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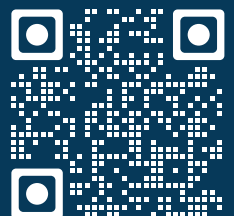
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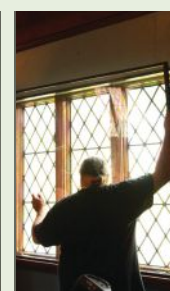
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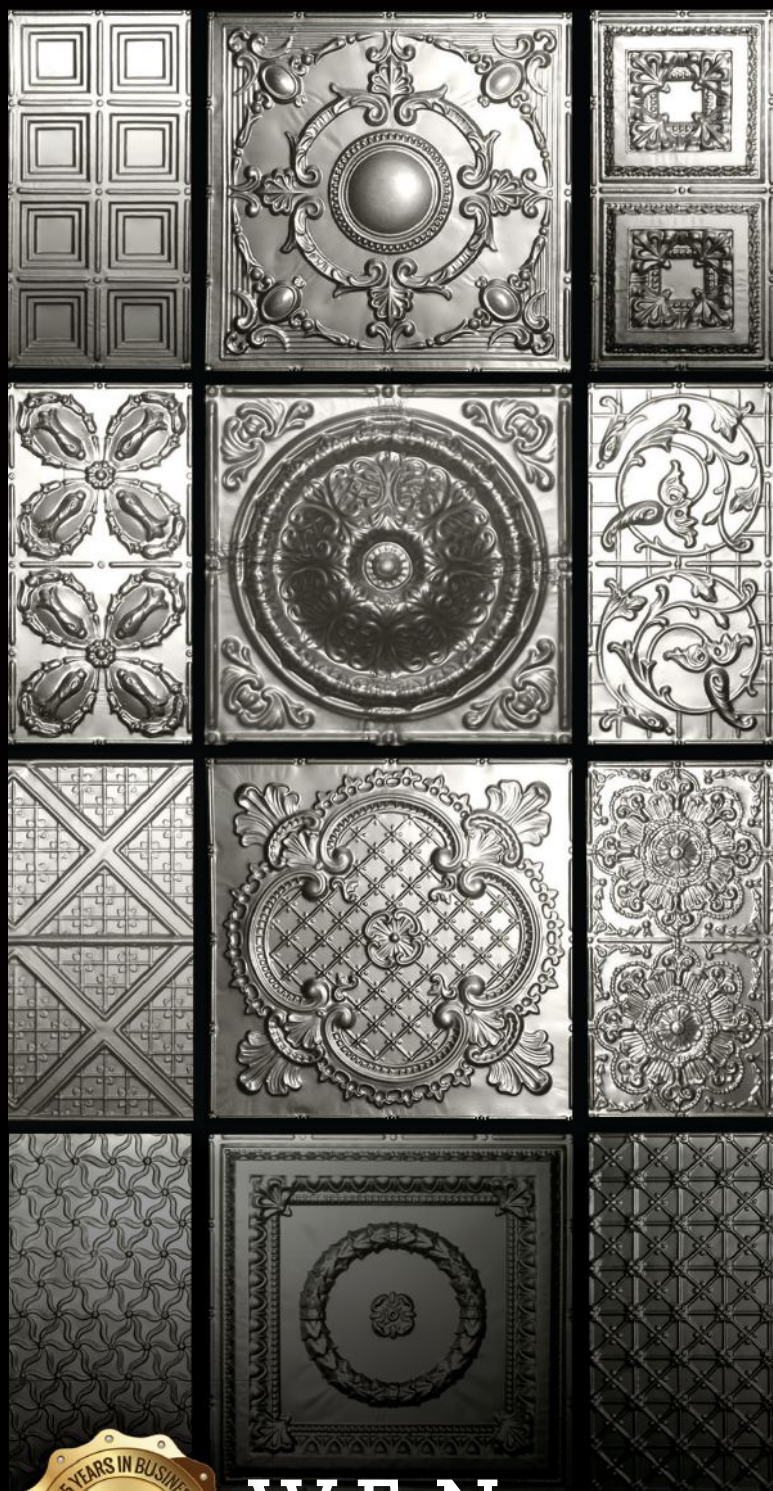
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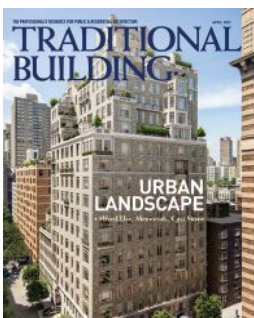
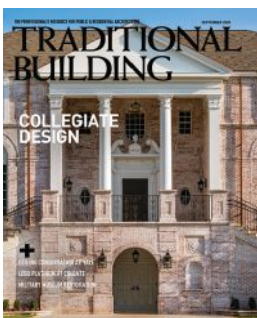
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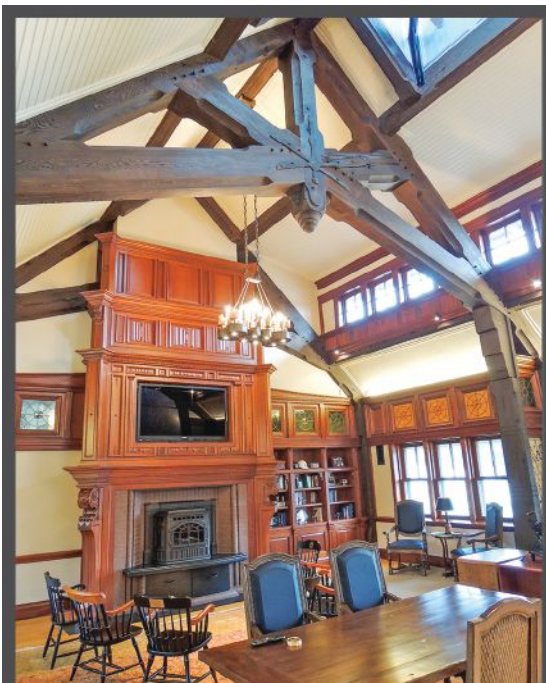
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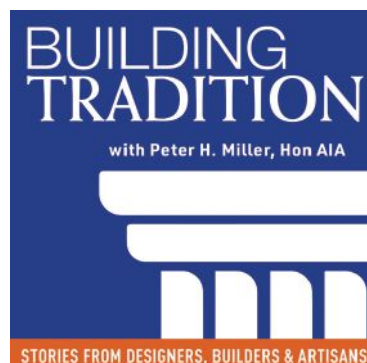
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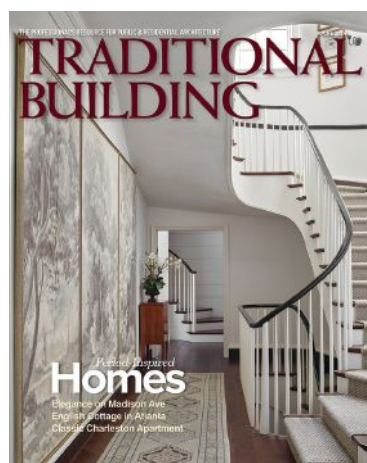
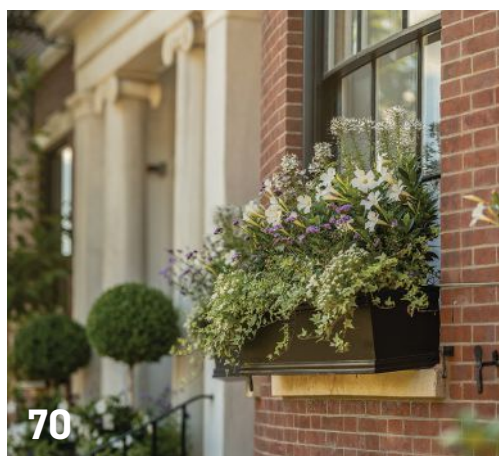
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renovates a Buckhead cottage.
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The House of RAMSA

*Last year Robert A.M. Stern formalized its houses division, **Houses Studio**. We speak to the the design partners on this next chapter.*

While Robert A.M. Stern Architects (RAMSA) has earned well-deserved acclaim for its high-rises and institutional projects since the firm's start nearly 50 years ago, houses have been a critical part of its fabric since the beginning: from coastal New England to Southern California, from France and India to Kazakhstan and Turkey, RAMSA's portfolio of homes manifests an authentic knowledge of Classicism that's tailored to contemporary needs, clients' sensibilities, and each site's individual character. In 2023, RAMSA formalized its Houses Studio, consolidating several smaller divisions into a single entity that's largely (though not solely) devoted to the design of single-family residences. To mark the occasion, *Traditional Building* spoke with the partners behind RAMSA Houses Studio—Bina Bhattacharyya, Randy Correll, Kevin Kelly, Grant Marani, and Roger Seifter—about how the Houses Studio fits into the firm's history, and where things go from here.

TRADITIONAL BUILDING: As an architectural platform, what is it about the house that continues to be interesting and fulfilling?

Roger Seifter: Of all architectural exercises, designing a house might be the most personal and intimate one.

Grant Marani: We often say to our house clients: you're going to tell us things you'd never believe you'd tell anyone.

“We often say to our house clients: you're going to tell us things you'd never believe you'd tell anyone.”



The RAMSA Houses partners, (L to R: Roger Seifter, Randy Correll, Grant Marani, Bina Bhattacharyya, Kevin Kelly).
Photo by Lesley Unruh

Bina Bhattacharyya: Our houses are like portraits of our clients, rather than portraits of us. The design potential of a house is as great as there is individuality amongst humans—there's boundless potential for invention and reinvention.

Kevin Kelly: The house presents this opportunity to focus on specific design elements that, in other building types, you may not get the opportunity to really dive into. It can be this jewel box where you can explore these different detailing solutions and intricacies that other architectural building types just don't allow for.

Talk about the genesis and development of the Houses Design Studio. How does it fit into RAMSA's broader legacy?

Randy Correll: I started at the firm when I was in my 20s. Thirty years ago, there were probably 40 people in the office, and there was one partner, Bob Stern. Now we have



The entry of a new lakefront house in Winnetka designed by RAMSA (interiors by Victoria Hagan). Photo by Read McKendree

This page, a compound and great room of a guest house in Southern California designed by RAMSA (interiors by David Netto). Photos by Eric Piasecki

250 people and 16 partners. There was never a master plan of how we were going to grow; it happened very organically. As time went on, the studios evolved: one doing high-rise residential, another doing institutional work, then we had four studios doing houses and other buildings. We took a holistic look and these smaller studios just didn't seem to make sense within this bigger organization, and we thought things would work much more efficiently if the Houses studio was one. Since we made this change last year, it's been working out great.

GM: We're de-balkanizing. Each of us does things in our own way, and that sometimes limits the exposure of more junior staff to how to approach a particular problem. This is giving everyone more opportunity to learn from each other, both the partners and the more junior staff.

BB: The things that we're exposed to in one arena, we can bring with us to the other arenas. We're expanding the cross-pollination that already exists within the office across other studios.

KK: This consolidation has allowed us to collaborate more, but it's also allowed designers and studio members to have a platform for reinforced mentorship and exchanging ideas to support the next generation of house architects within RAMSA, which then extends our legacy as a preeminent house design firm. It's moving the firm forward on really solid foot[ing].

How do you navigate finding an appropriate style and reconciling it with the client's wants and needs? Ideally, how do those conversations and collaborations unfold?

RS: We're not the first architects to moderate between traditional and contemporary—that was a challenge that was met in the 19th century and early 20th century by the revival architects, who took traditional or ancient styles and modified them or reinterpreted them for modern needs. The precedents we go to more often than not are those houses from the early 20th century to see how they accommodated traditional architecture to the needs of [their day].



The veranda in a new house in Singapore, right, designed by RAMSA (interiors by Anouska Hempel). Photo by Peter Aaron / OTTO

A renovated home in East Hampton, architecture by RAMSA. Photo by Eric Piasecki

BB: We're not necessarily starting with a style. We're starting with: what is right for the site? What is the client thinking about? What are the constraints?

RC: Clients come with different amounts of knowledge about architecture and different sets of expectations. Some give the barest of clues of what they want and you have to listen, kind of guess what they're after, make a sketch or model, test it, and go from there. We always hear: we want big windows, we want an openness to the plan, we want it to be easy for family living.

GM: There's always a logical sequence to the layout of our rooms and their relationships to each other, and also the exterior—we make sure that our rooms lead out to outdoor spaces. I've had clients say to me that people who have visited their house talk about a sense of proportion that feels very comfortable. The essence of the way we organize our houses has to do with proportions and the relationship of one room to another.

Looking back, which houses played significant roles in guiding the firm's trajectory?

RS: There were two houses on Martha's Vineyard that were designed and built in the late 1970s, early 1980s—full disclosure, they were both my projects—that were considered essays in Shingle Style architecture, moving consciously away from the postmodernism that characterized [the firm's] work before then. Those projects opened our eyes to other styles of architecture, to studying those styles in a more academic sense, and to trying them out on different projects. In the following years and decades, you see RAMSA Mediterranean houses, Georgian Regency houses, even French Directoire.

BB: The 1960s Shingle houses are interesting because they're very modern. Seen together with our more traditional Shingle Style, the breadth of approach within even just one style shows how a home can be individualized to reflect a particular person and place.

RS: What you end up with is not just an archi-



“We’re not necessarily starting with a style. We’re starting with: what is right for the site? What is the client thinking about? What are the constraints?”

ture of scenography, but one of resonance and meaning. In order for this kind of architecture to be successful, it requires very deep understanding of the precedents that underlie it.

RC: We have so many houses now under design that are very exciting to us. After the COVID era, we have this kind of renewal from this organizational change. But also, we have all these great new projects to work on. **TB**



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Viewed from the relandscaped back yard, an expanded morning room with steel window-wall (center in photo) opens the flow of the 1928 John Staub-designed house to a terraced family room on the left. Below, the stair hall stained-glass bay, one of the few original steel windows. Photos by Manny Rodríguez

Lone Star Uplift

Careful alterations open up a 1920s oil-boom residence for 21st-century living.

Texas is famed for its historic landmarks—think The Alamo or San Antonio’s River Walk—but that’s not to overlook its wealth of period revival country houses, such as the work of architect John Staub. The recent restoration and renovation of a Staub-designed house by Hull Homes of Fort Worth helps show why.

