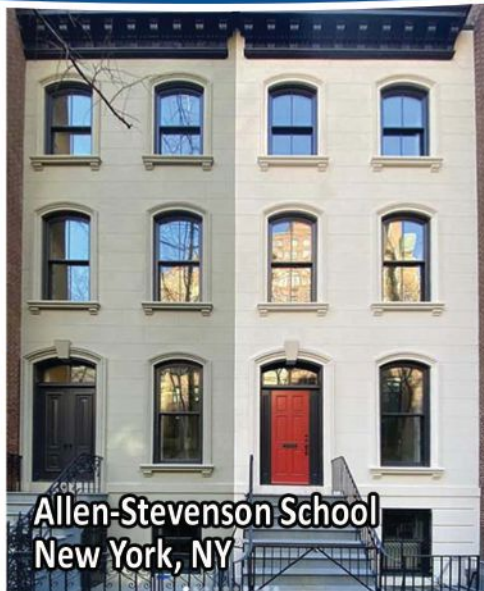
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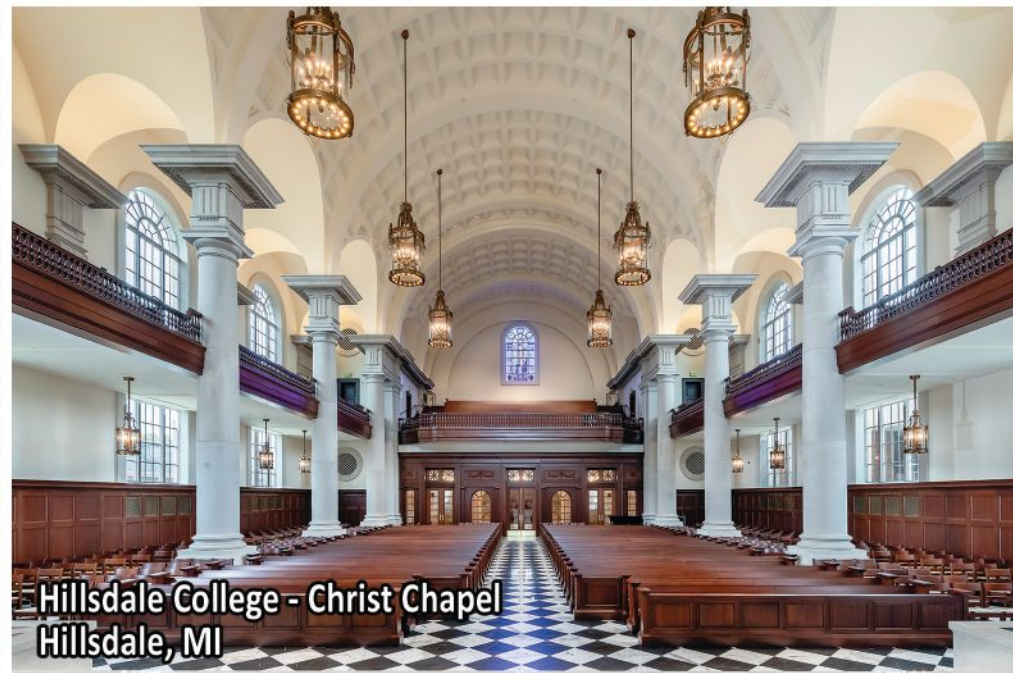
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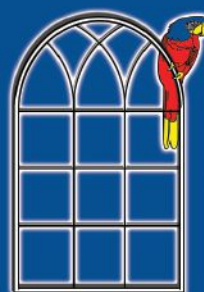


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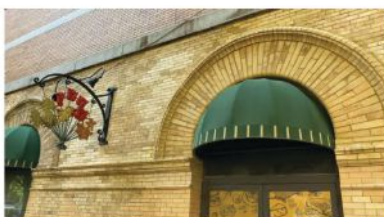
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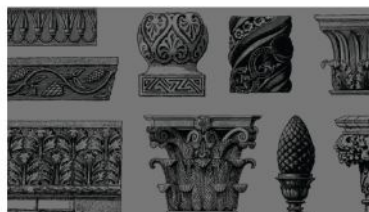
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The Future of Classicism



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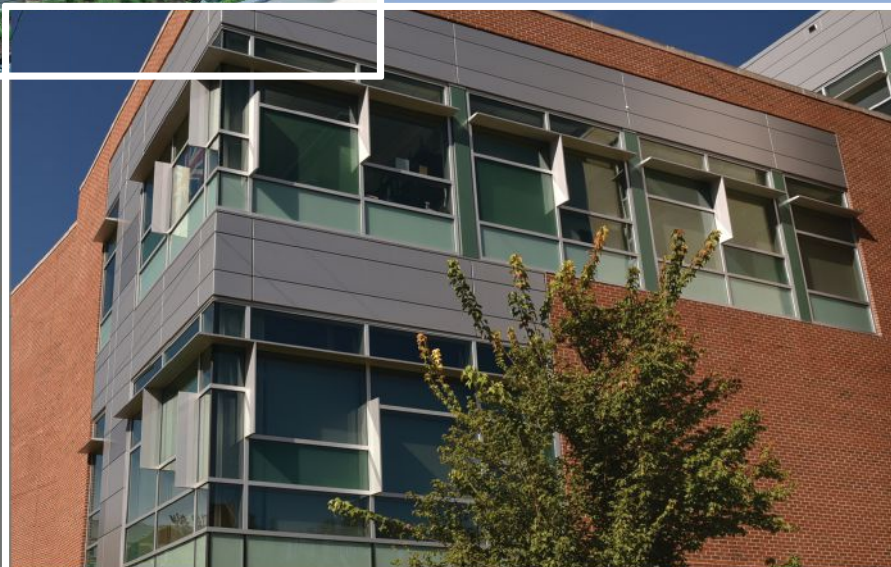
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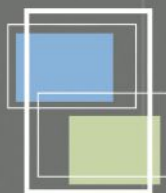
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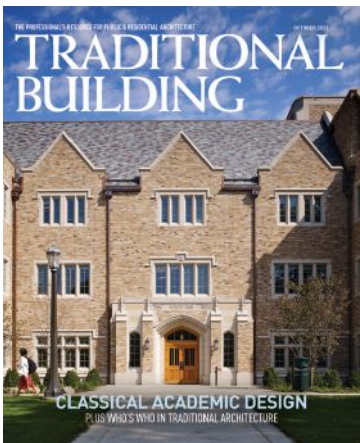
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HBRA design at the University of Notre Dame.
Photo by Steve Hall © Hall+Merrick

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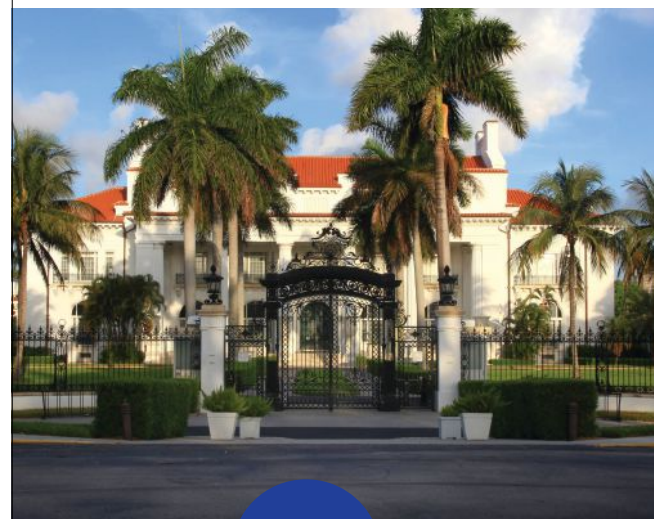


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Doylestown's County Theater is a local icon thanks to its bright Art Deco facade, reflected in the design of a recent expansion.



Bringing Back Cinemas with Daniela Holt Voith

“I’m very attached to movie theaters and I love going to them.
Nothing will ever replace that.” ~ Winona Ryder



DANIELA VOITH

Photo by Neil Landino

There is something special about going to a movie theater, in particular, the local cinema. It’s a haven, a fantasy world, an event that fills our minds with dreamy nostalgia and incredible stories. Movie afternoons and evenings are unforgettable, whether for the very first movie we ever saw, that inimitable scent of freshly buttered popcorn, or the incredible community feeling that comes with sitting anonymously together for a few hours in a climate-controlled screening room.

Philadelphia-based architect Daniela Holt Voith of Voith & Mactavish Architects LLP is also in the business of making stories—architectural designs,

spaces, and places—private and public, residences, businesses, and universities, that reflect identity, goals, and atmosphere. The group is known for restoration, preservation, adaptive reuse, and creating modern additions to historic buildings, so cinema should come as no surprise.

Voith loves movies. For more than a decade, she’s brought Voith & Mactavish to the cinema, restoring two Philadelphia-area theaters—the repertoire Bryn Mawr Film Institute (formerly the Seville) and Doylestown County Theater. Both are historic, boasting nearly one hundred years each. In their heydays, they were the downtown hubs for the

surrounding community, but both suffered significant decline in upkeep and audience. Voith and her team investigated structure and purpose, past, present and future, in the restoration, with different solutions.

“Whether we’re working with a new building, within a historic context, or if we’re working with a historic building, and trying to bring it to community contemporary uses—these are the questions that we’re always grappling with. And a great pleasure of ours is taking a historic building, making it not only function well but also improving the building envelope, making sure that it’s well insulated, that the bones of the building are

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HISTORICAL WINDOWS



Photo by Liz Malaghan

Coxe Cage, Yale University - Circa 1928

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RIGHT The Bryn Mawr Film Institute, an independent non-profit cinema, is housed in the historic former Seville Theater. The building was restored, renovated, and expanded over the course of almost a decade.

BELOW Many of the details in the dramatic entrance arcade were restored or recreated.



Photos by Jeffrey Tolano



preserved, so there's a pure preservation aspect to it, as well as an adaptive reuse aspect," tells Voith.

The restoration of the County included its Art Déco facade in 2009 (by a different firm) and recently a new theatre and lobby, which the team designed in line with the original blue and yellow metal paneling. The ex-Seville was a multi-phase project beginning with marquee restoration, followed by its atrium (a two-and-a-half-story space with gorgeous glass paneling that had been blacked out and boarded up since the 1940s), and culminating in the addition of two small screening rooms. Unlike the County, the expansion is not visible from the main street.

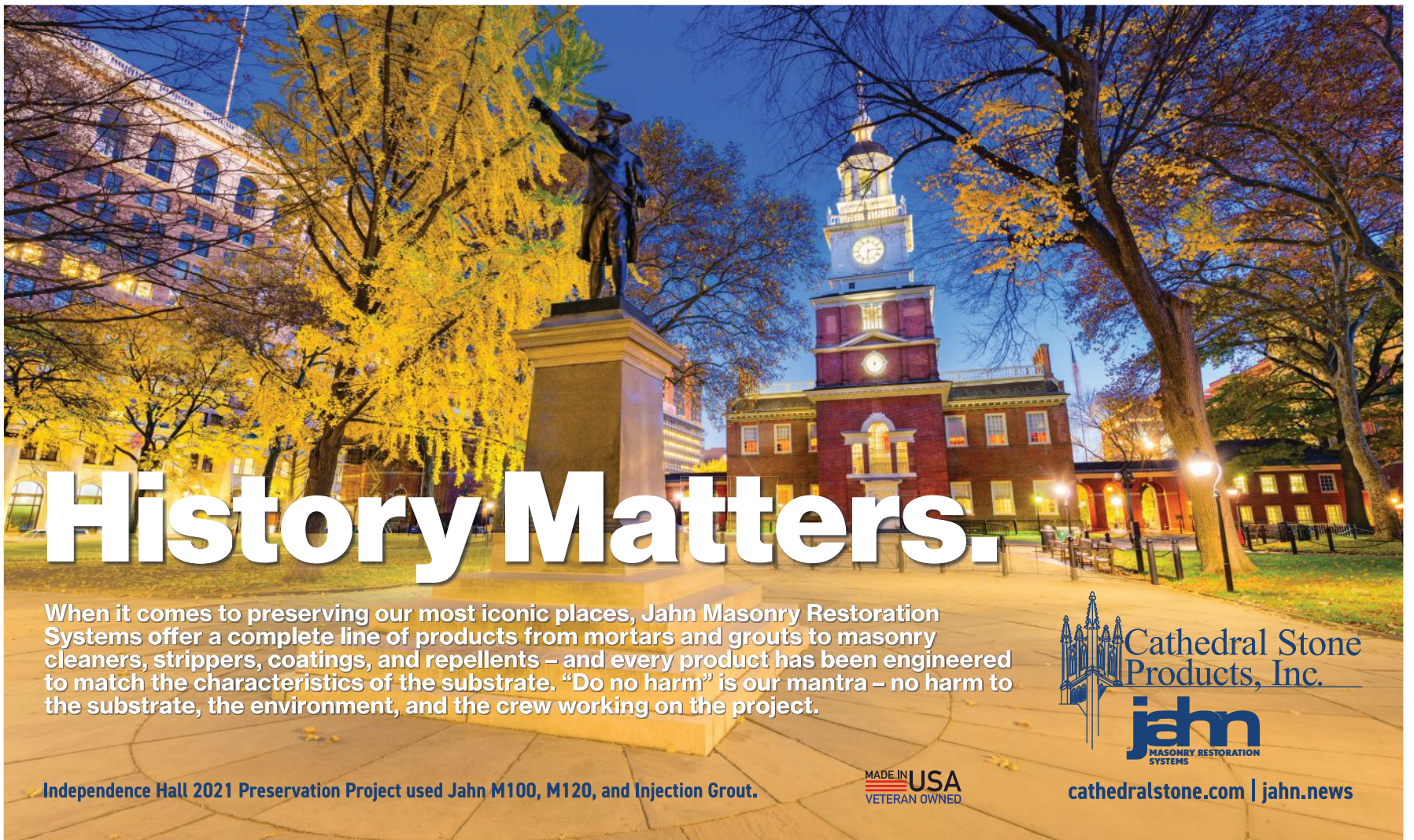
"This whole idea of restoring and adding additional vibrancy to the main streets gives joy to my heart, because the towns become more walkable, people are more likely to go out and walk to a movie theater, then go and have a drink, or have dinner beforehand, and then go to see a film. It gives more depth than saying, Oh, I want to go see a movie, so I'm going to drive out to the shopping mall, and see it in some megaplex," shares Voith.

Breathing new life into cinemas is a passion for Voith. Voith & Mactavish Architects LLP's next project is the

Sedgwick theater in Philadelphia's Mount Airy neighborhood where Voith herself grew up. Leading the projects is John Cluver, partner and head of preservation. While the restorations of the County and the Bryn Mawr Film Institution were about evolution, the Sedgwick project is a transformation, restoring and converting the movie theater into a performance theater. Likewise, Voith & Mactavish transformed the Baldwin School's (on the grounds of a Frank Furness building) decades-old gym into a theater.

It's worth noting that Philadelphia has been a big part of Voith since her youth. Along with catching films at the Sedgwick, she played basketball at Baldwin School during her years at Germantown Friends, and while at Bryn Mawr College, she was part of its Main Street community. In 1988, she founded Voith & Mactavish and reigns as the founder of Philadelphia's oldest continuously operating woman-owned architecture firm.

"Now more than ever we need to talk to each other, to listen to each other and understand how we see the world, and cinema is the best medium for doing this." ~ **Martin Scorsese**



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ABOVE This historic photo of The Sedgwick Theater is advertising a free variety show.

RIGHT The former cinema is now home to the Quintessence Theatre Group, who are undertaking a comprehensive renovation and restoration.



Rendering by VMA

1 What is your first cinema memory?

I have an incredibly strong memory of going [to the Sedgwick] when I was maybe six, seven with my grandmother, who lived very close to us. She and I walked up, and it was a matinee of The Three Stooges. I found this movie so impossibly scary, I had to run into the lobby which was only separated from the theater by a screen. So there I was in the lobby, and I was kind of peering through the screen.

2 How did you get your start in cinema restoration?

The woman who was in charge of the Bryn Mawr Film Institute was also a trustee at Bryn Mawr College (Voith's alma mater). Somehow, she knew of me. We interviewed with her, and we put

together a really fun interview. At either the beginning or the end of the interview, we had something that looked like scrolling screen credits that had the team members on it. She just thought it was hilarious, and that we would be fun to work with, and so she hired us.

3 How are you bringing the past to the present and future?

[This is] core to our practice in almost every project that we do. Whether we're working with a new building within a historic context, or if we're working with a historic building and trying to bring it to contemporary uses, it's really, this is the question that we're always grappling with. And a great pleasure of ours is taking an historic building, making it not only function

well, but also improving the building envelope, making sure that it's well insulated, that the bones of the building are preserved.

4 What is the importance of the historic cinema to the American communities?

Movie theaters have taken a hit because everybody can watch stuff at home. But there's still a huge difference between watching something on even your home theater, if you're lucky enough to have one, and seeing something on the big screen, and really being immersed in that visual and auditory experience. Both the Bryn Mawr Film Institute and the County Theater are really involved in not just displaying film, but also in film education, and

so they've become intellectual centers as well. When you think about the creation of movies, it's a great script, there are incredible actors, there's all the technical skill that goes into it ... then there's just the photography, which is a huge skill in and of itself, then there's the music. So it's bringing all of those creative endeavors and the gearhead technical side together to produce an amazing work of art. I think people are really excited by that. It's not just, "Oh, I'm going to go escape for an hour and a half," it's really enjoying all aspects of film in a way that you can't really replicate at home. That's why it's important to have these theaters. Having a destination in an historic town center invigorates all of the activity on those streets.



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This polychromatic academic building was designed by nationally known architects William Appleton Potter and Robert Henderson Robertson of New York. Completed in 1876 in the Venetian Gothic style, influenced by the Romanesque Revival work of Henry Hobson Richardson, it is listed on the State and National Registers of Historic Places.

Photo by Michael Slack

True Colors

Exterior restoration of a polychromatic Gothic gem unveils its original color scheme.

Many times the payoff of historic restoration is not only a revitalized building but a better understanding of its original architecture, even down to use of color. Such was the case with Stuart Hall, a landmark on the Princeton Theological Seminary campus in Princeton, New Jersey. “The client knew the building exterior needed restoration,” explains Annabelle Radcliffe-Trenner, AIA, RIBA, principal at Historic Building Architects LLC, in Trenton, New Jersey, “so when they received a \$50,000 Historic Site Management Grant from the Preserve New Jersey Historic Preservation Fund toward conditions assessment, we worked very hard on a comprehensive diagnosis to identify the causes of problems and then recommended solutions that really work.” The Seminary embarked on the restoration of Stuart

Hall not because of the \$50K grant, but to ensure the longevity of a building so important to this educational institution as it houses most of the classroom spaces on the campus.

Constructed between 1875 and 1876, Stuart Hall is a polychromatic academic building designed in the Venetian Gothic Revival style by architects William Appleton Potter and Robert Henderson Robertson of New York. “Potter often designed in a polychromatic style,” says materials conservator Christina Burris, AIC-PA, and Stuart Hall is a prime example. “There are always three colors—a triumvirate,” adds Radcliffe-Trenner. For example, the 1875 mason’s specifications for the Stuart Hall exterior are buff-colored “Amherst (Ohio)” sandstone, red-purple “Belleville (New Jersey)” sandstone, and a blue “Quincy (Massachusetts)” granite water table.

Stone is a natural building material, explains Burris, and compatible replacements require many considerations beyond appearance, including geology, chemistry, compressive strength, and porosity. “So it was very important for us to get not just a visual match but something that would not cause further degradation of old material.”

For this reason, the architects went to great lengths to obtain new stone and slate from original sources. “The Cleveland Quarries for Berea, the yellow-white sandstone, are still open,” explains Radcliffe-Trenner, “and here UK-trained master carver Nicholas Fairplay hand-carved new ornamental pieces, including crockets and finials.” For a few broken capital scrolls he carved new stone blocks set in place with stainless steel pins and epoxy. Though the New Jersey Bellville Quarry was closed, this

stone vein outcrops in Canada near Halifax, Nova Scotia, where it is known as Eel Creek Sandstone. New stone was sourced with the help of Trevor Gillingwater Conservation Services of Montreal and Atlantic Sandstone Quarries in New Brunswick, who also connected the architects with Scott Harris of Fundy Stonecraft. “We picked this talented young carver because he’s based near the quarry,” explains Radcliffe-Trenner, “and with Trevor could select the large stones to be carved.”

