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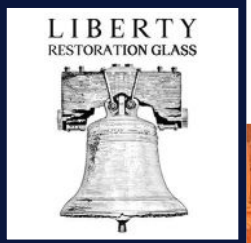
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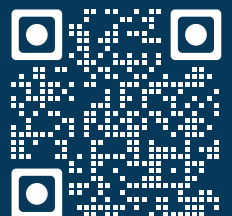
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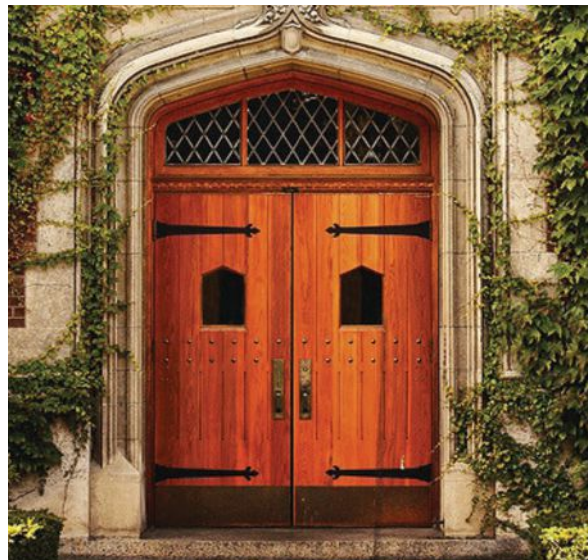
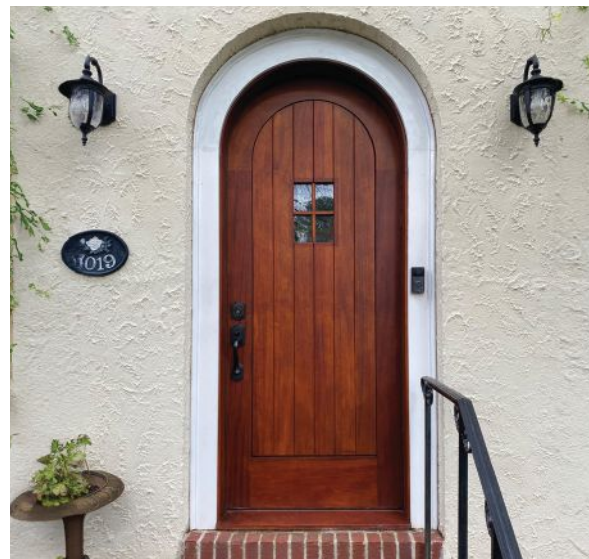
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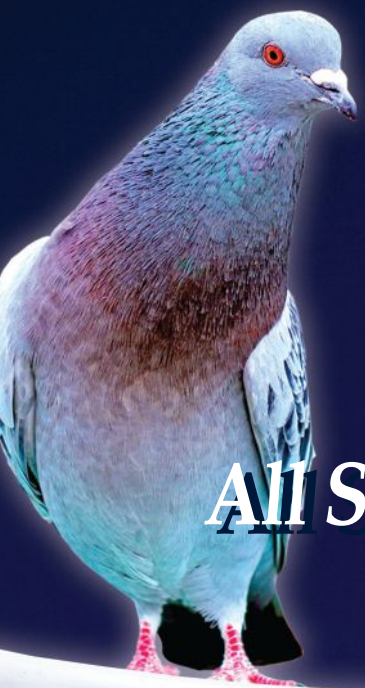
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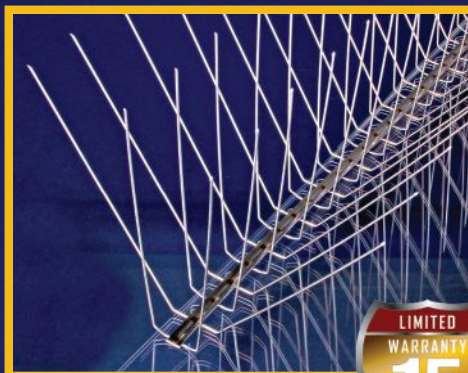
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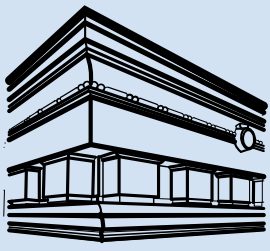


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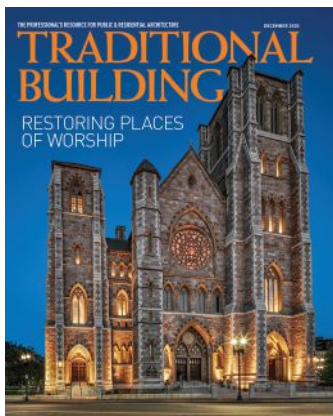
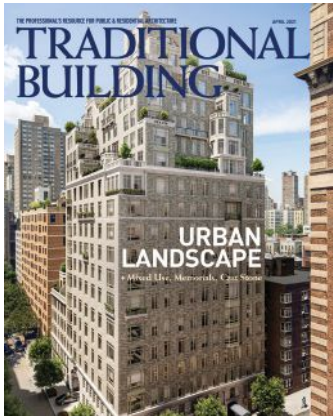
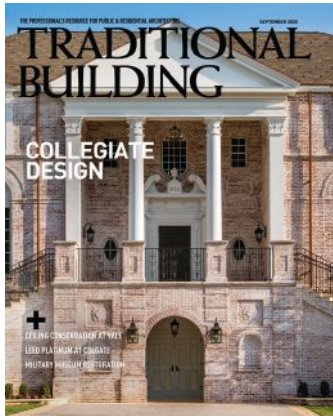
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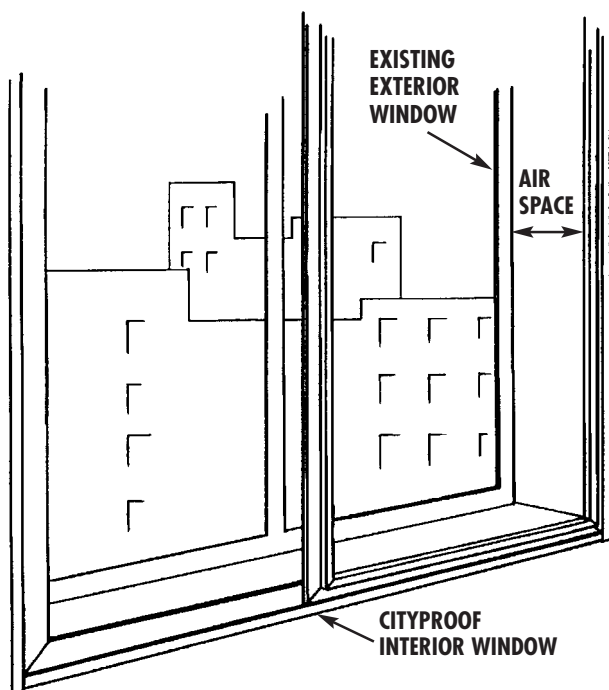
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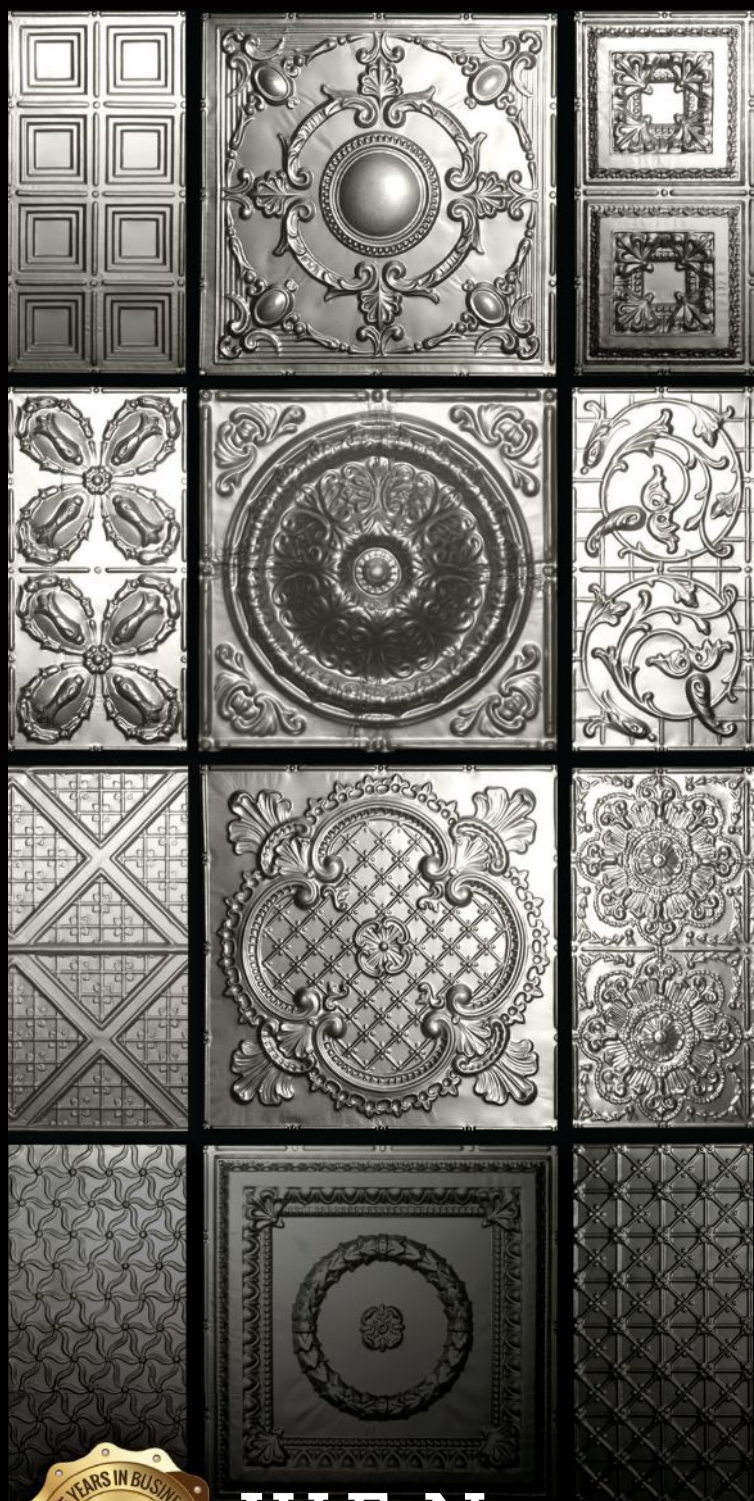
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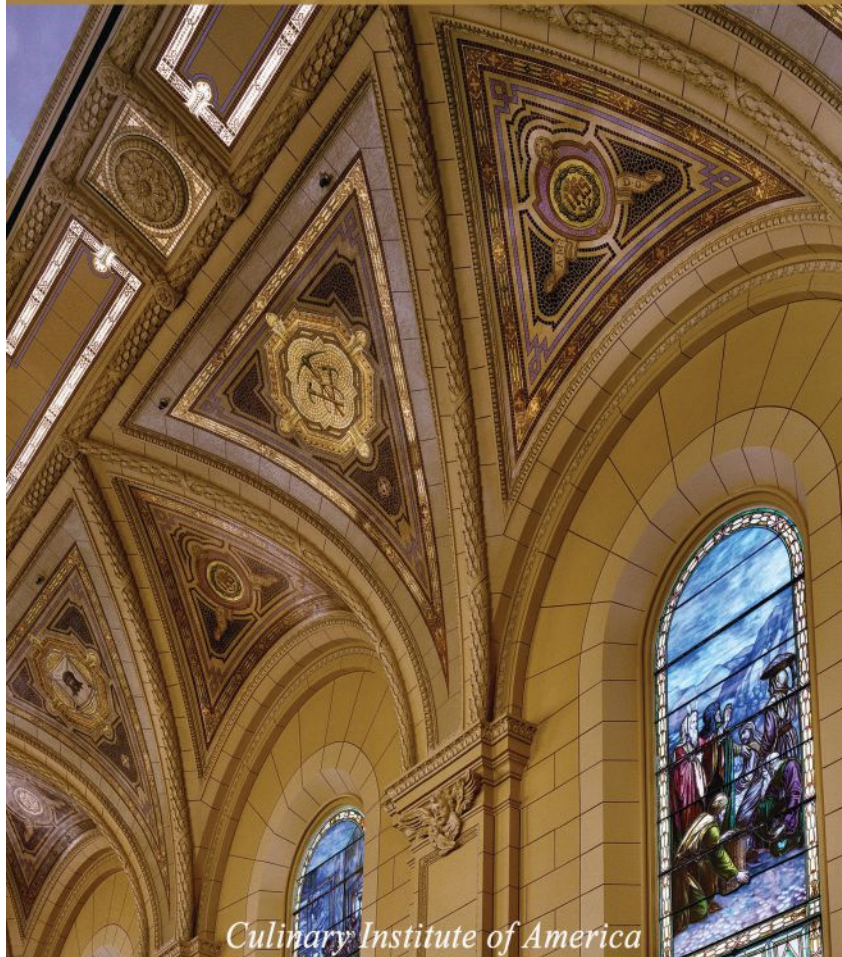