The 1929 house is a prime example of the prolific Houston designer in his heyday. Locally renowned as the man who brought erudite style to the new-oil-money suburbs of Fair Oaks and Shady Side, Staub was a transplant from Knoxville, Tennessee, who came to Houston for New York country house architect Harrie T. Lindeberg. He flourished during the city’s petroleum boom, specializing in mansions and upscale houses in traditional styles or with European influences. “Staub’s houses have extraordinary visual quality, part of his desire to make them architecturally rich but constrained by good taste,” says Brent Hull, principal at the company.

As Hull explains, the overall focus of the project was to reverse some earlier remodeling and make the house more livable for a young couple with a growing family. “The way the kitchen stood segregated





LEFT: Before and after renderings of the porte cochère deck (top) and the plan of the expanded morning room. MIDDLE: New casement windows light the kitchen eating area. BELOW: The new kitchen is traditional cabinetwork with inset doors and profiles found elsewhere in the house.

from the rest of the house left the layout really choppy, so it became important to tie the spaces together and access the great back yard for entertaining.” What’s more, Staub purposely avoided windows on the front wall to keep western sun from overheating the interior, meaning the house opens up to the back of the lot more than it does to the front, with its Dutch-influenced gable end.

Addressing the layout started where, originally, there was a 32-inch doorway into an old servants’ area. “We pushed out the wall of the former terrace room, adding roughly 200 square feet to enlarge the breakfast area.” This small addition also produced a kind of gallery, he says, that steps through a number of different spaces, looking all the way down to the kitchen. “It opens up the rear of the house, allowing it to spill onto the back yard.”

Windows were their own project. When previous owners remodeled the house about 20 years ago, they tore out almost all the original steel windows and doors and replaced them with aluminum-clad units. “They did, however, leave two steel doors, which are gorgeous, and a lovely oriel window upstairs with colored glass,” Hull says, adding that his team ended up restoring the two steel doors, and then ordered a third unit from Crittall Windows, who was likely the original manufacturer. “With these units, we created a distinctive window-wall for the new morning room that looks out onto the back yard.” The new kitchen is traditional, with inset cabinet doors and butt hinges that the company likes to build. “We took our design cues from existing cabinets in the house, such as in the old butler’s pantry and dining room.”

Another target of the earlier remodeling was the octagonal library, which perches off a landing of the grand hall stairway about three-quarters of the way to





Clockwise, from above: The octagonal gum wood library, now with rooftop access; the porte cochère enlarged for two vehicles; a steel window-wall of restored and new units lighting the morning room; the living room trimmed with European details, a common Staub touch.

the second floor. Rich with deep, warm brown woodwork, it's paneled in red gum, one of several woods in the gum family.

Also known as sweet gum, American red gum is a deciduous, resinous wood native to the central and southern United States that came out of Arkansas, Mississippi, Missouri, and Tennessee. It was actively promoted in the early 20th century for cabinetwork and veneers. While the sapwood is creamy off-white, the heartwood is pinkish with brown streaks and sometimes substitutes for woods like cherry or alder. "I've heard people call it 'poor man's mahogany,'" recalls Hull. "It pops up in Texas houses, and both places we've found red gum are these small libraries in John Staub designs." Frank Lloyd Wright is also reputed to have used red gum in the Hollyhock House in Los Angeles.

During the earlier remodeling, the previous owner put a pine desk in front of a window that didn't match the red gum woodwork very well. Plus, the porte cochère added in the 1930s right below the window was impossibly small. "If you parked underneath the porte roof, your front grille and back tail would stick out," says Hull. "It was only 12 or 15 feet wide, which, for today's cars, just isn't practical. So we built a new, wider version with room to protect two cars."

The new, larger porte cochère connected it to the red gum library and, by removing the pine desk in front of the window, provided the opportunity to build a doorway that opened out onto the porte roof. "The doors we built are clad on two sides—red gum on the inside to match the library paneling, and sapele wood on the outside to stand up to the weather." (African sapele resembles mahogany in both its beauty and durability.) Hull notes that the depth of color in old-growth red gum is hard to match with new wood. "We had to order twice the necessary amount of stock in order to cull out sapwood and defects," he says, "but the new doorway makes this space a wonderful retreat with historic bones and a great outdoor area." TB



Also known as sweet gum, **American red gum** is a deciduous, resinous wood, sometimes substituting for woods like cherry or alder.
 "I've heard people call it 'poor man's mahogany.' "



A

Made to Last

A deep dive into the history, installation, and durability of sheet metal.

Sheet metal is fabricated by rolling metals into thin sheets. In architectural usage, these sheets are then corrugated, or formed into shapes for cornices, window surrounds, pediments, cladding, and other elements to decorative effect. Originally criticized for its “cheap imitation” of other materials, it is a durable material which has its own qualities of detail, fire resistance, and low cost. When viewing historic metal in the field, it is important to verify the material, as elements that appear to be cast iron could in fact be pressed metal over wood substrates.

History:

While metalworking has been recorded since millennia BC, sheet metal is a much later subset of the craft. Roman works used sheet metal on roofs and to line baths. Sheet copper metal ornament is present in Versailles as early as the 17th century. In North America, sheet metal emerged in the 19th century as a common building material, initially

supplied by England, until rolling mills were established in post-Revolutionary War America. It was initially iron dipped in tin, hence the name “pressed tin.”

Corrugation of metal sheets, patented in 1829, provided a stiffer, stronger panel, which was rapidly adopted for roofing and siding in vernacular agricultural buildings. A legend emerged in 1834 that a tinsmith fabricated the first tin cornice after witnessing two workers crushed by a stone cornice in a construction accident. It bears consideration, given the first patents for cornice brakes were filed in the late 1830s.

The sheet metal industry greatly improved in 1840 with the utilization of galvanizing for longevity of the material in an exterior application. Galvanizing is the dipping of the metal into vats of molten zinc. It chemically bonds to prevent moisture and air from reaching the metal substrate, preventing corrosion from occurring.

Use of pressed metal for ceilings became popular in the 1870s, with the W.E. Kinnear company patenting their pressed steel panels in 1888. In the 1890s, steel overtook the use of iron due to its greater ductility leading to thinner, larger sheets with greater strength. Steel panels were

FIG A Italianate Fortune Building Cornice detail



either galvanized or terne-coated. Terne is a mixture of 15 percent tin and 85 percent lead, which was used in lieu of galvanizing.

The popularity of Italianate style, 1800 to 1830, was integral to the development of pressed sheet metal, (Fig E) as the cornices (Figure F), window surrounds, and brackets were mass produced and affordable, and could be ordered from a catalogue. The 1876 sheet metal pavilion at the Philadelphia Centennial exhibition by Kittridge Cornice and Ornament Co. solidified the use of sheet metal despite the controversy at the time that it was strictly mimicry of other materials, promoting its durability, fire protection, and low cost.

At its inception, pressed metal was the purview of tin smiths. The elements were simpler, and intricate details would be soldered to them. (Fig A) As elements were mass produced, the cost dropped, and became available on order from catalogues, without the need for the skills of a local tinsmith. The catalogues tended to provide examples of installation, useful instructions for how to estimate quantities, and clear directions for installing, in addition to images of their currently offered tiles, wall, and decorative elements.

These manufactured elements were useful for cladding buildings with large sheets. Vertical walls could use sheets patterned as stone, brick, beadboard, or weatherboard siding, while metal roof panels came in Spanish tile, terracotta style, shingles, and V-crimped roofing. Decorative options seemed infinite, with elements including cornices, roof ridges and finials, pediments, bay windows, window surrounds, skylights, ventilators, weathervanes, water conductors, railings, up to entire metal storefronts.(Fig D)

The size of the elements were dependent on the size of the hydraulic press, or the die used. Thus, ceiling panels were typically 24" x 24" or 24" x 48", wainscoting would come in panels 30" wide, and cornices would come in 96" lengths. These elements would come as bare metal

FIG B Sheet metal window cornice and surround. This is an early example of sheet metal, with applied details on the spandrel panels. **FIG C** Detail, sheet metal bay window mullion. **FIG D** Victorian sheet metal cornice and bay window



FIG E Italianate Fortune Building

or galvanized, with the intention that the customer would paint them to resemble plaster or wood. Eventually, manufacturers provided their products with factory-applied paint, and in the 1940s, an enameled or powder-coated finish was available.

At the turn of the century, presses used a die stamp in lieu of hydraulic presses. This rapid hammer-like blow of the die into the receiver rendered a crisper profile with better detail.

Installation:

Pressed-metal elements are typically mechanically fastened to a wood substrate. Metal panels came with installation holes pre-punched at the recommended spacing. Flat ceiling tiles were nailed to plywood ceilings, while ceiling tiles with any thickness would be nailed to wood furring strips of a depth to suit the panel thickness. Beams and brackets, whether interior or exterior, would be nailed to wood supports sized to match the internal void of the element. Interior cornices would be affixed continuously at the top and bottom edges to wall and ceiling with a continuous furring strip. Exterior cornices would be installed over wood framing to take up the void of the cornice profile. Some manufacturers offered installation drawings, and some provided installation itself.

Failures:

As with most exterior systems, moisture is the root of most sheet-metal failures. Moisture causes panels to corrode, sometimes with complete section loss, depending on how thin the panels were pressed. Water can enter through open seams, at anchor points, or where the original design did not provide adequate flashing. If there was an outgoing moisture drive from the building, condensation on the back side of the panels could cause corrosion without detection. Where moisture enters, it also reaches the wood back-up. With cyclical wetting and drying, the wood rots. Failure of the wood, or the added weight of saturation of the wood, could cause cornice failure, sagging of the roof, or bowing of the wall.

There is a miscellany of other causes. Sheet metal may also deteriorate due to galvanic action, caused by such as using a copper nail in a steel panel. Excessive thermal movement of elements may result in metal fatigue at joints and protrusions. Large wind events lift panels or pull them out of plane. Chemicals can streak or pit sheet metal; these chemicals can come from acid rain, lime mortar, Portland cement, lichens and mosses, or debris dropped on the roof, such as large quantities of coniferous needles.

Prepare for Success:

Before commencing any historic material repair, start with research to understand the building. Existing drawings can highlight design issues of the original construction. Comparison of the drawings to the existing structure can identify later interventions which may be causing issues. Determine metal used; repairs must be executed with the same metal composition.

Determine the age of the panels. Visual observation helps. Early panels were butt-jointed. Later designs provided malleable zinc decorations to affix to the panel in the field, not embossed into it in the factory. Following on, panels were butt-jointed with a separate decorative trim sold to be applied over the joint. Finally, steel and copper pressed metal overlapped, with embossed decoration. Determine the gauge of the existing sheet metal, if replication is required.

Investigate the assembly to understand what is causing the failure. Given that pressed metal is affixed to wood, wood failure by insect attack, rot, or fire could cause the observed deflection of the metal panels. The metal cladding can be carefully salvaged for reinstallation, after repairs to the substrate have been made.



Repairs:

Where materials have failed, repair by patching or reinforcing. Patches use a similar metal, attached by soldering or mechanical means to infill where portions of a panel are missing. Reinforcing applies similar material to the back of an element, where the original element was flimsy.

Where elements are missing in their entirety, check local suppliers nearby. Sometimes local salvage shops may have matching components, which could be reused. Historically, materials were ordered from the closest factory, for both speed and cost of shipping. It is possible that the factory is still in existence. If no existing matching elements can be sourced, use elements elsewhere on the building to make a pattern for fabricating new.

Conclusion:

Maintenance is crucial to the long-term retention of historic sheet metal. It is important to monitor the condition of exterior sheet metal. Maintain a continuous coating to prevent corrosion. Damage should be repaired as soon as possible to avoid water migration to the inside of the wall, which could, in turn, further damage other historic fabric. **TB**

Susan D. Turner FAIA is the Senior Technical Architect for Johnson Lasky Kindelin Architects, a woman-owned business specializing in restoration of historic buildings. She can be reached at sturner@jlkarch.com

¹ Chase and Laray p 29 *Sheet Metal Craftsmanship: Progress in Building*, National Building Museum, Washington



Classically designed light fixtures for period-inspired projects.

In architecture as in life, first impressions matter.

The exterior lighting of a home is not merely a source of illumination, it's also a glowing invitation to enter the premises.

And whether it's gas, electric, incandescent, or LED, nothing says welcome better than a traditional-style fixture that lights up the night.

Today, there are a number of workshops and specialty companies that are keeping the classical flame alight. Here is a selection of firms that are prominent in the preservation field.

Bevolo Gas & Electric Lights, Bevolo.com

The company that invented the iconic Original French Quarter Lantern that's ubiquitous in tens of thousands of homes and commercial buildings around the country, Bevolo Gas & Electric Lights designs and crafts fixtures to last a lifetime.

"We consider our company to be a part of living history—retaining time-honored, old-world techniques and craftsmanship while simultaneously introducing the most innovative, efficient technology in the gaslighting industry—and offering lantern styles that range from traditional to modern," says Drew Bevolo, the third-generation owner of the New Orleans-based company that was founded in 1945.

Bevolo Gas & Electric Lights, whose lanterns have been installed in all 50 states and in 47 countries, offers more than 500 light and bracket combinations from historically accurate to more streamlined, contemporary lanterns for modern architecture. It also does custom projects.



Top: Bevolo Gas & Electric Lights' four French Quarter showrooms display gas lanterns in historic settings. Photo by Granger Above: Bevolo Gas & Electric Lights offers over 500 light and bracket combinations and also creates custom fixtures. Photos by Bevolo Gas & Electric Lights

The fixtures feature the company's patented gas-jet assembly and its signature oxidation that ages them 10 to 15 years so they blend in with other elements of the home and continue to develop a natural patina.

"Designed to burn around the clock, they are the most efficient gas lanterns on the market in natural gas and propane," Bevolo says.

Right: Grand Light artisans apply a custom patina finish to historic lanterns from New York City's Moynihan Train Hall. Grand Light's team restored lanterns from West Point's Pershing Barracks, a process that included surface preparation, application of a rich epoxy primer, and application of an exterior architectural semi-gloss black-powder finish. Photos by Grand Light

Bevolo's four French Quarter showrooms include one with a workshop/museum where craftsmen can be seen handcrafting the signature lanterns.

Gas lighting, Bevolo says, will never go out of style. "It gives a mysterious, alluring atmosphere that is almost transcendent and exudes the feeling that one has stepped back in time."

Grand Light, GrandLight.com

For nearly a century, Grand Light has been setting the standard for fine-quality handcrafted lighting fixtures made by artisans from around the world.