Over time, however, Belleville Quarry sandstone has shown an Achilles heel. “The presence of clay inclusions in the stone creates pocket holes as the clay weathers away,” says Burris. “When wet, you can actually insert your finger and come out with clay.” Fortunately, right on the Princeton campus, Professor George Sherer (a revered material scientist) had



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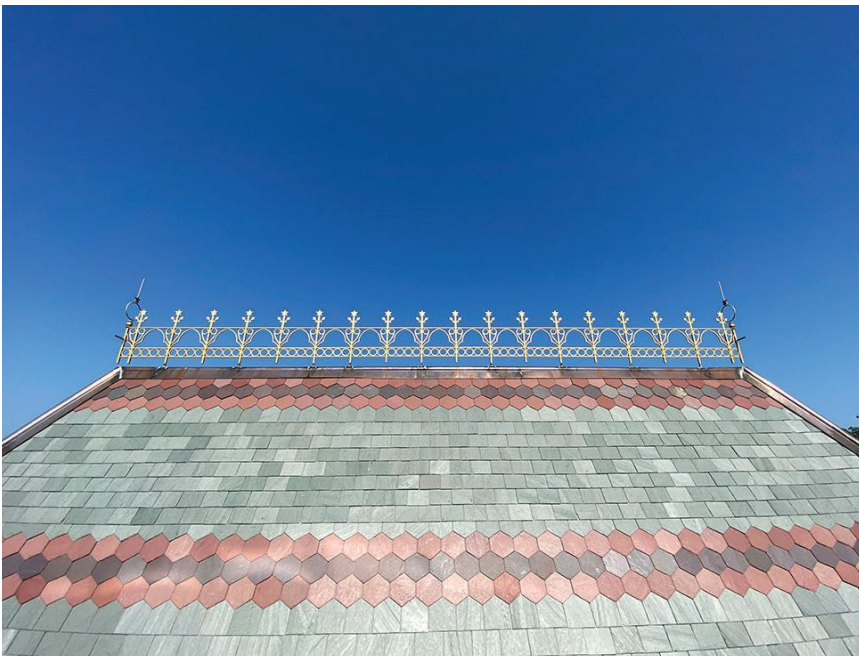
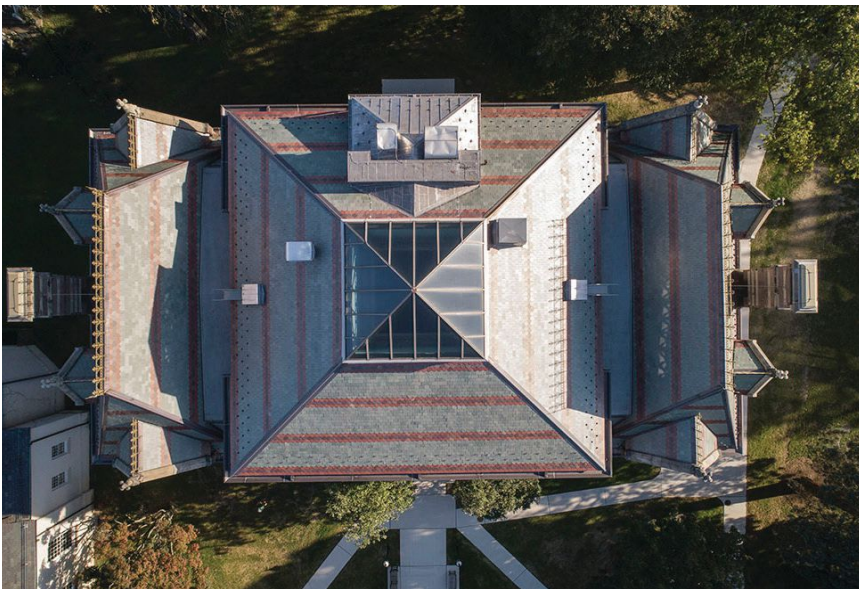




LEFT Lost ornaments were carved anew in Berea sandstone both in-studio and in-place, once blocks were attached with steel pins and epoxies. Carvings matched original tooling down to leaving hidden areas less detailed.

MIDDLE A drones-eye view of the roof shows the new hex-pattern polychrome slate as well as the recreated gold cresting. The S1 slates were tested (ASTM C406) before shipping and installed by Bregenz Brothers Co. Inc.

BOTTOM New cresting, fabricated on photographic evidence, proved remarkably faithful to historic segments found later, and was even wired in as part of the lighting protection system, perhaps the original intent.



researched this condition and the use of surfactant treatments to help prevent the clay from absorbing moisture. “The other practical solution,” says Radcliffe-Trenner, “was to ask the masons, Dan Lapore & Son, to tool the bottoms of the clay deposit holes so they drain.” The holes created by the clay deposits were trapping moisture which, when collected, could freeze in the hole and cause the stone to fail. Explains Burris, “Basically, where there’s a little cup of clay in the stone, we just chisel it down so that there is positive flow and the water drains out. It’s not noticeable on the building, but we know they’re there.”

Another eye-opener from the architectural materials research was the original color of some mortar joints. Inspecting the building’s mortar quality meant looking for locations of original mortar in masonry that had been repointed several times over 150 years. In places along the granite water table there was white stopping mortar that had darkened significantly. “It looked like a very deteriorated brownish-white,” says Burris, “almost like caulk that had failed, but when scratched or broken, I could see underneath there was this robin’s egg blue mortar, which was very unusual.”

Samples examined by an independent analyst revealed that they contained Prussian blue, an early synthetic pigment invented around 1706. “Prussian blue is unstable in alkaline environments, such as lime and PCL mortar (a Portland blend),” she explains. The original “mortar” was more

similar to stone putty, which provided a stable environment for the pigment. However, environmental conditions caused the pigment to shift to a whitish-brown on the surface. “We would have loved to use this original pigment, but since it was not going to be stable in a high-alkaline mortar environment, we had to find something more in line with ASTM mortar standards.” After conferring with Kremer Pigments of New York, they arrived at an alternate combination of limefast pigments that closely recreated the brilliant blue of Potter’s mortar.

A major feature of the color triumvirate is the slate roof. The existing roof was not only a replacement and at the end of its life expectancy, but a single color. By examining early glass plate photographs and 1875 specifications, the architects were able to deduce the original imbricated tricolor hex pattern and source new slate from the same Vermont quarries that supplied them in 1875. “The quarry (Hilltop Slate) still had all three colors, red, purple, and green,” says Radcliffe-Trenner.

The crowning feature of the roof was to put back the long-gone ridge cresting. “We fabricated the design based on photographs,” says Radcliffe-Trenner, “but a small section of the original cresting found later confirmed we were very, very close.” Paint analysis of the section also revealed color. “Like the beautiful front gates, the cresting was originally gold. So among the other colors, Mr. Potter also splashed a little bit of gold here and there.”

Photos courtesy of Historic Building Architects, LLC

Gaby's Shoppe

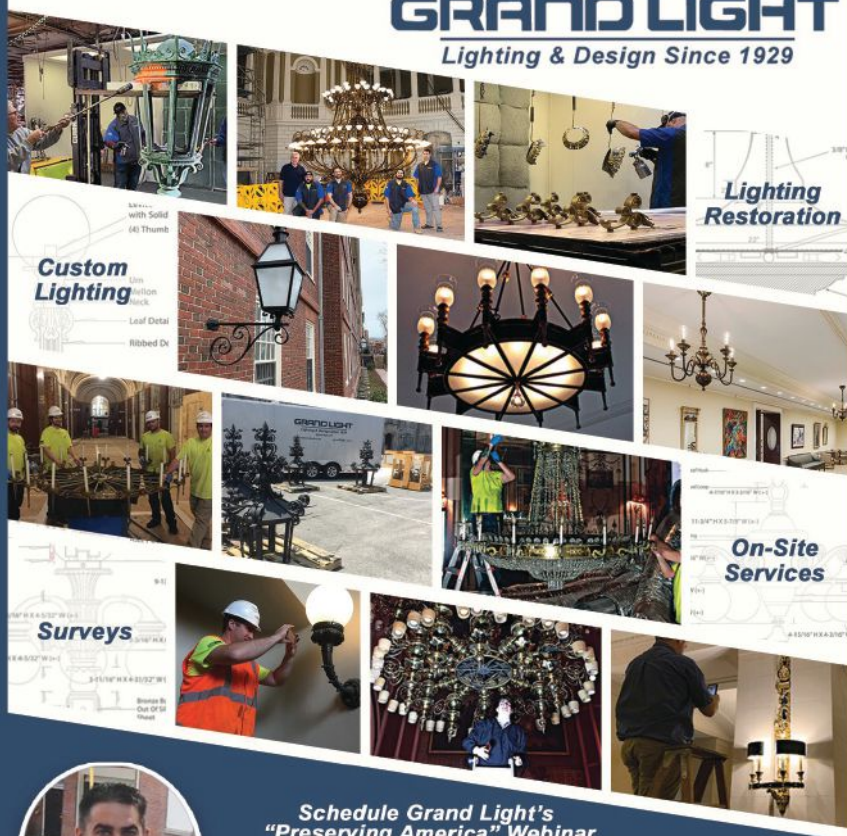
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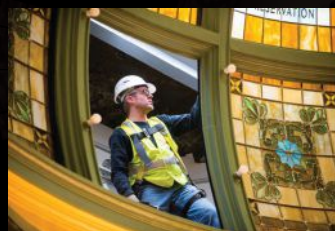
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FAR LEFT Wicket door in open position.

LEFT Wood door with leaded glass lites. Threshold adjustment would be required for ADA access.

In North America, doors are typically fabricated of wood or metal, with or without lites (windows). The designs of doors vary infinitely, requiring understanding of the historic construction, the elements attached, and creative design experience to determine the best non-destructive approach. Doors can occur as a single leaf, as a pair of doors, or as a split (or Dutch) door, all typically utilizing a vertical hinge. But doors can also operate in different types of movement, such as sliding doors (pocket or by-pass), folding doors, vertical lift, blind (Gibb) doors, and wicket doors (pedestrian doors within larger, e.g., garage doors).

Historic wood doors tend to be fabricated of solid wood, either in slab (or brace) construction or in stile and rail construction with wood or glass panels. Most hardware is attached to the thickest part at the perimeter the door, while decorative elements are attached in the field of the door. Historic wood substrate tends to be early growth wood, durable dense-grained fibers that resist abrasion, impact, and rot. Rot typically occurs just at the base of the door; new material can be inset using a scarf joint by a qualified woodworker experienced in the type of repair required.

Grand buildings such as courthouses can have doors fabricated of cast or rolled metal that is homogeneous; these doors are very heavy and have specialized hardware needs to support them. Historic metal doors are typically bronze, although steel, brass, or copper cladding is not uncommon. Decorative metal elements are applied on top of wood, as is gilding. Metal can deteriorate due to weathering, which can be minor unless exposed to acid rain. More damage is caused by de-icing salts that corrode ferrous metals and pit other metals. This damage is avoidable with alternate maintenance materials adjacent to the door. A metals conservator or gilding expert should be retained to make repairs, since inexpert repairs will worsen both the appearance and the material loss.

Entryway to the Past

A look at historical doors—challenges and solutions to entryways.

The term “door” typically refers to a barrier of some sort that opens and closes to permit or prevent access through an opening or portal. Its movement and security depend on the door leaf itself and its accessories: hinges, knobs, locks, windows, door knockers and bells, mail slots.

These elements attached to the door have been covered in the series of articles leading up to this one, but the door itself often presents challenges. When the building changes use from its original occupancy, modifications may become necessary to accommodate accessibility, fire ratings, and security requirements,

including force protection, for which the door was not originally designed. This article will explore these challenges and some approaches to their resolution.

Early civilization began with portal covers made of leather, rushes, or stone. Over centuries, doors have evolved into more orthogonal, regularized elements.



historic doors

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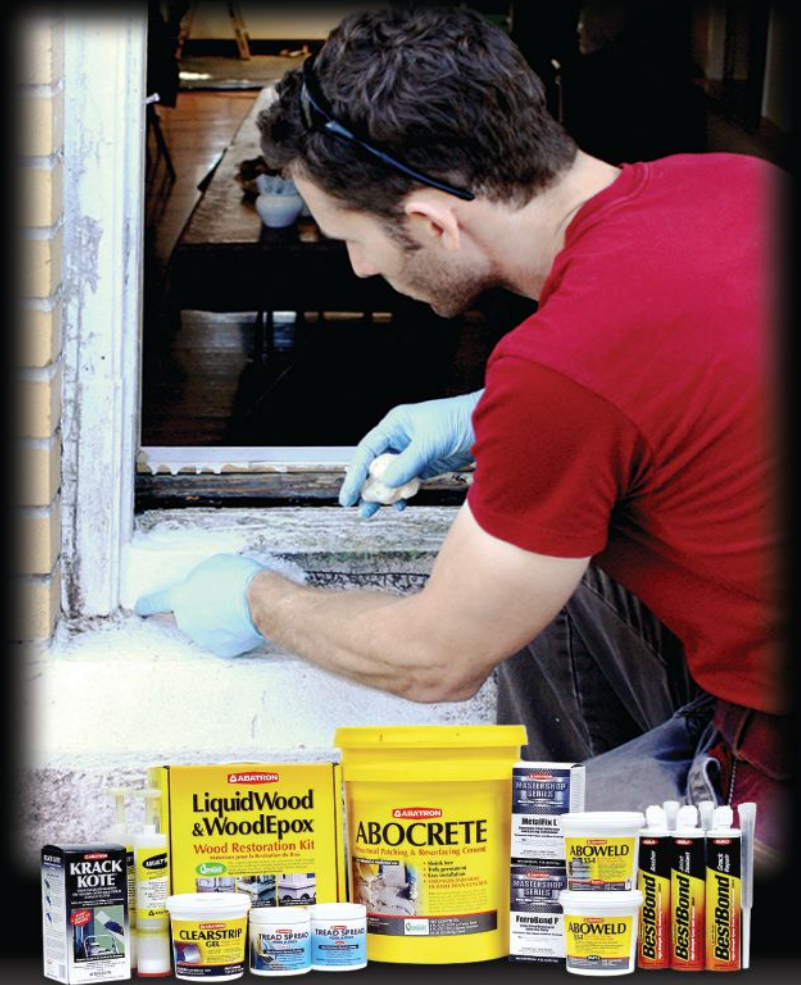


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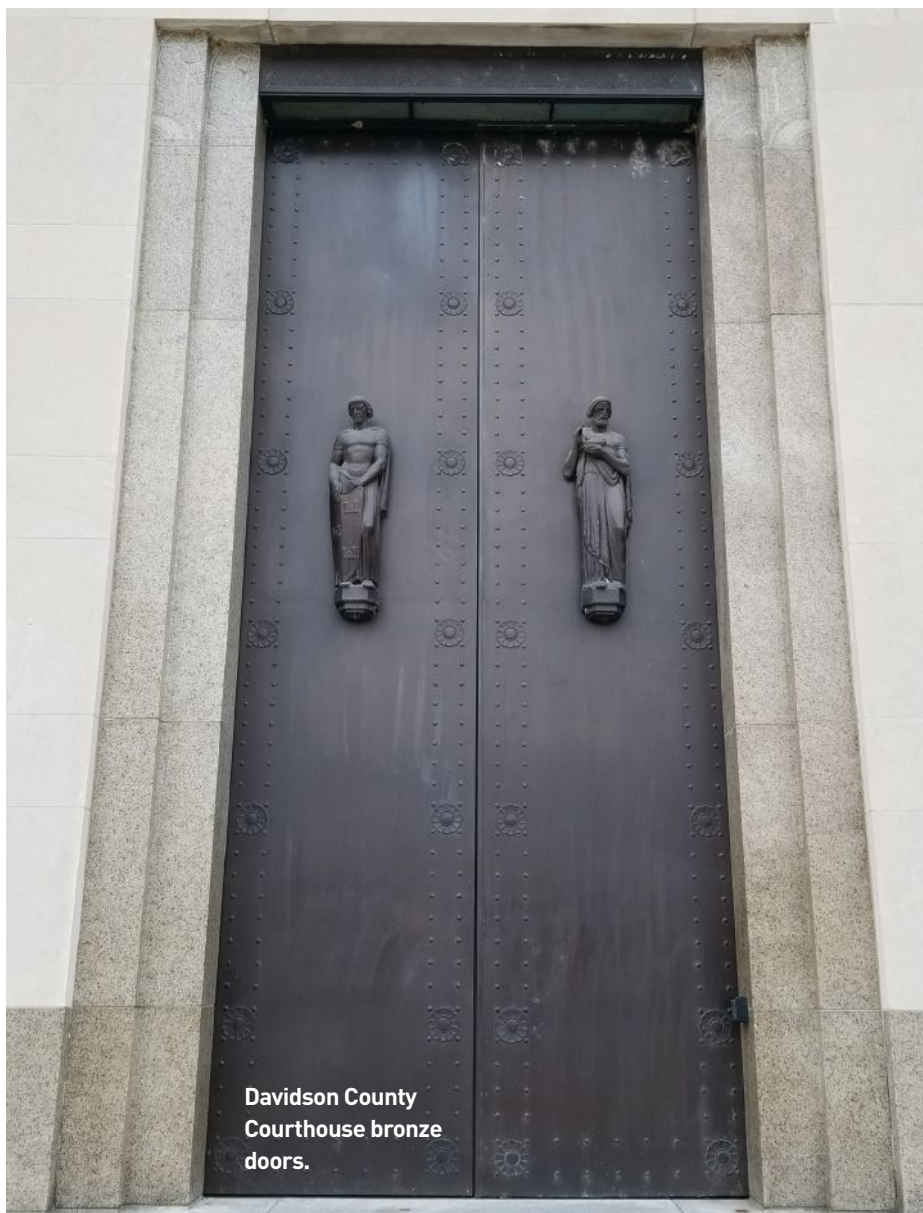


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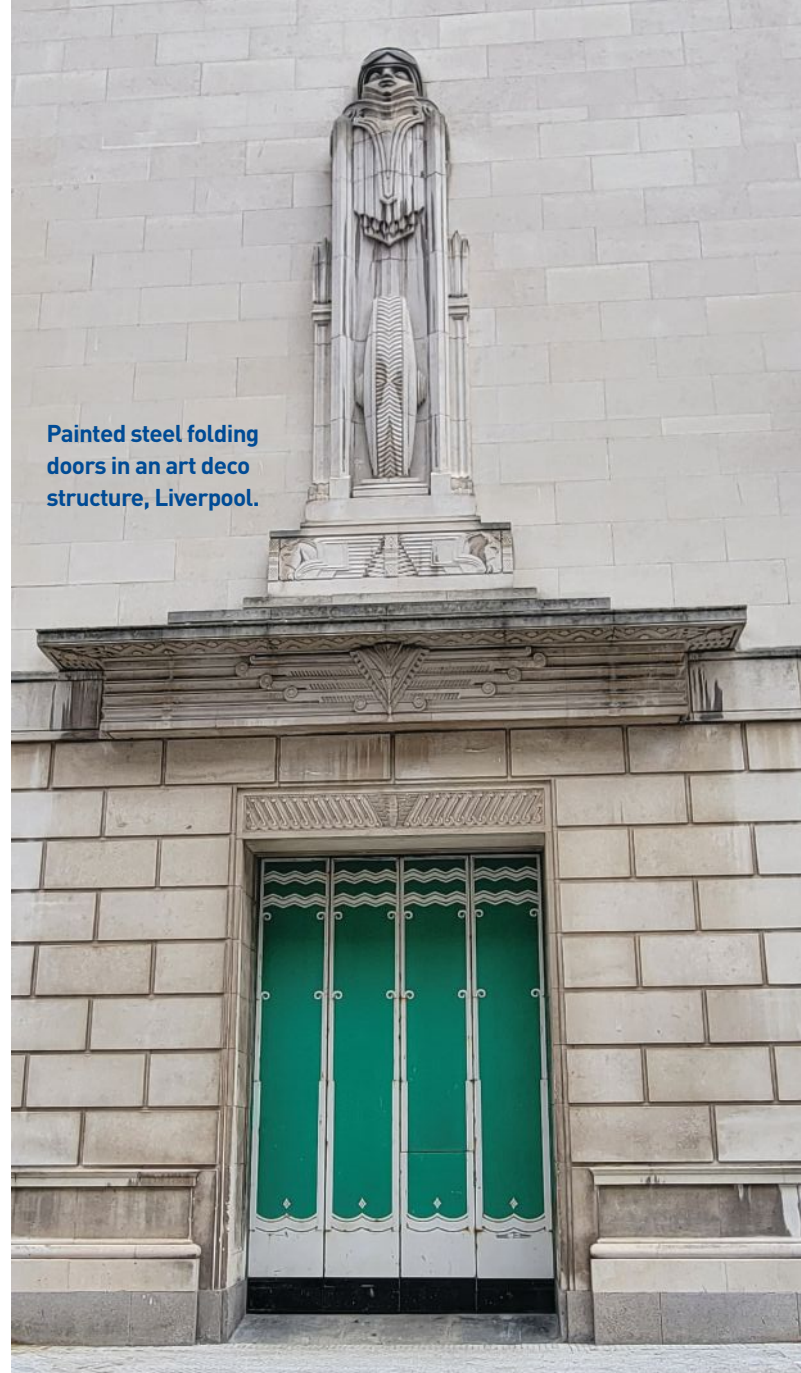
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CHANGE OF USE, CHANGE THE DOOR?