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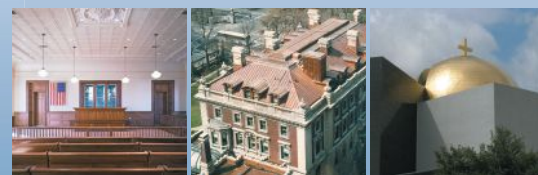
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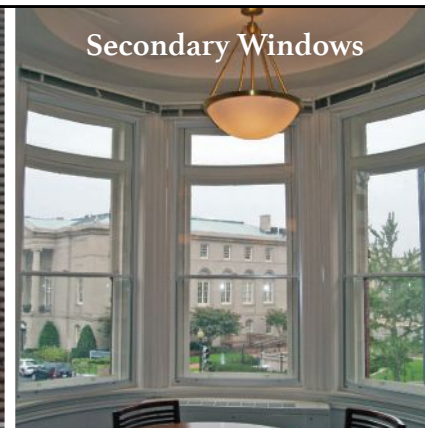
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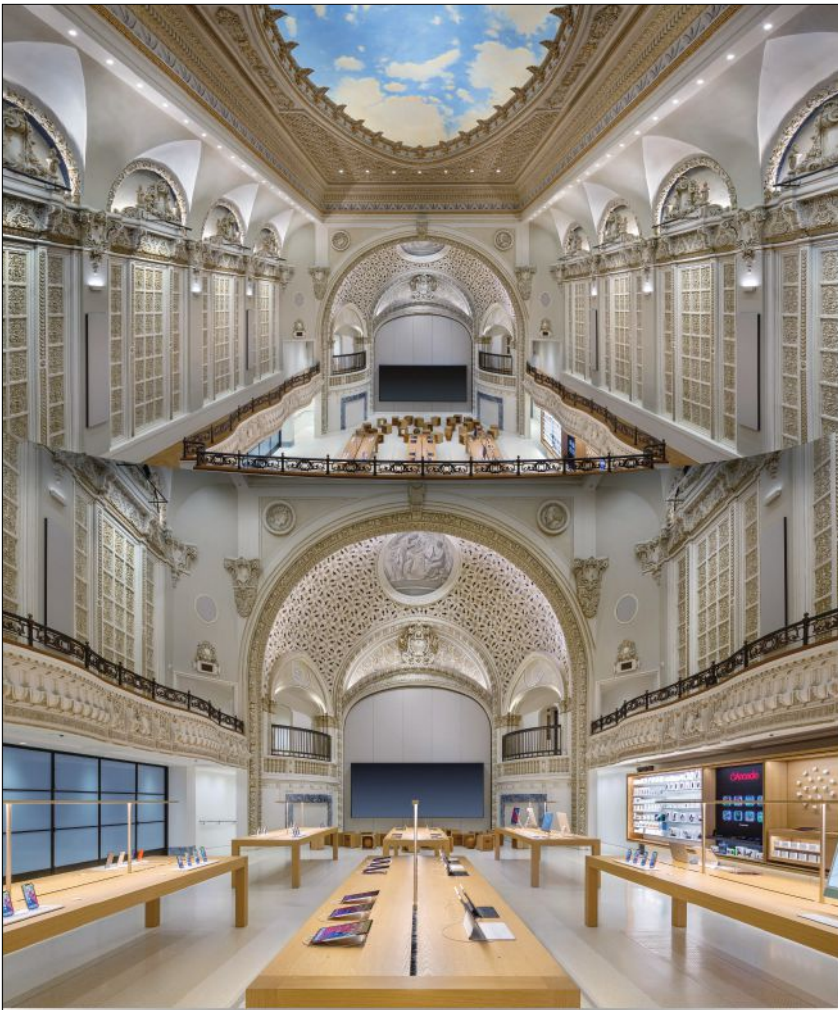
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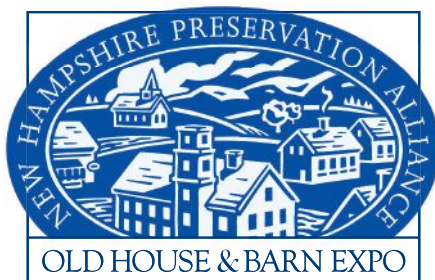
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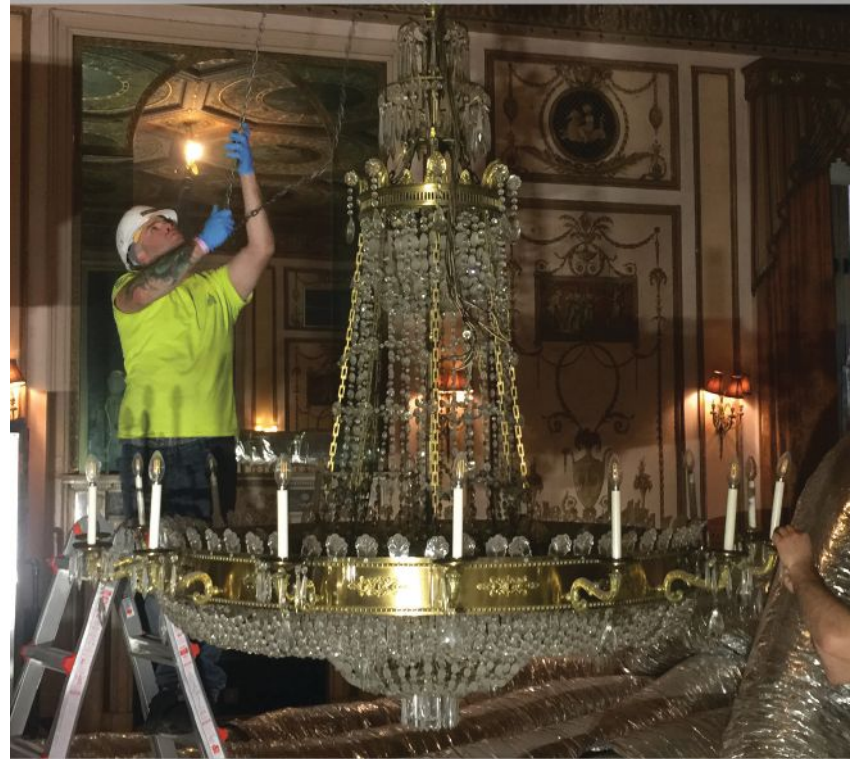
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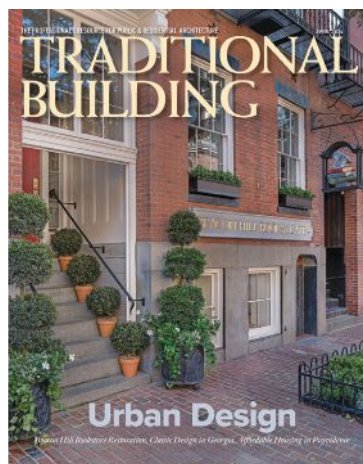
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Boston's Beacon Hill Books & Cafe
designed by Pauli & Uribe Architects, LLC
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Historic Future

Traditional Building sits down with president and CEO of Historic New England, Vin Cipolla, to see what's in store for this 114-year-old organization dedicated to preserving the region's antiquities and so much more.

Once known as the unassuming steward of 38 historic house museums and 2,300 acres of land, Historic New England has been thinking a little bigger these days. “We’re the largest independent, comprehensive historic preservation organization in the country, and it’s really incumbent upon us to be a convener and bring everyone together,” says Vin Cipolla, Historic New England’s president and CEO.

New approaches and hidden stories have contributed to a surge in visitation—nearly 170,000 at last count—and the annual Historic New England Summit has rapidly become a lynchpin of the preservation world. And about 35 miles north of Boston in Haverhill, Massachusetts, the organization has embarked on an ambitious adaptive reuse project, transforming a bygone manufacturing space in two massive buildings on Essex Street into a new headquarters as well as a publicly accessible showcase for its 125,000-piece collection of artifacts, a project aimed at reviving and sustaining the gateway city’s cultural spirit. Here, Cipolla talks with *Traditional Building* about Historic New England today, from the Haverhill Center for Preservation and Collections to the value in unearthing marginalized narratives. (Interview has been edited for length and clarity.)

You joined Historic New England in 2020, but among other roles, you held a leadership position at the National Trust for Historic Preservation three decades ago. How has your understanding of historic preservation deepened or shifted over time?

Vin Cipolla: I’ve been a lifelong advocate across a number of different preservation causes, and if we’re not in touch with our history and what has made our communities develop and grow—if we don’t seek to really understand and appreciate it—we’re losing an awful lot. Having worked on a national level as well as on a big-city level through my work with The Municipal Art Society in New York City, I’ve been thinking about how the conversations have changed and widened. As preservation-



“As preservationists, we were the original sustainability and resilience people.”

ists, we were the original sustainability and resilience people: we were into adaptive reuse, controlling waste streams, using preservation as a revitalization tool—we wanted to save what was there. In some ways I think preser-

vation has been slow arriving to a party it was throwing, but it’s also created discussion about our environment. It’s been gratifying to see leading voices of different disciplines join together to talk about building better solutions.

INTERVIEW WITH VIN CIPOLLA



The second annual Historic New England Summit took place on November 2 and 3, 2023 in Providence, Rhode Island at the historic Veterans Memorial Auditorium.



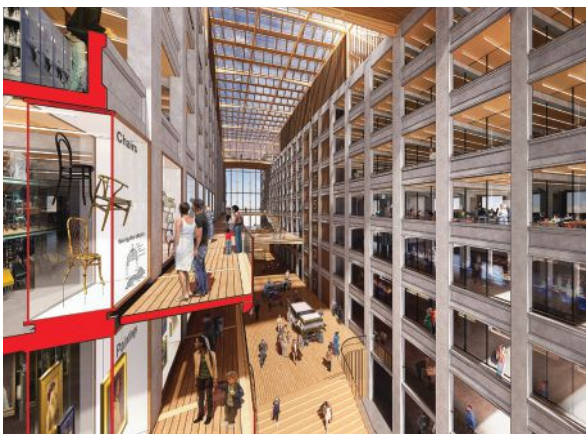
Lately, Historic New England has emphasized excavating and centering previously ignored stories. Which stories have had the greatest resonance?

Bringing forward the stories of enslaved people at our museum sites—giving a name to these individuals, seeking objects within our collections and beyond that illuminate the time that these individuals and their families spent there—is an absolute priority for us, and we've been doing great work led by a cohort of scholars that we've brought in for these discoveries. Also, for the first time, we have two indigenous history scholars, and they are look-

ing at the nations we are a part of, how those communities continue to be with us today, and how we can better connect with and amplify the history of those peoples and places. I'm extremely proud of how fast-forward we've been in the last three years. We don't wait for some huge epiphany: As we're finding the information, we are introducing it into our visitor experience. Our visitors are increasingly younger and more diverse—we had close to 200 public programs throughout summer 2023, bringing in thousands of people, many of them new visitors drawn to this information we're now providing.

The annual Historic New England Summit has become key to the organization's work. What does bringing together this cross-disciplinary perspective add to the region's preservation community?

It's just so powerful. Whether we're talking about preservation thinking and ethics and techniques, or what keeps the community sustainable, the almost endless stream of interactions that occur when there's diversity of use, how many communities have lost their walkability because of urban sprawl and how there's still an opportunity in many places to reverse those trends—all of these things are discussed



Left, design concept rendering for the Haverhill Center, Brandon Hall Architecture. Above, view from Essex Street, TenBerke Architects.

“It’s a culture-as-catalyst project: to celebrate urban preservation and culture, to work collaboratively with other nonprofits, and to help bring green space and contribute to the vibrancy of downtown Haverhill.”

and discovered at the summit. Zoning is the elephant in the room; exposing zoning codes that exist in countless places that are actually bad for communities is just one of the tough, complex topics that we take on.

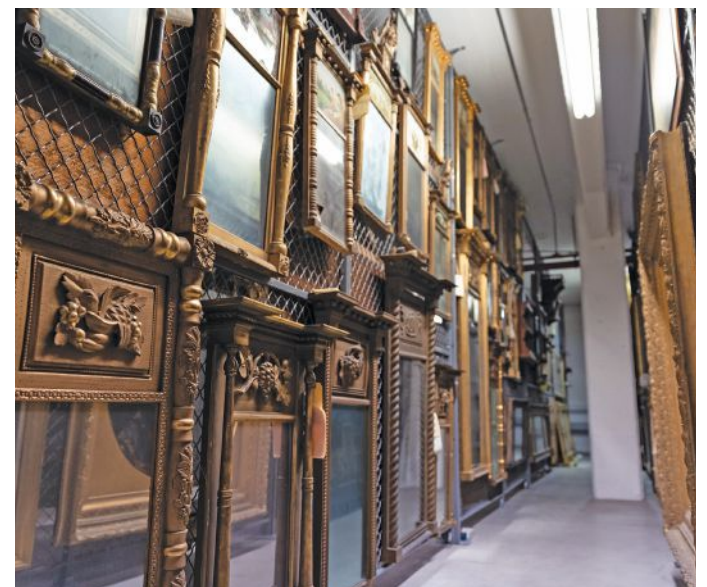
Please introduce the Haverhill Center for Preservation and Collections, its past as well as its future.

Haverhill was a powerhouse in textile manufacturing—something like half of all the shoes sold in North America were made in Haverhill—and it’s a proxy for so many other industrial river towns throughout the Northeast. When manufacturing started to become more globalized, this wonderful, architecturally rich fabric of downtown Haverhill was not valued to the extent it should have been during the period of urban renewal, but the City of Haverhill managed to save 51 historic buildings within its historic downtown. We own the Lang Building and Burgess Building, which comprise 150,000 square feet of early concrete industrial buildings with a cobblestone drive between them built as a shoe manufacturing center with all kinds of companies taking space—in its heyday, it was kind of the WeWork of shoe manufacturing.

Obviously, the environment looks different today, so we’ve assembled a whole series of vacant lots contiguous to this campus that provide a fantastic cultural mixed-use development opportunity, all sitting at the doorstep of Amtrak and the commuter rail. We’ve taken steps to

build a temporary visitor center on the first floor of the Burgess Building so we can have outreach, education, and exhibits, and slowly strengthen the dialogue about preservation, New England history, and the work we’re seeking to do in downtown Haverhill. Historic New England already houses the world’s largest collection of New England artifacts in one place in this location: before it was just a quiet, off-the-radar collections facility, and now we are increasingly opening it to the public. Our plan is to really partner with the city and the broader community and create kind of the centerpiece campus for Historic New England in the region.

It’s a culture-as-catalyst project: to celebrate urban preservation, to celebrate culture, to work collaboratively with other nonprofits, the city, the state, and beyond, and to help bring green space and contribute to the vibrancy of downtown Haverhill. The amount of density that can be taken onto this site is quite considerable, and appropriate density—instead of the lonely, vacant land that interrupts walkability and neighborhood energy—is good for downtowns. We have a once-in-a-lifetime opportunity to close the gap. TB



Top, Haverhill Center, view from the station, TenBerke Architects. Center, aerial image of Haverhill, above, Haverhill collections.



From left to right: Chesnut brothers, Robert and David III, playing piano and drums with Wilbur Pinckney and His Orchestra, 1941. Collection of Maria Chesnut Corman. David Chesnut II and Withers at the Eustis Estate, 1897. Collection of the Family of Elinor Horner and Eleanor Wendell. Photo c. 1895 believed to be of Isabelle Tilley working (right) with her husband, Jacob, sitting nearby. Courtesy of the Portsmouth Athenaeum.

Mirroring the Past

Simes Studios has a passion for eglobise artworks.

Eglobise, the ancient art of painting and gilding on the back side of glass, is being used in a variety of ways to add an aesthetic dimension to interior projects ranging from historical restorations and traditional recreations to contemporary settings.

The technique, which dates to Roman times, was revived in the 18th century by French decorator and art dealer Jean-Baptiste Glomy and has waned and waxed in popularity through the years.

For the last couple of decades, four-time ICAA award winner Simes Studios has been creating eglobise artworks for tiles, table tops, sliding cabinet doors, kitchen backsplashes, and even entire walls and ceilings.

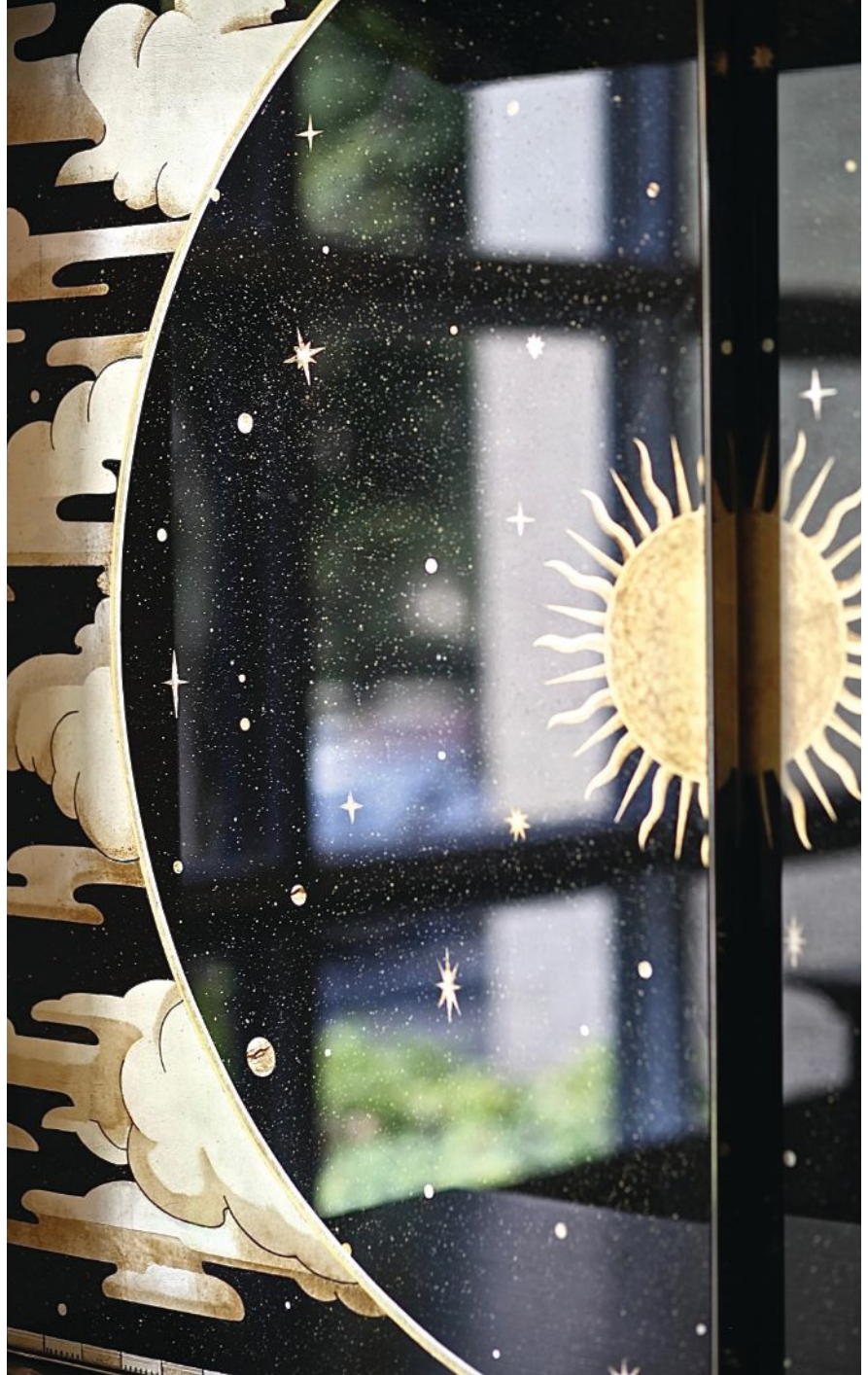
The Chicago-based applied arts studio, owned and operated by artists Jorge and Cindy Simes, focuses on custom residential work commissioned by interior designers and architects around the country.