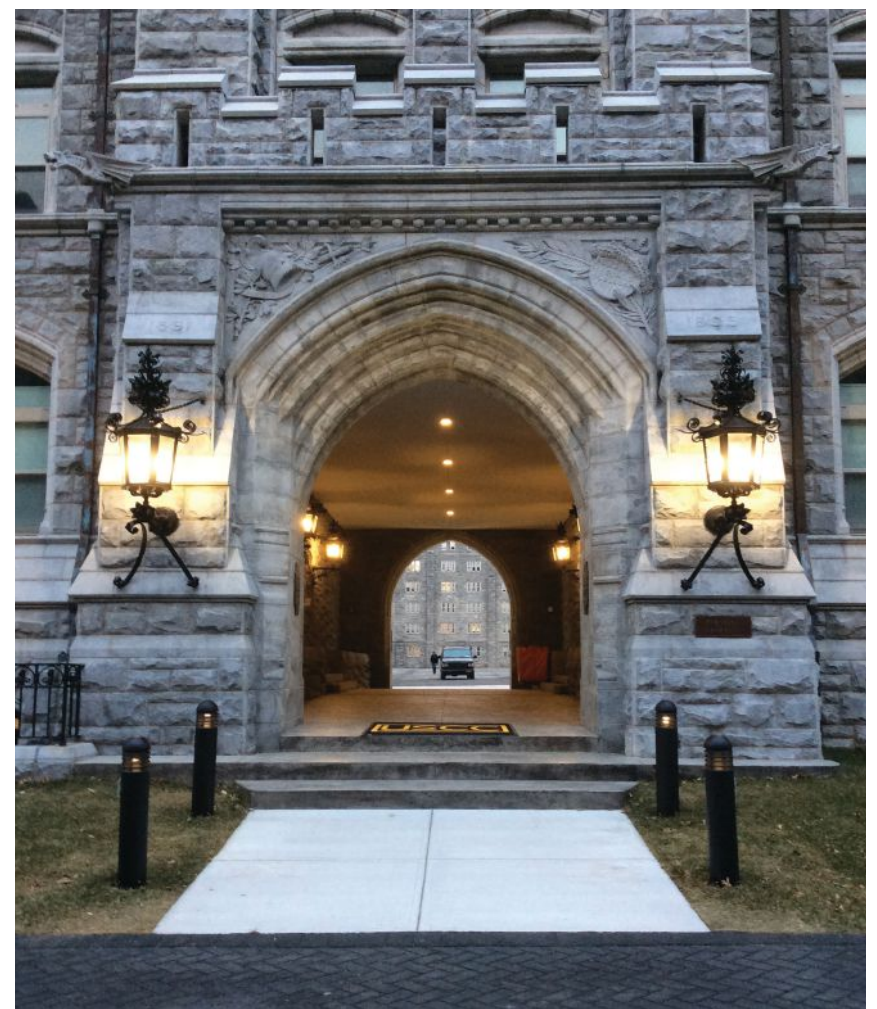
The Connecticut-based family-owned company, established in 1929, restores historic fixtures and manufactures custom lighting, offering retrofitted energy-efficient LED solutions.

"We pride ourselves on preserving the historic integrity of a fixture while also upgrading an existing lighting system with newer technology and brighter, more efficient lighting," says Vice President Ryan Stockman. "Historic lighting fixtures existed before us and will remain long after, so it is quite an honor to have our artisans' work immortalized."

Lantern Masters, lanternmasters.com

With collections exceeding 1,000 fixtures, Lantern Masters specializes in crafting interior, exterior, and custom lighting for high-end residential estates and commercial properties in styles that range from classical and old world to modern and contemporary.

"Our goal is to blend traditional forging methods with modern technology to craft exceptional and beautifully designed light fixtures," says Sharyn Olesker, vice president of manufacturing.



Collaborating with designers and architects, Lantern Masters creates custom fixtures. Offering over 1,000 fixtures with several illumination options, including gas, LED, and incandescent. Photos by Lantern Masters

The family-owned and -operated company, founded in 1978, frequently draws inspiration from historical lighting styles of the 18th, 19th, and 20th centuries when developing new designs.

Lantern Masters, based in California, has garnered international acclaim for its expertise in crafting distinctive interior and exterior lighting solutions tailored for estates, hotels, restaurants, theme parks, and commercial establishments. These lighting fixtures encompass a variety of illumination options, including incandescent, LED, or gas, all designed to endure diverse weather.

"Lighting plays a pivotal role in luxury properties, particularly in defining the suitable style, size, and brightness for each fixture," Olesker says. "Lantern Masters regularly collaborates with interior designers, architects, and design teams to craft innovative and captivating designs."

Period Lighting Fixtures, periodlighting.com

Although Period Lighting Fixtures creates handmade reproductions of lanterns, sconces, and chandeliers that date from 1620 to 1850, the fixtures are timeless and are designed to fit into any residential décor.

The exterior and interior fixtures, which are made of copper, lead-coated copper, brass, steel, and tin, encompass candlelight to oil light. They are built to order and grace historic sites, ranging from Colonial Williamsburg and Old Sturbridge Village to Connecticut’s Bush-Holley House and Newport’s Isaac Bell House.

Key Suppliers

- Aurora Lampworks
- Ball & Ball
- Brass Light Gallery
- Deep Landing Workshop
- Heritage Metalworks
- Herwig Lighting
- Remains Lighting Co.

Noting that the company does its own research on antique lighting, CEO and Owner Chris Burda says that “our catalogs, which have over 200 models, show where the original was found and usually side-by-side pictures of the original versus our reproduction. They also are full of information related to how to choose the right size as well as the proper installation of the fixture.”

Period Lighting Fixtures, which is based in Massachusetts, was founded in 1974. It works with museum curators, architects, and designers to create custom pieces. It also repairs and re-wires fixtures.

Shelburne Lighting & Metal Crafts, shelburnelighting.com

Custom work is what defines Shelburne Lighting & Metal Crafts, a small family-owned and -operated company in the namesake town in New Hampshire.

“What sets us apart is we, as the owners, work with our customers to come up with the design of their custom piece,” says Bill Davenport Jr., of the company founded by his father, Bill Sr. “We also spin the decorative bell tops, cones, caps, and other pieces you see on the tops of our lights. This opens up even more opportunities for custom work.”

The company, which does large and small lighting projects, was

Period Lighting Fixtures has created reproductions for house museums around the country, above, as well as making accurate reproductions for the residential market, right. Photos by Period Lighting Fixtures

established in the 1960s as a sheet-metal shop. “As part of my dad’s metalworking training in trade school, he was required to make complex shapes with metal, and this eventually led to making brass and copper lighting,” Davenport says.

At first, making lighting fixtures was a hobby, and Bill Sr. gave most of them to family and friends. It wasn’t until 2000 that Shelburne Lighting & Metal Crafts launched a website to showcase these products. (The company also does plasma-cut metal artwork, including wood-stove heat shields.)

Today, three generations are involved: Bill Davenport Jr., Bill Sr., and his wife, Terry, and their grandson.

“We like to be creative and make things by hand that people appreciate, knowing how much work goes into a light fixture that will last years,” Davenport says. **TB**



Shelburne Lighting & Metal Crafts’ Barrington Post, the company’s newest post lantern, features decorative finial tops that the company produces on its metal-spinning lathe. Shelburne Lighting & Metal Crafts’ railroad bunk light, which is illuminated with oil, is a reproduction from a catalog supplied by a railroad enthusiast. Shelburne Lighting & Metal Crafts makes custom pieces such as this wall sconce. Photos by Shelburne Lighting & Metal Crafts



Trick of the Light

Sandra Liotus Lighting Design, LLC has been illuminating unique projects for 30 years.

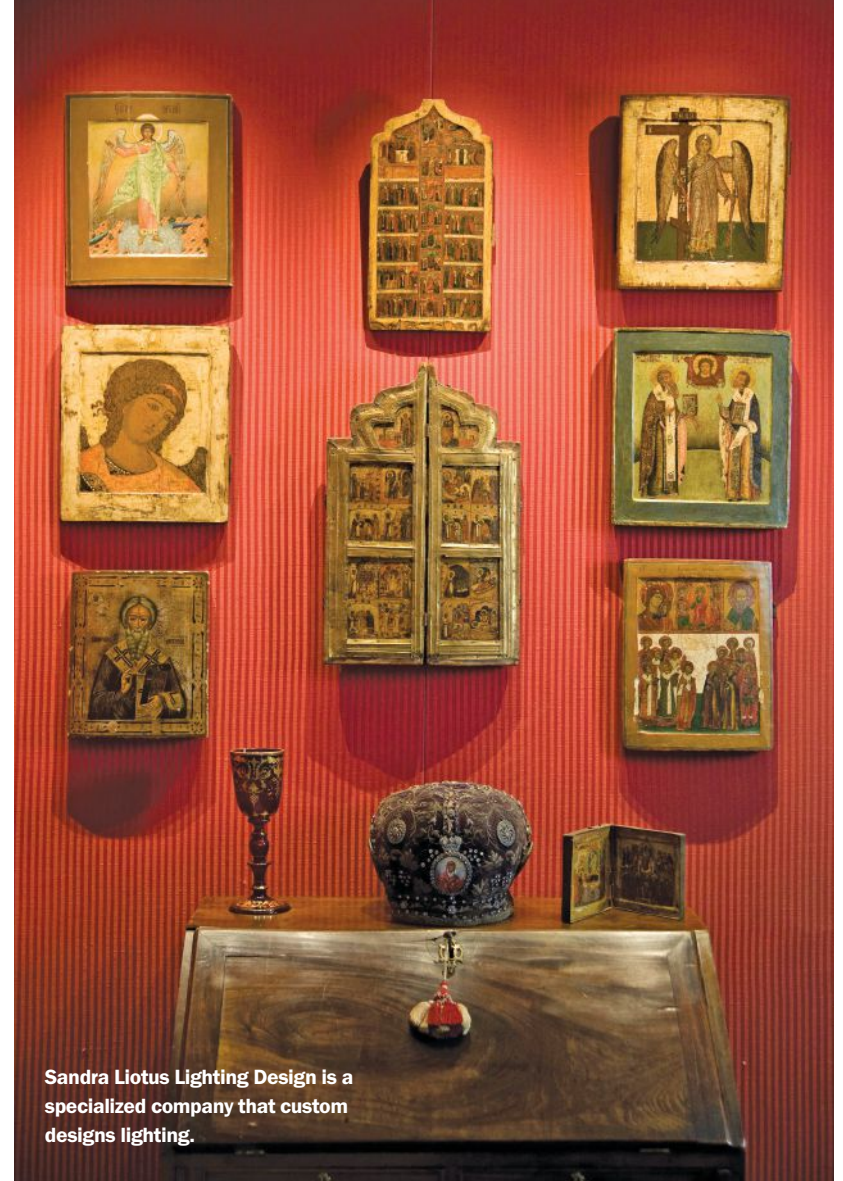
For all the attention that's devoted to a home's interior, all too often lighting is an afterthought.

"So many times it's done haphazardly or without thinking—whether it's too close to the walls, or there's a glare, or it's in the wrong location," says Sandra Liotus. "It's, unfortunately, rare for someone to take an interest and do it right."

That attention to detail is where Sandra Liotus Lighting Design, LLC shines. For the last 30 years, Liotus and Sir David Crampton-Barden—the designer and engineer behind the consultancy—have crafted and installed bespoke, eco-friendly, long-lasting fiber optic lighting systems for high-end clientele, ranging from some of the top private art collections to centuries-old mansions, public museums to yacht interiors. The systems elevate safety, sustainability, and flexibility, and eliminate ultraviolet, infrared, heat, and the other damaging characteristics of stock lighting. The installations themselves are nearly invisible: instead of clunky fixtures, there is only serene light in a living area or the colors on a canvas glowing within the frame, the result of an essence emanating from some unseen place.

"The goal we try to achieve with every project, really, is to make the lighting feel like a natural element and not something that feels cumbersome," Liotus adds.

Liotus and Crampton-Barden first met on a project in early-1990s New York City: Liotus was working for a lighting design firm specializing in high-end clientele, Crampton-Barden was engineering fiber



Sandra Liotus Lighting Design is a specialized company that custom designs lighting.

optic lighting systems. They clicked and they soon launched Sandra Liotus Lighting Design, LLC. They've since established headquarters and workshops in Newport, Rhode Island, collaborating with art collectors, architects, and interior designers and traveling from California to Florida to the United Kingdom to supervise the installation. Highlights of their portfolio range from the Houghton Library at Harvard University to the collections of the late David Rockefeller, Sr.

Thoughtful lighting is about more than safely and discreetly establishing a site-specific ambience. Crampton-Barden says insurance companies have frequently approached them to talk with clients they cover about avoiding fading, discoloration, peeling, and other deleterious effects of poor-quality lighting on their prized collections. "Art, furniture, and interiors are not only things of beauty for which we're the custodians; they're also very good investments, which should increase in value over time if they're properly looked after," says Crampton-Barden.

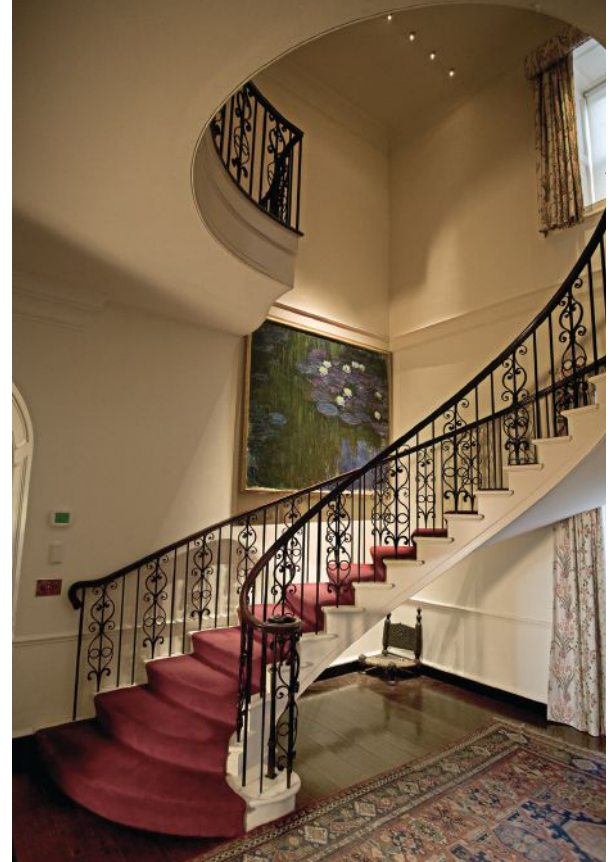
He recalls one client with 100 different pieces in a stairwell and hallway, each individually lit by custom fittings that eliminate light spilling onto the walls—no glare, no reflection.