In the face of imposed compliance with the Americans with Disabilities Act (ADA), code-required fire resistance rating, or force protection mandates, some basic resources are available to provide guidance to assist in the retention of the door, as noted in each section.

ACCESSIBILITY

ADA is a civil rights legislation, not a building code, and guarantees equal opportunities and access. The legislation provides standards for accessibility in design, which must be provided for all buildings that are open to the public. There are many ADA requirements pertaining to doors; some common requirements are touched on here but are in no way exhaustive. Refer to the 2010 ADA Standards for Accessible Design published by the Department of Justice, September 15, 2010.

Spatial standards with regard to doors include minimum dimensions for the approach to the door, width of the door, clear-

ance in front of the door, and side clearances on the push side and pull side walls. Where the ADA requires a minimum width that neither leaf of a pair of doors can provide, one possible solution is for the pair to be automated; when operated together, the width requirement could be met, permitting the retention of the historic doors. If a single historic door leaf can't be made to meet accessibility requirements, consider retaining the door in situ, and plan a new accessible door elsewhere. And sometimes, a functional solution can be used, such as unlocking and leaving a door open during public hours, without any physical change to the door, such as non-period electric door operators.

The ADA specifies a maximum five pounds of pressure to push or pull the door, with hardware operable without grasping, and mounted at designated heights. These requirements can be difficult to meet with historic hardware or with heavy doors. An automated opener can sometimes provide the solution. When introducing automated operators, care should be taken to provide

an operator whose appearance is not intrusive, and with push button activators that are easily reached and integrated into the design, preferably within new interventions such as guardrails. Any modifications to the door should be reversible.

FIRE RESISTANCE UPGRADES

When retaining historic doors, the fire resistance rating can be calculated based on information included in the Guidelines on Fire Resistance Ratings of Archaic Materials and Assemblies, a document frequently incorporated as a resource or appendix in many municipal codes. Based on Harmathy's Rules, these guidelines calculate the fire resistance rating of the existing door, based on its dimensions and the species of wood in a clear step-by-step guide. If the result of the calculation of the doors as found results in a rating that is less than that required by code for the application, there are several approaches that can be taken to augment the fire rating, while retaining the historic appearance. If the fire risk side of the door is plain or not open to

view, such as in a locked closet, a sheet of fire resistance board can be applied. If a full sheet of bland hardboard is not appropriate to the design, intumescent veneers are also available. In some instances, an intumescent varnish is the least visually obtrusive; it can be applied if there is no polychromatic paint, gilding, or faux finish that would be obscured.

Where there are vision lites in the door, the panes can be changed out to fire-rated glass, if the glass is not of historic significance. However, if the panes are of stained, painted, or cylinder glass, they ought to be retained. One solution could be to install a pane of fire-rated glass into the opening along with the historic glass. This may result in the need to modify the pocket in which the pane sits, the replacement of the stop, or applying an intumescent putty behind the stop, to meet code.

Bear in mind that when upgrading the fire resistance rating, the door will also likely require a door closer and other hardware. The weight of any added fireproofing material, glass, or hardware must be



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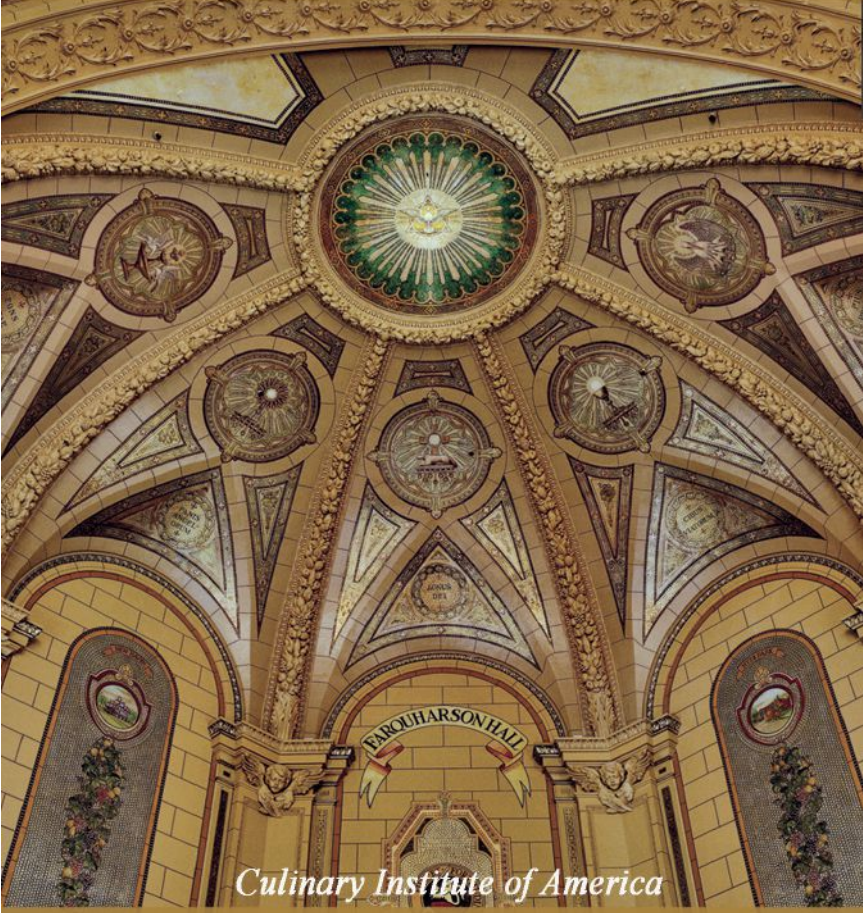


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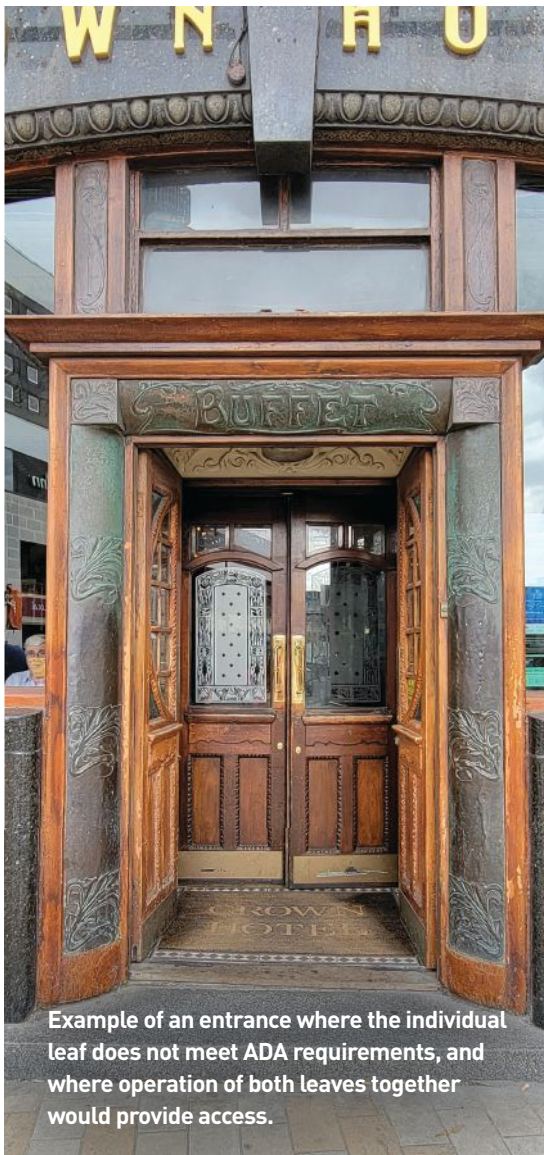
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Example of an entrance where the individual leaf does not meet ADA requirements, and where operation of both leaves together would provide access.



A historic door that could not be made to meet ADA spatial requirements for width or pull side clearance. By planning use of the building differently, access to the space beyond was made through another path not requiring modifications to the historic fabric.



Gilded curved door that would be compromised by the application of an intumescent varnish. Given it is one of a pair of servant access doors between rooms, the back (unadorned) side could receive a layer of fire rated gypsum board to provide a fire rating.

considered in the load rating for the hinges and for operating the door. All hardware, existing or new, must also meet the fire resistance characteristics required.

If these steps do not solve the problem, the delicate insertion of separate fire doors, a vestibule, or increased sprinkler coverage could provide reversible interventions to meet the code.

FORCE PROTECTION UPGRADES

Many times, an entrance portal can require a modern locking device to meet the standards of the new occupants. While changing the historic lock to a stronger new lock is the typical answer, this can cause a jarring appearance. It is possible to retrofit some locks to provide operation by electronic retraction from a remote keypad. While this involves routing conduit from the operator to the door, and running wiring within the door, it is a more subtle approach that gives more flexibility in locking functions with key cards or PINs and can be tied into the automatic door operator that is usually required for accessibility.

Force protection is best achieved by distance, as in locating the door far from the public way, and by providing physical barriers against approach. For historic buildings not set in private parklands, this is not possible. Hardening of the door can be achieved by reinforcement of the existing door with fabric composite, ceramic, or steel, and with hardware that can span between the door leaf and a reinforced frame. To achieve this, the historic door and frame must be carefully removed so that the substrate can be reinforced unobtrusively. Some door fabricators can apply fiberglass to the face and cover it with wood veneer. Where the doors are a character-defining feature and such interventions would negatively affect them, it may be best to salvage the doors and frames and provide replica ballistic doors instead. In this way, the door will not be harmed by the mitigation of the potential threat that may not even occur. The doors can be carefully stored away until the use of the building changes and the force protection requirements are removed.

CAUTIONS

While many modifications are possible, many are also unnecessary if creative design options are formulated to provide universal access, fire protection, or force protection by alternative means. For example, the strategic placement of an internal vestibule, delicately installed, could provide security and force protection without damage to the door. Designating a different firefighting address may obviate the need for retrofitting a vision panel in a door to monitor the fire panel, leaving the door intact. And changing the entrance to occur in a new addition could provide universal access for all visitors, without the need for inefficient ramps or separate approaches that could spoil the historic appearance of the main facade. Buildings should be considered within the continuum of time, not just meeting the demands of current users, but retaining the historic fabric for generations to come.

Resources

2010 ADA Standards for Accessible Design published by the Department of Justice, September 15, 2010

Guideline on Fire Ratings of Archaic Materials and Assemblies U.S. Department of Housing and Urban Development, Office of Policy Development and Research, by NIST (National Institute of Building Sciences), Washington, D.C. © February 2000

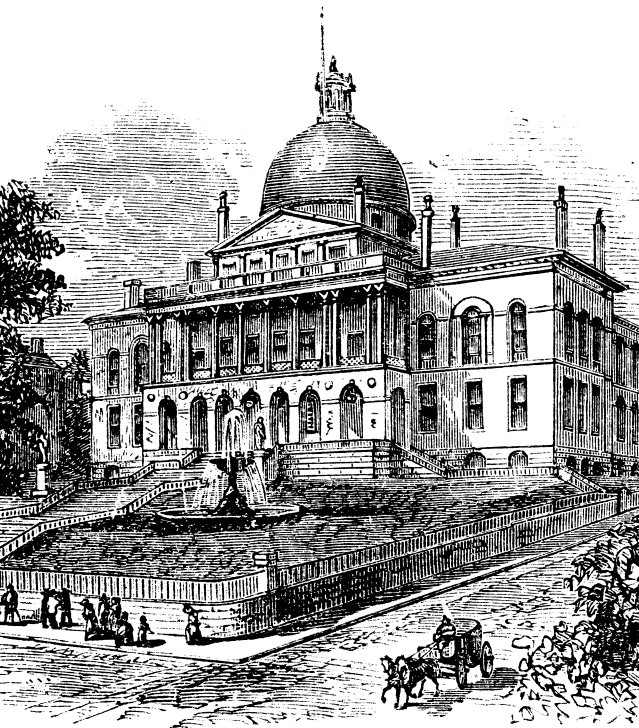
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SUSAN D. TURNER, FAIA is a Canadian architect specializing in historic preservation of national registered buildings. She is a senior technical architect at Johnson Lasky Kindelin, an architectural firm specializing in the repair and preservation of historic buildings. She can be reached at susan_rktect@hotmail.com

Photo by Susan D. Turner FAIA

INDUSTRY NEWS



The New England Chapter of the Institute of Classical Architecture & Art Announces the 2022 Bulfinch Award Winners

The New England Chapter of Institute of Classical Architecture & Art (ICAA) announces the winners of the 2022 Bulfinch Awards for Excellence in the Classical Tradition.

An awards presentation and gala dinner will be held on Saturday, October 29 at the Harvard Club of Boston.

For the full list of winners or to purchase tickets to the event, visit classicist-ne.org



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TECHNIQUES

BY JUDY L. HAYWARD



This roof-top porch from Las Catalina, Costa Rica, maximizes views, breezes, and comfort, with a mix of traditional details, local motifs, and textures in the furnishings.

Photo by Lisa Romerein

Coastal Climate Response

Designing for the best and worst along our shorelines.

Warm tropical coasts and islands beckon us year-round. The rich tradition of climate response found in such regions often reflects the rich vocabulary of Classicism. As a rule, architectural design takes full advantage of sunshine, warmth, and cool breezes; it also takes into consideration that buildings must withstand the destructive forces of extreme heat, humidity, heavy rain, and even hurricane-force winds. As the need to use less energy, much of it mandated by codes, grows more and more vital, how do we

continue to build traditionally in warm coastal settings?

“Historically, builders would never have tried to defy the climate,” says Anne Fairfax, founding partner of Fairfax & Sammons Architects. Today’s proliferation of synthetic materials developed for climate response has allowed design to proceed without the use of traditional materials, even if the buildings are built with traditional forms. Fairfax notes that Dade County Pine, the wood of choice for builders in South Florida a hundred years ago, was a naturally durable wood

that is no longer available. Lake Worth, for instance, features hundreds of cottages built with this wood that are in good condition today. The loss of materials like old-growth wood has prompted the industry to find alternatives, and builders and architects to design accordingly.

Further, says Fairfax, in South Florida and throughout the Caribbean, English Colonial and Spanish Colonial designs predominated. Both styles were born from Classicism, which adapted well to the environment. Fairfax points out the importance of the builders hav-

ing brought their traditions with them and building as they knew how. For example, the Lake Worth cottages feature gable roofs and wide overhangs that shed water well and provide shade. Over time the Classically inspired designs proved their durability. Fairfax’s partner in marriage and business, architect Richard Sammons, adds that Classicism has its roots in the harsh climates of the Mediterranean and Middle East. “Classicism adapts well to any environment,” he says. During a recent trip to India, Fairfax and Sammons noticed housing in



Puducherry that was strikingly familiar to them—it was very similar to the single houses of Charleston, South Carolina, a style of housing suited to warm, coastal climates.

Texas-based architect Michael Imber notes the big shift in construction practices that occurred with the establishment of standardized building codes in the 1950s. According to Imber, we stopped building locally with the advent of codes that standardized building practices without considering local climate and building tradition. This coincided with the changes in manufac-

turing and chemistry that brought about a revolution in synthetic materials and products to satisfy growing demands for maintenance-free living.

Imber is concerned about the use of air-conditioning in both historic buildings and those designed to function traditionally. “Once we begin to hermetically seal buildings, moisture problems will arise,” he says. Moisture can be exacerbated in spaces with both mechanical climate control and operable windows and doors. They sometimes work against each other and create sudden changes in a given building’s response.

Both Imber and Fairfax & Sammons are fans of sleeping porches and continuing the tradition of living on the second story in warm coastal climates to take advantage of natural breezes. Porches, whether for sleeping or lounging, offer protection from the sun, too. The ability to occupy the second floor is critical in the event of flooding during a violent storm.

Imber proposes two ways to address the challenges presented by air-conditioning. Certain rooms requiring air-conditioning, such as bedrooms, can be insulated and framed to create a

ABOVE LEFT This Galveston home features upper story living spaces with breeze catching porches.

ABOVE RIGHT This house in Las Catalinas, Costa Rica, features windows in hallways that use traditional louvered shutters for cooling and shade.

TOP RIGHT Expanding living spaces outside the house is an effective means to add square footage while lessening dependence on mechanical systems for cooling and shade.

BELOW A sleeping porch is a welcome retreat at this house in South Florida, designed by Fairfax & Sammons Architects. It is based on traditional Anglo-Caribbean designs.



RIGHT & BELOW RIGHT Two upper-level porches in Ponducherry, India, demonstrate the rich vocabulary of Classicism at work in the effort to cool buildings and their inhabitants naturally.



LEFT & TOP: Photos courtesy of Fairfax & Sammons; FAR LEFT: Photo by Durston Saylor

separate environment apart from others where less mechanical management is needed. He has developed some projects in Costa Rica and Mexico where areas that lend themselves to open air, such as stairwells and hallways, are open to the breezes. Windows fitted with shutters allow light and air to move through these passageways. Anne Fairfax and Richard Sammons also stress the value of shutters for natural cooling and ventilation. Having been used successfully in warm climates for a long time, the functionality of shutters is well established.

More and more often, buildings in warm regions are being built of concrete. Imber cites the increase in outdoor living spaces as a welcome means to take advantage of the warm coastal climate. One can expand the footprint of livable space in a small dwelling, he observes, by creating outdoor rooms. This way, the area that requires mechanical cooling takes up less space than one might have thought at first. Imber states emphatically that we should “not use technology to fight with nature.”

His admonition calls to mind the story of Prometheus, who stole fire

from the gods with dire consequences for himself. As we work to reduce our dependence on energy in all forms and provide sound shelter in the face of destructive weather, Imber hopes that more consideration is given to local building traditions, both in choices made by clients and in the development and implementation of energy codes. Traditional building practices—specifically Classicism—have given us good building practices to choose from for millennia. In this era of climate change, it is up to us to make the right choices.

JUDY L. HAYWARD is executive director of Historic Windsor, Inc., and the Preservation Education Institute, Windsor, VT. She serves as education director for the Traditional Building Conferences Series and Online Education Program. She blogs and writes this Techniques column regularly for Traditional Building. She specializes in the development of educational programs for builders, architects, and tradespeople. She can be reached at peihwi@gmail.com or 802.674.6752.



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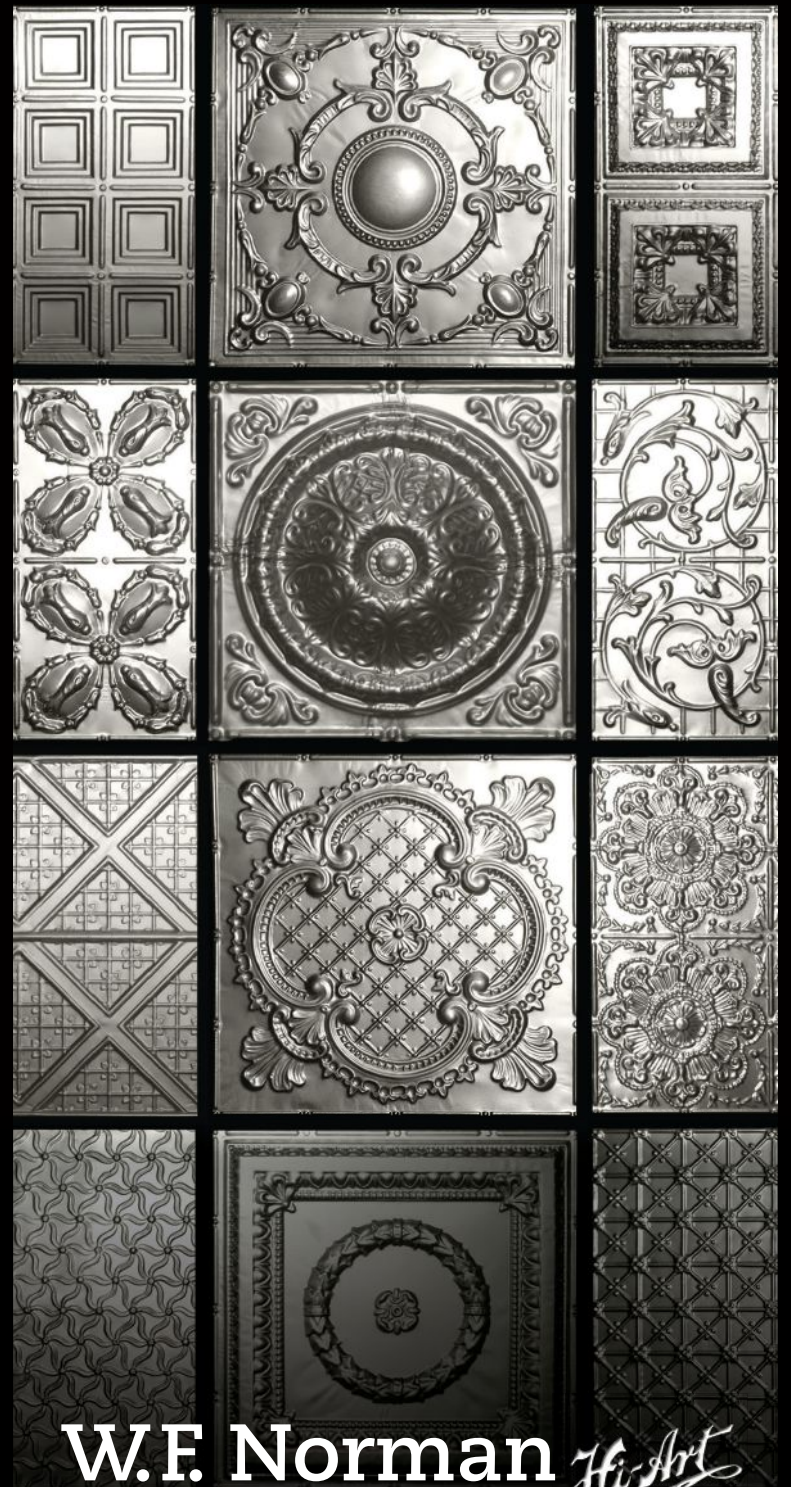
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BY GORDON H. BOCK



Reclaimed farm building siding brings antique character to flooring, such as saw marks and weathering, but beams and old flooring are also repurposed.