Established 35 years ago when the couple met in Buenos Aires, Simes Studios works in a variety of techniques in addition to eglobise that include murals, glazed and textured finishes, trompe l'oeil, Venetian plaster, stenciling, gilding, mirroring and etching, faux bois and marble, and painted furniture and floors.

"We specialize in finding innovative ways to create a contemporary aesthetic incorporating current and environmentally friendly materials while paying respect to revered art techniques and the exceptional quality of the past," says Jorge.

Simes Studios' "Map of the Stars," is a three-piece artwork that's mounted on tracks and turns from a triptych to a diptych as it slides from the sides to the center. It's gilded with 12-karat gold leaf, aluminum, and bronze leaf and painted in artist oils in Art Deco style. The interior designer was DeGiulio Kitchen Design.

Photos by Simes Studios



Made for a kitchen backsplash, “Art Deco Champagne Bubbles” features mirroring, distressing, gilding, glazing, and hand painting.

Simes Studios, which employs a half dozen full-time artists, typically works on two to three projects simultaneously.

“One of the reasons people keep us in mind is that you won’t find anything we do in a catalog; we’re an images’ laboratory,” says Jorge.

Simes Studios’ exploration of eglomise, which Jorge loves because “the glass works as a prism—pieces have a jewel-like quality,” began in 2005.

As with all of the firm’s techniques, the collaborative process starts with a conversation with the client. “The thoughts become shapes and colors that click,” Jorge says.

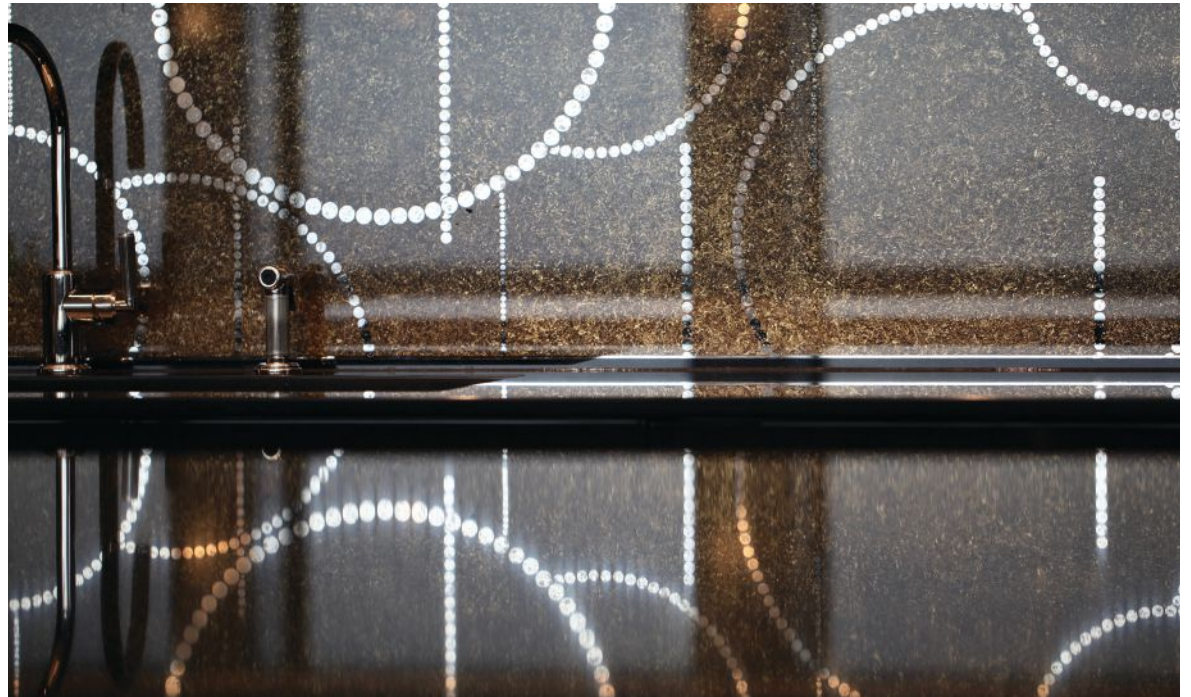
Once the artwork is developed and approved, Simes Studios creates sample boards and does what Jorge describes as “a battery of tests” to determine the most effective manner of crafting the work and which types of painting and gilding are most appropriate.

“The process is similar to what a chef does,” he says. “We have a ‘kitchen’ with hundreds of recipes for replication that include everything from mirroring and glazing to metallic gilding and antiquing, and we keep experimenting and adding to it.”

Typically, Simes Studios executes eglomise works on quarter-inch-thick prime-quality, low-iron glass, which doesn’t produce a green tint that distracts from the purity of the design’s colors.

The technique can be exploited to enhance a host of images.

For the backsplash of a bar whose theme was the constellations, Simes Studios accomplished different degrees of reflectivity with gilded platinum, white and yellow gold, and silver cranberry leaf, and created



tiny, bright stars that are illuminated by super-thin LED lights.

And on a kitchen backsplash that depicts arcs of shiny silver Champagne bubbles, the image is designed to be stunningly reflected in the black granite countertop.

Working with the glass, Jorge adds, requires extra effort because the images must be executed backwards, which is particularly tricky when calligraphy is involved in the design.

In one prototype designed by Jorge, the words of the Robert Frost poem “The Freedom of the Moon”—“I’ve tried the new moon tilted in the air ... As you might try a jewel in your hair”—reflect and illuminate the mystery of this fascinating orb.

“When lit from a certain angle, the eglomise casts a complex evanescent light effect, resembling the moon’s surface in the manner of magic mirrors,” Jorge says, adding that the work incorporates silvering, antiquing, powder and leaf gilding, and painting. “This would be very striking if installed on one wall in a way that you would see the reflection in the adjacent wall.”



Above left, Simes Studios has created a number of mirrors for various projects that feature calligraphy. Right, When interpreting foliage, Simes Studios likes to work with a limited palette to highlight the leaves.





Clockwise, from above, “Constellations,” which is gilded with platinum leaf, 12-karat white gold leaf, 23-karat gold leaf and cranberry silver leaf, is also hand-painted with artist oils and glazed. Select stars are illuminated with super-thin LED lights. Interior Design was by Morgante Wilson Architects.

Inspired by historical textiles, the eglomise “Imperial Kimono” features oil-base gilding, metallic gilding, and oil painting.

The different degrees of reflectivity in Simes Studios’ eglomise “Eurasian Clouds” were accomplished by mirroring, antiquing, glazing, and pearlizing.

Jorge Simes’ prototype, “The Freedom of the Moon,” features words from the Robert Frost poem of the same name. Effects including silvering, antiquing, powder and leaf gilding, and painting.



Eglomise is an extremely versatile technique, as evidenced in Jorge’s prototype “Imperial Kimono,” which was inspired by a museum exhibition on the ceremonial robes worn by emperors and features oil-base gilding, metallic gilding, and oil painting.

“It plays with different degrees of reflectivity in the gilded sections and intensifies the chroma in the blue- and white-hued areas,” Jorge says.

The evocation of the woven surface to glass loses nothing in translation: When you see it, your response is to reach your hand out and touch it.

One of Simes Studios’ most ambitious projects was the ICAA-award-winning Art Deco-inspired mural produced for a bar in a Chicago residence that was designed by Steven Gambrel and Liederbach & Graham Architects.

The mural, which depicts The Windy City’s skyline, has an added dimension: The large gilded, mirrored image with the red accent color is executed on special slightly wavy glass to give it age.

“This took nine months to complete,” Jorge says. “The glass is so hyper-clear that you have to touch it to know it’s glass, and it’s super-thin—it’s only one-eighth of an inch thick, which meant we had to be extremely careful not to break it. We were walking on eggshells every time we moved a panel.”

It, like all the eglomise works Simes Studios creates, is designed to last a lifetime.

“Eglomise works do not have to be babied—the design is on the back so you can’t harm it,” Jorge says. “You can clean them with Windex.” **TB**



The Art of the Architect

AUTHOR: MICHAEL G. IMBER PUBLISHED BY TRIGLYPH BOOKS 2023 | 304 PAGES; COLOR | \$65.00

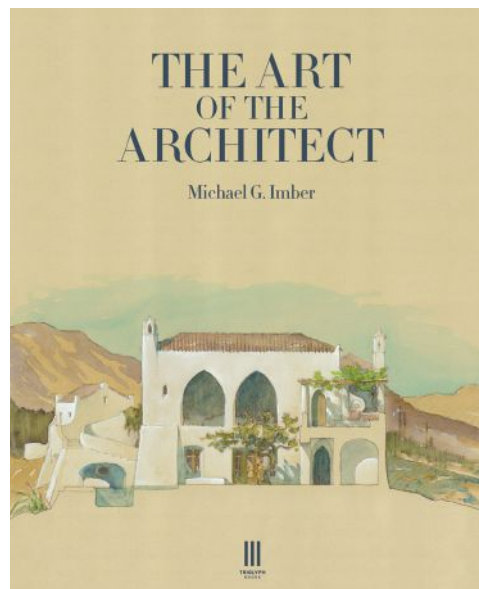
FORWARD BY CLIVE ASLET, PROFESSOR OF ARCHITECTURE, UNIVERSITY OF CAMBRIDGE

We have architect Michael Imber's godmother, Aunt Margaret, of Galveston, Texas, to thank for Imber's beautiful new book *The Art of the Architect*, which features his architectural watercolor renderings and sketches created over a lifetime, starting in Aunt Margaret's backyard studio when he was in high school.

Imber remembers, "We would go on long, slow walks. Aunt Margaret would point out orchids, alligator nests, birds, things that you don't normally see if you aren't looking for them." Here, Michael Imber learned the importance of seeing. "She patiently taught me to draw. I would sit for hours. When I graduated from high school, she gave me my first watercolor kit."

Michael Imber, the young artist, became an architect, living up to George Bellows' exhortation: "One is not just a good architect unless he is an artist." Through his eye and his hand, Imber sees the landscape, architectural context, and the buildings he designs long before they are built.

In 304 artful pages of watercolor renderings, sketches, and line drawings by American



Above right, watercolor of Carver's Harbor on the island of Vinalhaven, Maine, where Imber has a summer home.



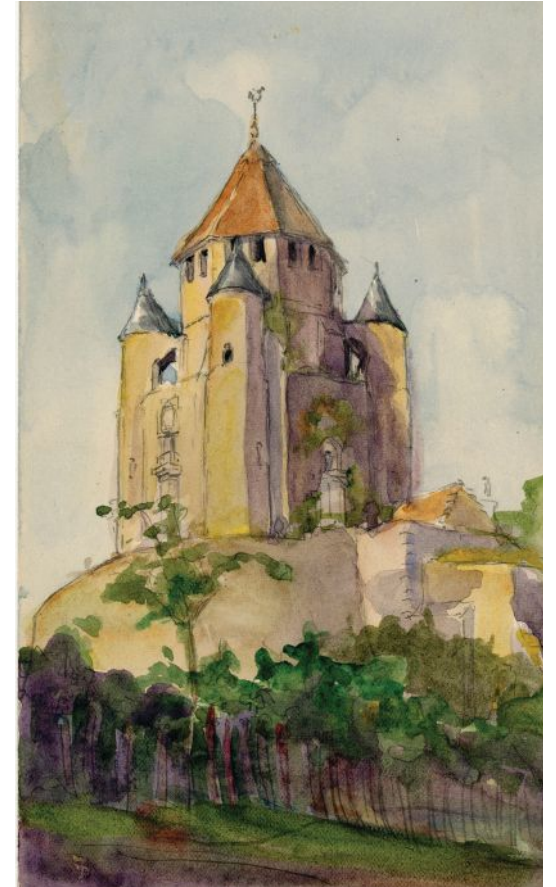
"One is not just a good architect unless he is an artist."

— George Bellows

artists and architects, including Imber, his associates, and friends, *The Art of the Architect* makes the case for "the joy of observation, slowing down, responding to the character, the history, and the culture of the locations where we build." This is best achieved by drawing and painting by hand.

Computer-aided design is helpful, fast, and

efficient. We need it. But not at the expense of the artistry in architecture. If architecture is to be a blend of science and art, we need art to balance what has often become a hermetically sealed profession of science: technology, engineering, business, building codes ... all necessary and important but void of the organic and spiritual nature of the architecture



Above, from left, when Michael moved back to Texas, he worked alongside John Kell, who was the recipient of the Henry Gillette Goodman Traveling Scholarship to Europe as a student at the University of Pennsylvania in the early 1930s. A traveling sketch by Robert Swain Peabody. Peabody was a member of the Brush'uns—a group of New England architects. Mary Coulter was the first woman student of the Ecole des Beaux Arts in France and recorded her travels in watercolor sketches.

profession and the reason many of us entered the profession.

“Don’t talk about it, draw it,” said Edwin Lutyens, a quote which opens Imber’s chapter titled “A Culture at Work.” Here you’ll find sketches of the Austin Tower, the Tower Life building, and the Medical Arts Building, each drawn in a 15-minute exercise by members of Imber’s Texas sketching club. And there are vivid architectural watercolor renderings by Mac White, a senior partner in Michael Imber’s firm.

Early in his career, Michael Imber writes that he “left Texas for New England to pursue a knowledge of traditional architecture. I was instinctively drawn to those who sketched and discovered that together they formed a robust American Tradition.” The chapter titled “The Artist’s Hand” shows paintings by Winslow Homer, Calvin Stevens, John Kell, and Charles Adam Platt, whose landscapes inspired architects to design

buildings that had a connection to nature.

Imber also cites Robert Peabody of Peabody & Sterns, who in the early 20th century encouraged his fellow architects to paint. This was a period that gave rise to the architect-artist. Luminaries of the Boston architectural scene such as H.H. Richardson, William Emerson, and Peabody sought to connect their architecture to the landscape through art. The rugged coast of Maine was their landscape of choice, as it is now for Michael Imber.

If you look now at Michael G. Imber Architects’ work, you’ll note how the buildings the firm designs look like they grow out from the ground they rest on. Call it the architecture of its time and of its place. Some of the materials used for these buildings are extracted from the ground at the site, like paint from a palette.

The art of an architect can delight the client! *The Art of the Architect* will delight the reader. **TB**

Imber also cites Robert Peabody, who in the early 20th century encouraged his fellow architects to paint. This was a period that gave rise to the architect-artist.



A watercolor sketch of Tangiers by MIT student William Bruner, who would go on to be one of America’s most important early city planners.



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Classic Capitals

Come Back

The process of recreating Mr. Jefferson's Corinthian column crowns is a master class in architectural research and marble carving, both traditional and high-tech.

The 1828 Rotunda at the University of Virginia in Charlottesville is not only the centerpiece of the historic campus but also the quintessence of Neoclassical architecture in America. Designed by Thomas Jefferson and inspired by the Pantheon in Rome, it features 16 columns topped by marble Corinthian capitals, all but lost along with much of the Rotunda in a disastrous 1895 fire.

In 2006 when the University began to restore and upgrade the Rotunda, bringing back the immense capitals was a primary goal. “The originals were produced by the Raggi family, notable stone carvers in Carrara, Italy,” according to Rugo Stone in Lorton, Virginia, the company commissioned to recreate them. “The project is an ideal example of how modern machining combined with traditional hand-carving can produce highly ornate stonework in the 21st century.”

After the 1895 fire that left only the Rotunda's brick walls, the university brought in architect Stanford White of Mead, McKim & White to restore the building. White took down the damaged capitals and put back uncarved blocks of what is believed to be a variety of Vermont marble, probably of pretty poor grade. Because of financial shortcomings, the university didn't actually finish those blocks into capitals until almost five years later, at which time they were carved in place.

Unfortunately, the capitals did not weather well at all. The acanthus leaves began to fall off, presenting a potential life safety hazard, so the university planned to conserve the capitals and accept their visible deterioration as long as they could be made safe. However, the stone proved to be in such poor condition it became necessary to replace 10 capitals



on the south portico and six on the north. In August 2013 Rugo Stone and their Italian partner, Pedrini, prepared a comprehensive proposal to replace the 16 marble capitals.

As the firm explains, since there was little remaining physical evidence of the original capitals, the overriding goal of the project was to replicate what Jefferson would have specified, and what the Raggi family—Jefferson's contractors in Carrara—would have carved in 1825. Though the Raggi capitals were constructed in two pieces, the preference was to provide each new capital as a single piece of marble.