Each piece is custom-designed and -built for the project, Crampton-Barden adds. Light is projected from a central source—calibrated to the spectrum the human eye can see, with no ultraviolet or infrared—through fine strands

The Newport Flyer is handmade for every project in Newport, Rhode Island.



MATERIALS & METHODS LIGHTING DESIGN



of flexible glass fibers. The light then transmits through non-ferrous metal fittings that are less than two inches in diameter and individually tailored to the particulars of a given environment, whether bronze, nickel, or painted. (Unlike LED fittings, each piece can be replaced or repaired.) The systems are designed for low maintenance and maximum flexibility and control. “Instead of having one beam angle—60 degrees, or 90 degrees, or 25 degrees—we have a full range of beam spreads so it’s not just one direction,” Liotus says. “We can really use light almost as a painting on a canvas.”

As clients’ collections grow and change, the lighting can be adjusted down to the last detail. “It’s not a relationship where we say you’ve got a two-year warranty, after that it’s your problem,” Crampton-Barden says. “We work with our clients, basically, forever.”

SLLD was recently involved in the renovation of a mansion near Mount Kisco, New York, a private residence originally built by the Straus family (of Macy’s department store fame). Its longtime owner reached out to SLLD to work with Philadelphia-based architect Mark Thompson during a renovation of one wing of the mansion, which involved lighting a dome ceiling, plotting ambient lighting, and shining an appropriate light on the owner’s remarkable art collection.

A stone’s throw from their Newport workshop, SLLD is involved in ongoing work at Hunter House. The mid-18th-century Georgian mansion draws untold numbers of visitors for tours, many of whom, it turns out, found it too dark to see the period furniture, intricate woodwork, and other features within. Sandra and David, who had a longstanding relationship with the Preservation Society of Newport County, recommended lighting the house in phases. “That’s often what we recommend. Instead of doing the whole house at once, let’s do one room at a time,” Sandra says, which, in the case of a museum, can inspire enthusiasm (and, perhaps, more donations to finish the larger job).

With ceiling voids measuring less than an inch, it was a “surgical process,” she adds. Working with the society’s craftsman, Dave Oakley, it took roughly a month to disassemble the floors above to access the ceilings, where they installed miniature fittings, painted white to avoid disrupting the historic feel of the room and angled to hit the paintings and furnishings inside. “You really don’t notice the lighting. What you notice is that this place feels like it’s been lit by the sun coming in,” Sandra says. Today, they have either lit or are in the process of lighting four additional spaces, with another in the offing on the second floor of Hunter House.

“You’re always going to find surprises,” Crampton-Barden says. “But in 30 years, we’ve never faced one that we haven’t been able to meet.” **TB**

Above Left: The Living Room of David Rockefeller in New York City. Photo courtesy of Christies
Above Right: Glamorous Staircase of David Rockefeller. Tarrytown, New York. Photo courtesy of Ralph Toporoff

Below: Park Avenue Duplex. Private Residence. Photo courtesy of Sam Botero Associates
Park Avenue Apartment. Private Residence. Photo courtesy of Mark D. Stumer, Architect



Lutyens Monographs

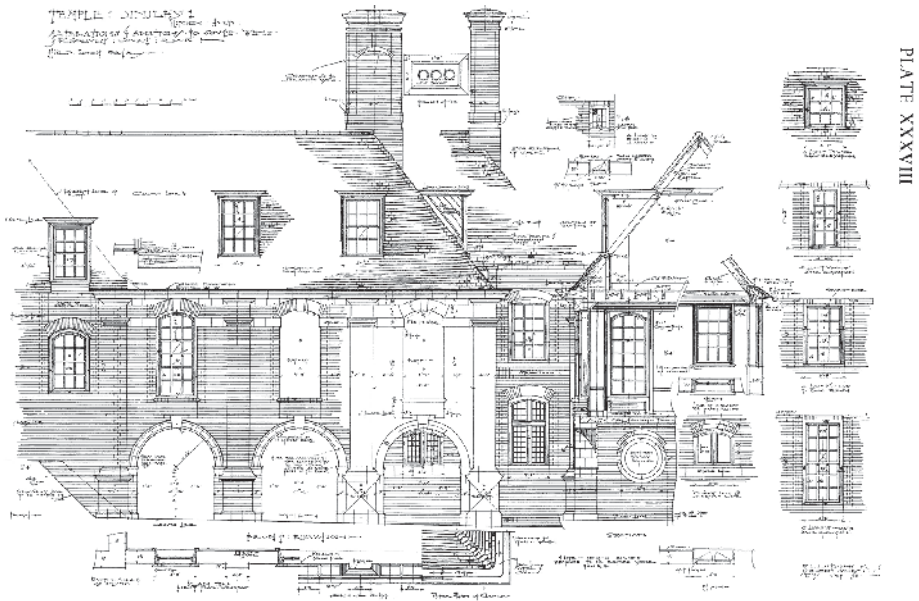
THROUGH A COLLABORATION BETWEEN THE ICAA AND ACC ART BOOKS,
THE LUTYENS MEMORIAL VOLUMES ARE NEWLY AVAILABLE. BY JEFF HARDER

All images © Country Life/ Future Publishing Limited, a Future plc group company, UK 2023

Since their initial publication nearly 75 years ago, the Lutyens Memorial Volumes—a trio of oversized monographs detailing the oeuvre of influential British architect and 1925 AIA Gold Medal winner Sir Edwin Lutyens—became something of a contradiction.

On one hand, they're among the most important architectural books of the 20th century and remain perennially instructive reference materials for contemporary architects. On the other, they've proven extraordinarily hard to find: the only reprint of all three books was issued 40 years ago, and first editions routinely fetch more than a thousand dollars at auction. “The Lutyens series very much is and has been a teaching tool,” says Matt Enquist, an architect and chair of the Institute of Classical Architecture & Art (ICAA) Books committee. “Then, it became basically inaccessible due to how rare and expensive they are.”

Now, through a collaboration between the ICAA and ACC Art Books, the Lutyens Memorial Volumes are newly available to an audience that's eagerly awaited their return. With a trove of detailed drawings, photographs, and essays by Arthur Stanley George Butler and Lutyens biographer Christopher Hussey,

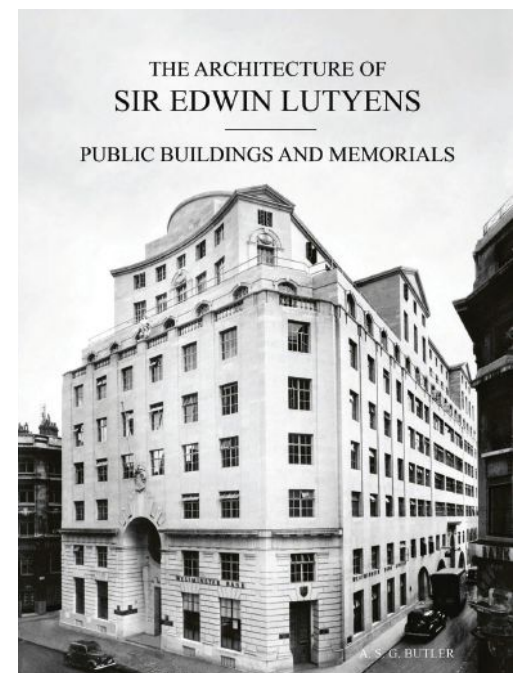
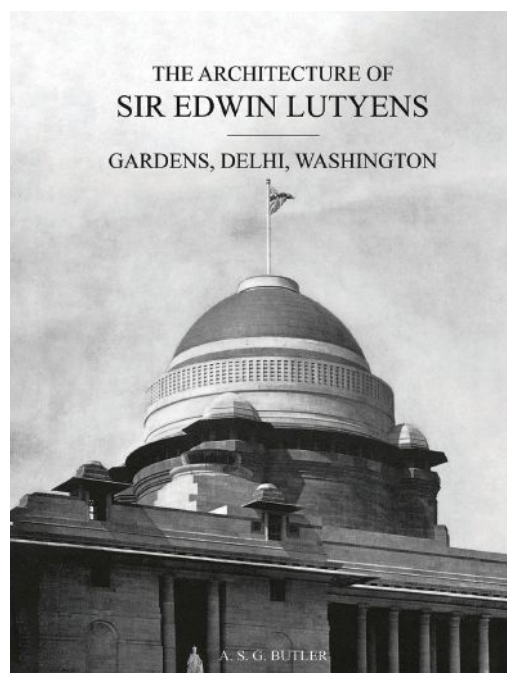
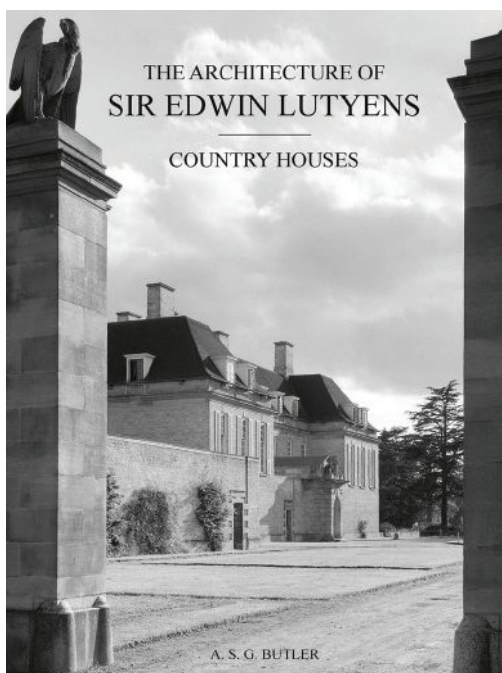


Above, Temple Dinsley from Volume I. Below, the three volumes of the Lutyens series is a collaboration between ICAA and ACC Books.

the books—one chronicling Lutyens's country houses; another his gardens and renowned projects like the Viceroy's Palace in New Delhi; and the third, released this spring, on his public buildings and designs for Liver-

pool Cathedral—are faithful recreations of their originals, offering a window into their namesake's genius.

“It's one of the most important architectural monographs,” Enquist says. “There are



BOOK REVIEW

Right, Folly Farm Sulhamstead, Berkshire and Deanery Garden, Sonning, Berkshire.

Below, Drawing of Imperial Delhi Viceroy's Court.

very few that have gone into this level of depth and breadth, that have really gone through the analysis of showing both the measured drawings—from the site plan, the plans, the elevations, all the way to the details—and then paralleled them with photographs.”

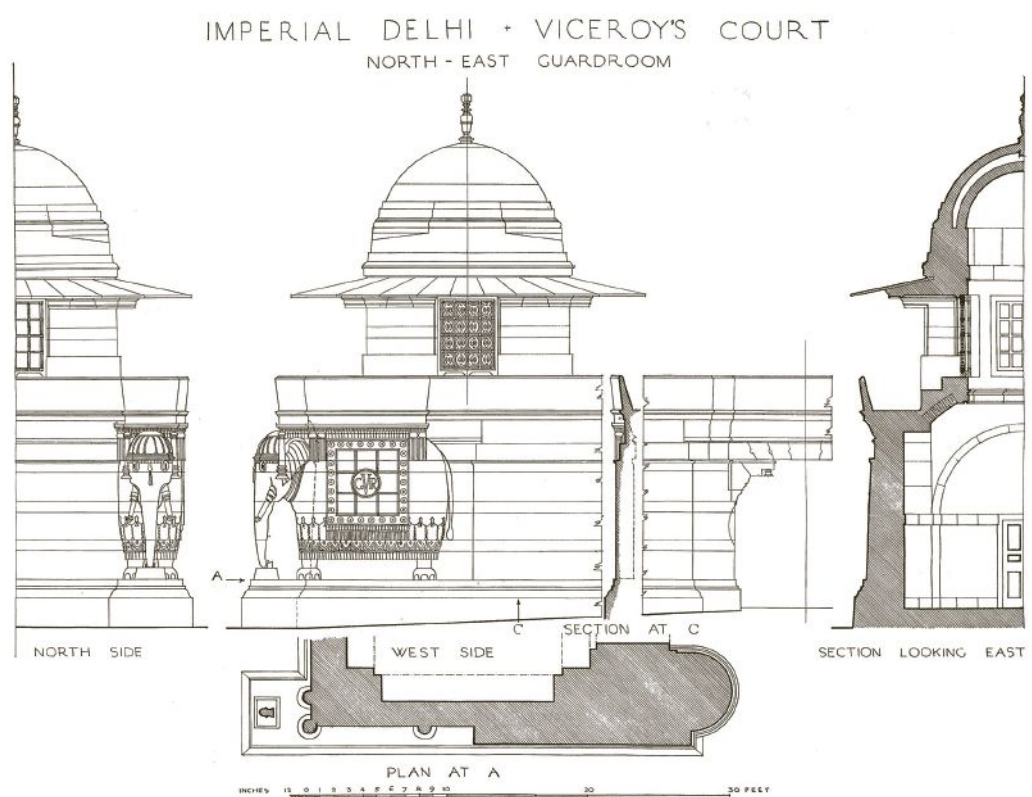
The origins of the series date to World War II. As the architect’s health diminished and his buildings in England came under threat from falling bombs, Edwin’s son, Robert, proposed a series of memorial volumes compiling Lutyens’s signature works, famously documented in *Country Life* magazine, which published the first edition in 1950. The books were born of a gloomy sense of posterity, as Oxford architectural history professor David Frazer Lewis explained in a lecture coinciding with the first volume’s 2023 re-release: as midcentury architects embraced International Style and rejected tradition, it was essential to create a time capsule of Lutyens’s work and legacy to educate and inspire future generations of architects and students. (Oversized pages—a scale at which practicing architects can properly measure and analyze the technical drawings—were a deliberate choice.)