Reclaimed Wood Flooring

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Quantity and quality are often related, and when it comes to antique heart pine flooring, they can go hand-in-hand. “We have five acres of beams, floors, and material under our roof,” says Taylor Moore of E.T. Moore Manufacturing, Inc. in Richmond, Virginia, “a deep inventory that gives us the range to match whatever the project requires.” While about 85 percent of the inventory

is heart pine, they carry other species as well, principally old sinker cypress along with miscellaneous woods like Douglas fir. “We started in 1969, and some of our inventory is 40 years old,” says Moore.

Moore says they started by salvaging old textile mills from the 1880s to 1930s, a practice they continue today. “When there was a building to salvage, a lot of people would come in to bid, but we would only do it after we assessed the quality. Some industrial buildings have much higher quality beams than others.”

The characteristics they consider are sapwood versus heartwood content, knot size and content, and nail holes.

Having some of the largest inventory in the business also helps on lead time. “We are sometimes two to three times faster than companies who may have to go to another supplier to fill an order,” says Moore, “especially for major dimensions or quantities.”

He adds that the majority of their inventory is kept as rough stock, so it’s ready to be milled into anything from

flooring to moldings. “Send pictures first,” he says. “We’ll start there, and then work on dimensions and details and what meets the budget.”

SYLVAN BRANDT LLC **sylvanbrandt.com**

Based in the heart of Pennsylvania Dutch Country, Sylvan Brandt LLC in Lititz, Pennsylvania, has been dealing in antique wood materials since the 1960s when founder Sylvan Brandt began reclaiming whole buildings. “Today we

Photo by Shutterstock.com / Shane N. Cotee

RIGHT Not only for floors, reclaimed wood such as heart pine can make stunning ceilings, as evidenced by the warm tones of these overhead beams and sheathing.



THIS PAGE: Photos courtesy of Goodwin Company

ABOVE Long coveted for its strength and beauty, heart pine has been logged out since the 1920s, so new timber may be “sinkers” recovered from river bottoms.

RIGHT Reclaimed flooring is a business of supply and demand, and most companies sell a variety of wood species, including oak and cypress, when they have inventory.



make flooring out of barn siding,” says son Dean Brandt. “We use the inside of the boards that have the original saw marks and an orange-brownish color to manufacture what we call our Weather-board Floor.”

He says architects should also know that they make all their flooring to order. “When I get an order, I may have the raw materials in stock. If not, I buy what I need from people that perfect the demolition of barns.” He says there are local Amish and Mennonite folks who tear down barns regularly and have stock to sell. He adds that their floors are 3/4 inch-thick, tongue and groove, and ready to be nailed down, sanded, and finished.

For antique flooring woods, the company typically offers chestnut,

heart pine, oak, and white pine, as well as reclaimed materials for tables and countertops. “Right now, we’re making a 3,500-square-foot resawn oak floor,” says Brandt. “It’s 6 inches to 10 inches wide and cut from reclaimed barn beams.” Barn siding, though, is what appeals to many customers once they understand what it is. “Originally, the board’s outside is either painted white or red, or it’s natural gray,” he explains. “The inside, however, is brown with the original saw marks, very pretty. When you sand it lightly and put on a finish, it really pops.”

GOODWIN COMPANY **heartpine.com**

Being underwater in finance can be problematic, but in reclaimed wood

flooring it’s a very good thing. Explains Jeffrey Forbes at the Goodwin Company in Micanopy, Florida, “What architects working in traditional residential or restoration architecture need to know is what we supply is river-recovered material, all cut down between the 1880s and 1920s.” As he describes, this is climax virgin growth, longleaf heart pine, from 200 to 500 years old, and its properties are vastly different from new-growth pine harvested today on plantations throughout the South. “The specific material that we work with is timber that sank as it was rafted down river.” It sank, he says, because it’s the densest timber with the most heartwood and the least amount of sapwood. “The growth rings are tight—which particularly interests architects

because that is the material that is likely in the building they are restoring or, in the case of new traditional buildings, can best duplicate what you might have found 150 years ago.”

Though they’ve been making beautiful, antique tongue-and-groove flooring and paneling since 1976, as well as staircases, accent pieces, and heart cypress products, that doesn’t mean time stands still at Goodwin. “We’re the first company to make engineered heart pine floors,” reports Carol Goodwin, noting that the floors use certified “green” and low-formaldehyde glues. In fact, a recent project was supplying 23,000 square feet of the product for the Sarasota Art Museum. She adds, “Engineered floors are the fastest growing segment of the flooring market.”



LEFT Much reclaimed flooring wood is salvaged from massive beams in old, abandoned factories, but as these buildings find new lives as condos, that supply shrinks.

BELOW Resiny heart pine was difficult to work with until new saws, invented in the 1880s, led to an explosion of products from window sashes to furniture.

CARLSON'S BARNWOOD COMPANY

carlsonsbarnwood.com

True to its name, Carlson's Barnwood Company in Cambridge, Illinois, has built a business offering flooring from reclaimed farm buildings, but there's also more to the story. "I'd say the majority of our wood comes from old barns," says Lanette Carlson, "but we do get some material out of old houses, warehouses, factories, and buildings like that." When asked what parts of the structure are their sources, she replies it's pretty much everything. "You've got to have a certain amount of quality in order to make flooring or it's going to fall apart, so it depends upon the quality." Available wood species are equally varied, with oak, heart pine, and other pines common.

Reclaimed flooring in many minds means wide boards, which are stock-in-trade at Carlson's. "Usually, our narrowest flooring is about 4 inches, and our widest is whatever we got for material," she says. "We're able to do 8-inch, 9-inch, and 10-inch widths if we have in stock the kind of wood the client wants. I've done floors that were 15 inches and 16 inches wide." They also sell some as-is flooring that's salvaged from barn floors and houses. "We even carry an inventory of floors out of old houses for customers who just need a few boards to fill a hole—say, where a wall was removed."

Carlson reflects that they've been in business since 1995 and grown a wide clientele since then. "We ship all over the United States, including Hawaii," she says, "and we've also shipped products to Canada, England and, Ireland."

RIGHT Dense and warm, with a lovely pattern in grain and sapwood, heart pine is a beautiful cabinet wood that stands up to any use.



THIS PAGE: Photos courtesy of Et Moore

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GEORGIAN REVIVAL REVISITED

Atkin Olshin Schade designs the Scanlan Campus Center at
the Loomis Chaffee School in Connecticut.

BY JEFF HARDER | PHOTOS BY JANE MESSINGER



LEFT The slate roofs, gambrel roofs, and brick detailing are touchstones of the approach AOS Architects followed while overhauling and adding to the school's original refectory.

BELOW Looking out toward one of three main courtyards on the 300-acre campus, a half-round bow window provides a luminous focal point for the new dining hall.



Glancing at the original buildings on the campus of the Loomis Chaffee School means taking in the hallmarks of Georgian Revival architecture: gambrel roofs, dormer windows, red brick, and limestone. But digging deeper into the history of the Windsor, Connecticut, boarding school means understanding that these architectural choices are manifestations of civic pride and social obligation—values inspired by the early years of the American experiment and essential to the school's identity.

"The Georgian style on the campus is about these notions of democracy and democratization, fairness, and responsibility," says Sam Olshin, FAIA,

principal at the Philadelphia-based firm Atkin Olshin Schade (AOS) Architects, who has combed through archives that date to the school's 19th-century founding. "It's about how architecture was used to promote an ideal where students learn and then give back, as the Founding Fathers would have."

That perspective loomed large in Olshin's mind when the Loomis Chaffee School commissioned AOS Architects to complete its Scanlan Campus Center, a 55,000-square-foot addition and renovation of the school's original 1913 refectory that encompasses dining halls, student activity areas, a maker space, and more. Olshin, who was the project's lead designer, compares the center to the school's

living room: a central location on the 300-acre campus—adjacent to one of the school's three main courtyards, the Rockefeller Quad—that the entire student body could utilize throughout the day.

In early meetings, Olshin—who'd previously formed a relationship with the school while designing a 50-bed residence hall—learned which design elements resonated most with trustees and school leadership: the shallow curve of the barrel-vaulted ceiling in the original Loomis Hall, the dentil molding in the student lounge. And though a series of 20th-century additions introduced other architectural styles around campus, reaching back for a Georgian-style aesthetic was both contextually appropriate for the

campus center as well as a 21st-century affirmation of the school's founding principles.

"Georgian architecture doesn't need to be dated," Olshin says. "It can be a wonderful, stimulating backdrop for contemporary activities and contemporary student needs."

Still, the center's new south-facing facade looks like it could have been there for the last hundred years. Below a gambrel roof and red-brick exterior, a half-round bow window bulges out toward the courtyard, anchoring the new dining hall and flooding it with natural light. To lend new character around the exterior, landscape architecture firm Reed Hilderbrand stitched the courtyards together with a gently undulating lawn and an encircling



The design elements that resonated most with trustees and school leadership: the shallow curve of the barrel-vaulted ceiling in the original Loomis Hall and the dentil molding in the student lounge.





The new 500-seat dining hall features a barrel-vaulted ceiling, a series of regular pilasters, crown molding, and wall paneling.

level of trees, while using stone detailing and uplighting to craft an outdoor room on the terrace. “The bow window becomes a kind of lantern on the Rockefeller Quad,” Olshin says.

Inside, the 500-seat dining hall—essentially two distinct areas separated by pocket doors, with seating ranging from rectangular and round tables to café-style window counters along the perimeter—borrows and embellishes the original refectory’s barrel-vaulted ceiling, pilasters, crown molding, and wall paneling. The interstitial space below the roof hides HVAC ductwork, sprinkler piping, and wiring, while transom windows bring in added light. The adjacent kitchen was built out of the center’s former dining hall, built to contemporary standards and to accom-

modate various allergy concerns and dietary restrictions.

On the third level above the former dining hall, the mezzanine—once a bleak-looking staff quarters—underwent a striking revision. By adding stairways at either end of the hall, removing partitions, integrating dormer windows, and painting support trusses bright red, the mezzanine morphed from forgotten memory to a bustling, luminous area for a variety of student clubs and activities. The restored student lounge, meanwhile, has barely deviated from its past incarnation, incorporating new lighting, an elevator, and a fire stair while restoring the existing dentil molding and wall paneling. “Probably, only select alumni know that that room has been changed

at all,” Olshin says. “It’s been completely restored, but it retains its former grandeur and design intent.”

In contrast, the Pearce Hub for Innovation (PHI)—located within a fully excavated level beneath the center—is a brand-new facility that complements students’ liberal arts-oriented educations with a forward-thinking, vocational-learning space, where students can use equipment for laser cutting, 3D printing, virtual reality, and more. AOS Architects designed the PHI to be open and flexible, with laboratories and classrooms for collaboration, and transom windows and large, open stairways providing ample light.

In the years since completing the project, the Scanlan Center quickly became a source of pride and a high-

light on campus tours. And it recently won the 2022 Bulfinch Award from the ICAA New England Chapter. Amidst the Covid-19 pandemic, its spaciousness enabled students and faculty to maintain a degree of connection (albeit with plastic partitions and other safety measures). “It was very adaptable,” Olshin says, “and it served its purpose well during a challenging time none of us could have envisioned.” Alumni have offered glowing reviews; Olshin says some of them wondered whether the center had been present on the campus all along and that they’d simply forgotten about it. Considering its seamless appearance and the timelessness of what it represents, the error is understandable.



ABOVE The 55,000-square-foot addition and renovation is akin to the school's living room, a place for the entire student body to utilize throughout the day.

BELOW Found within an excavated level beneath the center, the Pearse Hub for Innovation is a state-of-the-art student maker space with a flexible floor plan, transom windows, and large, open stairways for loads of light.



By removing partitions, installing dormer windows, and painting the support trusses bright red, the renovated mezzanine morphed from a cramped former staff quarters to a lively student activity space.

The University of Notre Dame's Jenkins and Nanovic Halls, a 185,000 square foot addition designed by HBRA Architects in Chicago, as viewed from the entry on the west façade.



Academic Spirit

HBRA honors distinctive architectural design of the University of Notre Dame's character.

BY MARY GRAUERHOLZ | PHOTOS BY STEVE HALL © HALL+MERRICK



The Nanovic Hall entry loggia. The exterior's materials honor the Notre Dame style directive and adhere to the university's commitment to long-lasting materials.

When Father Edward Sorin founded the University of Notre Dame du Lac in 1842, he was 28 years old. The Catholic priest, arriving from France, carried with him \$300 and a profound intention: to create a university that would be “a place for the ages.” Today the school—commonly

known as the University of Notre Dame, in South Bend, Indiana—has maintained a physical presence of grandeur and a lofty stature in the academic world. Highlighted by a primary administrative building that is clad in cast stone and brick, and topped with a slate roof and iconic golden dome, the campus is universally recognized for its beautiful architecture and lush grounds, as well as its top-tier teaching and research. When HBRA Architects in Chicago

began designing a new 185,276-square-foot building on the campus, the principals knew that it called for a seamless style that would be indistinguishable from the existing architecture, and capable of smoothly incorporating modern features, including sustainable technologies, one of Notre Dame's commitments. A robust palette of materials, along with the flexibility of the Collegiate Gothic expression, opened pathways to successfully integrating the mod-

ern construction features of the new building into Notre Dame's campus environment, says Bill Kinane, vice president and principal in charge of design of HBRA. “We took great care to reconcile the characteristics of the university's Collegiate Gothic style with contemporary circumstances such as current-practice floor-to-floor heights and massing and cavity-wall construction, which requires masonry control joints,” Kinane says.

The building project conforms to the distinctive architectural spirit of the university's physical character.





Windows and a clerestory reflect great beauty and cast a soft light over the interiors.



Using cast stone construction, rather than traditional stone, rendered the required exterior expression within budget requirements, he adds: “We emphasized the proper subdivision of cast stone elements by using false joints to ensure proper size and configuration of masonry pieces.” Through a system of fabrication trial and error, formwork and molds were devised to achieve authentic Gothic profiles with true undercuts.

The new structure, Jenkins and Nanovic Halls, conjoins and integrates three social science departments—political science, sociology, and econom-

ics—and the recently inaugurated Donald R. Keough School of Global Affairs, along with nine institutes that support the Keough School’s international research and scholarship. Comprising roughly 55,000 square feet, the Keough School was a major undertaking for Notre Dame.

The building project conforms to the distinctive architectural spirit of the university’s physical character. As is typical of the style, the Jenkins and Nanovic Halls ensemble has a pleasing and complex skyline consisting of gabled roofs, towers, and crenelated parapets. Other distinctive features

include oriel and bay windows, arched entrances, and carved and cast stone elements. Windows and a clerestory reflect great beauty and cast a soft light over the interiors. The overall effect is one of inspiration, an intention that Father Sorin cultivated centuries ago.

The architects followed the Notre Dame style directive by cladding the building in cast stone, brick, and slate. The result is a seamless integration with the rest of the campus, as well as fulfillment of Notre Dame’s commitment to buildings that will last for the ages.

“Our buildings are fairly substan-

tial,” says Mike Daly, LEED AP, senior director of project management at the university and an architect by training. “These are very durable materials.” Notre Dame, he says, has been building for sustainability for many years and is aiming to be carbon neutral by 2050. Energy is generated by natural gas, solar arrays in the region, a hydroelectric plant on the nearby St. Joseph River, and, as Daly says, “a fairly sizeable installation of geothermal walls.” The structure was built to LEED standards, winning Silver certification.

The Jenkins and Nanovic Halls ensemble, winner of the 2018 AIA



The architectural style, in Collegiate Gothic expression, seamlessly blends with the older buildings on campus, while allowing for modern features such as sustainable technologies.

OPPOSITE The elegant Forum, looking toward the Nanovic entry.

Chicago Design Excellence Award, is positioned at a key gateway at Notre Dame's entrance near the ceremonial main thoroughfare and at the southern end of Notre Dame Avenue, completing one side of a university quadrangle.

The first floor serves as classrooms and collaborative learning spaces. The building's main gathering space, the Forum, also serves as a lecture hall and events space. The first floor, connected to the floor beneath by two open staircases, also includes a Mediation Room, where students and staff can observe diplomacy in action, and the Integration Lab, a new style of laboratory

informatics system that uses real-time integration and work flow.

The building circulation is meant to be intuitive, Kinane says. "It's very legible. Strong axial relationships get you where you need to go." The main entrance, in the Nanovic wing on the west face, has a strong axial relationship with the Forum. Building functions are organized around the Forum to encourage interaction.

The biggest challenge, Kinane says, was designing spaces for two distinct programs while promoting interdisciplinary interchange. "The challenge actually was defining the

building's parti," Kinane says. "Jenkins and Nanovic Halls was conceived as two conjoined buildings rather than two stand-alone structures, reinforcing the relationships of the programs contained within, while connecting to the greater campus beyond." The strategically placed entrances reinforce the legibility of the plan.

The use of the stipulated palette of materials in an authentic manner was imperative for the exterior, Kinane says, to maintain the coherence of the architectural style of the campus. The brick is a custom blend of seven colors. Painstaking brickwork assures that

the pattern in the gable peaks is not obstructed by the background of standard-blend bricks. Window surrounds, copings, entryways, and ornaments are of cast stone. The structural steel frame and masonry support system minimize the number of horizontal control joints, at times being integrated into features such as running profile trim and horizontal cast stone bands.

Overall, the look is elegant but not extravagant, with a character that surely reflects the vision of Father Sorin for Notre Dame: "This college will be one of the most powerful means of doing good in this country."

A WHO'S WHO IN TRADITIONAL BUILDING

25 leaders who have made a difference in the world of traditional design, historic preservation, renovation, and restoration.

BY NANCY A. RUHLING

Whether historic or newly constructed, traditional-style buildings speak of the past and hold promise for a bright future.

But it's the people behind the brick and mortar and clapboard—the architects, the interior designers, the landscape architects, the preservationists, the craftsmen—who have stepped in and stepped

up to save or revitalize their heritage who also deserve some of the celebratory spotlight.

With that in mind, here are 25 of those individuals who have dedicated their careers to the classical style in myriad and outstanding ways that are serving as models around the globe.

JILL H. GOTTHELF



Photo by WSA/ModernRuins

to skyscrapers, and with a variety of clients ranging from the Lightship Ambrose docked at the South Street Seaport in New York City and Block Island's North and Southeast Lighthouses to the Philbrook Art Museum and the Muscogee Creek Council House in Oklahoma.

She takes a holistic view of sustainability, pushing beyond the limits of the traditional definition to establish a balance between economic, environmental, social and cultural equity, authenticity, and education.

Through projects, workshops, and publications, she has shared her deep knowledge with her peers, students, and the public, stimulating conversation and soliciting activism toward the myriad challenges facing heritage conservation and sustainability.

Most recently, she has focused on the role of heritage conservation in resiliency planning and in achieving carbon reduction goals and has advocated for placing a preservation professional who understands historic materials and technology on national, state, and local sustainability and resiliency planning boards and committees to help develop appropriate policy for the nation's historic resources.

And she's worked with a variety of local, state, and international committees, including the International Council on Monuments and Sites, national and local chapters of the American Institute of Architects, and the Zero Net Carbon Collaboration for Existing and Historic Building.

A passionate pioneer of sustainable preservation, architect Jill H. Gotthelf, principal of WSA|ModernRuins®, has championed continuing cross-collaboration between preservation professionals and green building advocates throughout her 30-year career.