The hitch was, the best documentation of Jefferson's capitals was only fragments from 1829 located around the campus. One, representing about one-third of a capital, stood in the university's art museum, so the Rugo team was able to laser-scan that fragment, then have it replicated by CNC (computer numerical control) machining followed by hand-carving. For all other missing parts, the restorers turned to clay modeling based on surviving Jefferson-era fragments backed by very sharp, 19th-century, glass-negative photographs of intact capitals on the Rotunda.

The first step was to 3D scan the existing partial base and fragments. This enabled the restorers to create a working 3D drawing of the lower



Rugo Stone along with Italian partner Pedrini created a comprehensive plan to replace 16 marble capitals at UVA's 1828 Rotunda.



LEFT TO RIGHT: An original capital survivor from the 1895 fire; clay model of the upper portion on a reconstructed marble quarter capital; the final capital.

The overriding goal of the project was to replicate what Jefferson would have specified, and what the Raggi family—Jefferson’s contractors in Carrara—would have carved in 1825.

portion of the capital, so as to size the capital and capture all of the various architectural nuances, such as the fragile acanthus leaves. “Carving these leaves has to create an organic flow,” according to Brett Rugo at the company, “where the spines of the leaves and the delicate tips descend downward.”

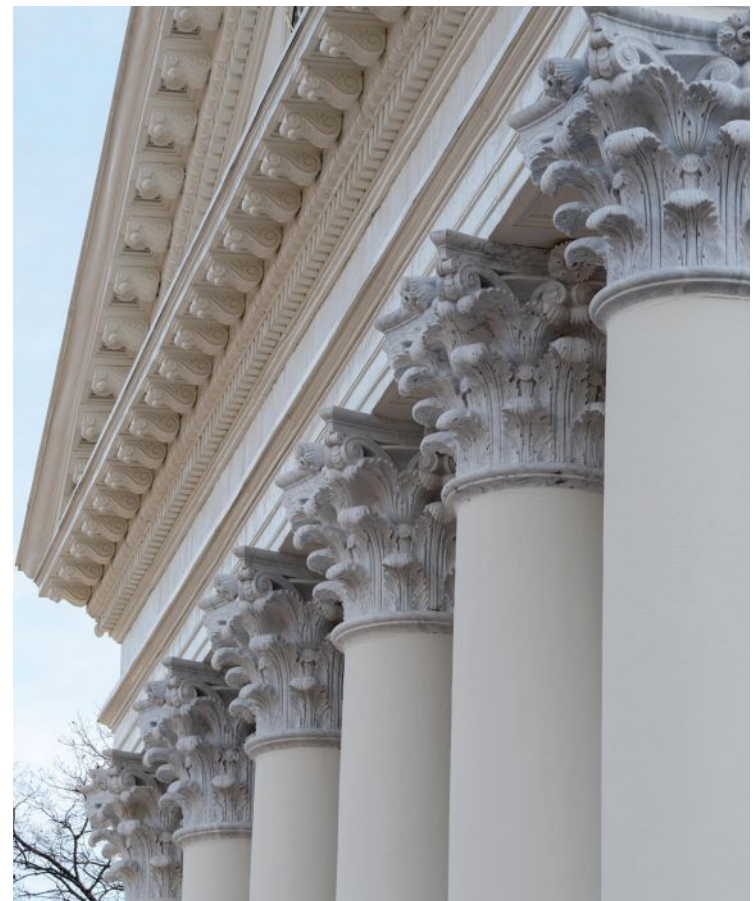
After developing the 3D digital drawing, the Rugo team prepared a full-scale, 2D hand drawing of the capital to be used by the design team to develop a proportionally correct upper section, which is more complex than the base portion. After the 2D drawing was approved by the university and a group including designers, architects, preservationists, and Jefferson scholars, the Rugo team carved a marble model of the lower portion of the capital in quarter-round. Then, in clay, they modeled the upper portion of the capital in a quarter-round on top of the lower marble portion to provide a full-height quarter model.

The quarter section composite model of stone and clay was then reproduced in Campanili Carrara C marble. “Campanili is the name of the actual quarry,” explains Rugo, “not a random choice among dozens of Carrara C quarries but a very high-quality type of marble.” He says they selected the best quarry based on decades of trade knowledge. Once the quarter-section marble capital was approved, the Rugo team produced the first full-round Corinthian capital that became the basis of comparison for the following capitals.

Over the next 10 months, the Rugo team employed two, six-axis robotic machines in Cararra to shape each capital from a 10,000-pound block of marble. “The CNC robotic machines can hold multiple tools and rotary blades to rough out the pieces,” explains Rugo, “but fine detail requires finger bits that have fine points and can more delicately profile the stone.” Machines, however, can only carve about 90 percent of the stone. “The undercuts and organic life are added by eight to 10 skilled carvers experienced in architectural figures,” he explains, using a variety of chisels and rasps to create texture, fine detail, and movement.

The result is about 7,000 pounds of finished marble capital, an architectural sculpture heavier than a large SUV. “A master carver is able to carve and texture where a machine can’t reach because of tool size or pocket depth,” adds Rugo, “but hand-carving also creates the life in the piece.” **TB rugostone.com**

Eight to 10 artisans created the 16 capitals at the Pedrini studio in Cararra.





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Among the beauties of traditional windows and doors is their versatility, fitting architecture from the colonial era to modern times. Another is their adaptability, especially in the hands of skilled producers who can customize them to meet specialized uses and installations.

At Cooper Historical Windows in North Stonington, Connecticut, Brian Cooper says they started out trying to build historically accurate windows for restoration and replication—including making their own Liberty Restoration Glass—and wound up designing for sustainability and climate change.

“We learned that by combining Mylar film with krypton or argon gas and the right chemistry, we could build an outstanding, thermally

efficient window that looks like it was made in 1880.” Mylar is polyester film often used for temperature control; krypton and argon are inert gases placed between panes of glass to increase a window’s insulating ability.

A recent example of how this science can be applied to historic windows is their project at Sterling Law Cottage at Yale University. Explains Cooper, “Sterling Cottage was particularly unique because the windows have original leaded glass.” Yale has 8,000 historic, leaded glass panes that they don’t want to lose, he says, plus the institution is also trying to get 60 percent of their buildings to net zero by 2035.

“So, we offered a technology where we build a sandwich of sorts, starting with a piece of our Restoration glass on the outside, then the



restored leaded glass window, then Mylar, then a piece of low-e glass on the inside.” In this way, the company preserved all 69 vintage glass panels while building them into high-performance insulated glass units. “Now we have a product that keeps everybody happy—conservationists, historians, building stewards—and are some of the most thermally powerful windows on the Yale campus.”

Another project that required highly customized construction due to both window shape and demanding environment took place at the St. George Utah Temple. “The 1877 Temple is the very first church the Mormons built in Utah—16 years before the Salt Lake Temple was completed in 1893,” says Cooper, “and it’s just a magnificent accomplishment.” Erected when only 1,100 congregants lived in the area, and in dire

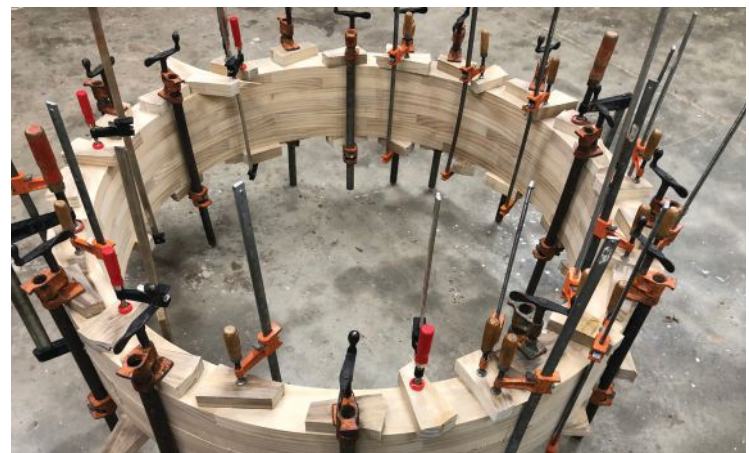


OPPOSITE: Cooper Historical Windows increased thermal efficiency by incorporating liquid-laminated glass in the round pivot windows atop St. George Temple.

FAR LEFT: The 2023 restoration of the St. George Temple stressed returning and retaining its 1877 Pioneer-era details, including windows.

LEFT: Laying out the rebuilt circular sash.

BELOW: New circular frames are built up from sections.



poverty, the building underwent the latest of many renovations in 2023. After commissioning a comprehensive Historic Structures Report on its history and design, the church proceeded to thermally upgrade the original windows while retaining their historic shapes and clear glass characteristic of the pioneer era. “We developed a liquid-laminated glass that did everything they wanted,” he explains. “It eliminated the reflected solar heat gain—in summer, Utah is 117 degrees in the shade, and in winter it’s very cold there. So, those round windows were a challenge, both from the woodworking standpoint and the glass. It became our first, really large venue.” thecoopergroupct.com

When it comes to doors, Steve Hendricks at Historic Doors in Kempton, Pennsylvania, says it’s hard to put a finger on a unique or unusual door because they never do the same project twice. “Most of the doors that we do are, by definition, specialized because they need to suit the context of the building,” he explains. “Oftentimes, we’re matching authentic, original doors on the building, and that usually entails custom moulding profiles, woods, or construction.”

For example, a recent commission called for recreating missing doors at a Horace Trumbauer-designed mansion on the outskirts of Philadelphia. “The doors needed to match existing originals. And talk about a unique situation, the elevations are different, front to back, so they actually look like completely different doors, depending upon which side you’re viewing.”

The doors are two panels on the outer, public side, where they open into corridors and the like, and then six panels on the inside where they face private rooms. Hendricks says they built the doors out of Honduran mahogany, adding that, “We had to source stock to match the old Honduran mahogany sold over 100 years ago, and then use material that is figured and book-matched.”

At Sterling Law Cottage at Yale, window rehabilitation retained the restored, early-1900s leaded glass panels but sandwiched them between new restoration glass on the outside, then Mylar and low-e glass inside.

RIGHT: The 1913-1928 Bryn Athyn Cathedral near Philadelphia, began as a Ralph Adams Cram design but took on an eclectic mix of medieval influences under the direction of Raymond Pitcairn, a benefactor's son. Photo by Larry Lamb

BELOW: Shop drawings for the Portledge Mansion doors illustrate the two-panel and six-panel faces (on left) as well as the complex stile and rail construction to hold different, back-to-back panels.

Not only were the basic panel aesthetics different, front-to-back, but each panel raise and the mouldings in stiles and rails that captured the panels had different patterns as well. “So a door like that needs to be highly engineered because you’ve got to build structure into its thickness.”

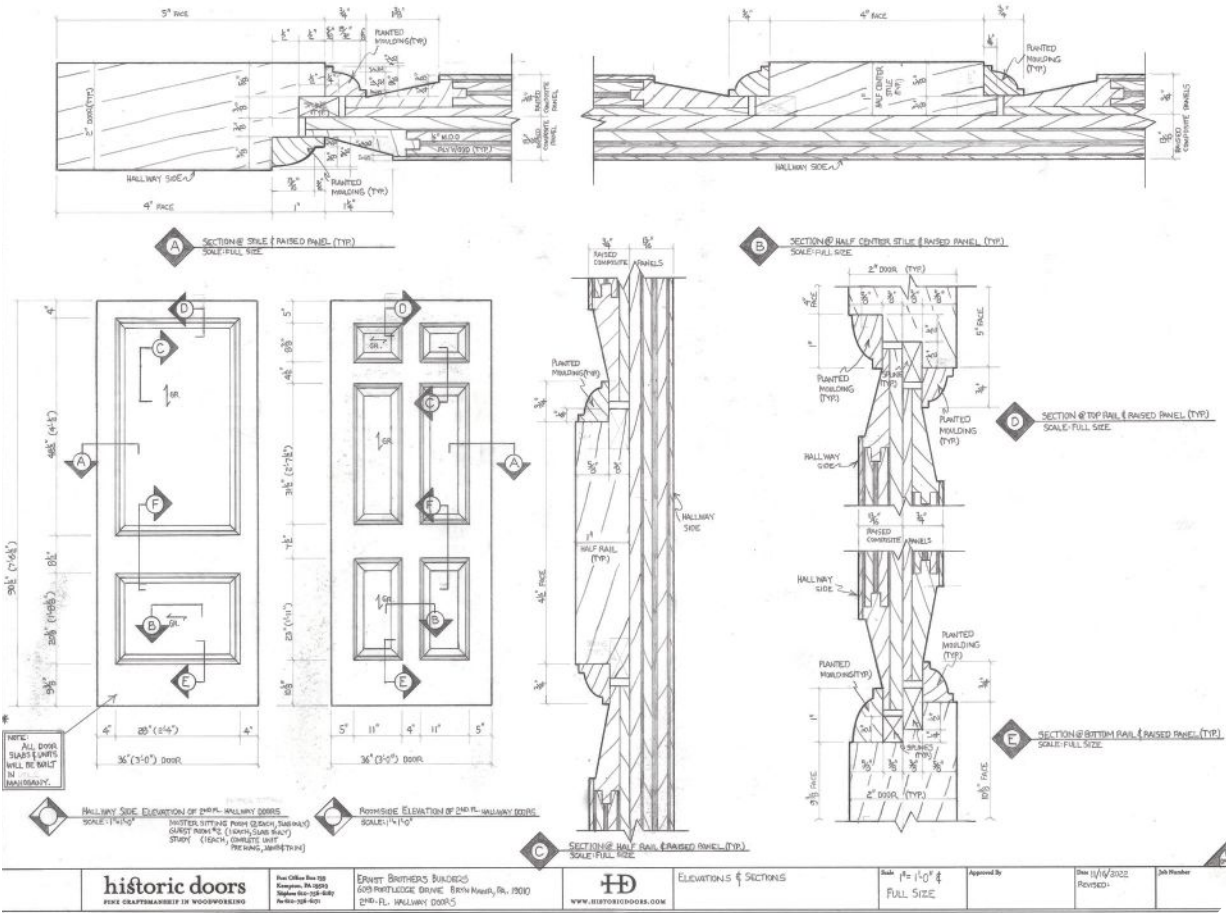
In a further twist on the match game, Hendricks has designed and built doors that are close cousins to existing doors, but also have their own identities. “Back when Bryn Athyn Cathedral in Bryn Athyn, Pennsylvania, was remodeling some spaces, they asked us to design and build a few doors that would be compatible with some existing doors, but not be copies.” As he explains, asymmetries and irregularities were planned and built into the cathedral from the start, in emulation of medieval practice.

The door designs are unique, with an almost Art Nouveau feel,” he says. “The cathedral was built in the 1920s, and is very English Gothic or Arts & Crafts in character, with a lot of beautiful handwork.” In fact, the doors are made of solid teak, a wood which has become all but unobtainable today. “Fortunately, the cathedral had some teak left from the 1920s, so access to that stock certainly helped the match.”

The surfaces of these doors are all hand-carved, he says, not machined. “They have an adzed look so, in addition to designing a frame-and-panel door that was appropriate to the spaces, we had to embellish these doors with the same carved texture as the adjacent doors, making them appear to come from the same hand.” Hendricks did shop drawings, to get the dimensional proportioning right, and then took lots of photographs. He says it took a pretty extensive survey to chronicle all the different door types, and zero in on what would be most appropriate for the particular space. “But once we got that collection of photographs, we had a good reference point to make each detail have a slightly different motif or method about it.” TB



Asymmetries and irregularities were planned and built into the cathedral from the start, in emulation of medieval practice.

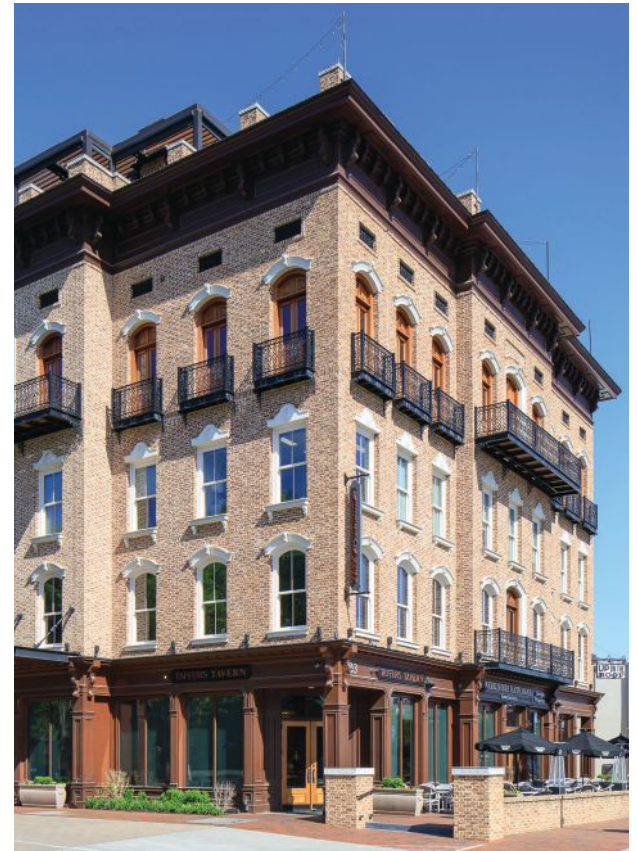


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LIBERTY *for* ALL

Benchmark Design celebrates the founding of this country through a historically inspired design in Alpharetta, Georgia.