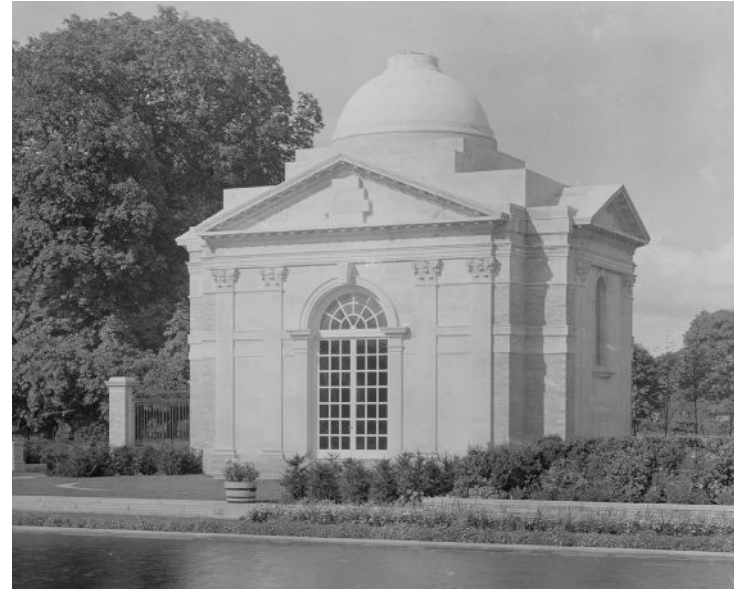
Decades later, Lutyens received a reappraisal. Several of his buildings appeared in Robert Venturi’s *Complexity and Contradiction in Architecture*. Allen Greenberg and Robert Grant Irving wrote of an admiration for Lutyens that was inspired by the memorial volumes. Later, Greenberg proposed a 1978 exhibition of Lutyens’s photographs and drawings at the Museum of Modern Art; that same year, on the 50th anniversary of Lutyens’ construction of the British embassy in Washington, D.C., the Modernist Philip Johnson publicly voiced his esteem for Lutyens. The series was reprinted in 1984—albeit at a notably shrunk-down size with fuzzier images—to a warm reception, then promptly became elusive once again.

While a single-volume reprint of the Lutyens’s country houses was produced in 2003, years later ICAA and ICC Art Books began talking about a shared interest in reviving the full series. “With the ICAA’s books committee, we seek to identify the most seminal books that are no longer accessible, that are really important for both the practice of Classical architecture as well as the ongoing education and use of people to make this architecture today,” Enquist says. It became, he



It was essential to create a time capsule of Lutyens’s work and legacy to educate and inspire future generations of architects and students.





The Hampstead Garden; The Temple of the Music. Left, The Viceroy's House, Dunbar Hall.

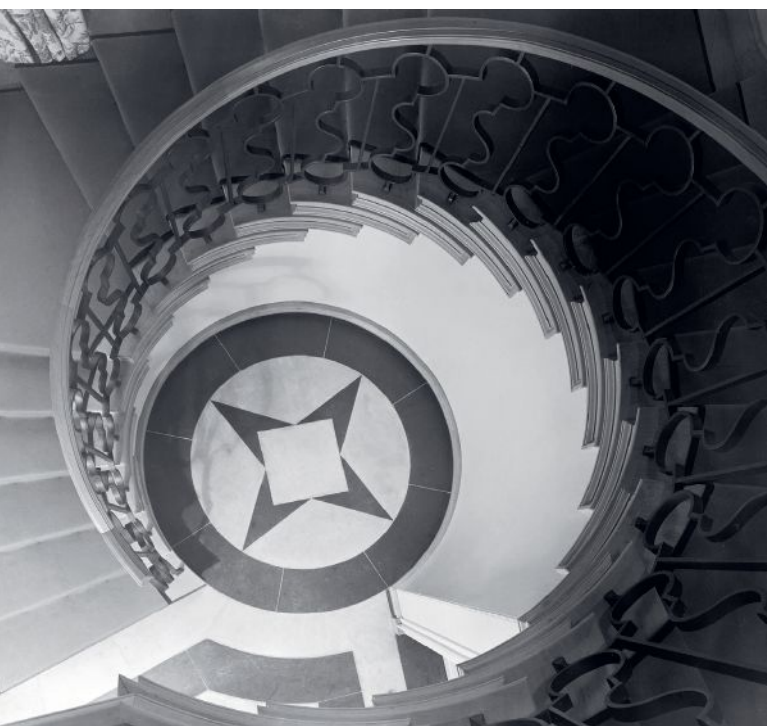
adds, the most complex and ambitious project the ICAA committee has undertaken to date.

Before the first edition was released in 2023, ICAA and ACC Art Books embarked on years of meticulous effort. *Country Life* provided high-resolution scans of their original glass plate images and the ICAA and ACC combed through these to match them with the images in the Memorial Series. Preparing the publications involved reviewing proofs with a magnifying glass to ensure fidelity to the original edition. "Throughout the process—going in with a critical eye, having conversations with the publisher, getting everybody on the same page that we

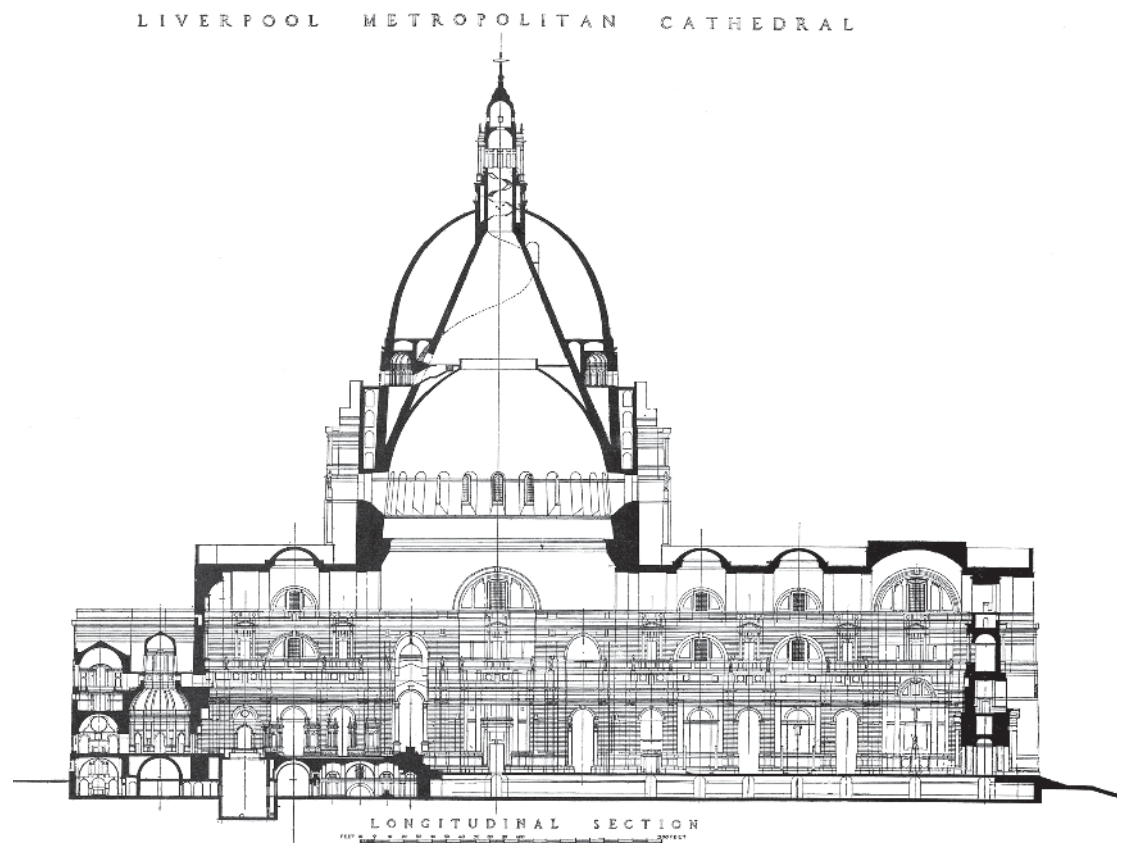
were going to keep pushing the quality of this project until it was as good as it could be—the partnership between us and ACC was amazing."

Now, with the Lutyens Memorial Volumes available once again, Lutyens admirers and new students alike have direct access to understanding the nuances of his approach. "Lutyens's use of the classical is not didactic, that he was able to use and manipulate the language that allowed for a high degree of inventiveness that was very tailored, specific, and unique to each one of his projects," Enquist says. "One of the things we hope people take away from his work is that classical architecture is very much a living language, one that allows for a lot of possibilities of varied expression." **TB**

To order books, visit classicist.org/books



Cheyne Walk: Stairs Well and the Liverpool Metropolitan Cathedral interior sketch.



Main Street, Burford, Oxfordshire.
Set high on a hill with majestic views over the “wolds,” Burford is the quaint Cotswold town that inspired the Arts and Crafts designer William Morris to champion the preservation of traditional vernacular buildings and the churches of the region.

*Timeless traditional building
in England's heartland.*

The Cotswolds

By John R. Tschirch, Architectural Historian

All Photos Courtesy of Unique Homestays, UK

Timeless landscapes. Time-worn buildings.

These are fitting words to describe the “Cotswolds,” a place inhabited since recorded time by Anglo-Saxons, Romans, Normans, and countless generations thereafter who laid out the pattern of fields bordered by hedgerows and quarried the honey-colored stone for their houses, barns, and places of worship in a tradition of craft and design that still persists and flourishes to the present day. It is a harmonious world where nature informs buildings and buildings, in turn, grow out of nature.

Topography inspired the name of the area, the word “wold” meaning “hill or place.” This landscape encompasses the rolling hills, pastures, streams, and forests of six counties in central-southwest England, from the Thames River estuary to the Cotswold escarpment of steep, rocky slopes.

The raising of sheep and the wool trade made the area rich in the Middle Ages, first with monasteries owning vast acreage. With the

dissolution of these religious organizations during the reign of Henry VIII in the 1500s, market towns grew, providing a demand for building. In grand manor houses and modest cottages, a late Medieval style dominates, all defined by the use of steep gables and hood moldings over doors and windows. Local limestone is finely finished in abodes of some pretense to refinement, while rough-hewn blocks mark more humble dwellings.

The best stone lies in a strata of Jurassic limestone known as the Great Oolite, close to the surface of the earth and easily quarried. When first extracted, it is a light cream color which then ages when exposed to air to varying hues of deep orange, gold, and light honey. A soft stone, it can be sawn and carved with relative ease and can be given textures from velvety to jagged. The consistent use of Cotswold stone through the centuries has produced a visual uniformity throughout the region. In the 18th century, double-hung sash windows sometimes replaced earlier casements, and the occasional classical column or urn graced a door or post, but there was



Inkwell Cottage, Burford, Oxfordshire. This cottage is typical of the small, solidly built dwellings of farmers, sheep herders and wool weavers.

generally a pervading traditional aesthetic of less is more that allowed for the stone to take center stage.

At the core of the Cotswolds stand the market towns lining the ancient Roman road called the “Fosse Way,” each named for their place in the land: Moreton-in-Marsh, Bourton-on-the Water, and Stow-on-the-Wold, occupying one of the highest hills in the region. These served as centers of vibrant commercial fairs and record-breaking sales of prized sheep, whose wool was sought after across Europe.

Towering Gothic churches, the mansions of merchants, inns, taverns, and the solid houses of artisans and tradespeople lining the squares, streets, and narrow alleys testify to the wealth generated by the wool trade. Smaller hamlets, of only a handful of buildings, such as Snowhill, Upper and Lower Slaughter, and Bibury, rest easily along abundant streams and grassy meadows, ideal for the raising of sheep and the business of weaving in preparation for market. These communities, large and small, form a continuous ribbon of honey-colored stone enclaves set amongst fields of barley and wheat and managed woodlands.

When not carving stone for their buildings, the craftspeople of the Cotswolds turned to their fields to create thatch for roofs. Thatching dates back to the Bronze Age, reached a high point in the Medieval period, and continued through the 17th century in cottages and farmhouses. Wheat reed is the most common material as it is cultivated extensively.

When roofing begins, a lattice of thin wooden strips are laid across beams. This serves as the backing for thatch, which is unfurled, one layer interwoven with the next and affixed with hazelwood sticks. This layering is ideally at a minimum of 18 inches thick and at a 50- to 55-degree angle

to defer rainwater. The top ridge of the roof has an additional layer of thatch for protection, often featuring a cross-stitched effect made with split hazel or willow clamped to the ridge by spars. When maintained, it is a solid barrier for rain and snow and provides highly effective insulation.

Grander houses have “stone tile” roofs of split limestone affixed to the oak roof structure by wooden pegs. Heavier tiles lined the bottom of the roofs, overhanging to shed rainwater before the advent of gutters. By the late 1600s, these stone tiles began to supplant thatch in more humble buildings.

After centuries of a thriving agricultural economy, the Cotswolds felt the impact of industrialization during the course of the 1800s, causing a major shift in production in which the once mighty wool trade went into decline due to foreign competition. The golden stone towns

and villages appeared to slumber, lost in time, remnants of a bygone age.

In the 1860s, Lewis Carroll, the author of *Alice’s Adventures in Wonderland* and *Through the Looking-Glass*, visited Stow-on-the-Wold, where his friend Reverend Edward Litton was the rector of a church. Litton’s daughter became the model for the character of Alice, who, in the story, idles at

IN THE 1860S, LEWIS CARROLL, VISITED STOW-ON-THE-WOLD, WHERE HE FOUND THE MODEL FOR THE CHARACTER OF ALICE, WHO, IN THE STORY, IDLES AT THE EDGE OF A RIVER BANK TEEMING WITH SONGBIRDS AND ABLOOM WITH DAISIES.



Midsommer Wood. Bourton-on-the-Water, Gloucestershire. Set by a stream, this stone farmhouse integrates seamlessly with its natural surroundings. Traditional building in the Cotswolds rises from the soil and stone of the region, based on the needs of agriculture and animal husbandry. Craft and function dictate the forms and designs, which results in a timeless beauty born of practicality and native materials. All photos courtesy of @Unique Homestays, UK www.uniquehomestays.com

the edge of a river bank teeming with songbirds and abloom with daisies.

The intangible atmosphere of a sleepy dream world and the tangible beauty of houses and fields also inspired William Morris to settle at Kelmscott Manor on the eastern edge of the Cotswolds. One can see the influence of this time-worn realm in Morris's contemporary design work as the founder of the Arts and Crafts Movement and in his evolving philosophy of historic preservation as a leading figure in that new move-

ment. As one walks through the meadows in the footsteps of Morris, one can see the plants and flowers he translated into print, wallpaper, and textiles, from English daisies to wild strawberries and willows. In the Gothic Church of St. John the Baptist at Burford, Morris had a transformative experience while seeing the renovations, or over-restoration in his opinion. In 1871, he founded the Society for the Protection of Ancient Buildings in order to safeguard properties and promote the concept of non-invasive conservation.