As a founding member of the Association for Preservation Technology International (APTI), Technical Committee on Sustainable Preservation (TCSP), and later chair, she tirelessly championed for a sustainable preservation movement, opening discourse and challenging preservation professionals and green building advocates to reach across the divide, collaborate, and embrace naturally symbiotic—although often unrecognized—goals, thereby developing a more holistic and rich understanding of sustainability.

She has worked on every type of traditional building from lighthouses to museums and barns

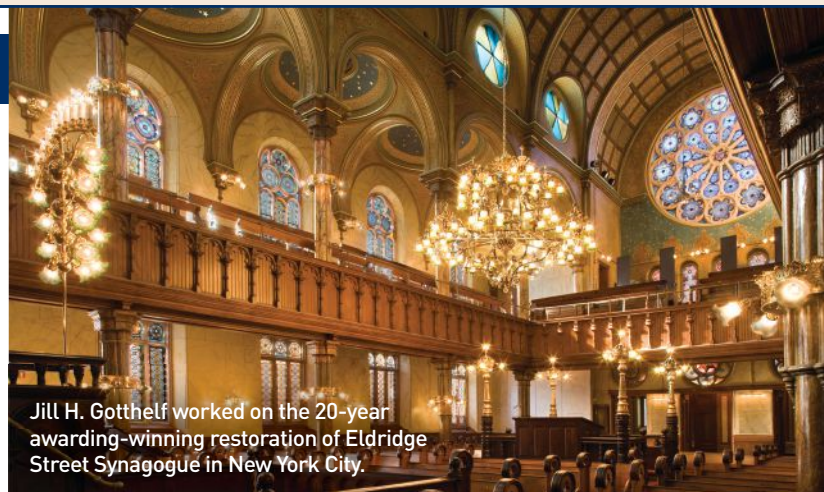


Photo by Frederick Charles

Jill H. Gotthelf worked on the 20-year award-winning restoration of Eldridge Street Synagogue in New York City.

"Early in my career as an architect, I was drawn to what I saw as the core values and opportunities offered through historic preservation—cultural and environmental stewardship, community-driven development, placemaking, economic growth and job creation, appreciation and coalescence of craftsmanship and technology, and cross-cultural education and engagement," she says. "For me, historic preservation has always been more than the protection of buildings. It's about the people, the rich and varied stories hidden in the walls, and about the cultures and communities that define places."

A prime example is the 20-year restoration of the Eldridge Street Synagogue, a National Historic Landmark in New York City's Chinatown.

"The most impactful and meaningful moment was the day the doors reopened and the building filled with people," she says of the project that has won 13 awards. "This magnifi-

cent site built by the lofty goals and aspirations of an immigrant community—a place of beauty, refuge, and introspection—was once again alive and reintegrated into the community to tell the story not just of those who built it but also the parallel stories of immigrant communities that followed."

Whether it's getting preservationists and green advocates to work together or preserving a building, Gotthelf views obstacles as catalysts for creative solutions.

"I see conflict—divergent positions—as an opportunity to stimulate innovation and creativity," she says. "When channeled effectively, conflict offers an opportunity to develop deep and meaningful solutions that might not otherwise have been imagined. This, to me, is key to the future of historic preservation as we seek to ensure that preservation is people-driven, equitable, and tells all stories."

ANNE FAIRFAX AND RICHARD SAMMONS



Photo by Jerry Rabinowitz

Founding partners of the internationally recognized architectural firm that bears their names, Anne Fairfax and Richard Sammons are at the forefront of a movement among architects today who are committed to tradition and innovation.

Drawing inspiration from the wellspring of Classical traditions, they have developed a body of work that reflects the theories of proportion and order that have been passed down through scholarship and practice for generations and have worked on numerous projects designed by such renowned architects as John L. Volk, Marion Sims Wyeth, Maurice Fatio, and Addison Mizner.

"Our body of work, established over a

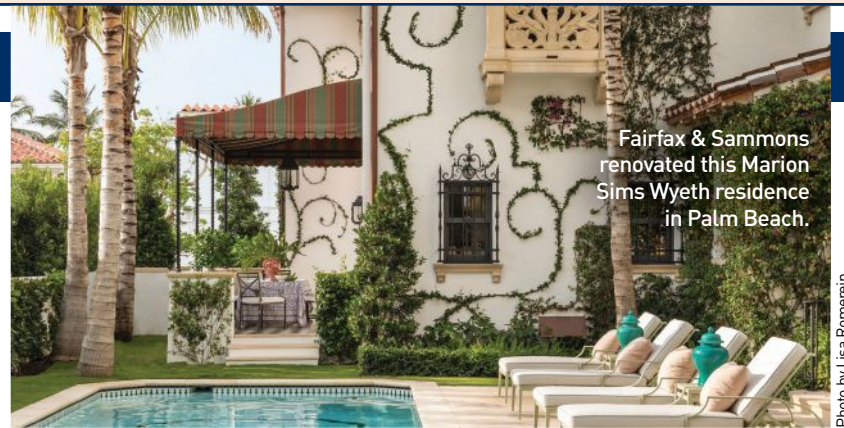
30-year period, reflects the ethos that the built environment's legacy should be imbued with longevity, both in its approach to materials and practical elements and its relationship with the past and present," Fairfax says.

Sammons adds that "we feel the best preservation tool a community can wield is to build with integrity and respect for the past and not be afraid to ask that beauty be a requisite."

The duo—they are partners in marriage as well as in business—met at the University of Virginia, where they discovered a mutual passion for traditional architecture at a time when their instructors and colleagues were more interested in modern design.

Upon graduation, they set out to change the narrative and create a firm that focused exclusively on traditional design services.

In addition, they joined forces with Henry Hope Reed, the founder of Classical America, and became part of his mission to reprint Classical art and design texts and publish new works on the Classical tradition in art and architecture. With support from philanthropist Arthur Ross, they helped Reed lead the organization until 2002, when it became the Institute of Classical Architecture, now known as the Institute of Clas-



Fairfax & Sammons renovated this Marion Sims Wyeth residence in Palm Beach.

Photo by Lisa Romerein

sical Architecture & Art.

They believe that the future of traditional architecture and Classicism lies in sustainable practices (reuse, repurpose, and recycle) and the investigation of traditional building materials and appropriate and robust technology.

Members of the INTBAU College of Traditional Practitioners, an international body for practitioners in traditional architecture under the auspices of Britain's Prince of Wales, they have won over 30 international and domestic awards for their work, including several Palladio Awards, Stanford White Awards, and Addison Mizner Medals.

Their monograph, *American Houses: The Architecture of Fairfax & Sammons*, was published by Rizzoli in 2006.

They stimulate academic and artistic development through support of continuing education.

Sammons, an internationally recognized expert in the field of architectural proportion and a board member of the American College of the Building Arts and of the Merchant's House Museum, has taught at The Prince of Wales's Institute of Architecture (now The Prince's Foundation) in London, Pratt Institute in New York, and the University of Notre Dame in Rome.

Fairfax, who recently earned an Oxford Master's Degree in Sustainable Urban Design, is a commissioner of the Landmarks Preservation Commission of the Town of Palm Beach.

"We remain committed to an architecture of tradition and innovation that offers solutions to contemporary issues," she says.

BARBARA EBERLEIN



Photo by Neema Kashi

Award-winning interior designer Barbara Eberlein has built a national reputation for expertise in the restoration of significant historic structures of the 18th, 19th, and early 20th centuries. Throughout her career, she has championed the Classical tradition while working to educate, advocate, and lead those dedicated to the preservation of past interiors and historical architecture.

"I like to approach the creation of interiors with the knowledge that, one day, these spaces will become part of the fabric of history," she says. "I'm a lifelong learner and inveterate traveler who is constantly seeking

to absorb and learn from the history and aesthetic richness of the world."

Secretary of the national board of the Institute of Classical Architecture & Art, Eberlein has received numerous awards, including a Palladio Award, the ASID Designer of Distinction Award, 15 International Design Awards, and four Institute of Classical Architecture & Art Trumbauer Awards for interior design as well as the AIA Award for Historic Preservation and several Preservation Alliance Preservation Achievement Awards.

"I hope that my work has helped others discover the long line of history expressed through the evolution of cherished buildings as we discover how they can respond to our changing needs," she says. "These interiors listen to us and respond to us—and we to them; it's a true privilege to be part of this conversation. This is the secret to our iconic buildings maintaining their vibrancy and relevance for generations to come as they are pivotal characters in all our lives."

RIGHT Barbara Eberlein Delancey Place Townhouse.



Barbara Eberlein Ardrossan Ballroom.

Photo by Tom Crane



Photo by Richard Powers

C.J. HOWARD



Photo by Carrie Kell

RIGHT C.J. Howard designed key components on the Hays Residence, a French hotel-style house designed for great works of art, when he was with Daniel Lee Architect.

As a professor and architect, C.J. Howard has dedicated himself to keeping the Classical language of architecture alive by contributing to a growing number of contemporary traditional designs and priming future generations to raise awareness of the value of historic preservation and the traditional built environment.

Howard, who teaches Classical Traditional Architecture and Urbanism, a new field of study at Catholic University of America, focuses his research on the documentation of Classical and traditional heritage architecture, particularly in the Washington, D.C. area, and

monument design.

Howard, who recently launched his eponymous firm, led the design and construction of major ecclesiastical projects, including a new Thomas Aquinas Chapel and Blessed John Newman Student Center at the University of Nebraska-Lincoln, as well as luxury residential projects while he was with other firms.

In addition, he has worked with the District Department of Transportation proposing visionary projects for the U.S. Capitol and preserva-



tion/restoration projects for civic structures such as the Petworth Neighborhood Library in Washington, D.C.

New projects in his own firm include designs for the renovation of a historic church in Wisconsin, historic houses in Maryland, and a high school chapel.

"In the field of architecture, I would con-



Photos by Daniel Lee Architect unless otherwise noted.

ABOVE The Hays Residence features a Classical Biedermeier-style library.

sider myself still relatively new," he says, "and as such I am excited about being able to contribute more and more to the field and helping human well-being, which I suppose amounts to true architectural accomplishment."

DUNCAN G. STROIK



Photo by Kara Kacovsky

Classical buildings.

"I'm always looking for a challenge, so when experts tell me something our forebears did cannot be done today, I try to do it," he says. "I believe that our role is to try to make more openings for the talented architects, artists, and craftsmen who create sacred architecture today."

Stroik, winner of 53 personal and project awards, including six Palladios, 10 Acanthuses, and the 2017 Clem Labine, has been at the forefront of sacred design since 1990, when he became a professor of architecture at Notre Dame.

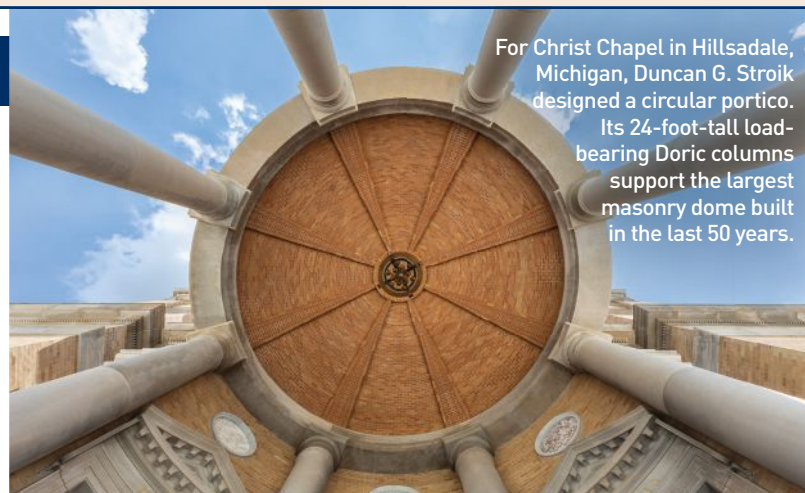
"When I started, I knew very little about how to design religious buildings," he says. "No one else did either. So we taught ourselves, traveling and sketching, reading and conversing with historians, and finally building. There are now numerous architects who can design Classical or Gothic churches of a quality close to the past. It is inspiring that at a time that seems to be getting more secular, many Americans are investing in houses of God that speak of faith and transcendence."

RIGHT The Christ Chapel in Hillsdale, Michigan can accommodate 1,400 guests and is designed as a place for students to worship and for musical performances.

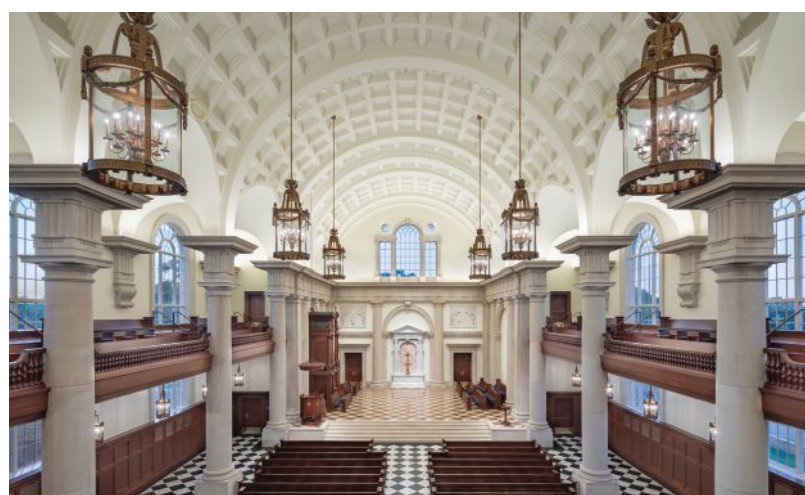
Duncan G. Stroik, architect and professor of architecture, is the premier evangelist of Classical ecclesiastical architecture.

His award-winning work encompasses 40 new buildings and 33 renovations in 26 states, including seven cathedrals, 12 parish churches, three chapels for universities or prep schools, and eight projects for monastic communities.

Credited with helping to revive the field of sacred architecture and demonstrating how beautifully it can be done in the 21st century, Stroik has gained recognition not only for restoring a number of cathedrals but also for designing new



For Christ Chapel in Hillsdale, Michigan, Duncan G. Stroik designed a circular portico. Its 24-foot-tall load-bearing Doric columns support the largest masonry dome built in the last 50 years.



Photos by Francis Dzikowski Photography unless otherwise noted.

EDITH PLATTEN

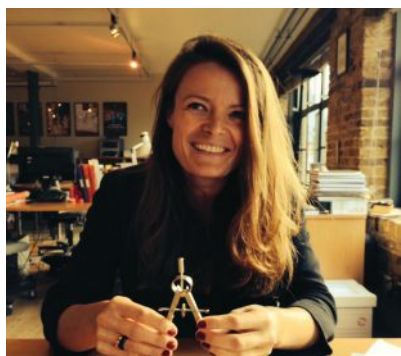


Photo by Constantine Innamee

As the education director of the Institute of Classical Architecture & Art, Edith Platten plays a key role in cultivating and nurturing future practitioners who can make a positive impact on the built environment, particularly on historic preservation and contemporary projects that employ the language of Classical and traditional architecture.

Since she took on the role in 2015, the institute has reached more than 6,000 students, emerging professionals, and established professionals through a variety of programs ranging from four-week summer programs to single-day drawing sessions

open to those interested in learning more about traditional design.

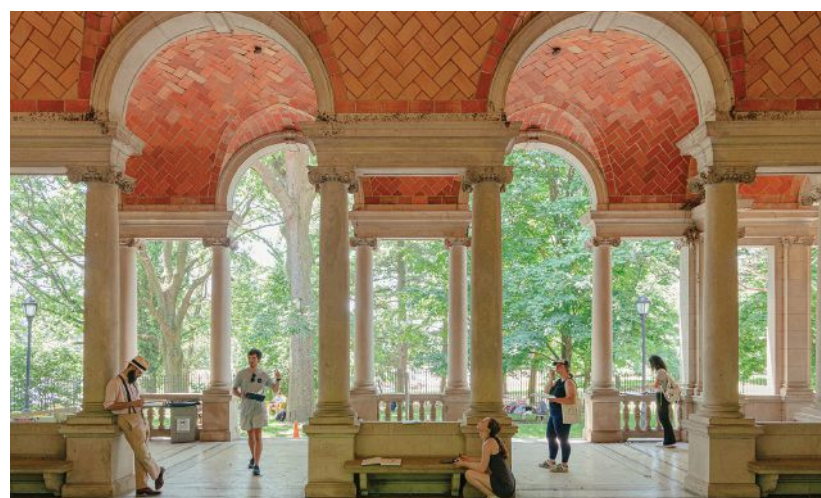
Her critical work takes place during a time when there's a growing movement of Classical and traditional architectural design in higher education.

"As the timeless and human-scaled methods and principles are inherently attractive to students and the market alike, the smarter schools are pivoting to creating more space in their faculties and curriculum for traditional architecture," she says. "At the same time, coming out of the pandemic, there seems to be a somewhat unexpected reaction away from the placeless, soul-less architecture of the latter half of the 20th century, and traditional architecture and the historic city have yet again proven to be the most durable, well-loved, and desired."

Platten's work—from telling the story of the 1894 World's Fair in Chicago to sixth-graders to guiding university students through a design studio in New York City to holding architectural sketching sessions with students in Piazza Navona in Rome—will continue to make an impact for decades to come.



HERE & BELOW
Students participate in the ICAA's Summer Studio in Classical Architecture, which takes place annually in New York City.



Photos by ICAA - Brandon Mitchell unless otherwise noted.

ERIK EVENS



Photo by Manolo Langis

The traditional residential designs of architect Erik Evens express his passion for historical styles attuned to the Classical principles of harmony, proportion, order, and, above all, beauty.

Evens, whose eponymous firm is an independent design studio operating under the aegis of KAA, eloquently employs the language of traditional architecture to say something relevant and thoughtful about how we live today in the modern world.

"I think people are looking for connections—connections to family and friends," he says. "Connections to culture and history.

Connections to nature. And I believe that our work demonstrates that design that draws upon great tradition is really adept at providing this."

In his case, the connection came while he was on his way to becoming a modernist architect. As he traveled through the great cities of Europe, though, his eye began to evolve and his point of view about architecture became more eclectic.

A Fellow of the Institute of Classical Architecture & Art and a member of its national curriculum committee, Evens shares his passion for Classicism as a mentor and teacher. "The knowledge that the ICAA provides to its students is crucial for a practicing Classical designer," he says, adding that it's all the more important today "as it is a curriculum that is no longer taught in university architecture programs."

RIGHT A Classical-style entry portico of a house designed by Erik Evens.



Photo by Karyn Millet

FERGUSON & SHAMAMIAN ARCHITECTS



Photo by Matt Licari



Photo by Lisa Romerien

Ferguson & Shamamian Architects is renowned for designing projects that reflect and respect the cultural, historical, and physical identity of the places in which they were built.

The firm's portfolio of city apartments, suburban houses, and country estates expresses a deep appreciation for historical styles, regional character, and the clients' personal tastes.

Ferguson & Shamamian Architects strives to design thoughtful, beautiful buildings that

serve its clients and the architectural fabric of the place in which they stand.

The caliber of the firm's work is expressed in its numerous awards: the Institute of Classical Architecture & Art's Arthur Ross Award, the Bulfinch Award, the Mizner Award, several Stanford White and Palladio Awards, and the Preservation Foundation of Palm Beach's Schuler Award.

The monographs *New Traditional Architecture*, *Ferguson & Shamamian Architects: City*

and *County Residences*, and *Collaborations: Architecture, Interiors, Landscapes* document the work of the firm, which was established in 1988.

The firm's practice is built around the dynamic collaboration among clients, architecture, interiors, landscape, and construction. Whether it is saving and preserving an existing building or creating something new, Ferguson & Shamamian Architects looks to the future with innovative materials and the latest technology while always keeping the past in mind.

LEFT The Ferguson & Shamamian team: back row from left, Scott Sottile, Thomas McManus, Mark Ferguson, M. Damian Samora, Andrés Blanco; front row from left: Peter Francis, Oscar Shamamian, Stephen Chrisman, Andrew Oyen

ABOVE A Mediterranean-style residence in Southern California designed by Ferguson & Shamamian.

GIL SCHAFER III



Photo by Eric Plasecki

One of the country's leading practitioners of contemporary Classical architecture, Gil Schafer III has focused on designing timeless traditional residences for the past three decades.

"As a residential architect, I believe that my highest achievement is to successfully create places our clients can call home," he says. "That word 'home,' to me, has everything to do with comfort, family, and friends—and memories most of all. Growing up, I learned that if a house is going to feel like home, it has to create opportunities for memories, even in the smallest moments of life."

Schafer, whose hallmark is integrating landscape and interior decoration into architecture, was schooled in design from a young age: His grandfather and great-great-grandfather were architects, and his stepmother was a decorator.