By **Nancy A. Ruhling** | Photos by **Adam Pendleton**

At the historic high point of Alpharetta, Georgia, stands Liberty Hall, whose design is a testament to America's Revolutionary War and the nation's founding men and women. Sited prominently on Main Street, Liberty Hall, the city's second tallest structure, rises, in homage to 1776, 76 feet toward the sky.

Ask local people about it, and you're likely to be told that it's a historic building that recently has been restored to its original glory and has been repurposed to house luxury offices and upscale restaurants, including a rooftop bar that offers panoramic views of downtown.

D. Tracy Ward, the principal architect of Georgia-based Benchmark Design P.C., loves to hear these comments because he designed Liberty Hall from the ground up to look as though it had always been part of the town's history and landscape.

"We built Liberty Hall to rekindle in the mind the beauty of yesteryear," he says. "Several times during construction, passers-by lauded our effort to 'restore that old building' not realizing it was being newly constructed."

In fact, the 33,000-square-foot, seven-story hall rose Phoenix-like on the site of an abandoned service station. The space required extensive environmental remediation, a task that changed the scope of the project.

"We removed over 6,000 yards of contaminated soils," Ward says. "We did not plan for a basement in the original plan but created one to fill the void. This added to the value of the project."

The project, by a private developer, is part of Alpharetta's redevelopment master plan to create a charming city center that harkens back to the late 1800s and early 1900s, when there was a town square.

Liberty Hall is the center of downtown right across from the new traditional-style City Hall building, whose capitol dome and spire are the tallest structure in the affluent Atlanta suburb.

"Liberty Hall's Italianate architecture marries old-world elegance with modern panache," Ward says. "We called it Liberty Hall because the entire project is an attempt to draw attention to U.S. history, for instance, our rights as defined 250 years ago, including 'life, liberty and the pursuit of happiness.'"

Every architectural detail of Liberty Hall is a monument to America's past.

"Symbolism of that history is integral to the architecture design itself—the height is 76 feet, while the footprint is 76 wide and 89 feet deep, both significant years of the 18th-century Revolutionary period," Ward says.

Liberty Hall, on Main Street in Alpharetta, Georgia, is in the Italianate style.







The lower-level storefront was copied from an 1871 cast-iron storefront in Savannah, Georgia. Liberty Hall's design references the Revolutionary War and the Centennial. Ornamentation is in the Federal style.

To mark the fact that the 100th-year anniversary of the Declaration of Independence coincided with the building of many Italianate structures, Ward and his team designed cast-stone headers with Federal elements. An eagle keystone crowns the second-story window headers, and the third-story headers feature a 13-star convex shape surrounded by a bound reed design that was molded from a Federal mirror.

The American Centennial and Revolutionary War themes were repeated in the cast-iron railings, which feature eagles and arrows. The most dramatic feature of Liberty Hall is the ground-floor storefront, which was copied from an 1871 example.

"Most of the precedents from the era before and after the Civil War are cast-iron," Ward says. "But that wasn't affordable. We ended up hiring a company to do a 3-D scan of one in Savannah, which was a novel technology at the time, and we recreated one out of wood and resin compound. We couldn't match the scale of 21 feet because of zoning and cost reasons, but we managed to achieve a bit of grandeur with 16 feet of height."

To bring in natural light and connect the hall with outdoor spaces, Ward added floor-to-ceiling windows, two-over-two in Italianate style.

"We also included balconies on most floors so people could step outside during the workday," he says. "This was so important to us that we did something entirely novel and replaced the entire window plan with nine- and ten-foot-tall Italianate mahogany double doors on the top floor, each with its own balcony."

Ward decided to clad Liberty Hall in hand-formed earth-tone brick that's rough, tumbled, and oversize because "it adds to the finished look and makes it appear as though it has been here forever," he says. "We chose a brick made in the South in the 19th-century manner so that it would have the similar clay color composition characteristics of our location and appear weathered with age."



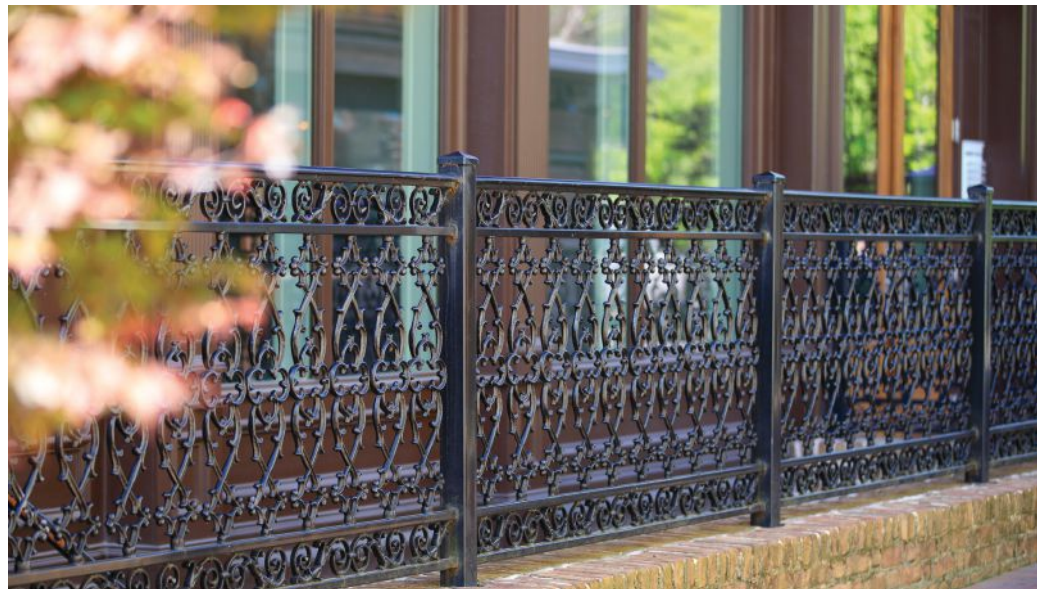
The earth-tone brick color, which is called Cherry Lane, dictated the color scheme: The mortar is a sandy, creamy white, and the pre-cast ornaments are deep brown and cream.

The project, which took four years to complete, had to be constructed in an extremely tight space. "It was like we were in New York City," Ward says. "The site was only about 14,000 square feet; it was a challenge to maneuver or have cranes set up."

Liberty Hall is considered an integral architectural element in Alpharetta's revitalization, which features a central green space.

"The building sits ideally at the core of the vibrant downtown, which is hugely successful," Ward says. "Businesses want to be there, and everybody wants to go there." TB

"We also included balconies on most floors so **people could step outside** during the workday."



Liberty Hall is clad in hand-formed brick in a Cherry Lane colorway, and the other architectural elements are painted creamy white and dark brown to harmonize. The top floor features mahogany doors that open to balconies with cast-iron railings.

KEY SUPPLIERS

Architect

Benchmark Design P.C./ D. Tracy Ward, Architect

Developer

John Adams

Construction Manager

Danny Parris

Brick Masonry

Glen-Gery

High Cornice

Mouldex Mouldings; Danny Gonzales, DMG Architectural Specialists

Mahogany Windows and Doors

Premium Windows and Doors

Cast Stone

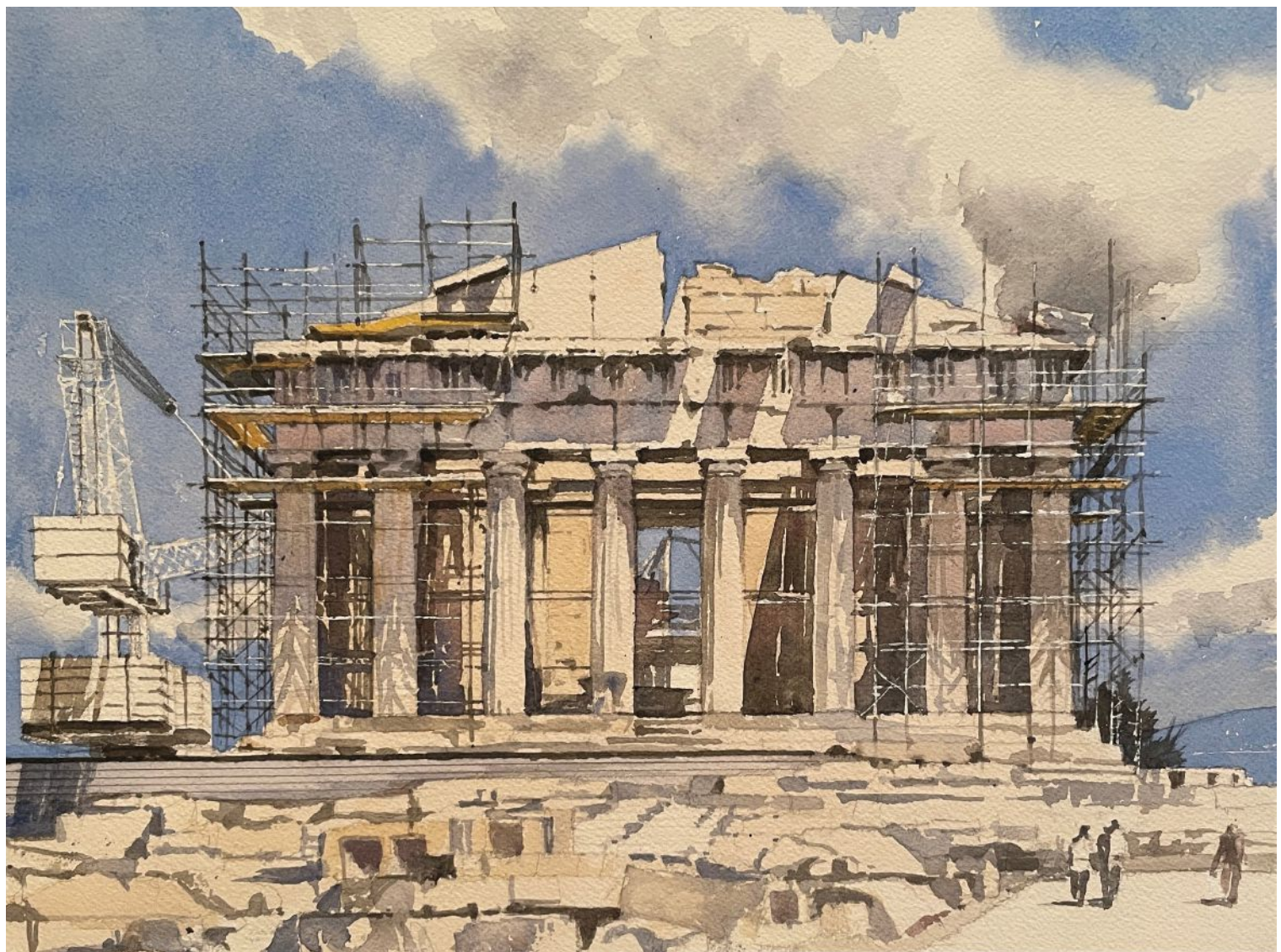
Southeast Architectural Cast Stone;
Danny Gonzales, DMG Architectural Specialists

TRADITIONAL BUILDING RAPHAEL AWARDS

Traditional Building congratulates the winners of the inaugural awards program.

Special thanks to our judges: architect Michael Franck of Michael Franck Architect, architect John Berson of Sawyer|Berson, and artist, designer, and educator David Mayernik. Judging was held in November of 2023.

The work of the seven inaugural recipients of Traditional Buildings' Raphael Awards represents the best in traditional drawing and painting. The annual award, named for the Italian Renaissance painter and draftsman Raffaello Sanzio da Urbino (1483-1520), seeks to encourage the study of Classical and Neo-classical architecture through the practice of hand drawing.



Stephen Siegle

Parthenon, Athens

In this watercolor, educator and architect Stephen Siegle captures the timeless beauty of the Parthenon, the crowning building of Athens' Acropolis. A proponent of studying Classical architecture, Siegle uses his powers of observation to create hand drawings that analyze and record a building and capture its design, proportions, and atmospheric qualities. As his Parthenon watercolor illustrates, he revels in depicting the influence of light on masterworks of ancient architecture whether they are illuminated by natural daylight or artificial light at night.

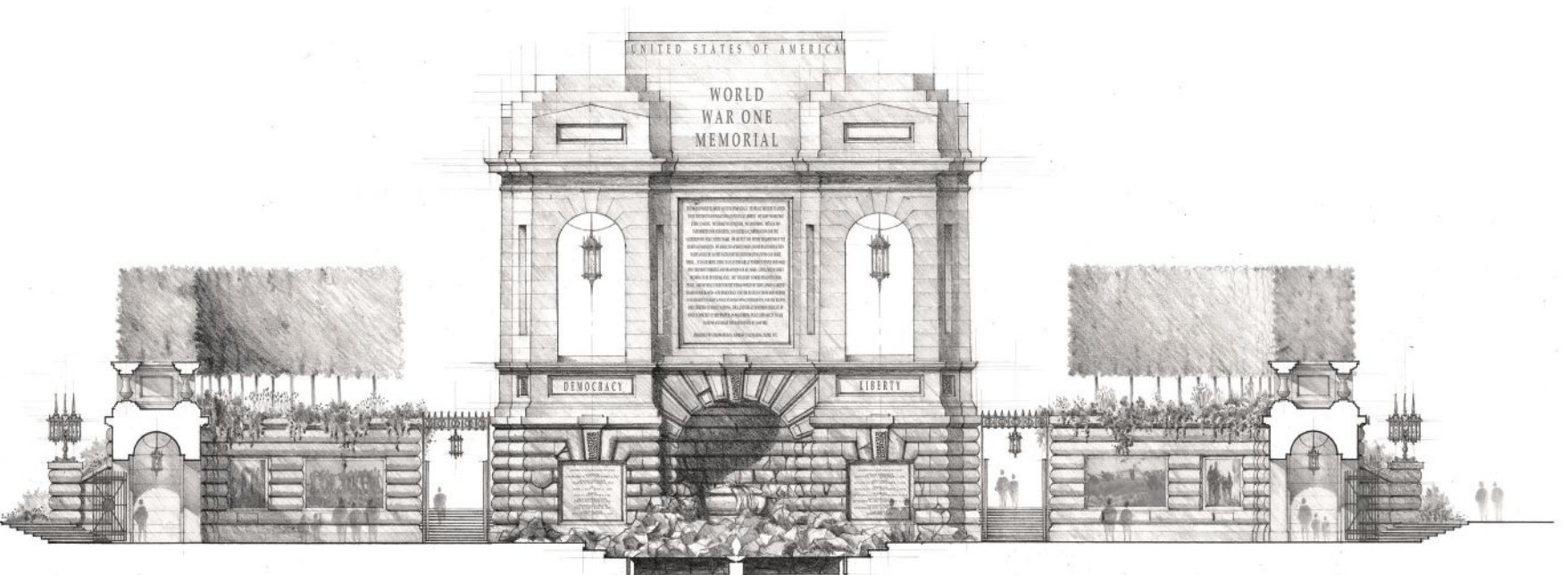


Mac White

Elevation Study for Genesee Mountain Home

Michael G. Imber Architects

Mac White's elevation study of a residence set in the Genesee foothills of the Rocky Mountains presents a perfect pairing where the Richardson Romanesque influences of the East converge with the rustic materiality of the West. The rendering captures the refinement of details of the client's experience at Stanford University and its main quad, and reflects the rugged characteristics of the site's natural landscape. White's artistic approach—blurring lines between Beaux Arts techniques and looser impressionistic qualities that relate to the surroundings—is ideal: The house is nestled in the pine trees, where it seems to grow out of the natural outcroppings.