Morris's dream of preservation became a reality in 1966 when the British government designated the Cotswolds an Area of Outstanding Natural Beauty. With over 790 square miles of preserved terrain, the harmony of nature and buildings that define the Cotswolds was officially recognized and protected. Thus, the time-honored and timeworn landscape and architectural heritage of the region may hopefully remain timeless. **TB**

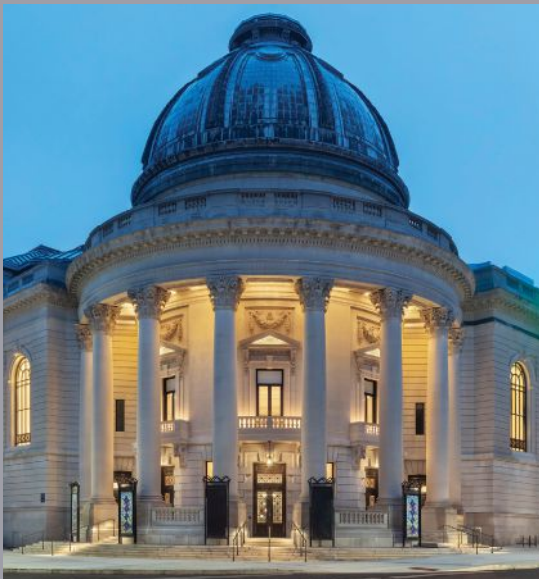
AS ONE WALKS THROUGH THE MEADOWS IN THE FOOTSTEPS OF MORRIS, ONE CAN SEE THE PLANTS AND FLOWERS HE TRANSLATED INTO PRINT, WALLPAPER, AND TEXTILES, FROM ENGLISH DAISIES TO WILD STRAWBERRIES AND WILLOWS.

STORIES FROM DESIGNERS, BUILDERS AND ARTISANS

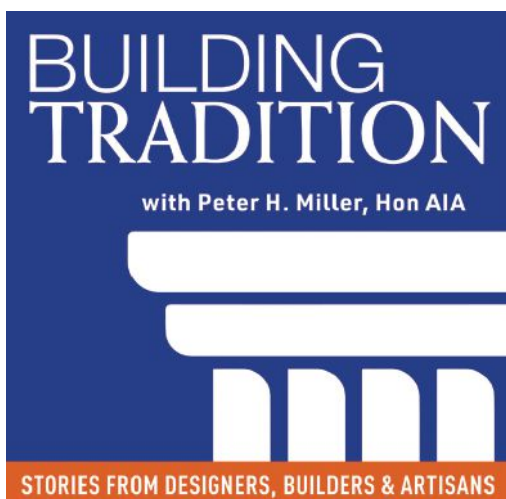
BUILDING TRADITION

NEW!

A Podcast with **Peter H. Miller**



LEFT: SCHWARZMAN CENTER, ROBERT A.M. STERN ARCHITECTS LLP, PHOTO BY FRANCIS DZIKOWSKI/OTTO. TOP RIGHT: COLONIAL HOUSE, BORIES & SHEARRON ARCHITECTURE DPC, PHOTO BY THOMAS LOOF.



From the editors of **TRADITIONAL BUILDING**, **PERIOD HOMES**, **OLD HOUSE JOURNAL**, and **NEW OLD HOUSE**, we are pleased to introduce podcast, **Building Tradition**, featuring stories from designers, builders & artisans. Join industry veteran, columnist and publisher Peter H. Miller, Hon AIA along with his special guests to hear about who's doing what to improve our built environment. History informs the future and so do our guests.

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Its generously proportioned rooms, appointed with 14-foot ceilings and period-style steel windows, are as gracious as the Southern hospitality of the city's inhabitants.

Recreating a **CLASSIC**

Interior designer Moe Draz brings a 1922 neoclassical apartment in Charleston back to its former elegance.

By Nancy A. Ruhling | Photos by Katie Charlotte Lybrand

The corner-unit penthouse, in a grand neoclassical building in Charleston's South of Broad Historic District, is a study in elegance.

Its generously proportioned rooms, appointed with 14-foot ceilings and period-style steel windows that frame views of the Ashley River, are as gracious as the Southern hospitality of the city's inhabitants.

It is these defining features that inspired interior designer Moe Draz, the principal and founder of Charleston-based Architrave Interior Design, when a retired couple commissioned him to reimagine the spaces in their newly purchased apartment in the 1922 building designed by David B. Hyer.

Originally a vocational school, the building was converted to 27 luxury apartments, a transformation that earned it a Carolopolis Award from the Preservation Society of Charleston.

"The apartment had been renovated about 10 years ago," Draz says, adding that he has worked on other units in the building. "It was like a white box—the kitchen and bath were dated, and the apartment didn't have much personality or character. We left the layout as is but reconfigured the primary-suite bath."

The couple, who had owned a vacation home in the city and were relocating permanently from Memphis, Tennessee, asked Draz to incorporate their lifetime collection of colorful modern art and European antiques into the new design.

"I worked from photos, videos, and measurements they sent," he says, adding that the project commenced at the beginning of the pandemic, when the world shut down, and no in-person meetings were allowed. "None of the items were on site until the day of installation. Making them work in a different space and in a different environment was challenging."

Draz started with a pleasing citrus color palette that the owners had used in their previous home, selecting greens and yellows to bring a fresh, updated feel to the spaces. He envisioned the white walls as textural artworks, applying a variety of coverings, including hand-painted murals and wool, silk, and cotton.

The living room, anchored by a new carved limestone fireplace, features Venetian plaster walls, a sofa upholstered in a lime-green Fortuny fabric, and Roman shades for the steel windows that have embroidered borders.



The breakfast nook has a large wall that's covered in an 18th century-inspired chinoiserie landscape mural by Gracie Studio that is customized with South Carolina Lowcountry images. The bench and chairs are upholstered in a Fortuny fabric.



Above: Over the sink in the kitchen, Draz hung an antique oil painting of Old Charleston. The custom cabinets, made of wood with a high-gloss finish, are in a warm gray color. The wall is clad in marble slabs.

Above right: In the library, floor-to-ceiling shelves were repainted in two colors: Benjamin Moore Bleeker Beige on the exterior and Navajo Red on the interior. The sofa, from the owners' previous house, is covered in a large-pattern Lewis & Wood fabric, which set the design theme for the room.

"In designing a space, the walls are often overlooked or simply painted, but a nice textile or paper pulls it together and creates a much cozier space," he says. "Each room in this penthouse is like a little cocoon."

The tone of the penthouse is set in the entrance gallery hall, a long, dark area of the apartment whose wood floors are hand-painted in an antique geometric-pattern and whose walls are covered with a yellow paper-backed silk by Gracie Studio that looks like sunshine.

"It reflects light and has a sheen," Draz says, adding that he was inspired by the grand apartments of Paris and New York City. "And it becomes a backdrop for the art."

One of the most dramatic—and unorthodox—spaces is the breakfast nook, which is appointed with a 19th-century fruitwood table, a custom bench, and a pair of antique chairs that are all upholstered in the same Fortuny fabric. A custom mural by Gracie Studio inspired by an 18th-century chinoiserie landscape adds an air of exoticism—and personalization.

"The mural reflects the South Carolina Lowcountry landscape with a marsh/wetlands landscape, citrus trees, and pink azalea bushes," Draz says.

The conservatory-style sunroom, home of the ebony-cased baby grand piano, is clad in chartreuse grass cloth that hints at lush greenery; the powder room is dressed in a bird and thistle paper that's based on an 18th-century English textile; and the library, where the husband spends a substantial amount of time reading, is done up in a classic chevron pattern reminiscent of a tweed menswear fabric.

In the primary suite, it is the apple green- and gold-painted bed and its dainty black and gilded cornice, which was designed by Draz based on an example that caught his eye in a French chateau, that set the theme.





In the vestibule, which is painted in Benjamin Moore's Brown Horse, a 19th-century lacquered chinoiserie secretary is showcased in a niche and surrounded by artwork.

The princess canopy's paired fabrics—a small-pattern print in metallic bronze and cream inside and a pink silk outside—are a vision in simple opulence. A classic English damask paper by Zoffany in a dynamic 19th century-style floral pattern completes the chic scene.

Taking its cues from the bedroom, the primary bath features a celery-green vanity faux finished like old French brushed-painted furniture and a bold, big-patterned wall covering that's based on a botanical painting by British decorative artist Adam Calkin.

Draz saved the most subtle wall treatment for the most public space:

the living room. The hues of the creamy-white/pink Venetian plaster walls are picked up in the rug and the chair upholstery.

The sofa, upholstered in a soft Fortuny velvet, faces the limestone fireplace, a sculptural replacement that looks as though it's an extension of the walls. Diaphanous Roman shades, embroidered around the edges with a classical design whose lime green color matches that of the sofa, further soften the serene space, filling the room with light.

In Draz's new design, the penthouse comes alive—a splendid and spectacular space where the new owners can create their own history. **TB**

In Draz's new design, the penthouse comes alive—a splendid and spectacular space where the new owners can create their own history.



Above and above right: In the primary bedroom, whose main feature is a green- and gold-painted bed crowned by a princess canopy, the walls are covered in a Zoffany floral paper. The 1930s crystal chandelier is from Lombardy, Italy.

The wall covering in the primary bath is a big, bold pattern by Lewis & Wood. The lower sections of the mirrors in the green vanity, in a faux finish that is reminiscent of old French furniture, conceal medicine cabinets.



In the sunroom, below, the baby grand piano basks in the sunlight. The walls are chartreuse grass cloth. The slipper chair, from the owners' collection, has been reupholstered in a bold green and red pattern, hues that are repeated in the antique rug and other elements in the room.



KEY SUPPLIERS

Interior Designer

Moe Draz, Architrave Interior Design

Builder

Harper James Finucan Inc.

Decorative Painter

Kristen Bunting

Cabinet Maker

Shannon Horning, Horning Woodworks

Custom Carved Fireplace Surround

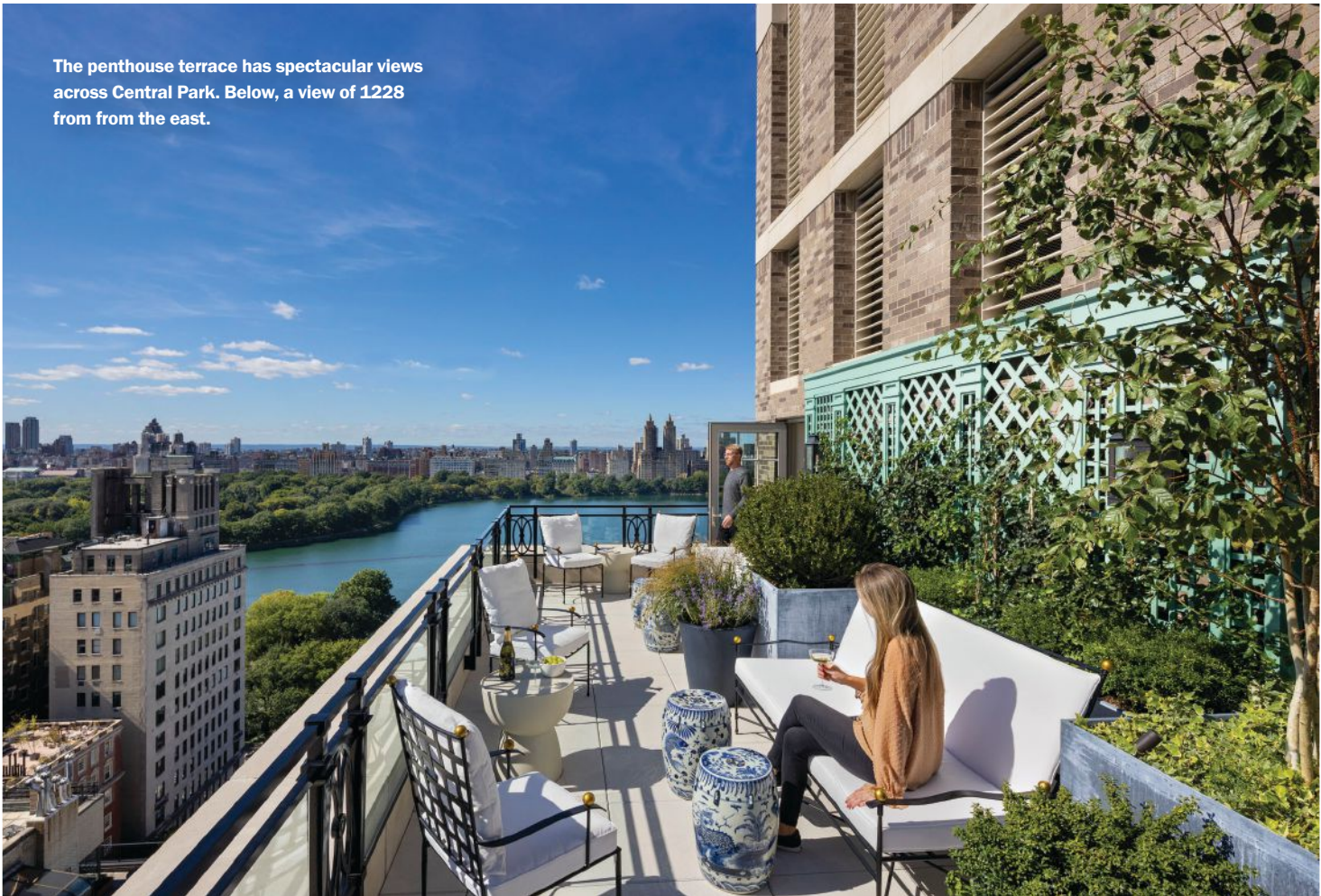
Material Bespoke Stone and Tile

Custom Millwork

Harper James Finucan Inc., Chariker Construction Inc.

Stonework

World Granite-Dylan Jackson



The penthouse terrace has spectacular views across Central Park. Below, a view of 1228 from from the east.



LUXURY LIVING

The new design of 1228 Madison Avenue draws inspiration from its Carnegie Hill neighborhood.

Coursing through Manhattan's Upper East Side, Madison Avenue contains multitudes. Its sidewalks are famously crowded with stylish shoppers popping in and out of high-end boutiques, sure, but it's also an eminently livable place that's home to an abundance of families and a prime example of a residential area centered around high-rise buildings. "Madison Avenue is kind of like the Main Street of the Upper East Side," says Paul Whalen, FAIA, partner at Robert A.M. Stern Architects (RAMSA).