"Growing up in that way, I also gained an appreciation for tradition—and traditions—and how they influence design," he says. "It gave me a love of history, which I then studied in college and which underpins everything we do at my firm now."

Those factors, coupled with the fact his family lived in the Midwest, the Northeast, Georgia, California, and the Bahamas, gave Schafer what he calls "a vivid appreciation of the power of place."

Schafer, who graduated from Yale School of Architecture with a master's degree and is on the school's Dean's Council, is the author of two best sellers—*The Great American House* and *A Place to Call Home*—is a member of *Architectural Digest's* AD100 and gives lectures around the country on the relevance of Classical architecture.

He's also on the board of New York's Dutchess Land Conservancy and of the Thomas



Photo by Eric Plasecki

This new-construction traditional-style house in southern Georgia was designed by G.P. Schafer Architect. One of its distinguishing features is the verandah.

Jefferson Foundation at Monticello.

Schafer, a recipient of the Arthur Ross Award for Architecture, is part of a generation of Classical architects who came of age in the early 1990s when the profession was dominated by modernists.

"At first, we stuck close to precedent and to the rules," he says. "But Classicism is a language, and as we became conversant with its grammar and syntax, we felt increasingly free to interpret it, to speak in a more personal way. Over time, I've come to understand that an architect's profession has the power to do more than provide shelter—to stand for enduring values and ideals."

Those values and ideals are reflected in his projects, which have been built all over the country and abroad.

"The dean of the architecture school at Yale, when I was there, said to me that he thought architecture as a profession was really a calling, like the ministry, because it makes you feel like you can do nothing else, and because it comes with such great responsibility. I believe there is also great—and simple—joy in what we do as architects, and hopefully, if we have done our job well, we pass along that joy to each of those who live in the places we create, because they are the ones who ultimately bring those places to life."

JAN LEWANDOSKI



Photo by Zhou Qin Quin



Photo by Vermont Standard

Over the course of four decades, Jan Lewandoski has been a leader in the movement to restore and reconstruct historic timber frame structures using traditional construction methods, tools, and materials.

Through his company, Restoration and Traditional Building, he has rebuilt scores of bridges, churches, barns, and public buildings all across New England, as well as New York

State, New Jersey, North Carolina, and the Canadian provinces of Ontario and Quebec.

He sees each project as an opportunity to "understand the original builder's intent and preserve a lot of architecture and its structure from being bypassed by modern materials and methods."

It was his love of the landscape and small towns of upstate New York and New England that led him to explore historic

construction methods.

"When I bought a house for myself, or was asked to work on one, I found that I could find the solutions to most problems by looking in existing historic barns, houses, or churches," he says. "I decided I needed to know a lot about them and that touching them was important. From there, I began to offer to repair or restore structures that most builders wouldn't touch."

LEFT Jan Lewandoski meeting a temple farmer in Gansu, China.

ABOVE Jan Lewandoski, right, looking over a weathervane.

JANICE PARKER



Photo by Sandrine Lee

Rose Standish Nichols.

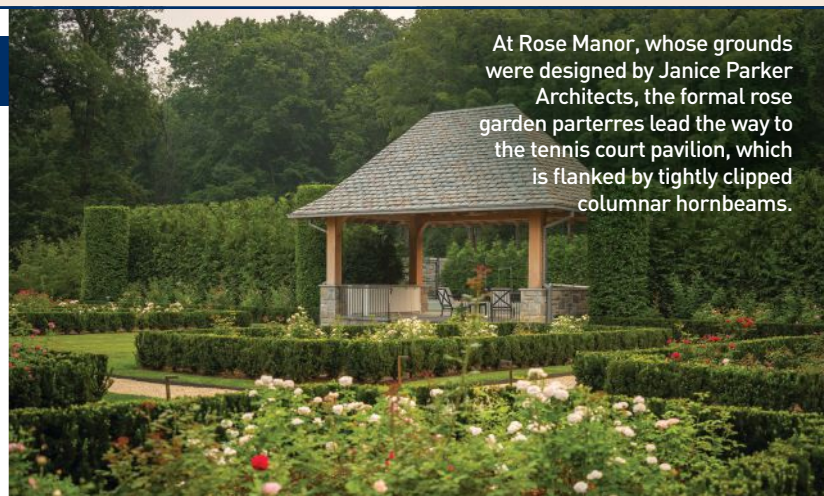
"I have tremendous respect for the past landscape architects and designers who did this work, in particular at the turn of the last century," she says. "It has given my professional and personal life purpose. It is a huge pleasure and honor to be able to study what they did, understand them, and then instinctively go forward with what I think they would have done today."

Landscape architect, horticultural specialist, garden consultant, instructor, floral designer, and speaker, Parker continues to rethink accepted landscape practices and develop inventive solutions that inspire a whole new generation of professionals.

"The more I work on Classical gardens, the more I study the history of landscape and gardens, the more I realize that there is no substitute for Classicism and simplicity," she says. "In the classic tradition, the math works. That is key to understand and the key to great design. In great modern design, the math always works. It is always justified and graceful."

Since 1984, when she established her eponymous landscape architecture firm, Janice Parker has been creating innovative Classical gardens that remain true to their roots yet incorporate modern/contemporary requirements.

Parker, winner of the Stanford White Award for Garden Design (three times), the Professional Merit Award from the Connecticut Chapter of the American Society of Landscape Architects (four times), and a Palladio Award, has joined the pantheon of pioneering ground-breakers such as Ellen Biddle Shipman, Annette Hoyt Flanders, and



At Rose Manor, whose grounds were designed by Janice Parker Architects, the formal rose garden parterres lead the way to the tennis court pavilion, which is flanked by tightly clipped columnar hornbeams.



Designed by Janice Parker Landscape Architects, the lower parterres of Rose Manor in Connecticut are planted with buddleia, taxus, and spirea, with a weeping maple specimen tree at the central point of each design.

Photos by Photo by Neil Landino Jr. unless otherwise noted.

JEAN CARROON



Photo by Goody Clancy

As a principal at the Boston-based design firm Goody Clancy, architect Jean Carroon has been responsible for a variety of projects ranging from single buildings to whole-campus master plans, leading the restoration of more than a dozen National Historic Landmarks, and working on campuses such as Harvard, Yale, and the University of Virginia.

Throughout her career, Carroon has focused on the opportunities inherent in the stewardship and creative reuse of existing buildings to shape a healthy, resilient world. Her acute understanding of history, her knowledge of building technology, and her commitment to transform-

ing places redefines their relevance, utility, and flexibility while sustaining and enhancing their essential beauty and value.

"I love the stories that live within heritage places and the stewardship required to remember these stories, while helping create room for stories yet to be written," she says. "My work moves between the past and the future, which is an amazing responsibility and honor."

One of her favorite stories is the transformation of the University of Virginia's New Cabell Hall from the most disliked building on campus to a LEED Gold-certified popular gathering space for studying and socializing between classes.

The hall, at the end of the campus that comprises part of a UNESCO World Heritage Site, wraps the back of an older building and is the primary point of connection between the historic core and a newer area.

The project, winner of the Virginia U.S. Green Building Council's People's Choice Award, transformed an unused courtyard into gathering spaces that connect to different floors. It now includes seating for outdoor classes, a balcony, a terrace, and a café.

Inside, the hall is now filled with natural light and houses collaboration hubs that serve

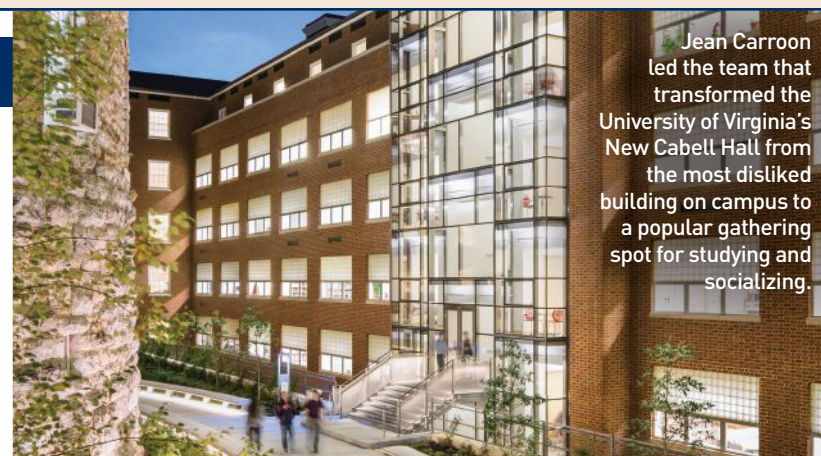


Photo by Christopher Payne

Jean Carroon led the team that transformed the University of Virginia's New Cabell Hall from the most disliked building on campus to a popular gathering spot for studying and socializing.

as study and meeting spaces and offer views of adjacent buildings and the newly reclaimed courtyard.

"An estimated 9,000 students pass through it every day," Carroon says, adding this is "amazing because this was a building that was slated for demolition, which we were able to transform instead."

Carroon, who was named a LEED Fellow of the Green Building Certification Institute, a Fellow of the American Institute of Architects, and was appointed to the National Register of Peer Professionals by the commissioner of the United States Public Building Services, has won numerous awards. They include the Harley J. McKee Award from the Association for Preserva-

tion Technology International, the Clem Labine Award for Fostering Humane Values in the Built Environment, and the Paul E. Tsongas Profile in Preservation Award.

"I love the challenge and joy of renewing buildings, but what I do, as a preservation architect, is never about one individual," Carroon says. "The stewardship of buildings and places typically involves hundreds of people, including community advocates, architects, conservators, engineers, owners, contractors, craftspeople, and operation staff. It is this community that is the most satisfying part of my life. The community that loves heritage and believes in taking care of heritage, and by extension the planet and the people on it, lifts my heart every day."

LIZ HALLAS



Photo by The Unfound Door

Over the last three decades, Liz Hallas, AIA, principal at Anderson Hallas Architects, has made a lasting impact on public-sector legacy projects throughout the West.

Her team's innovative work for the National Park Service, including the Palladio Award-winning Sperry Chalet in the heart of Glacier National Park, preserves America's past for future generations.

With a portfolio of work on National Historic Landmarks and Districts and hundreds of National Register-listed buildings, she sees her role as "saving buildings for the next generation, inspiring younger profes-

sionals, and rallying communities with the tangible outcomes of breathing new life into their historic buildings."

With the touchstone of her family's 1670s farmhouse, growing up she wished the walls could talk and says that "preservation is not for the faint of heart and requires a sense of adventure. Imagining the possibilities and charting the path forward—not only for the building but the community as well—takes visionary leadership."

In addition to being a member of the AIA's National Historic Resources Committee, she is a Colorado Historical Foundation trustee and a former chair of both Colorado Preservation Inc. and the Rocky Mountain Chapter of the Association for Preservation Technology.

"The inherent sustainability of building reuse has always appealed to me," she says. "Preservation and adaptive reuse are becoming more mainstream, with the value of recycling our existing building stock ever increasing. The sustainability and preservation movements have been merging lanes, and building reuse will be critical for our efforts in climate change."

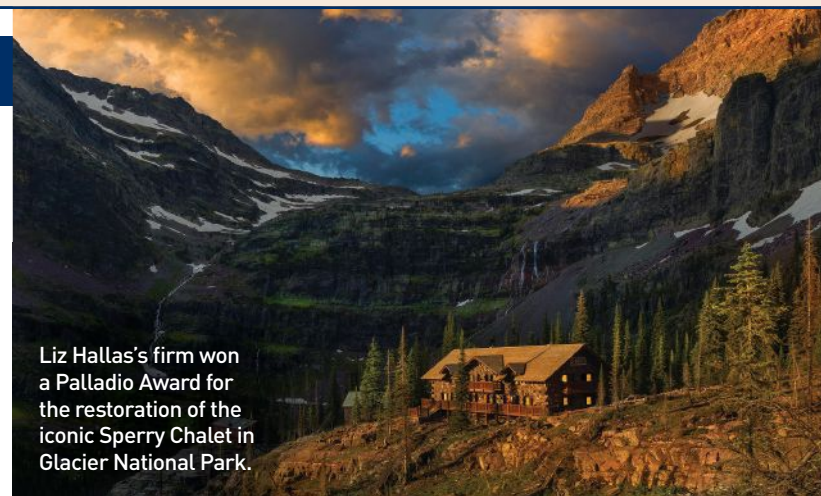


Photo by Mark Bryant Photographics

Liz Hallas's firm won a Palladio Award for the restoration of the iconic Sperry Chalet in Glacier National Park.

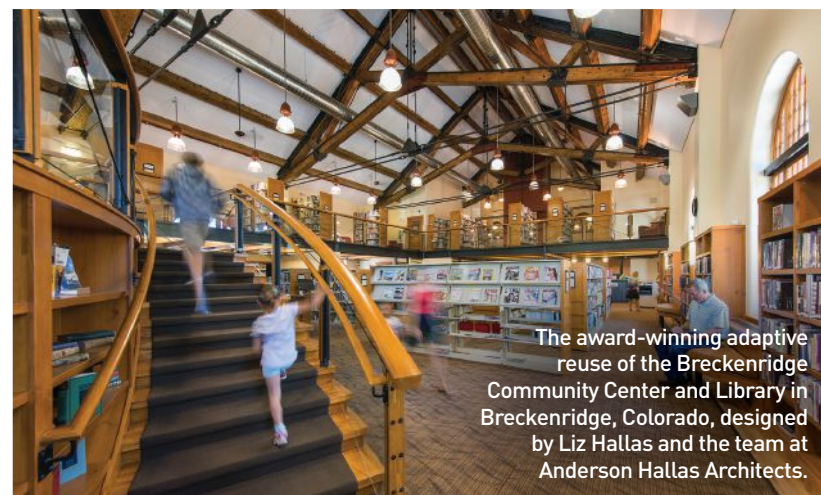


Photo by Edward LaCasse Photography

The award-winning adaptive reuse of the Breckenridge Community Center and Library in Breckenridge, Colorado, designed by Liz Hallas and the team at Anderson Hallas Architects.

LORI GARRETT



Photo by Monica Escamilla

As the past director of one of Glavé & Holmes Architecture's higher-education studios, Lori Garrett, now president and senior principal of the preservation-minded firm, has elevated the architecture of higher education through a focus on context, sensitivity to mission and celebration of campus heritage.

Guided by deep-rooted values of collaboration and stewardship of culture and resources, she instills timeless quality, economic efficiency, and environmental sustainability in every project.

"I enjoy creating and reimagining buildings and open spaces to reflect a university's history,

identity, and values in tangible form," she says. "Our firm's work builds upon a deep understanding of the places we work, and this creates a sense of cohesiveness in the communities our buildings serve."

Garrett, who enjoys "revealing value in existing assets and breathing new life into worn-out or badly served spaces," says that "these places are not only important to their current inhabitants but are often beloved by loyal alumni or members of a community. And so my work respects both cherished memories and the pride taken in supporting continued vitality and relevance of an institution."

It was while she was working on her master's of architecture degree at the University of Virginia that Garrett became passionate about Classical architecture. While studying in Vicenza, Italy, where there are significant buildings by Classical master Andrea Palladio, "I immersed myself in my surroundings and Italian architecture, and I became interested in the balance and interplay between memory and invention," she says. "I could see firsthand amazing examples of Classical architecture, innovative variations, and interpretations of Classicism built through the centuries, as well

as sensitive preservation of the architecture that helped define place."

When Garrett joined Glavé & Holmes Architecture in 2003, the firm already had established itself as a leader in the field of historic preservation and restoration. The firm's founder, Jim Glavé, was instrumental in saving many historic buildings in Richmond's core, and through its five decades of existence, the firm has worked on more than 30 National Historic Landmark properties and numerous structures associated with landmark properties or districts.

During her nearly 30-year career in architecture, Garrett, the first female owner in Glavé & Holmes Architecture's half-century history, has held a number of leadership and mentoring

Lori Garrett and her team designed a Classical-style expansion for William & Mary's Alumni Association that honors the architectural context of the campus.



Photo by Virginia Hamrick

positions, particularly in advocacy for women and minorities and for young practitioners and students.

Since she became a principal in 2007, Garrett and her associates have steadily built the firm from 28 to nearly 60 employees.

She's a sought-after speaker, panelist, and moderator at industry conferences, and she participates in design juries around the nation. In addition to receiving numerous regional and national design awards, other awards include *Virginia Business* magazine's 2022 Women in Leadership Award, the 2014 AIA Virginia Award for Distinguished Achievement, and the 2010 American Institute of Architects Athena Leadership Award.

MARIEANNE KHOURY-VOGT AND ERIK VOGT



Photo by Michael Granberry

Since they founded their eponymous architectural firm in Miami in 2001, Marianne Khoury-Vogt and Erik Vogt have focused most of their work in the Florida master-planned communities of Alys Beach and Kaiya Beach Resort. However, their work is now expanding to other states, an opportunity they are embracing.

Their work, which included designing much of the public realm, including streets, parks, pedestrian paths, greens, and civic architecture, as well as many residences and mixed-use structures in Alys Beach and a mix of housing types for Kaiya Beach Resort, paved the way for a resurgence in traditional town planning.

It was the ability to create a cohesive, sustainable urban whole, both stylistically and typologically, that drew them to the field.

Khoury-Vogt and Vogt (they are marriage partners as well as business partners) relish projects that allow them to explore an architectural language that stylistically pushes them to be creative and inventive.

While Alys Beach and its very defined architectural code have been their primary focus, they have developed a specific style and approach that rely upon traditional architecture's principles of composition but that abstracts into a more modern form.

Their ability to evolve stylistically beyond the strict adherence to the canon, much as it was beginning to do in the pre-war years of the 20th century before the advent of Modernism cut it short, allows their work to fit comfortably into the greater context, one shaped by both traditional and modern idioms.



One of the Alys Beach residences designed by Khoury Vogt Architects.

Photo by Robert Peterson



Khoury Vogt Architects is primarily known for designing public spaces and private residences in the master-planned community of Alys Beach, Florida.

Photo by Jack Gardner

MELISSA DELVECCHIO, FAIA



Photo by Robert A.M. Stern Architects

As a partner at Robert A.M. Stern Architects, Melissa DelVecchio is the design lead for many of the firm's most complex academic and institutional projects.

Her work, the product of an intensive academic study of Classical architecture and a subsequent immersion into contemporary design, synthesizes tradition and invention, reinforcing the many visual, social, environmental, and cultural influences that give places identity and meaning.

Her projects, which include two new residential colleges at Yale and the restoration, rehabilitation, and transformation of the

university's Bicentennial Buildings into the Schwarzman Center, as well as the first LEED Gold-certified building in China, demonstrate the creative potential of adapting traditions and evolving time-tested solutions to address architectural challenges and contribute to contemporary culture.

"Exposure to a broad range of architectural ideas has shown me that the principles of Classicism and modernism can be dynamic conversational partners, producing expressive buildings that give places identity and meaning," she says. "I thrive on solving architectural puzzles with difficult constraints and value the history and culture that create a sense of place—making all kinds of preservation projects personally and professionally rewarding for me."

DelVecchio sees the pandemic-produced trend toward remote work and the relocation of some office workers as an opportunity to not only push adaptive reuse and preservation to rebalance struggling commercial neighborhoods in cities but also to revive smaller communities in rural and suburban settings by saving, restoring, or repurposing buildings along historic main streets and central squares.



Photo by Francis Dzikowski/OTTO

ABOVE Melissa DelVecchio took the lead on the restoration and transformation of the Schwarzman Center at Yale University by Robert A.M. Stern Architects.

"We need to examine a broad spectrum of ideas for solutions—that is to say, examine the centuries of accumulated wisdom embodied in the planning strategies of traditional towns and cities alongside contemporary ideas and innovative technology," she says. "This pattern could bring new life and sustainable redevelopment to disused towns across the country and around the world. To build lasting communities, we need to look back as well as forward."



Photo by Maria Monko/RAMSA

MICHAEL G. IMBER



Photo by Robert Shaw Photography, San Antonio, TX

A master of modern Classical design, Michael G. Imber is known for creating idyllic ranch and country houses throughout Texas and the West and for coastal residences and luxury resorts around the world.

Each structure connects to local culture and to local landscapes to tell a story that bridges the time gap.

"Our buildings are influenced by all those who shape them," he says. "They embody the knowledge, pride, and passion of the carpenter, mason, and ironsmith. The buildings they build are a testament to their art and their sense of beauty, and it is their hand that remains long

after they are gone. The buildings we are left with embody their lives and spirit—a greater gift than any."

Imber, whose accolades include six Palladio Awards, the Arthur Ross Award, six Texas Institute of Classical Architecture & Art Staub Awards, and the Texas Society of Architects' William W. Caudill, FAIA, Award, is working to train the next generation of traditionalists.