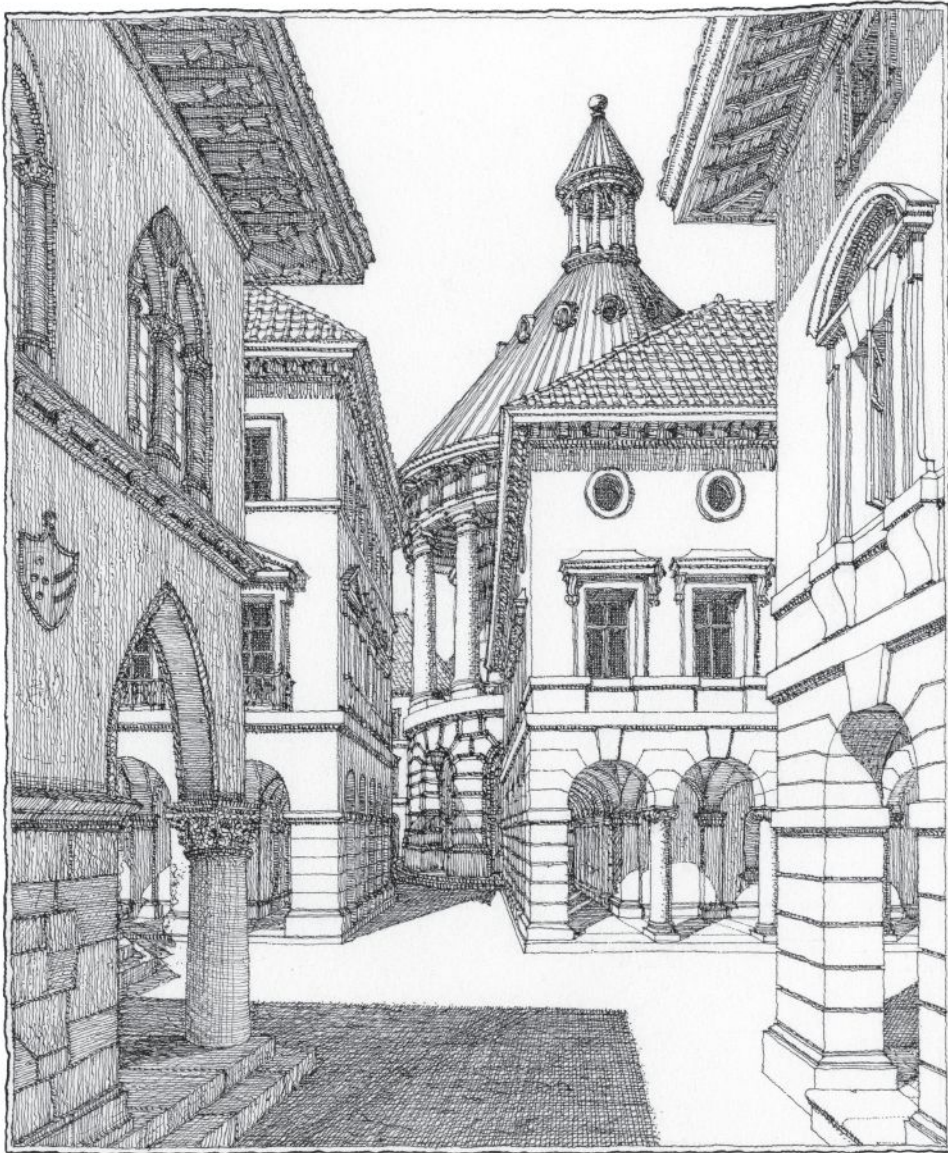


Devin Kimmel, AIA

National World War 1 Memorial

Kimmel Studio Architects

For the competition for the National World War I Memorial in Washington, D.C., Devin Kimmel illustrated his design in pencil, a humble, serious, straight-forward medium. The design, which was chosen as one of the final five from over 350 entries, is in a Classical yet non-triumphant style, establishing a space that honors America's victory while conveying the tragedy of the global conflict. Centered around an ellipse, it features open parks along the east and west axes and melds traditional civic memorialization with cultural and environmental consideration.



Thomas Norman Rajkovich

Ars Recte Aedificandi (The Art of Proper Building)

Thomas Norman Rajkovich Architect Ltd.

In the spirit and tradition of the great view painters of Italy who specialized in urban settings, works that were collected by Grand Tour architects and patrons in the 17th and 18th centuries, Thomas Norman Rajkovich has created a hand drawing of an imaginary city. One of a series, the work, which is intended to evoke the linework of 17th- and 18th-century etchings, is pure invention, yet the richness of the Classical language allows the composition to appear at once varied and unified, familiar and new.

Christian Sottile

Uffizi Courtyard Florence; Piazza San Pietro, Rome Sottile & Sottile

Using chiaroscuro and the gentle qualities of soft graphite, Christian Sottile reinforces his memories of the Uffizi Courtyard in Florence and the Piazza San Pietro in Rome in a collection of drawings of some of his favorite places. Sottile, who grew up in Florence, sees—and puts on paper—universal themes of place-making that echo through time and space. In each of his drawings, the welcoming embrace of a spatial enclosure is highlighted along with complementary elements to activate that space. In the case of the Uffizi Courtyard, the tower of Palazzo Vecchio rises confidently and is framed carefully by Giorgio Vasari's exterior courtyard. His drawing of Gian Lorenzo Bernini's colonnade in Piazza San Pietro creates a space to surround the Egyptian obelisk placed by Domenico Fontana and Pope Sixtus V of the previous generation.





Michael McCann

International Tennis Hall of Fame in Newport, Rhode Island RAMSA

One of the world's foremost architectural watercolor concept artists, Michael McCann created this rendering of an aerial view of a proposed expansion of the iconic International Tennis Hall of Fame in Newport, Rhode Island. The 1880 Newport Casino with its Horseshoe Piazza by McKim, Mead & White, among the most influential early examples of the Shingle Style in America, has been the home of the International Tennis Hall of Fame since 1954. The new design envisioned in McCann's emotionally evocative watercolor features a new tennis center, an indoor tennis center, and three new tennis courts, all of which carry forward the historical architectural character of the original historic buildings.

Jacob Albert

Partial Palace and Garden Alhambra, Granada, Spain; Pazzi Chapel and Ponte Vecchio, Florence ART Architects

To imprint subjects in his memory in a more indelible way than snapping a photograph, Jacob Albert makes sketches. The drawings in this collection were made during trips with fellow travelers who were sketching. Sequestered in a tranquil courtyard adjacent to a corner of the massive medieval church of Santa Croce, the Pazzi Chapel in Florence, in Albert's ink sketch, evokes in its delicate, miniature manner the triumphal arches of ancient Rome (shown here). His ink sketch of Ponte Vecchio in Florence, where shops hang off the sides of the bridge like saddlebags, gives prominent play to the strong horizontal roofline of the Corridoio Vasariano leading from the Palazzo Vecchio to the Palazzo Pitti. And his ink sketch of the Partial Palace and garden in the Alhambra frames picturesque, paradisaical views. Additional sketches are online.





Excellent *and* Fair

In Providence and Philadelphia, Union Studio designs award-winning affordable housing.

By **J. Michael Welton** | Photos by **Nat Rea**

Armed with a 1988 undergraduate degree from the University of Virginia and a 1992 master's from Harvard Graduate School of Design, Don Powers immediately went to work for marquis firms in Boston.

It was not an ideal experience for him. Powers was concerned less with high-end design and more with big-picture solutions to the urban challenges he witnessed daily from his bus ride to work.

"I thought there had to be something more meaningful than designing handrails at Phillips Exeter," he says. "I wanted to be more relevant than working with well-heeled institutions."

So in 2001, he founded the one-person firm that bore his name and set about repairing fragmented communities in Providence, Rhode Island. "I

wanted to bring my energies to bear on the community, designing housing for the most people, as opposed to the few," he says.

And he made a name for himself in the civic realm, by doing exactly that.

Affordable housing with a contextual and traditional approach is now a hallmark of his portfolio—and counts as a third of his firm's work. "I've always called myself a classicist—and what better place to apply it than to affordable housing, where people don't have control of how they live their life and still face its challenges?" he says. And with affordable housing, he contends, "You don't experiment, you refine."

His process starts by looking at a site and its neighborhood for precedent in what's there and what surrounds it. If the program calls for 15



“I wanted to bring my energies to bear on the community, **designing housing for the most people,** as opposed to the few.”

residences in a community of single-family homes, he'll look for ways to deliver 15 separate units, instead of a single large building.

He relishes the work of those who came before him, as he seeks out lessons learned from past efforts to create community. “We look at books by architects from 75 years ago to see how they could be so good,” he says. “We'll encourage community between residents and their neighbors with porches, stoops, and gathering places where people interact.”

Today, the firm employs 35 people, with offices in Providence and Philadelphia. In 2022, its name changed from Donald Powers Architects to Union Studio, Architecture and Community Design. And in 2023, it won

Above: For affordable housing at Trinity Place in Providence, Rhode Island, Union Studio placed the homes right up to the sidewalk, with parking in the back, not the front. Homes at Trinity Place attempt to fit respectfully into the neighborhood and elevate the sense of ownership and dignity for people living there. Right: Each unit is economical, well laid-out, and feels bigger than it actually is.



Union Studio architects start their project layouts by visiting and walking the neighborhood first and looking at precedents of the surrounding community. Below: At Capitol Square in Providence, they worked with traditional forms and broke them down so the scale is not too overwhelming.

the prestigious Gindroz Award for Affordable Housing from the Institute of Classical Architecture and Art.

The ICAA jury called out three of the firm's recent projects: Capitol Square and Trinity Place in Providence, and Cottages on Greene in East Greenwich, Rhode Island. They illustrate, it wrote, "the social impact that excellence in design has on the making of beautiful and enduring neighborhoods for everyone."

More succinctly, these communities connect people to place, with innovations like a door on the street for almost every resident. "Ownership of place means: 'I have an address on the street,'" Powers says.

Each of the projects cited are urban infill, and all are walkable, transit-oriented, and located on the fringe of historic districts, so respect for context and history was important. "We were taking inventory of the



Each of the projects cited are urban infill, and all are **walkable, transit-oriented, and located on the fringe of historic districts**, so respect for context and history was important.



At Capitol Square, the architecture engages the sidewalk and street and provides a presence for the Jane Jacobs model of Eyes on the Street. Below: Homes there attempt to take a larger format, but break it down so almost every residence has a door to the street.

neighborhood scale, massing, roof forms, what existed in the neighborhood, appropriate scale and proportion, and location on the site,” says Paul Attemann, principal in the firm.

Both Capitol Square and Trinity Place have zero lot lines, their homes nestled up to the sidewalk and parking at the rear. The same is true at Cottages on Greene—instead of having cars at the front or back door, the parking area is off to one side. “The architecture engages the sidewalk and street and provides a presence for the Jane Jacobs model of ‘Eyes on the Street’ for self-policing, better behavior, and mental/psychological mindsets,” he says.

Capitol Square and Trinity Place formerly were one-story industrial uses, with traffic that sped by regularly. But by placing homes close to





“All three projects are designed to fit respectfully within their neighborhoods, while **elevating a feeling of ownership and dignity for the people living there.**”

the street, the architects actually slowed drivers down. “Once you put a building up to the sidewalk, you’re closing the cone of vision and naturally traffic slows down because drivers don’t have the expansive horizon that encourages them to put their foot down,” he says. “Being on the sidewalk creates a much tighter urban fabric.”

All three projects are designed to fit respectfully within their neighborhoods, while elevating a feeling of ownership and dignity for the people living there. “To be able to walk up, open your own door from the street—the psychological ownership, even if it’s a rental property—gives residents a sense of pride in living there,” Powers says.

A home, he says, is a reflection of someone’s self-worth. Some of the Union architects’ most rewarding experiences came when owners who didn’t know them expressed joy, relief, security, and a sense of community from living in one of their homes. “It’s an abstraction, because we’re de-

Cottages on the Green in East Greenwich, Rhode Island, are market-based affordable housing because the units are radically small.

signing for people we haven’t met,” he says. “We try as architects to do our best to empathize with them and what it’s like to live in a space like that.”

The mindset of these architects, then, is not to think of the work as affordable housing, but simply as housing. Affordable refers only to how it’s funded, whether by the state or federal government, or private interests. “I am striving to create a community of beautiful homes where neighbors get to know each other,” says Jeremy Lake, principal in the firm. “Residents don’t want to stick out, they want to belong.”

So housing to these architects is a matter, as Emily Dickinson once wrote, of being “excellent and fair.” **TB**



Clockwise from top: They are disassembled apartment buildings—small cottages, 1,000 square feet with 15 units on under an acre. In zoning, that calls for multi-family housing, but that would have been a disruptive multi-family building. Instead, it's a cottage court that everybody loves because it creates a compelling little scene.





Melissa Fetter with architects Monika Zofia Pauli and Juan Guillermo Uribe Rubio to convert a 19th-century Greek Revival townhouse into Beacon Hill Books & Cafe. Below: The Greek Revival building is 25 feet across and 40 feet deep with an entry at grade level for the café.

BOOK SMART

A Boston visionary and her architecture firm create a wildly successful Beacon Hill Books & Cafe.

THE 2020 PANDEMIC WAS A BLESSING IN DISGUISE for Melissa Fetter and her Beacon Hill Books & Cafe on Boston's Charles Street.

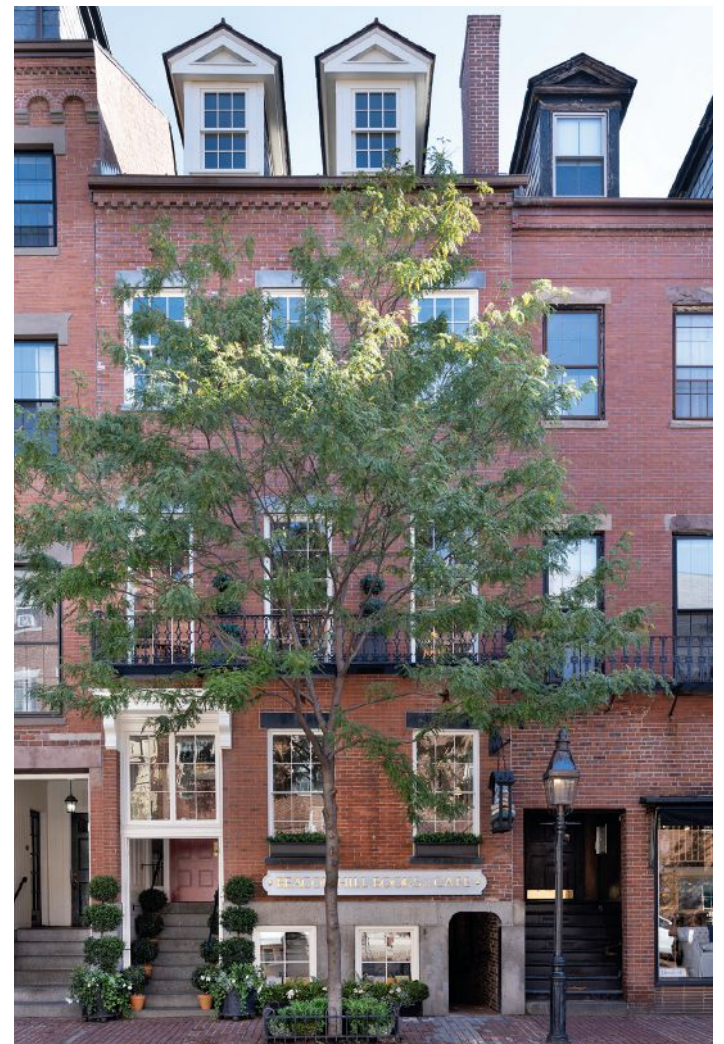
Fetter bought an 1845 Greek Revival townhouse in 2019, eager to fill a void in a historic neighborhood with no bookstore. By early 2020, she and her design team from Pauli & Uribe Architects had their plans ready to submit to the city.

Then came delays due to Covid.

"It took three years to open in October 2022—and that gave me time to keep inventing," Fetter says. "Now the space is very touching to people because of its level of detail—it enchants them."

It also allows them to see the interior of a classic, 19th-century townhouse with a long and storied past. For its first 50 years of life, it served as home and studio to Gilman Joslin, the pre-eminent globemaker who

By J. Michael Welton | Photos by Sarah Winchester



The second floor is for nonfiction books, the third is for fiction, including a small room with design, architecture, art and art history books. The fourth floor is for the children.



“I felt Monika Zofia Pauli had a respect for historic architecture with a European sensibility—and knew and understood that this was not to look like a typical bookstore.”

created “terrestrial and celestial globes” on site. From 1981 to 2019, it was home to the Hungry I restaurant, whose French cuisine was a favorite of poets, artists, and even Mick Jagger.