It's also defined by its architectural variety, where interwar brick buildings, Art Deco structures, and single-story jewel boxes blend harmoniously. So, when Whalen and RAMSA partner Michael Jones, AIA, designed 1228 Madison Avenue—a 15-unit high-rise residential building on 75,000 square feet about a block from Central Park in the Carnegie Hill neighbor-

By **Jeff Harder**

Photos by **Peter Aaron & Francis Dzikowski / OTTO**



Above and right, The building is inspired by Regency-style metal storefronts. Below: The living room is open concept with modern furnishings.

hood—they sought to draw from that surrounding architectural context while simultaneously making their own contribution. The result is breathtaking embodiment of modern Classicism, where shifting symmetries and setbacks, elegant brick and stonework, and thoughtful details from base to crown reflect the eclectic character of each home within. “That individuality,” Whalen says, “becomes a gift to the city.”

When Whalen and Jones happily leaned into Classicism and local precedents in crafting RAMSA’s first project on Madison Avenue, they also drew influence from their travels abroad to study the traditional styles of John Soane and Edwin Lutyens. “We didn’t just want to copy [what was] in the neighborhood,” Jones says. Further, they imagined the building as a “vertical village,” transposing the irregularity and graceful contrasts you’d find in the homes around a hamlet into a design that could capture its share of interest. “[We] wanted to make sure that it had enough



sculptural qualities so that it would have its [own] unique personality,” Whalen says, “but have it fit into a street that’s full of unique personalities.”

The singular identity of 1228 Madison Avenue is apparent from the street, where a shot-sawn Indiana limestone facade—which fit with the prewar buildings down the street while adding interesting texture and color—rises three stories and showcases Regency-style metal storefronts with large windows and low pediments. The German nickel canopy,





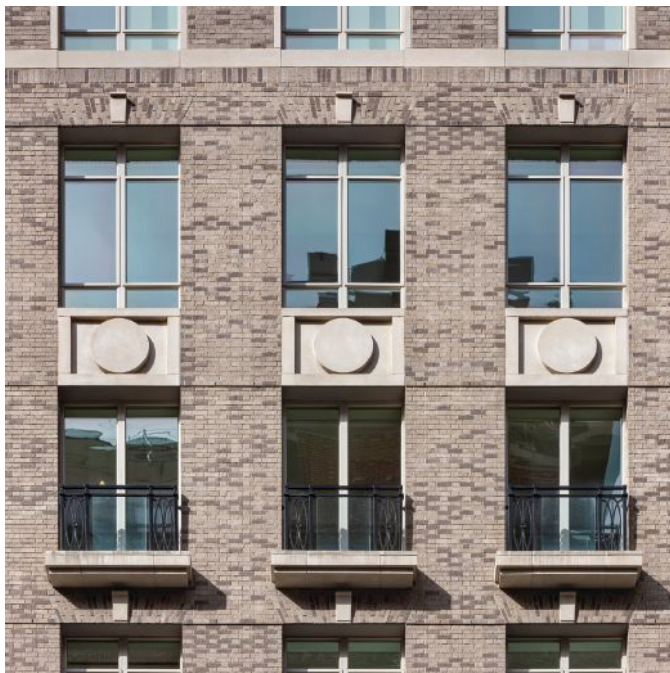
lobby doors, and recessed sconces express a 1930s aesthetic at street level. Patterns of serpentine circles appear in the sconces, door screen, and an intricate stone filigree, riffing on a Lutyens-inspired motif that ties the building together.

At lower scales, perhaps the most dramatic element is the buttress swooping from the first to third stories, recentering the base of the building and concealing a terrace adjoined to a second-story residence. (“It went from what could have been one of the least desirable apartments in the building to one of the most desirable,” Whalen says.) Setbacks reflect and delineate changing scales in street wall height from the 1860s to the 2020s. “They’re like the rings on a tree: this is the history of this neighborhood being marked in a very natural way on this building,” Whalen says.

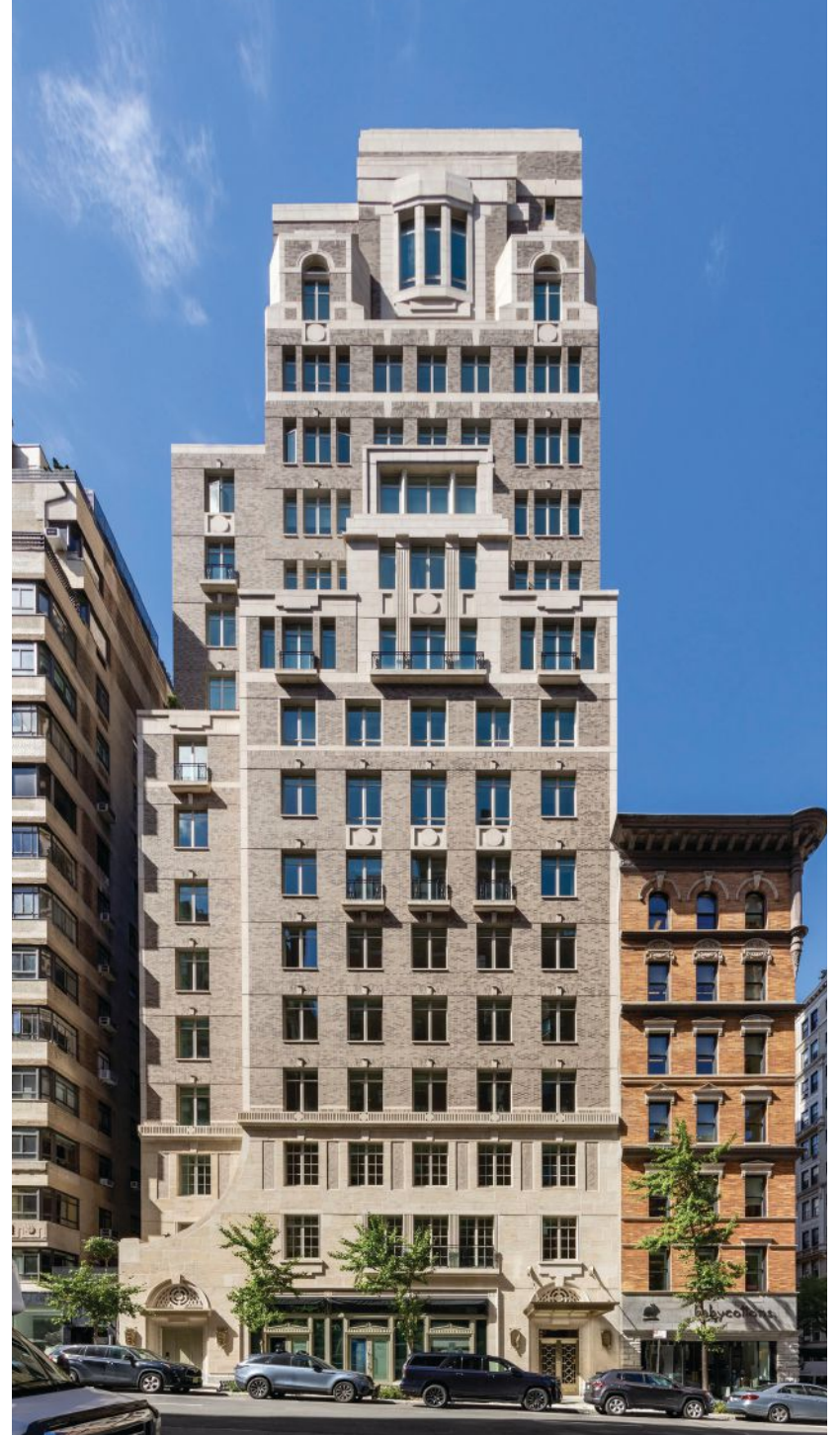


As the building rises, bricks play off stone elements in gloriously disparate ways, calculated to come together. In-set panels with a basket-weave configuration slip onto the limestone base. Above, Jones says, tricolored bricks in a Flemish bond “cover everything like a big, beautiful fabric,” transitioning into jack arches with keystones above the windows and soldier courses beneath the stone cornices. Arched and oxeye windows, French balconies, and custom metal railings referencing Austrian architect Otto Wagner overlook Madison Avenue.

Serpentine circles appear in the sconces and door screen, which is a Lutyens-inspired motif. Above the kitchen offers dine-in seating at a low counter on the island.



Ascending toward the upper floors, the building's complicated massing calls back to Rosario Candela and reveals the distinctiveness of each floor plan in the exterior. "These apartments change from floor to floor," Jones says. "There's this idea of being individuals—[instead of] a filing cabinet filled with the exact same thing going up and down, there's a lot of variety." The interiors, meanwhile, were designed by Kelly Behun, whose minimalist, contemporary style was a pleasant foil to RAMSA's traditional



The building was imagined as a vertical village. The facade is Indiana limestone.

approach. ("We realized: it's working," Jones says. "She did a wonderful job.") At the crown, where a roof terrace looks out to the Guggenheim Museum, a broken pediment lends the building an unmistakable profile in the skyline.

Ultimately, Whalen says, 1228 Madison Avenue evinces a deep understanding of the language of Classicism—not simply the words, but the syntax that ties those words together. By harnessing tradition, he hopes buildings like these inspire residents, passersby, and architects alike to embrace the possibilities inherent in high-rise living for the present moment. "We think that one of our chief jobs as architects is to make city living as special, interesting, charming, and personal as it is to live in a village," Whalen says. "We're trying to bring all that individuality, charm, and specialness to encourage more people to live here, because we think that more people should live in higher buildings. It's a beautiful way to live." **TB**

ULTIMATELY, WHALEN SAYS, 1228 MADISON AVENUE EVINCES A DEEP UNDERSTANDING OF THE LANGUAGE OF CLASSICISM—NOT SIMPLY THE WORDS, BUT THE SYNTAX THAT TIES THOSE WORDS TOGETHER.

PLOT TWIST

Norman Davenport Askins and Associates rewrites the narrative of a
Cotswold-inspired cottage in Buckhead, Atlanta.

By **Nancy A. Ruhling** | Photos by **Emily Followill**



Architecture is all about telling stories,
and the best ones bring life to brick and mortar for generations.



In this particular case study, the house already had had a long life of its own and occupied a special place in the heart and memory of the clients who hired Norman Davenport Askins and Associates to design and build a new house for them in Buckhead, a timelessly classic and stylish neighborhood in Atlanta.

And like a lot of stories, this one is all the better for a couple of twists and turns and false starts in the plot.

It all started when the Atlanta-based firm was commissioned by a young couple to design and build a home for them and their children. They had bought a small suburban lot in Atlanta with a 40-foot rising grade from the street, not an ideal piece of property from anyone's perspective. Under the direction of project architect Geoffrey P. Yovanovic, NCARB, though, the task was completed to everyone's satisfaction.

But before construction began, the husband's father announced that he was selling the family homestead, a 1930s Cotswold-style cottage framed by mature white oaks that was situated on three acres of rolling hills in Buckhead.



Left, A two-story central gable anchors the house, reading as the original structure and relegating the cottage to the status of a wing. Top, the cottage, before construction, surrounded by mature white oaks, dates to the 1930s. The exterior, above, during construction, the original Birmingham clinker bricks and the windows were removed and repurposed; the slate roof could not be salvaged.



The entry hall is illuminated by an arched leaded-glass transom and side lights. The painted floor is a nod to that of the original house. Coat closets, which open with touch-latch hardware, are on each side of the arched opening.

Above right, the new sinuous staircase rises from the basement to the second floor and is illuminated by an arched window at the landing.

A bow bay window brings depth and illumination to the study, right, which has lightly finished white oak paneling.

It was here that the husband had grown up, and he had such profound and fond memories of the place that he switched course and asked the team at Norman Davenport Askins and Associates to redesign for this property.

“I was quite familiar with the house because I used to pass it all the time,” says Askins, NCARB, who is the principal architect of the firm that bears his name. “I was excited to do the project.”

After several months of designing and redesigning, however, it was determined that the ambitious program the couple wanted would not work with the house.

“We decided to tear down three-quarters of the old house, saving and re-using the bricks and windows,” Askins says, adding that the husband wanted to salvage as many pieces of the past as possible. “Geoffrey married the new design to the original right-hand wing. It worked like a dream—it’s one of those miracles. You can’t tell which is old and which is new.”

Under the plan, 5,000 square feet were added to the cottage, creating a dramatic 7,500-square-foot residence that reflects the past and looks forward to the future. The project also included designing and building a wood-frame three-car garage that contains a guest house on the upper level.

“It was tough, but we made it work,” Yovanovic says.

To achieve the new-old effect, materials were salvaged and repurposed. The 1930s bricks, including rare Birmingham clinkers, were removed and reused.



“You can’t get clinkers anymore,” Askins says. “We tried to buy them from another house that was being torn down, but they wouldn’t sell them to us. Sadly, they ended up throwing them away.”

To achieve a weathered look that matched the originals, the masons broke the sides of new bricks and did what Askins calls “a sloppy job to give texture and mixed in the authentic clinkers. We also had them scrape the mortar out of the joints to create shadows.”

They were then aged—the original bricks had been painted white and were peeling—a process that Yovanovic says was a bit tricky to pull off.

The husband was delighted that the original steel windows, timber beams and posts, Cherokee stone pavers, and the front door were incorporated into the new design and that the wood from the old shed that was razed was used to make the ceiling of the pool house.



In the back, the gable of the bedroom suite and the new porch enclose the deck, creating a courtyard pool overlooked by a pair of octagonal bays.

The new porch is furnished with salvaged and refinished windows that are in timber frames. The operable casements, the large sliding door and heated limestone floor make the space livable all year long.

The kitchen has a plaster range hood and opens to the mud hall, the bar, and the porch. The range backsplash conceals a tiny TV.



Many of the artistic touches, including the pattern of the painted floor in the entry, were replicated. The slate roof, however, was in such a state of great disrepair that it was replaced.

One of the more dramatic new features is the graceful and sculptural central staircase, which rises three stories and is paired with a back staircase of a more humble character. Commenting on their compatibility, Askins notes that “they are best friends.”

Other new traditional features and details, including leaded-glass windows and generous archways, remind the house of its origins and are meant to convey a family’s changing aesthetics over generations.

This is particularly evident in the kitchen, where a breakfast nook in the bay window gazes at the acreage. The oak countertop on the central island incorporates butterfly joints and breadboard ends that suggest age, the stove hood is plaster, and the soapstone backsplashes hint of the past.