As the Robert A. M. Stern Visiting Professor at the Yale School of Architecture in spring 2022, he found it "rewarding to see the reaction of the students to a pedagogy of representational design—traditional design—in which ideas were conceived, teased out on paper, and refined by hand-drawing. Sketchbooks were heavily used to understand local landscapes, building cultures and materials, and the tectonics of those materials as they related to building forms and expressions. It was a new, more connected way of thinking about architecture for the students—students who at that point had only used computer programs to simulate forms and spaces."

RIGHT A detail of the guest house at Rancho Sabino Grande designed by Michael G. Imber.

A watercolor by Michael G. Imber shows an elevation of Dos Rios Ranch, a house he designed overlooking Lake Travis in Texas Hill Country.



Watercolor by Michael G. Imber



Photo by William Abranowicz

MIGUEL ROSALES



Photo by Ian MacLellan

Recognized internationally as an expert on bridge aesthetics and design, Miguel Rosales has raised awareness of the importance of preserving and restoring these historic structures during a career that has spanned 30 years.

"Many historic bridges are beloved by nearby communities as they have become part of their heritage and local culture," says Rosales, who restored the 1904 historic Como Park Pedestrian Bridge in Como Park in St. Paul, Minnesota, and Boston's Longfellow Bridge, which is considered one of the most architecturally distinguished bridges

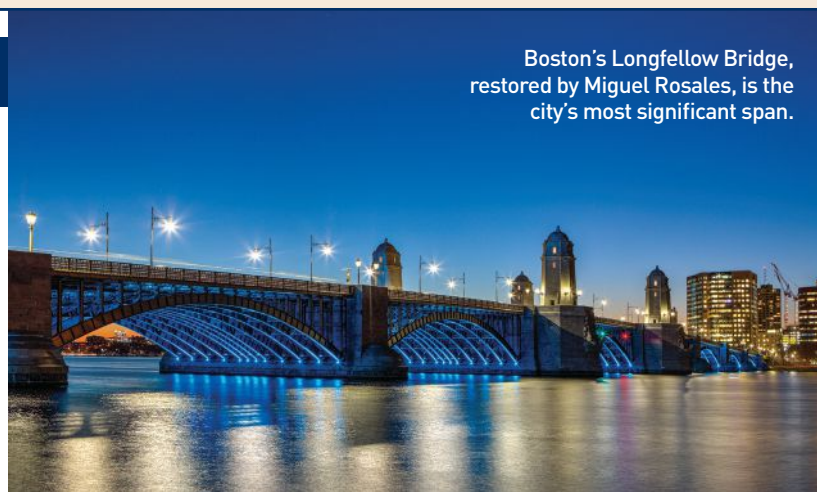
in New England and the most significant in the city. "It is important to try to save these structures and give them a new purpose. For example, an out-of-date vehicle bridge could be converted to pedestrian and bicycle use to promote sustainability and connectivity."

Because of Rosales' work, more communities are becoming aware of preserving their historic architecture, which is propelling the future of traditional design.

Rosales, who won a Palladio Award for the Longfellow Bridge project, has been a passionate preservationist since childhood, when he frequently visited Antigua, a well-preserved Spanish Colonial city in his native Guatemala that is a UNESCO site.

His sees his legacy as giving longevity to landmarks that make a difference in daily life.

"As bridge architect for the Longfellow, I had the opportunity to experience the transformation and enhancement of a structure that had been neglected for decades," he says. "The beautiful bridge has been in use for over a century, and after the restoration, it continues to attract great admiration and civic pride."



Boston's Longfellow Bridge, restored by Miguel Rosales, is the city's most significant span.

Photo by Dave Desroches



Como Park Bridge in St. Paul, Minnesota, was restored by Miguel Rosales.

Photo by Dana Wheelock

NAKITA REED



Photo by Britney Young

An award-winning architect with experience in preservation, restoration, and adaptive use of historical buildings, Nakita Reed has been an early leader in focusing her work on sustainable strategies in design and construction.

From her unique vantage point in the industry as a licensed black female architect specializing in historic preservation and sustainable design, she has helped break down some silos in the profession, notably between architects, preservationists, and sustainability professionals.

"Architecture, preservation, and sustainability as individual professions have a massive impact on the built environment and are all

impacted by unconscious bias," she says. "Being able to show the value and relevance of how telling the full story of a place adds depth and context to the history, instead of watering it down, has been something I've been excited to do."

Reed, winner of the 2022 AIA Young Architects Award, joined Quinn Evans' Baltimore office in 2019. Before joining Quinn Evans, she co-founded a woman-owned architecture firm that specialized in historic preservation and sustainable design.

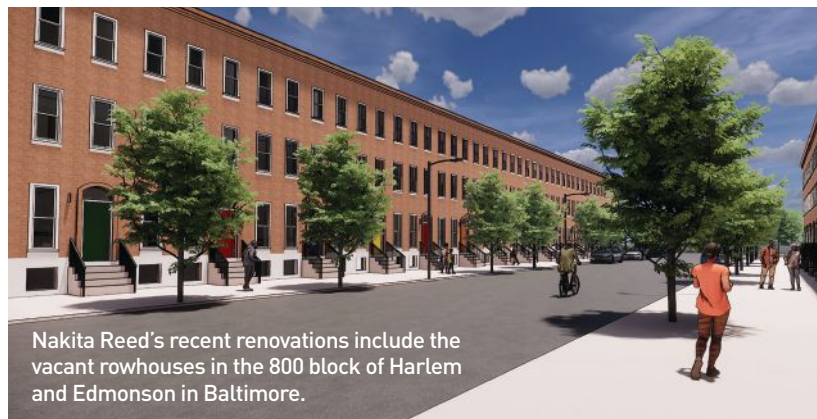
A past chair of the Maryland Green Building Council, she's on the board of the Baltimore Architecture Foundation and is the host of Tangible Remnants, a podcast that explores the intersection of architecture, preservation, sustainability, race, and gender.

"I'm optimistic that the future of the profession is more integrated with climate action goals," she says. "Historic buildings and traditional techniques are often sidelined in talks about sustainability, which is a missed opportunity. We're not going to build our way to net zero, and reusing the existing and historic buildings that we currently have is going to continue to be important moving forward."



Nakita Reed was on the team that transformed Baltimore's Ambassador Theater into a community arts space.

Rendering by Quinn Evans / UR Studio



Nakita Reed's recent renovations include the vacant rowhouses in the 800 block of Harlem and Edmonson in Baltimore.

Rendering by Quinn Evans

PRESTON GUMBERICH

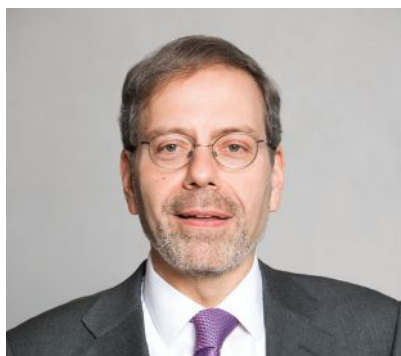


Photo by Ben Ritter

A partner at Robert A.M. Stern Architects, Preston Gumberich has honed his experience in traditional design, historic preservation, and adaptive reuse by revitalizing historic structures as well as by working within historic districts and on college campuses around the country.

Much of his work in historic preservation has involved public buildings in dense urban centers, where his projects have had a transformative effect.

Gumberich's design for the University of Connecticut's Downtown Hartford Campus, which restored, repurposed, and sensitively added on to the historic Hartford Times Build-

ing, is helping revitalize the city. His dynamic new Virginia General Assembly Building rejuvenates Richmond by preserving and incorporating the early 20th-century facades of the headquarters of the Life Insurance Company of Virginia. But his work in historic preservation also extends to significant modern buildings, such as the U.S. Chancery in Dublin, Ireland.

"It's always incredibly gratifying to breathe new life into a beautifully detailed and designed building," he says, "and to know that many occupants and passersby alike will appreciate your work."

He sees himself as a steward of the built environment. "The importance of historic preservation and the repurposing of heritage buildings cannot be overstated," he says. "Although this often makes good sense from a sustainability point of view and sometimes from a financial standpoint, the truth is that such craftsmanship and beauty cannot easily be replicated in our time. Once gone, these buildings will be lost forever. We have a duty and responsibility to save historical treasures and find new uses for them—for our benefit and for the benefit of generations to come."

Preston Gumberich took the lead on the restoration and transformation of the historic Hartford Times Building into UConn's Downtown Hartford Campus by Robert A.M. Stern Architects.

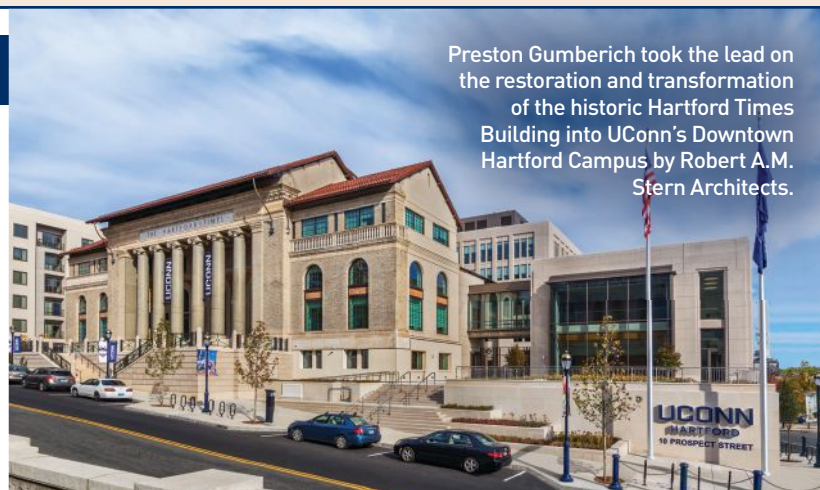
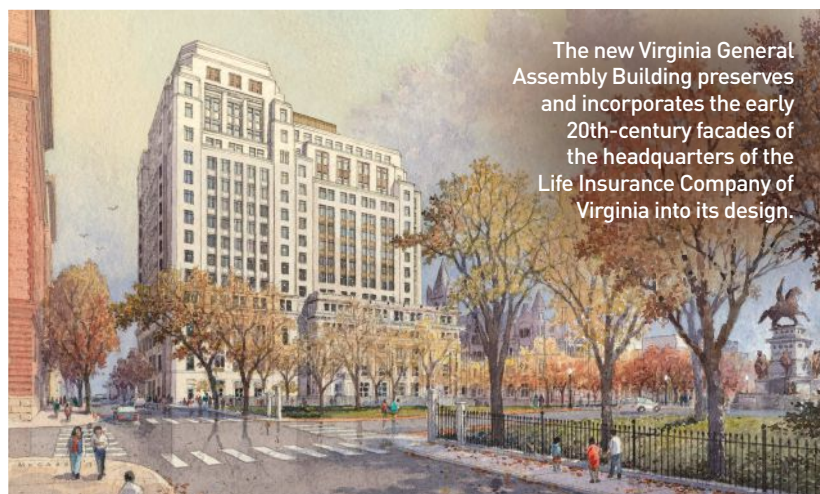


Photo by Peter Aaron/OTTO



The new Virginia General Assembly Building preserves and incorporates the early 20th-century facades of the headquarters of the Life Insurance Company of Virginia into its design.

Rendering by Michael McCann

SALLY FISHBURN



Photo by Susannah Morlock

A specialist in the preservation, restoration, and re-creation of interior architectural millwork and plaster, specifically historic windows, Sally Fishburn has helped hundreds of owners, particularly in her home state of Vermont, maintain the historic spirit of their buildings and improve their energy efficiency.

Over the course of a career that spans three decades, Fishburn, who is president of the Early American Industries Association, has remained a dedicated scholar and teacher, passing her knowledge and skills to a new generation.

In addition to window restoration and plaster preservation workshops and speaking

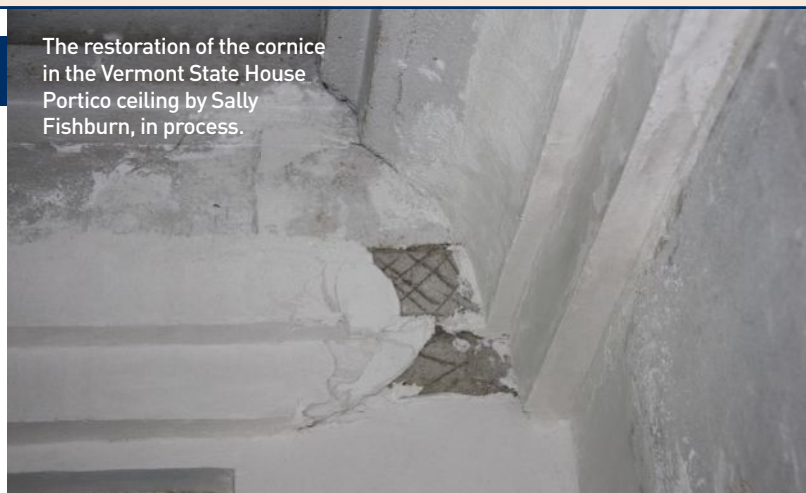
engagements, she does hands-on training that included a window restoration apprenticeship for a local high school senior who not only restored a window in his own house but also gave a presentation to the community on the subject.

She continues to push the envelope, recently running a virtual window restoration workshop in conjunction with the Preservation Education Institute that she hopes will become a national model.

"I have witnessed and done my best to encourage a growing appreciation for and interest in preserving historic buildings as a way to honor our past, utilize the existing building stock (buildings that are resilient), and as a solution to our changing climate," she says. "Historic building, and especially original windows, can be energy efficient. The embodied energy in original buildings and their parts is lost forever when they are thrown into a landfill."

RIGHT Sally Fishburn restored the skylight from the Justin Smith Morrill Homestead in Strafford, Vermont, shown in her finishing room with a restored frame from St. Peter's Episcopal Church behind it.

The restoration of the cornice in the Vermont State House Portico ceiling by Sally Fishburn, in process.



Photos by Sally Fishburn unless otherwise noted.

STEVEN W. SEMES



In his role as debut director of the Notre Dame School of Architecture's Michael Christopher Duda Center for Preservation, Resilience, and Sustainability, award-winning architect, author, and faculty member Steven W. Semes continues to play a key role in fusing the divergent fields of historic preservation and sustainability.

"The fundamental issue we face in architecture and preservation is abandoning the idea that the modern world has to be remade on completely new and innovative principles and that historic architecture and cities are worthy to be preserved but teach us nothing about how we build today," says Semes, who will be teaching

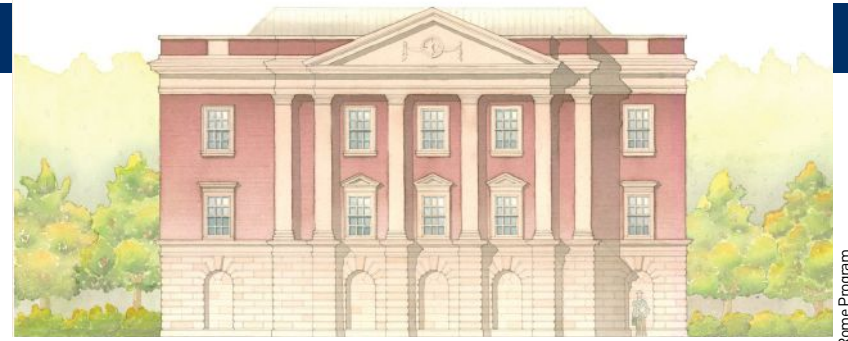
classes in the university's new Master of Science in Historic Preservation degree program.

The "rupture between past and present," the pioneering preservationist adds, must be abandoned in favor of seeing "the value of continuity. This is not only an aesthetic issue, but it is also an environmental one. The modernist project, especially in urbanism, has failed miserably, and the best way forward is to learn again how to build walkable, diverse, and sustainable communities."

Semes, the winner of the 2010 Clem Labine Award and co-editor of ANTA, the professional journal of Notre Dame's School of Architecture, sees historic preservation as the keystone in the response to the climate change challenge. "The emphasis in preservation must shift from 'saving places' or 'telling stories' as important as they are, to teaching us how to build sustainably," he says.

To learn how to build sustainably, it is crucial to study historic cities and buildings because "those built before 1925 are sustainable or can readily be made so, and the existing building stock represents an enormous resource," he says.

This idea, he adds, is at the center of Notre Dame's new degree program, which includes his classes in history and the theory of historic



Steven Semes' design proposal for a medical building in New Jersey in 2005.

preservation and a design studio that introduces students to traditional architecture.

In his role as a teacher for over 15 years, Semes has been preparing professionals and students to foster mutual cooperation in the fields of historic preservation and sustainability as a means to help move the needle on climate change.

Teaching, he says, is crucial because "no number of books and articles or public lectures will ever have the same impact as training the next generation of professionals and academics to pursue new strategies to address the challenges we face."

Semes—the author of *The Future of the Past: A Conservation Ethic for Architecture, Urbanism and Historic Preservation* (2009) and of *The Architecture of the Classical Interior* (2004) and the translator and co-editor of *New Building in*

Old Cities: Selected Writings by Gustavo Giovannoni on Architectural and Urban Conservation (2023)—started writing about the intersection of new design and preservation when the topic wasn't even considered worthy of debate.

The Future of the Past, listed as recommended reading by the National Trust for Historic Preservation and the National Park Service, stimulated critical thinking about the role of preservationists.

Semes is eager to train the next generation of professionals and academics to pursue new strategies.

"That is what my work over the course of my 30-year career has been about, and I look forward to seeing that work bear fruit among those in the field who are emerging into prominence," he says. "They are our best hope."

TOP: Watercolor rendering by Kimberly Rollings. Photo Courtesy of the University of Notre Dame Rome Program

STUART COHEN FAIA AND JULIE HACKER FAIA

Preservation proponents Stuart Cohen and Julie Hacker have been giving a voice to traditional residential architecture for the nearly four decades they have been in practice in their Chicago-based firm.

Hacker, a past preservation commissioner who rewrote the design and solar guidelines for historic houses in her hometown of Evanston, Illinois, as a member the city's preservation commission, and Cohen, the current vice chairman of the commission, have played significant roles in saving historic structures throughout Chicago's suburbs and providing guidance on their thoughtful renovation.

"We are committed to keeping the integrity of the original structure," Hacker says. "If the integrity of the structure has been destroyed with bad remodels and bad additions, it is a challenge to reinvent what might have been taken out, to make something whole and have it look believable."

In 1974, Cohen's writings introduced the term and concept of "contextualism," or building in a way that is compatible with a structure's physical and cultural surroundings, into the field of architecture and preservation, and he was one of the first to oppose the U.S. Secretary of the Interior's Standards directive that additions and modifications to landmark structures be visually different and distinguishable

from the original building.

Their work remodeling historic homes as well as designing new traditional ones, documented in the 2009 tome *Transforming the Traditional: The Work of Cohen & Hacker Architects*, has become a model for architects around the country.

In 2018, Stuart received the ICAA Arthur Ross Award for Writing and Theory. The duo, who coedited the ICAA's *Classicist No. 16*, received the 2019 Society of Architectural Historians Award for Excellence in Design, Academics, and Scholarship. They continue to school a new generation of architects.

RIGHT This new stone house on Lake Michigan was designed by Stuart Cohen and Julie Hacker. It is what they call a "contextual" house. It was built on an infill site as part of a small enclave of mid-1930s houses. Those houses have stone facades, cut-stone classical entryways and dark-stained doors. Some have cedar roofs, others feature slate. They also have steel windows, but, in deference to the client, the Cohen-Hacker house doesn't, which distinguishes it from its neighbors.



Photo by Melissa Pinney



Photo by Annkathrin Murray



Photo by Dave Burke/Hedrich Blessing

THOMAS A. KLIGERMAN



Photo by William Waldron

Through his award-winning architectural firm, Ike Kligerman Barkley, Thomas A. Kligerman has designed and renovated residences around the world that fuse the past and present so exquisitely that they have become models in the traditional field.

"The shapes and materials and proportions and layouts of traditional-style buildings inspire me—whatever the style of building," says Kligerman, who established his New York City-based firm in 1989.

The award-winning firm—its accolades include being on the AD100 and Luxe Gold lists—is noted for designing and popularizing Shingle-style residences.

Although that style dates to the 1880s, Kligerman says that its "simple geometric shapes, interesting and often mannered proportions, and open, flowing floor plans with large windows and doors are still modern today and are elements that we like to bring into our own work. We try to capitalize on these ideas in a way that is new and contemporary but still deeply linked to architecture of the past."

Blending the old and the new (structures are imagined with impressionistic watercolors and sketches as well as digital images, 3D printing, and virtual reality renderings) is integral to Kligerman's then-and-now design process.

"Each historic house is inventive in its own way," he says. "We continually learn from looking at the past, and working on older buildings gives those lessons a welcome immediacy—a dimension you can't get by simply reading about houses in books."