Once she’d bought the property, Fetter approached Polish-born Monika Zofia Pauli with her idea for a bookstore and cafe. Pauli, a partner in Pauli & Uribe Architects, along with Uribe and senior associate, Richard Pignataro, are known for precise detailing and artistic integrity. She’s also a perfectionist who collaborates with artisans.

“I felt she had a respect for historic architecture with a European sensibility—and knew and understood that this was not to look like a typical bookstore,” Fetter says. “We worked together well and were good partners

on a lot of the concepts and details throughout.”

It was no small undertaking. The townhouse exterior was sound, but inside was a dilapidated building that housed rental apartments on three of its five floors. It required a complete gut renovation to bring it up to Fetter’s standards. “We went down to brick walls, dirt on the ground floor, and up to the sky through the ceiling,” she says. “We took it down to bare bones.”

Total square footage for the townhouse is 3,750 square feet. It’s a slim 25 feet wide and 40 feet deep, with an L-shaped space for cafe and kitchen below grade. Three levels above are 750 to 800 square feet each; the top floor is 500.



Above: The material palette is painted wood, designed for an historical house with the same details inside for custom cabinets and bookcases. **Right:** The entry to the bookstore is up a flight of stairs from the original building. **Below right:** The stair layout is typical with steps on one side and a hallway on the other.

The entry for the below-grade cafe was a true head-banger where the owner of the Hungry I had painted “Ouch” above its low archway. To make it handicapped accessible, Fetter and Pauli first created a tunnel paved in brick to deliver patrons to the cafe and courtyard beyond, then took space from the second floor for ease of entry. “There was already a little alley and we wanted to get rid of the stairs with a sloping ramp to allow for a wheelchair,” Fetter says. “We had to create head space, and Monika came up with the solution by infringing on the space above.”

Now the second floor, with its separate entry, houses nonfiction books, while the third is for fiction—with a small room dedicated to architecture, art, and art history—and the fourth is reserved for children’s books. The fifth floor is a business office for the whole affair.

There were practicalities to consider. The owner and architects kept the stairways, though narrow with tight turns, because the city building code preserves them. They added an elevator for easy access to all floors, then set about installing new HVAC systems, pipes, and electrical work.

“One of the things that Monika was most skilled at was how to snake HVAC and pipes through cleverly created chases that run over the bookcases and are covered in moulding,” she says. “It was not design, but a

matter of how to channel all these pipes.”

Fetter likens the tiny spaces tucked throughout the house to those aboard a boat. There’s storage under the stairs, and every nook and cranny is used to display books. “It’s like Aladdin’s Cave—the space keeps revealing itself,” she says.

For signage in each section—an acorn here, a feather, glove, open book,



“It’s all quite charming—there are bookcases with sconces, we didn’t leave anything untouched.”

or artist’s palette there—Pauli tracked down a French woodworker living in Dayville, Connecticut, named Laurent Robert. His pièce de résistance hangs outside the front door, a 3-D sign carved from a block of mahogany two by three feet.

It depicts a squirrel sitting atop a stack of books. “We showed him the logo, he did a maquette, we approved it, and he did the sign,” she says. “And Monika painted it for us, which was along her artistic talents as a painter.”

Fetter worked with interior designer Cathy Kincaid on a color palette she calls “very upmarket.” That means Farrow and Ball for all the paints. “In one room all the bookcases are in Rectory Red and in another two they are deep-blue De Nimes—the color of denim jeans,” Fetter says.

Wallpaper and chair or window-seat cushions came from Sister Parish Design, a company Jackie Kennedy used in the White House. “It’s all quite charming—there are bookcases with sconces,” she says. “We didn’t leave anything untouched.”

Left: The children’s bookroom is scaled down for smaller readers. Below: Interior designer Cathy Kincaid created a feeling that’s very upmarket, using Farrow and Ball for all paints.





Above: Each floor has its own character, with different windows, different heights, and different feels. **Right:** The architects were able to keep the stairs throughout because of the building code that preserves them. **Opposite page:** To enter the cafe, guests walk down a ramp through a tunnel, moving along a brick floor, with a raised floor above.

The result has been a runaway success that no one could have anticipated. It's been profitable since its first day of business, selling 200,000 books in 15 months. A Tik Tok video went viral and people now stand in line on weekends to get inside—after adding it to their “must-see” list for Boston visits.

“We were told we’d be lucky if our inventory turned over four times in a year—and it’s turned 17 times,” Fetter says. “That goes to the architecture, because it’s so compelling and interesting.”

The pandemic played a role, too, and not just with extra design time. “Coming out of Covid, people had reacquainted themselves with reading a real book, not an electronic one – and they were craving in-person interactions,” she says. “And the only way retail survives is to create a compelling experience where people want to come inside the store.”

That’s something Beacon Hill Books & Cafe now delivers with high style. **TB**

J. Michael Welton is the author of *Drawing from Practice: Architects and the Meaning of Freehand* (Routledge: 2015). His articles have appeared in *The New York Times*, *The Washington Post*, *Metropolis*, *Dwell* and *The News & Observer* in Raleigh. He is editor and publisher of the digital design magazine www.architectsandartists.com.





“Coming out of Covid, people had reacquainted themselves with reading a real book, not an electronic one – and they were craving in-person interactions.”

Learning the Language of Classical

ARCHITECTURE

ICAA's Regional Intensive brings a solid foundation of classical architecture to participants around the country.

By **Alexandra Pecci** | Photos by **ICAA Rocky Mountain Chapter**

Denver is an architecturally beautiful city, from Civic Center Park, with its Greek amphitheater, to the neoclassical Colorado State Capitol adorned with towering columns and a majestic gold dome.

Buildings like these embody classical architecture, making Denver the perfect backdrop for a recent ICAA Regional Intensive, an eight-day educational program from the Institute of Classical Architecture & Art (ICAA) that immerses students in the language and methodologies of classical architecture.

Despite classical architecture's beauty and prevalence, its core tenets often aren't included in educational programs, and many practitioners haven't studied it in school.

"It's just not something that's typically taught in architecture or design programs for any discipline," says Michael Mesko, professor of the practice at the University of Notre Dame School of Architecture and ICAA trustee and education chair. "It's virtually absent from the more than 150 schools of architecture that exist in this country."

Instead, those who are interested in classical architecture are largely self-taught. The Institute of Classical Architecture & Art aims to fill that gap with its Intensive in Classical Architecture, which is held each year in New York City.

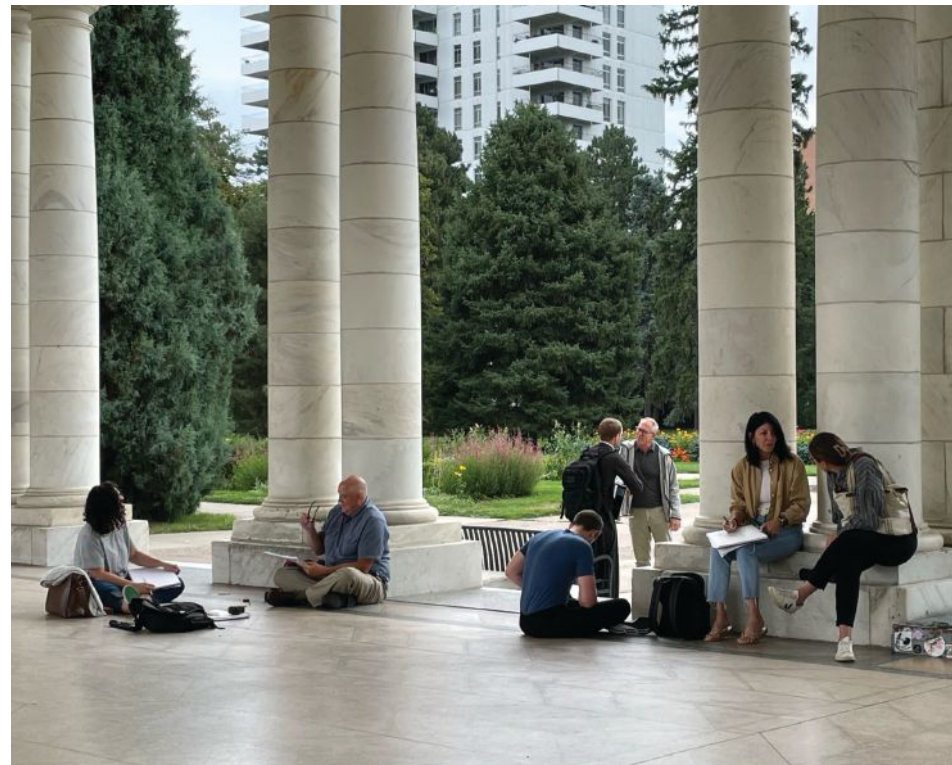
In addition, since not everyone can travel to New York City for the eight-day course, ICAA also offers the Regional Intensive, which is held in a different city each year in collaboration with a local ICAA chapter. The 2023 Regional Intensive was held in Denver in collaboration with the ICAA Rocky Mountain Chapter, while ICAA's New England Chapter will host the 2024 Regional Intensive in Newport, Rhode Island. Other host cities have included Chicago and Los Angeles, among others.

A DEEP DIVE

The eight-day Regional Intensive lives up to its name. The curriculum is an intense, hands-on, deep dive into classical architecture taught by practitioners, for practitioners.

"It's intended to be a weeklong immersion in the study of classical architecture as a practical discipline," Mesko says. "It's designed for practitioners who are going to deploy what they've learned."

Most of the course takes place in a studio classroom where participants spend the week learning the five classical orders—the Tuscan, Doric, Ionic, Corinthian, and Composite Types—along with composition, proportion, and architectural representation through drawing and rendering, as well as the study of precedent and the literature of classical architecture.



Images above, Denver Intensive, measured drawing at Cheesman Park and classroom work—the Tuscan Order.



Measured drawing at Greek Amphitheatre



Classroom work-moulding profiles



Classroom work



Classroom work

The curriculum is an intense, hands-on, deep dive into classical architecture taught by practitioners, for practitioners.

“Classical architecture has such a root in just basic geometry,” says Sarah Gordon, a landscape architect graduate student at Ball State University and Denver Regional Intensive participant. “You really learn that there is this kind of scientific way that these things have been laid out and proportioned.”

Through it all, the participants engage in hand-drawing as they learn how to draw, identify, render, and compose using classical elements.

“It’s really essential that you’re doing that by hand, marching through the drawings and breaking down the proportions of each one of the elements and recording that in your sketchbook as it’s being presented to you,” Mesko says.

PUTTING IT INTO PRACTICE

Participants will also go out into the field to see examples of classical architecture in the city where the course is being held.

“We use great buildings in New York like the New York Public Library, the Museum of Natural History,” which are “great places to look at the classical language and dissect its use through the process of measured drawing,” Mesko says.

For Stephen P. Ekman, AIA, ICAA, president of ICAA’s Rocky Mountain Chapter and principal architect at the Denver-based Ekman Design Studio, hosting the Regional Intensive in Denver was a chance to bring the course to the Rocky Mountain region for the first time and share Denver’s architecture and history

“It’s about showcasing the city and the town that it’s located in” and providing a kind of “local laboratory” where participants can see real-life examples of classical architecture, Ekman says.

The program ends with a final design project. Denver participants designed a pavilion and presented their design proposals to a panel of instructors and guest architects.

Although the program is only eight days long, Ekman says he was amazed by how much the Denver students—who hailed from around the country and worked in fields as diverse as architecture and interior design to real estate investing and historical preservation—learned and progressed.

“To see how excited they were and the confidence growth to explain their projects was really great,” he says.

The students echoed this sentiment, too.

“I do a lot of traditional work and over the years have tried to self-



Measured drawing review at Cheesman Park.

teach,” says architect and Denver Regional Intensive participant Garrett Hardee O’Neal. “To have such successful—not only practicing architects and designers, but also really accomplished professors—come teach you, is really an incredible resource.”

Mesko says the Regional Intensive provides a solid foundation, but is only the beginning of participants’ learning classical architecture and how to incorporate it into their work.

“It’s seen as not an end point, but really a starting point to build on,” he says.

Landscape architect graduate student Gordon agrees.

“Creating that harmonious or aesthetically pleasing result?” she says. “That’s going to carry on into how I look at designing in the future.” **TB**



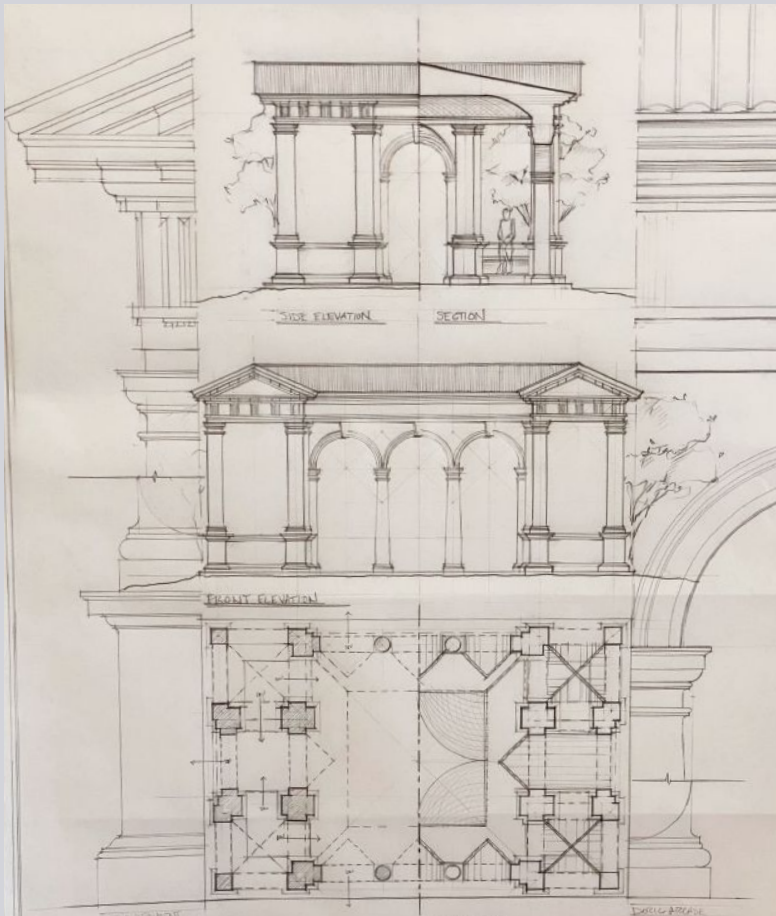
This year the regional intensive will be hosted by the ICAA’s New England Chapter in Newport, Rhode Island October 19–26, 2024.

Topics include: The classical elements and composition, proportion, architectural representation through drawing and rendering, the study of precedent, and the literature of classical architecture.

The Intensive program satisfies the core subject requirements for the ICAA’s Certificate in Classical Architecture.

Please note that in addition to the programming offered October 19 - 26, there will be an optional Hand Drafting session held on Friday, October 18. If you are interested in attending, please email education@classicist.org when you sign up for the Intensive program.

<https://www.classicist.org/calendar/courses/2024-icaa-intensive-in-classical-architecture-newport>



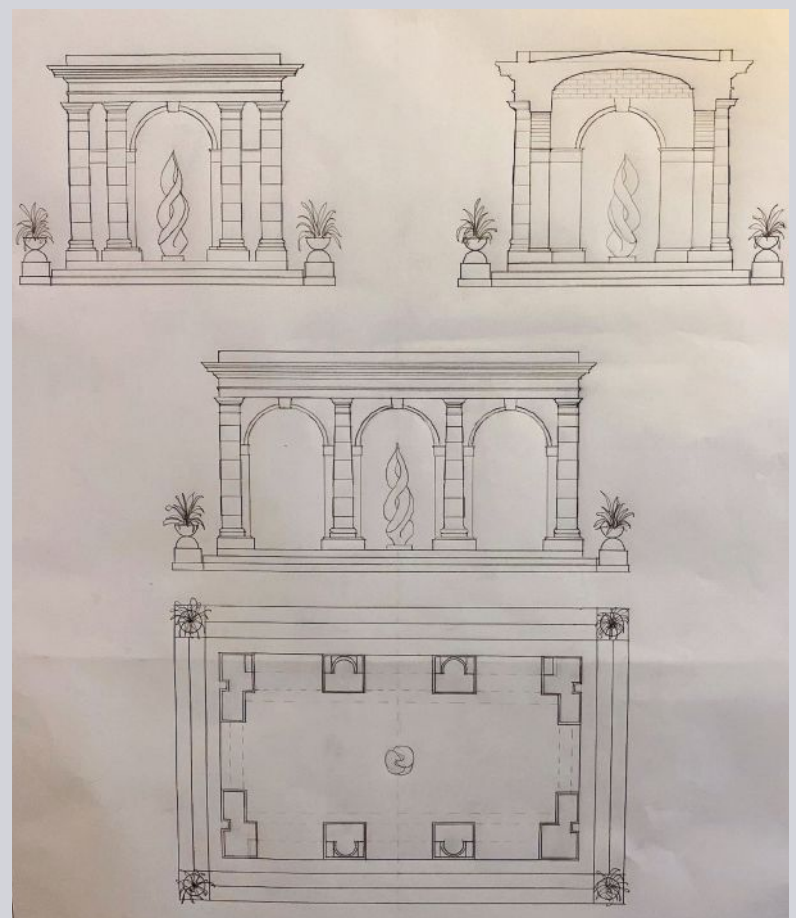
Final Project by Garrett Hardee O'Neal (Architect)



Classroom work



Classroom work



Final project by Donna Mond (Interior Designer)

“To have such successful—not only practicing architects and designers, but also really accomplished professors—come teach you, is really an incredible resource.”