The scene reads retro chic, but slide the secret door in the backsplash, and a tiny TV—the wife is a mega Braves fan—is revealed, a slick trick of 21st-century technology.

With its faux-painted and distressed oak paneling and bow bay window, the study is another memory-evoking highlight of the new design.

One of the family’s favorite spots is the heated porch, whose sliding glass doors open to the pool and the yard. It has a fireplace and a grill with a commercial exhaust fan (it’s quite large and hidden by a roof pediment).

The most challenging portion of the project, Yovanovic says, was designing the primary bath around its round window.

“We had to curve the vanity and figure out how the drawers would work,” he says, adding that the vanity is fronted by a mirrored wall with an elliptical window that reflects back to the arched cased opening. “We even went so far as to mock it up in paper models.”

Noting that the wife loves the space, Askins says that “it’s the highlight moment of the house—it’s a killer.”



One of the family’s favorite spots is the heated porch, whose sliding glass doors open to the pool and the yard.

The most challenging portion of the project, was designing the primary bath around its round window.



The husband, by the way, takes great pleasure in the fact that the golf simulator was installed in what had been the old basement and playroom of his childhood.

The house, which is anchored by a two-story central gable that separates the one-story cottage wing from the new half-story addition, incorporates a porte cochère, topped with a lead-coated copper roof, that allows passage to the garage and provides a covered side entrance.

Everything about the house says family.

“In the living room, which is one of the more formal rooms, there’s no

rigid furniture,” Yovanovic says. “Everything is soft and durable enough for the children and the family’s two Labrador retrievers to lounge on.”

When it comes to storytelling, architects are used to writing fictional plots that detail the history of the house. But in this case, they didn’t have to.

“So many times, we create the narrative and generations add to it,” Yovanovic says. “Here, we already had generational growth.”

Askins adds that “it feels like a new house, but it’s fresh. It has a lot of old soul.” **TB**

Opposite page: The radius vanity in the primary suite is fronted by a mirrored wall that has an elliptical window that reflects the back of the arched cased opening.

Right, the porte cochère allows passage to the garage and provides a covered entrance. The lead-coated canopy peaking from the corner of the garage below the hanging corner lantern was salvaged from the original home.

The living room overlooks the pool and opens to the kitchen.



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Clockwise from top left: The front entrance to the townhouse got a makeover, as well. Ferns in the courtyard provide soft fall color. The home's front door and vestibule begin an enfilade that culminates in a view of the courtyard. Opposite: A garden gate opens to the courtyard.

Urban Garden

DAN GORDON LANDSCAPE ARCHITECT CREATES BREATHTAKING
OUTDOOR SPACES IN BOSTON'S BEACON HILL.

BY MARY GRAUERHOLZ | PHOTOS BY NEIL LANDINO

The history of the home's setting is so luminous, it could set the most jaded person's heart aflutter. The red brick townhouse on Boston's Beacon Hill, a national historic landmark, was designed by architect Alexander Parris in the early 1800s and built for textile manufacturer Nathan Appleton. Appleton's daughter married the poet Henry Wadsworth Longfellow here; the painter John Singleton Copley called it home. The 54th Regiment Civil War troops marched past the townhouse on their way to war.

Four years ago, new owners of the townhouse asked landscape architect Dan Gordon, founder of his namesake firm in Wellesley, Massachusetts, to make the outdoor spaces more cohesive with the house itself and add new elements to showcase the courtyard, rooftop garden, and street garden.

Gordon and his colleague, principal Patrick Taylor, trekked to the site, across the street from the Boston Common's frog pond, and immediately felt its splendor. "It's not every day you get to walk onto a property like this on Beacon Hill," Gordon says. "We saw right away that the courtyard could become a garden oasis for outdoor living, as well as enriching the townhouse interiors."

He and his team found deep inspiration in the home's historical and architectural features. The nitty-gritty, though, was more complex. The landscape design, after all, involved a small urban lot, an L-shaped townhouse, and walls in the back of the property and between the townhouse and its "twin" townhouse next door—with all the workarounds and scheduling difficulties of the Covid era. "How do you bring this all together?" Gordon recalls thinking.

Among the property's challenges, one stood out: a 40-foot by 80-foot concrete slab sitting on an elevated piece of the property, under which a



previous owner had created a subterranean garage. Gordon's team left the slab in place, along with the working garage. It was then waterproofed, topped with granite pavers, and lined with planters to increase the soil depth and hold trees, shrubs, groundcovers, and perennials.

The home's front door and vestibule begin an enfilade that culminates in a view of the courtyard, a visual feast from a variety of perspectives. Depending on the season, spacious windows and glass doors showcase the courtyard's rich colors, shapes, and textures. More views of the courtyard are visible from all three remaining floors, thanks to well-situated windows.

"We knew the courtyard would be prominent from the entry and looking down from many stories," Gordon says. "It should be a key visual space."

Today, the classic urban courtyard is precise in historical context and alive with color. Walls, furniture, and ornamental latticework establish scale and proportion and create intimacy.

One calming place to pause is a gas-burning fireplace, with a lattice-work topper and raised seating planter walls. The lattice here is softened with spots of English ivy, while naturally durable Deer Isle granite pavers provide an easy-care deck covering. When the basic components were established, "we softened it with plantings," Taylor says. Evergreens, pachysandra, and flowers sporting traditional English color add interest. Honey locust trees show off dappled leaves in the spring. Tulips and allium also roll out the carpet in the spring, followed by white astilbe and hydrangea. Ferns provide soft fall color.

The street garden required a light hand and minimal work, Gordon says. A restrained, classical plant selection, including potted boxwood, softens the enhanced granite stonework.

*The history of the home's setting is so luminous,
it could set the most jaded person's heart aflutter.*

“We knew we had a great setting to create something that’s in keeping with the original; a centerpiece for the next 200 years.”

Crowning the townhouse is a rooftop garden. Here, the plant palette provides continuity. “But first, it had to be structurally sound,” Gordon says. Comfortable sofas are arranged around a Jet Mist granite fire table (brought to the rooftop by a crane from the back alley). Zinc planters filled with boxwood near the fire table provide a soft visual edge to the rooftop and define the space. Separate areas hold a roomy dining space, places to lounge and chat, and a grilling area. Above are dramatic views of the Boston skyline.

In the big picture, breaking down the project into a series of outdoor spaces and enhancing the property, while keeping the historical context and essence of the home, was key, Gordon says.

“It was really fun to have the opportunity to work on a property with such significance,” Gordon says. “It was all about the site—a beautiful 200-year-old home on Beacon Hill. We knew we had a great setting to create something that’s in keeping with the original; a centerpiece for the next 200 years.” **TB**



Clockwise from top: Walls and latticework help to establish scale and proportion. Visual features, such as a fountain, add interest and a sense of calm. Comfortable sofas, set around zinc planters of boxwood and a granite fire table, create a spot to relax and admire the Boston skyline.

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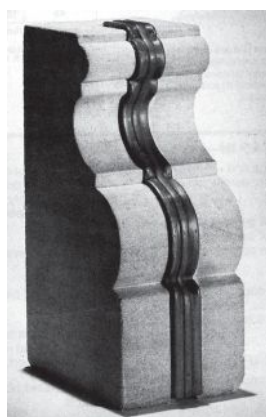


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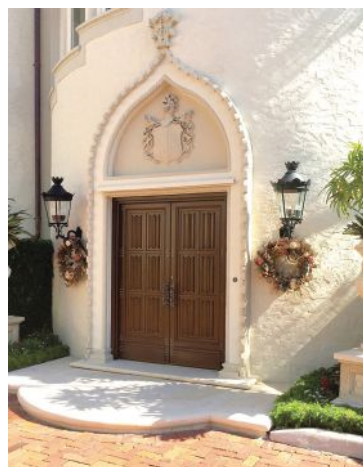
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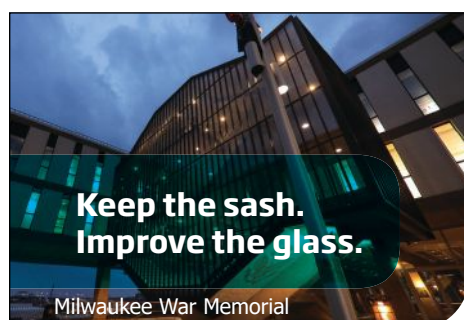
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Vintage Doors

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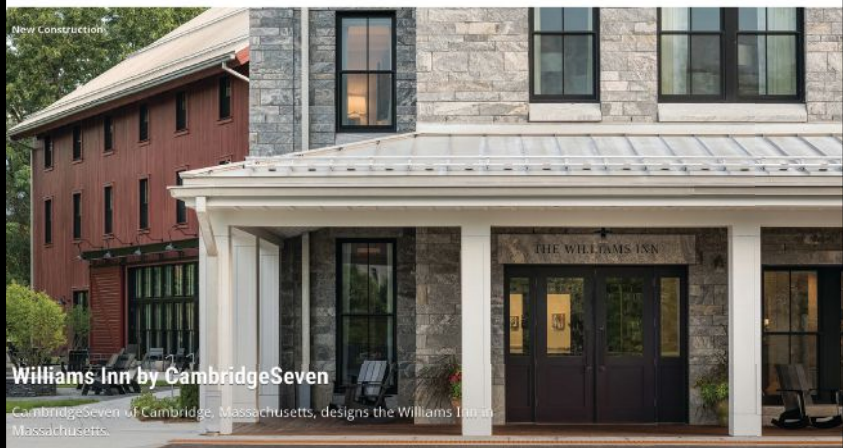
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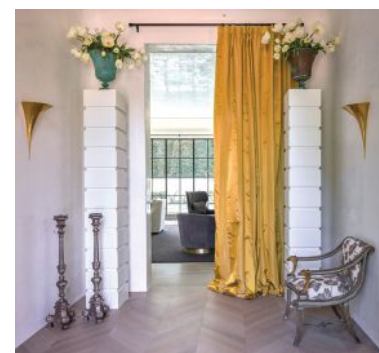
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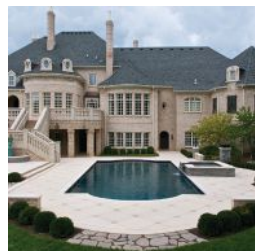
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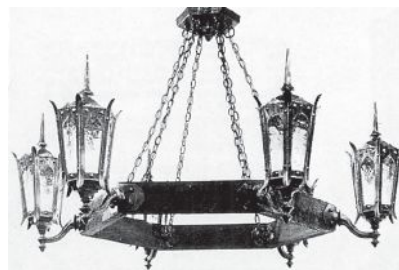


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www.lanternmasters.com
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Custom designer & manufacturer of lighting: interior chandeliers, pendants, ceiling flushes & sconces & exterior lanterns including wall, flush wall, pendant, post & pilaster; many architectural periods; historical reproductions.

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Period Lighting Fixtures, Inc.

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Fax: 413-664-0312
www.periodlighting.com
Clarksburg, MA 01247

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Remains Lighting

212-675-8051; Fax: No fax
www.remains.com
New York, NY 10001

Custom lighting manufacturer: commercial, residential & institutional; exterior & interior lighting; historical & traditional lighting & mirrors; lighting restoration; design services; UL certified, LEED-Gold factory.

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Scofield Lighting

610-518-3999; Fax: 610-518-7264
www.scofieldlighting.com
Downingtown, PA 19335

This signature 19th century inspired collection by Heritage Metalworks provides over 120 original custom and reproduction designs in the finest handmade interior and exterior lighting. Artisans use traditional tools and proven techniques that show the mark of the human hand.



St. Louis Antique Lighting

314-863-1414; Fax: 314-863-6702
www.slalco.com
Saint Louis, MO 63130

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SEE OUR AD ON PAGE 21.



**St. Louis
Antique
Lighting Co.**

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Lantern Masters

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Crown Point Cabinetry

800-999-4994; Fax: 603-370-1218

www.crown-point.com

Claremont, NH 03743

Manufacturer of custom cabinetry in period styles: Shaker, Victorian, Arts & Crafts, Early American & traditional styles.

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House of Antique Hardware

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www.houseofantiquehardware.com

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www.wmcraft.com

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WINE CELLARS



Crown Point Cabinetry

800-999-4994; Fax: 603-370-1218

www.crown-point.com

Claremont, NH 03743

Manufacturer of custom cabinetry in period styles: Shaker, Victorian, Arts & Crafts, Early American & traditional styles.

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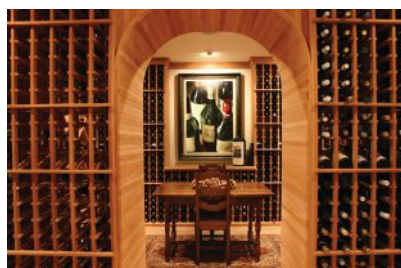
Vintage Cellars

760-871-0372; Fax: 760-735-9956

www.vintagecellars.com

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www.winecellarinnovations.com

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www.wineracks.com

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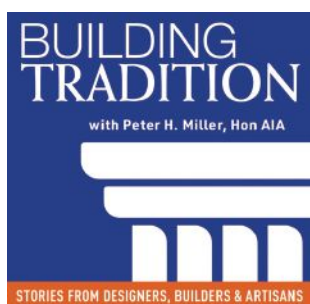
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Preservation Products

800-553-0523; Fax: 610-891-0834

www.preservationproducts.com

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Manufacturer & distributor of Acrymax restoration & preservation systems for historic metal roofs: durable weatherproof membrane can be used as complete roof system or for repair; Acrymax is an energy star partner.

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Renaissance Conservatories

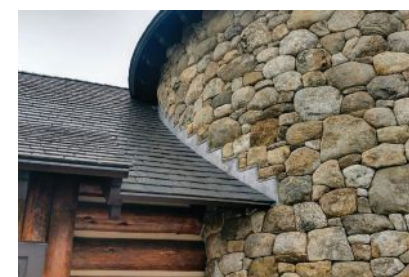
800-882-4657; Fax: 717-661-7727

www.renaissanceconservatories.com

Leola, PA 17540

Designer, manufacturer & installer of conservatories, greenhouses, garden follies, pool enclosures, specialty skylights, roof lanterns, domes & garden windows: Classical designs; handcrafted mahogany components; custom designs.

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www.countrycarpenters.com

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www.hochstetlertimbers.com

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www.riverbendtf.com

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www.decoratorsupply.com
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