RIGHT A newly built modern home in the Pacific Northwest designed by Thomas Kligerman reflects the rich, deep colors of the surrounding forest, with dark cedar siding, Douglas fir beams and tobacco-stained oak interiors.



A newly built shingle style home in East Hampton designed by Thomas Kligerman is rooted in tradition and harmonizes with the surrounding landscape.



Photos by Richard Powers unless otherwise noted.

THOMAS LUEBKE



Photo by Carol Clayton

As the secretary of the U.S. Commission of Fine Arts, architect Thomas Luebke has been a constructive voice for bringing out the best of historic buildings.

Since 2005, when he took on the position, Luebke has reviewed thousands of proposals through a public regulatory process, with the goal of making each of them better than when they were initiated.

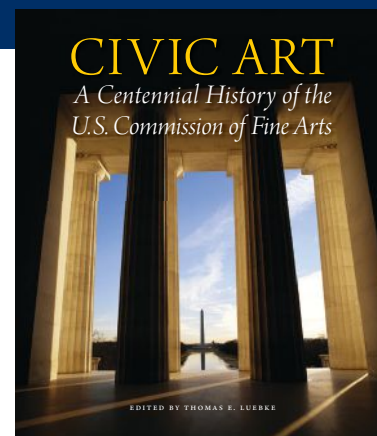
His reviews have gone a long way toward preserving the architectural integrity of Washington D.C.'s Old Georgetown historic district as well as the public-sector properties in the city.

"In a place where historic issues are so

central to each project, the challenge is to help the applicant teams find the right design solution that is high quality on its own yet that supports and enhances existing historic properties without overwhelming or destroying them," Luebke says. "I hope my contribution to his process is to bring a reasonable approach to project review—one that informs the protection of the past with a strong sense of architectural design, technology, and performance. It's important always to remember that change in the built environment is constant and inevitable; the goal is to manage change in a way that addresses a shared set of values constructively."

His comprehensive approach—"successful historic preservation can never be reduced to a checklist of criteria only"—has led to the protection of key historic resources that are cornerstones of understanding the built environment and our shared history.

Luebke, who sees architecture as an expression of the social, economic, and technical context that produces it, has always been a student of history. "I owe this interest to my historian father, who took our family to see such fascinating places as colonial-era houses and forts in the East, industrial relic sites in

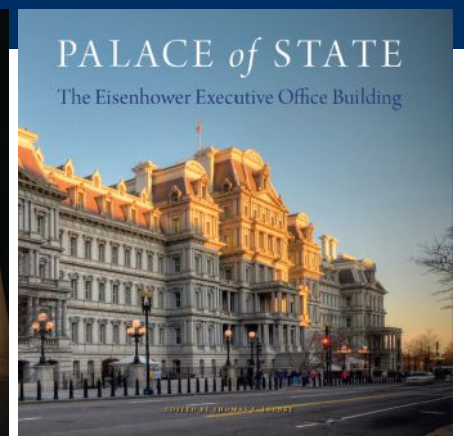


the Midwest, and even Baroque pilgrimage churches in Southern Germany," he says.

After earning a bachelor's degree in history and working in the preservation field for several years, Luebke earned a master's degree in architecture at Harvard University Graduate School of Design. While there, he became a teaching assistant for architectural history courses.

It was a college internship that brought him to Washington, D.C., where he worked as a researcher on the restoration of important government buildings, notably the Old (now Eisenhower) Executive Office Building.

After working for more than a decade



in architectural design at a large firm, he transferred to the public sector, first as the architect for the City of Alexandria, Virginia, and then as the secretary of the U.S. Commission of Fine Arts.

As part of his current job, he initiates, manages and edits publications projects, including *Civic Art: A Centennial History of the Commission of Fine Arts* and *Palace of State: The Eisenhower Executive Office Building*.

The winner of a Thomas Jefferson Award for Public Architecture, an Arthur Ross Award for Stewardship, and AIA's National Honor Award for Regional and Urban Design, Luebke is an AIA Fellow.

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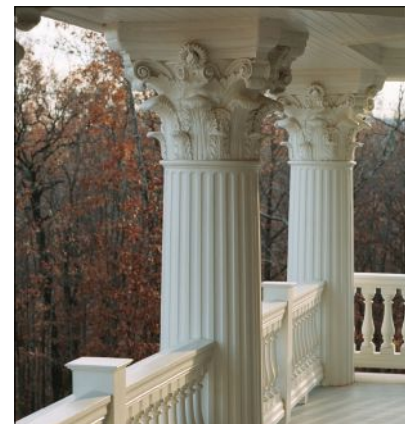
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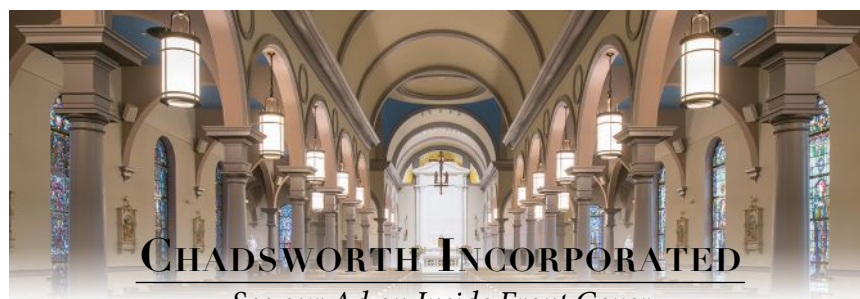
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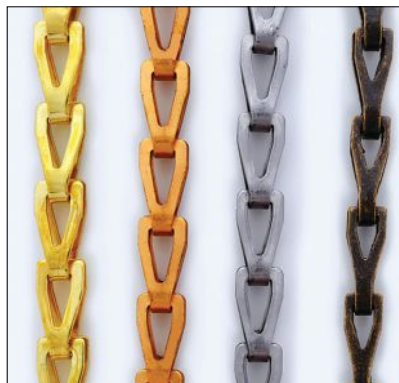


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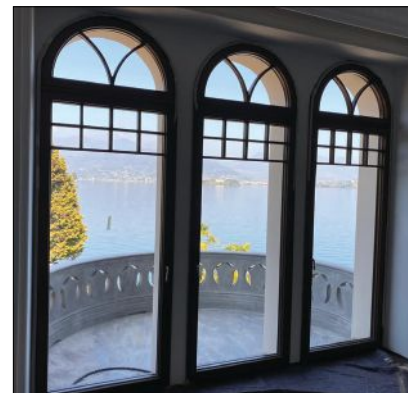


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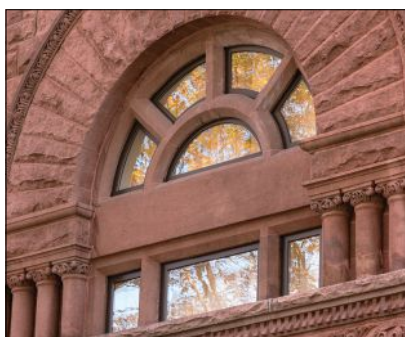


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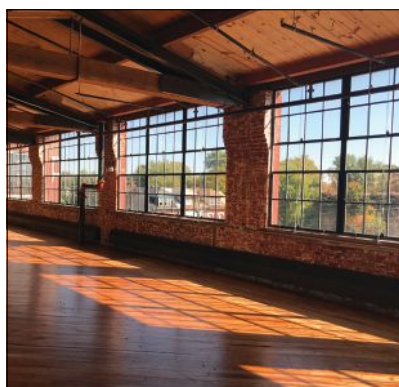


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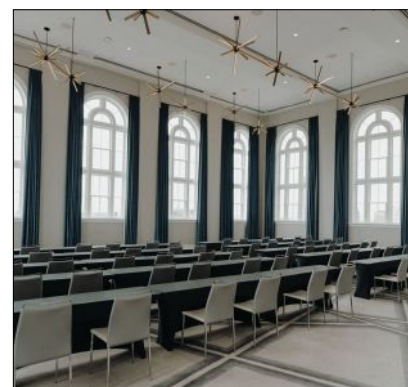
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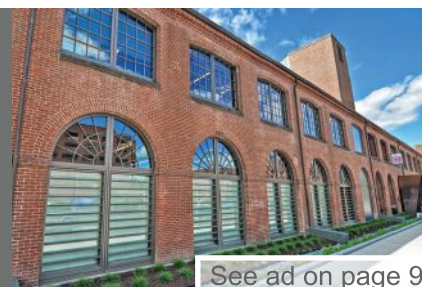
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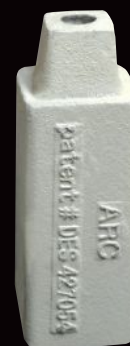
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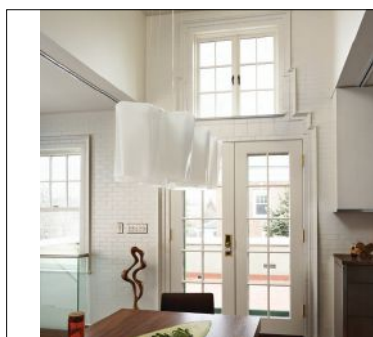
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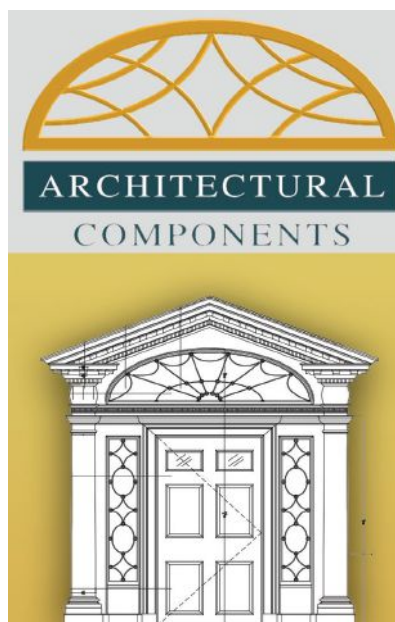


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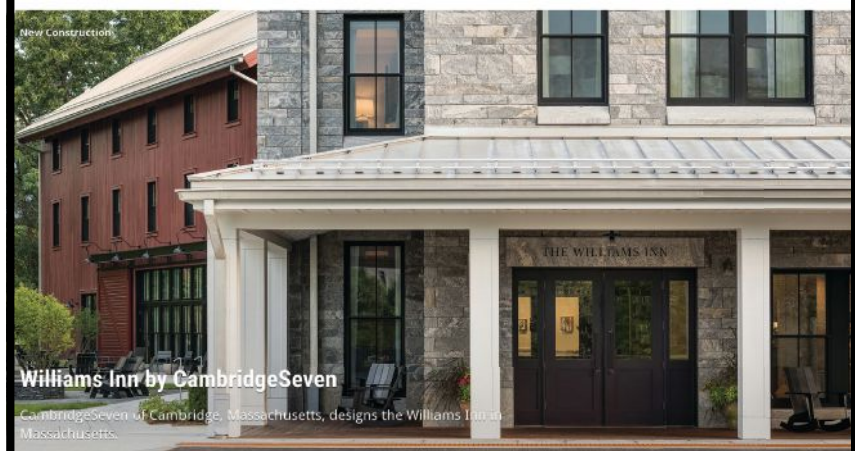
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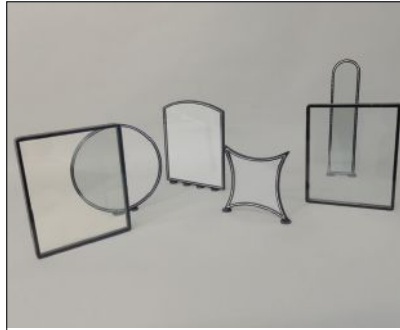
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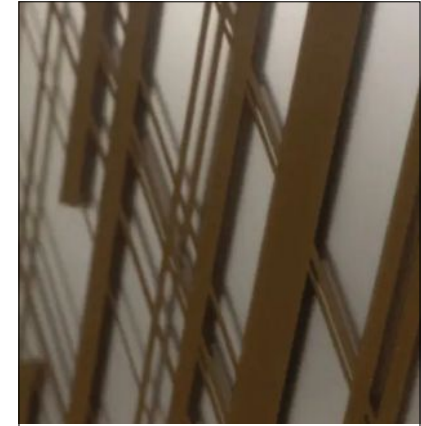
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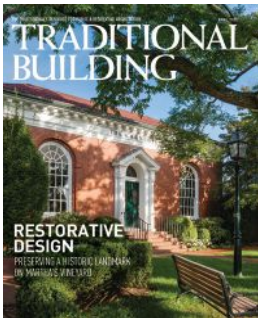
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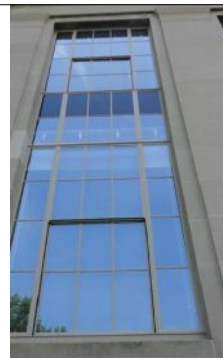
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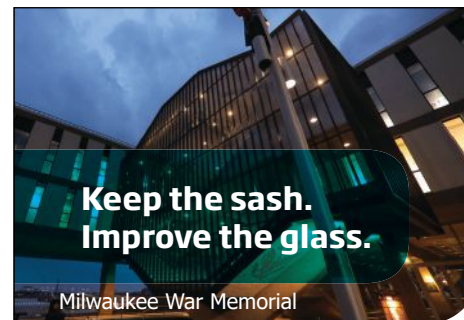
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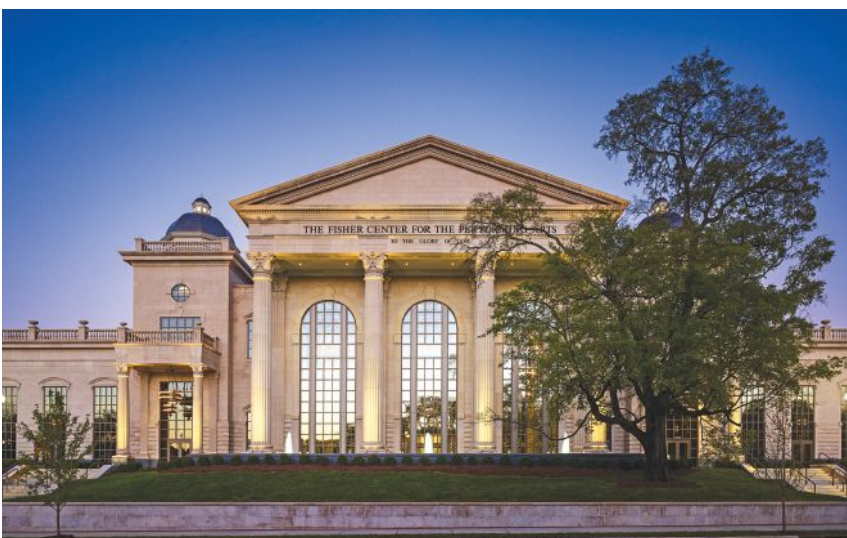
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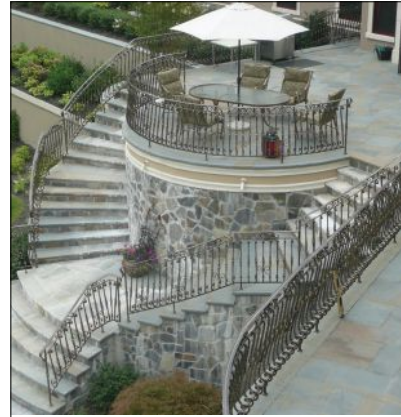


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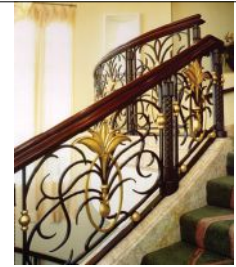


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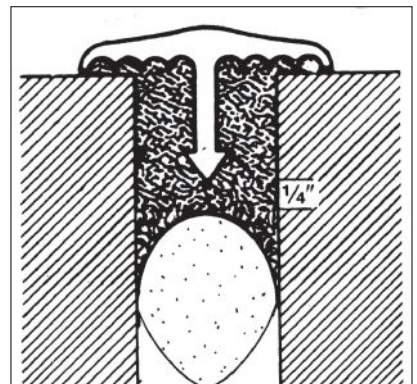
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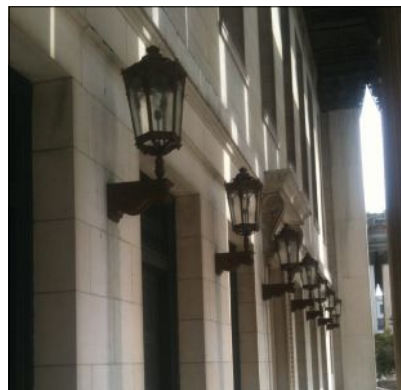
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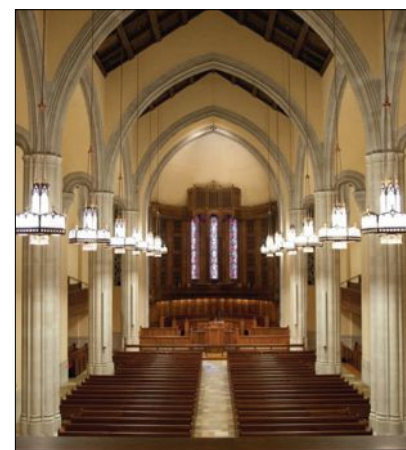
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www.lanternmasters.com

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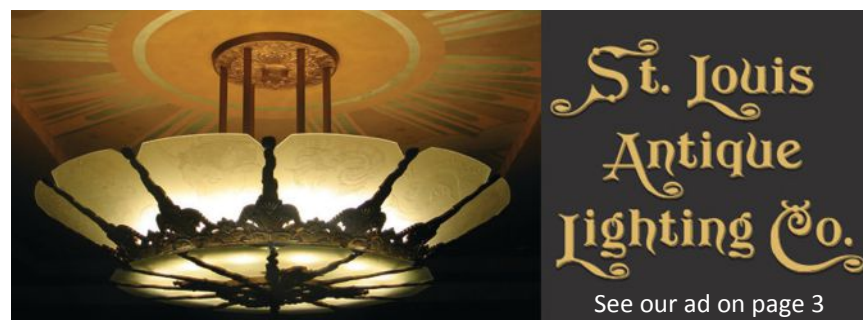
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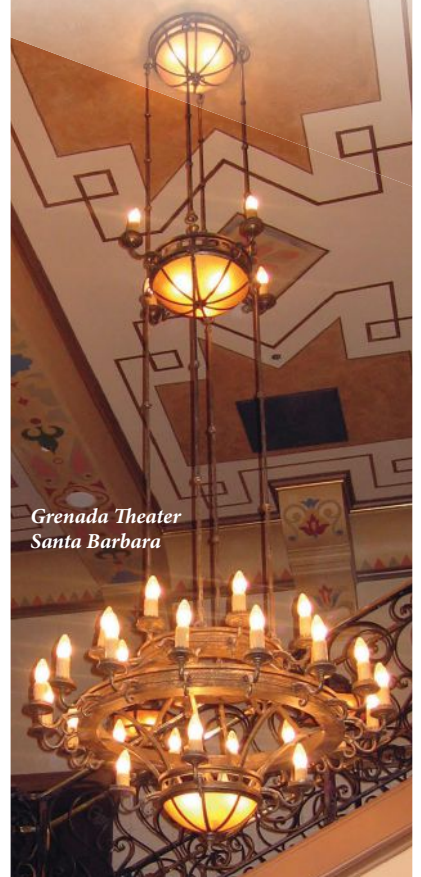
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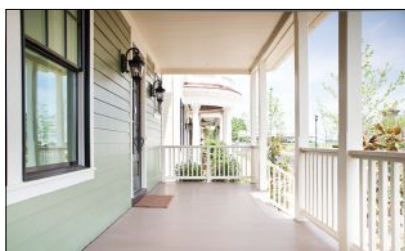
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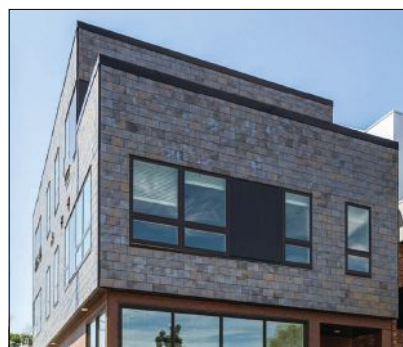
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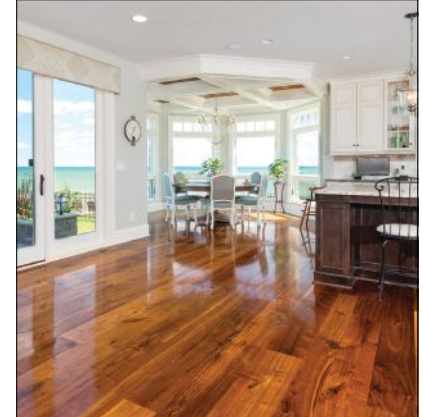
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