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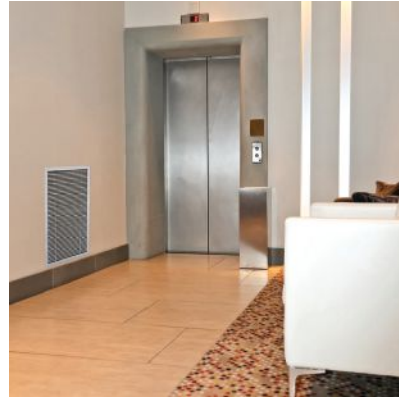


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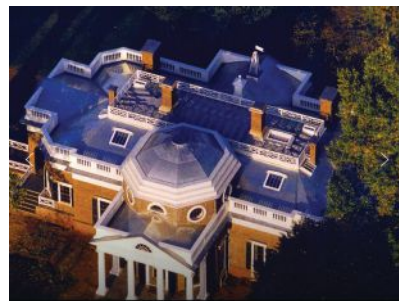


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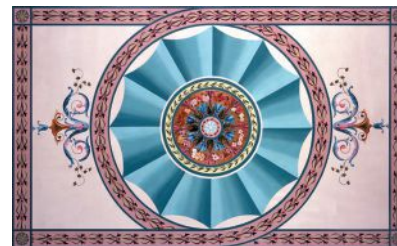


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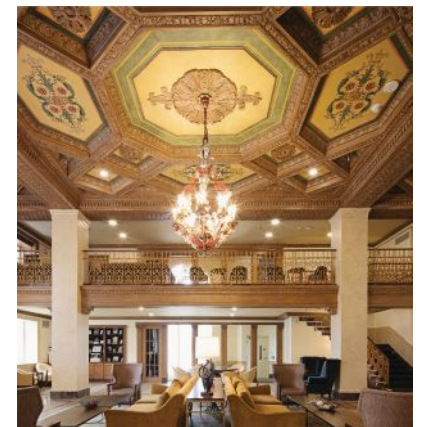


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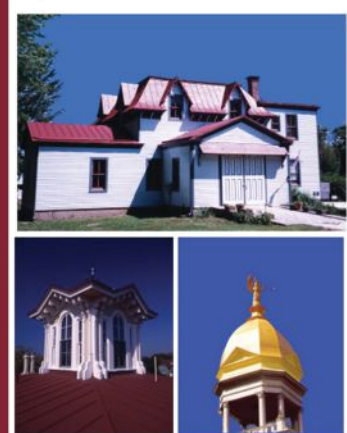
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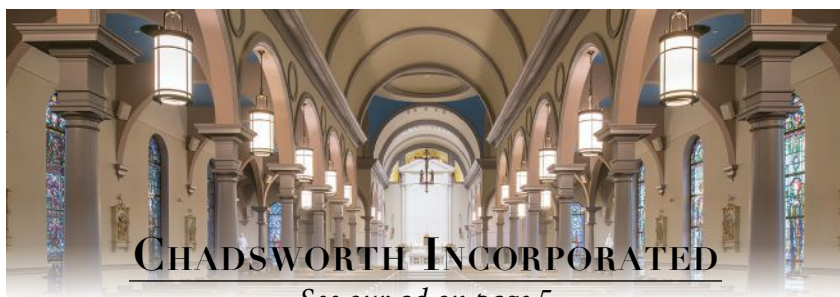


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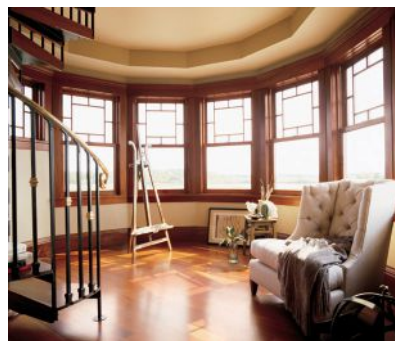
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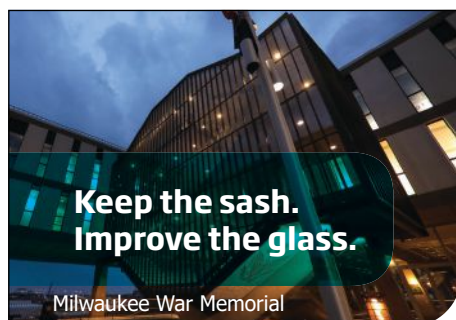
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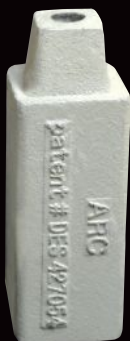
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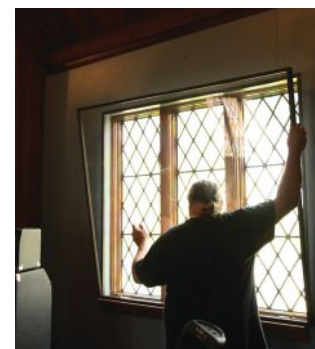
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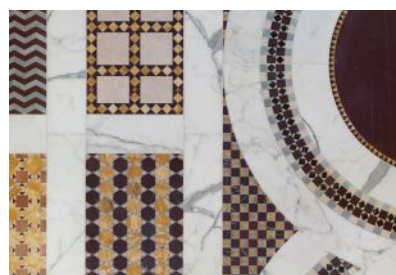
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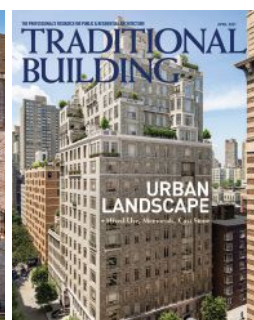
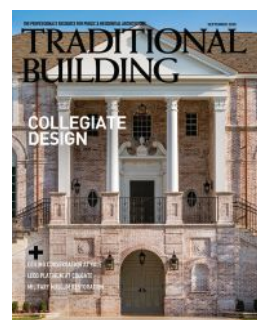
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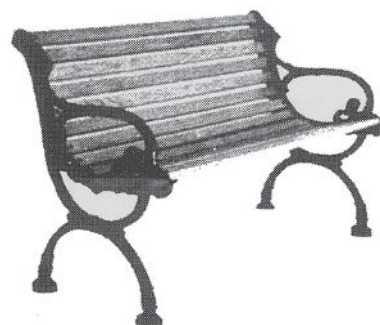
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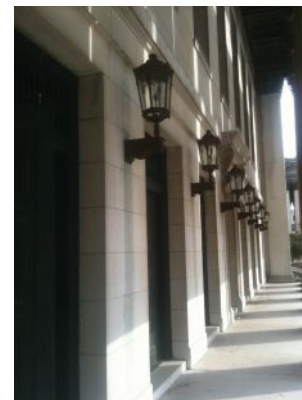


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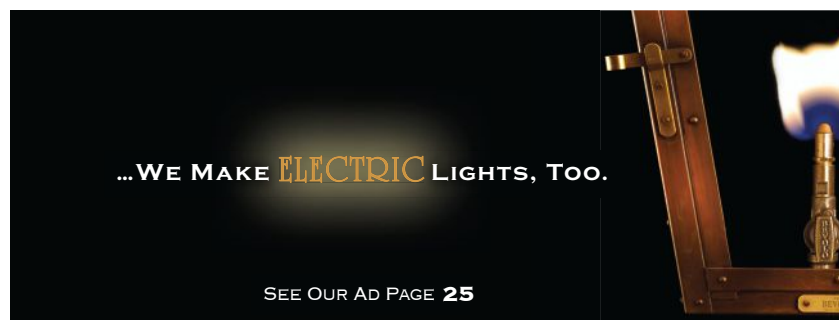


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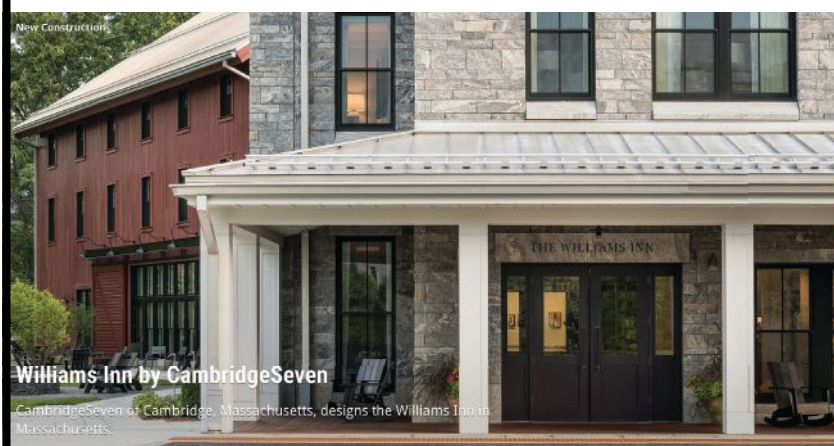


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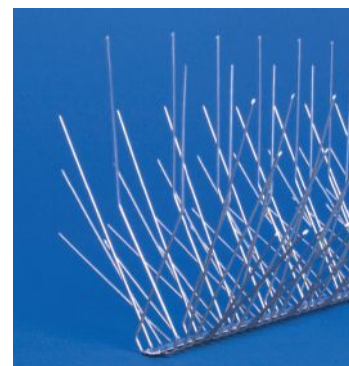
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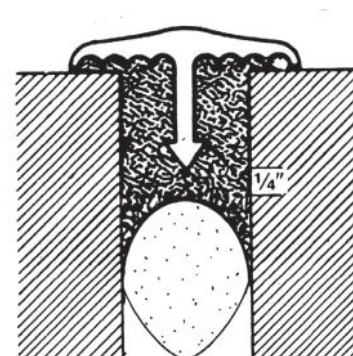


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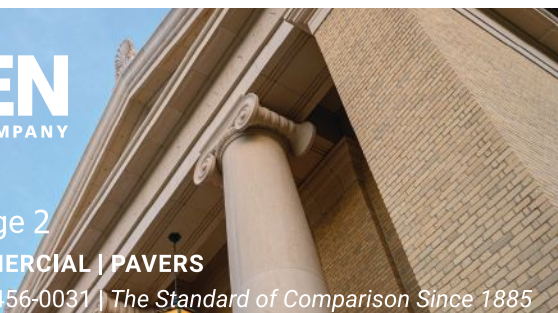


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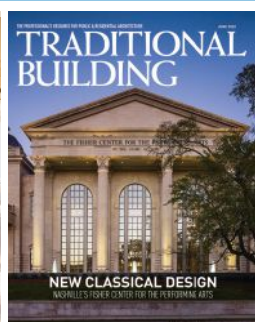
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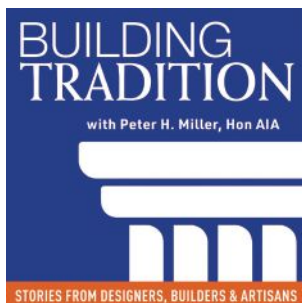
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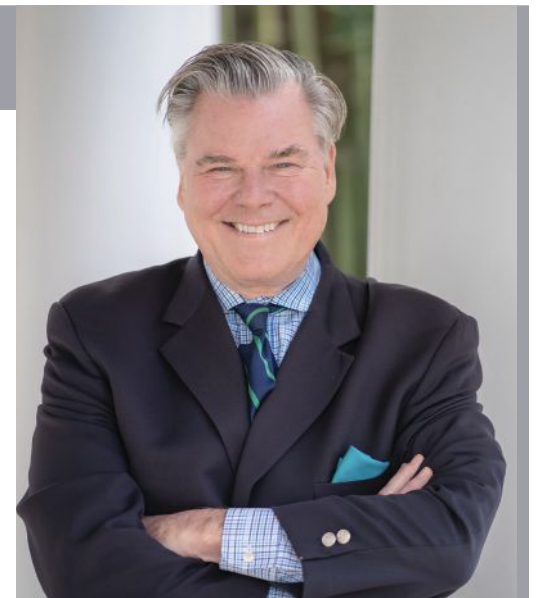
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Peter Pennoyer Architects: City/Country

AUTHOR: ANNE WALKER PUBLISHED BY VENDOME OCTOBER 2023 | 304 PAGES; COLOR



Monographs give us the opportunity to review and critique the oeuvre of our favorite architects, interior designers, and artists. By studying their body of work, comparing and contrasting it all in a single volume, we come to understand their process and projects in a way that cannot be discerned piecemeal.

Serious students of architecture and design as well as connoisseurs of everyday beauty will do well to peruse the large-format *Peter Pennoyer Architects: City/Country*.

The volume, the second monograph of the firm's works and the first in 12 years, is a visual delight. Written by architectural historian and Peter Pennoyer staff member Anne Walker and photographed by Eric Piasecki, it features 19 of the firm's projects, complete with 350 full-color photos, floor

tions with a host of preeminent interior designers, ranging from Pennoyer's wife, Katie Ridder, to Steven Gambrel, Jacques Grange, and Victoria Hagan.

The stories of these projects make fascinating reading, bringing a deeper understanding of the firm's design decisions and wide-ranging historical inspirations, many of which come from a 10,000-volume library collected over the last three decades.

But *Peter Pennoyer Architects: City/Country* is much more than a pretty-picture book. We stand alongside Pennoyer and his team every step of the way.

We walk with him through an apartment in an Art Deco building in New York City as he recreates the glamour of an ocean liner, incorporating metalwork salvaged from River House, a landmarked masterpiece in Manhattan.

We're there as he seamlessly merges two landmarked townhouses in the Up-

rosettes, egg-and-dart motifs, and acanthus leaves.

During one of the more complex projects, a Ladies' Mile Triplex, we watch as the firm restores the exterior of a dramatic copper-domed cupola and then renovates its interior to house a library, complete with new oculus windows.

The section on country houses, which comprises the second half of the volume, is equally diverse, focusing on rural retreats, island abodes, and coastal homes, some of which, such as the Arts and Crafts house in Ohio and the house on Georgica Pond, are new-construction residences designed to look as though they have evolved over time.

From the red-lacquered ceiling in a bedroom of the Fifth Avenue maisonette and the Louis Sullivan-inspired ironwork on the glazed entry door of an East Side apartment to the enfilade of tall arched openings that connect rooms in a New Jersey country estate and the bronze spandrels with the carved faces of sea goddesses in the Georgia Pond beach house, it is the details that draw us in and keep us captivated.

But *Peter Pennoyer Architects: City/Country* is much more than an illustration of the firm's virtuosity; it's a primer on the enduring quality of Classical architecture at its best.

In his introduction, Pennoyer ponders what will last; he needn't have asked. In project after project, he deftly answers his own question.

The monograph, unfortunately, represents only a small portion of the work of this renowned AD 100 firm.

Since its founding in 1990, the Manhattan-based firm has built more than 200 projects, ranging from private residences to apartment buildings, theaters, and high-profile public projects for New York City, such as the 12-foot-tall clock suspended from ceiling in the Moynihan Train Hall that commuters consult as they dash to the office.

If anything, the monograph leaves the reader wishing for more—and hoping it won't take another 12 years for the next sequel to be published. **TB**



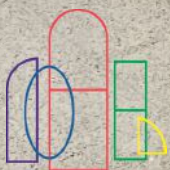
This book is a primer on the enduring quality of Classical architecture at its best.

and site plans, and drawings from the last decade.

As the title indicates, the projects are divided into two sections—city and country—that showcase the award-winning firm's versatility and collabora-

per East Side Historic District, preserving the facades while demolishing the buildings and designing spectacular details, including a coffered American walnut ceiling, based on Roman precedents, that features hand-carved

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