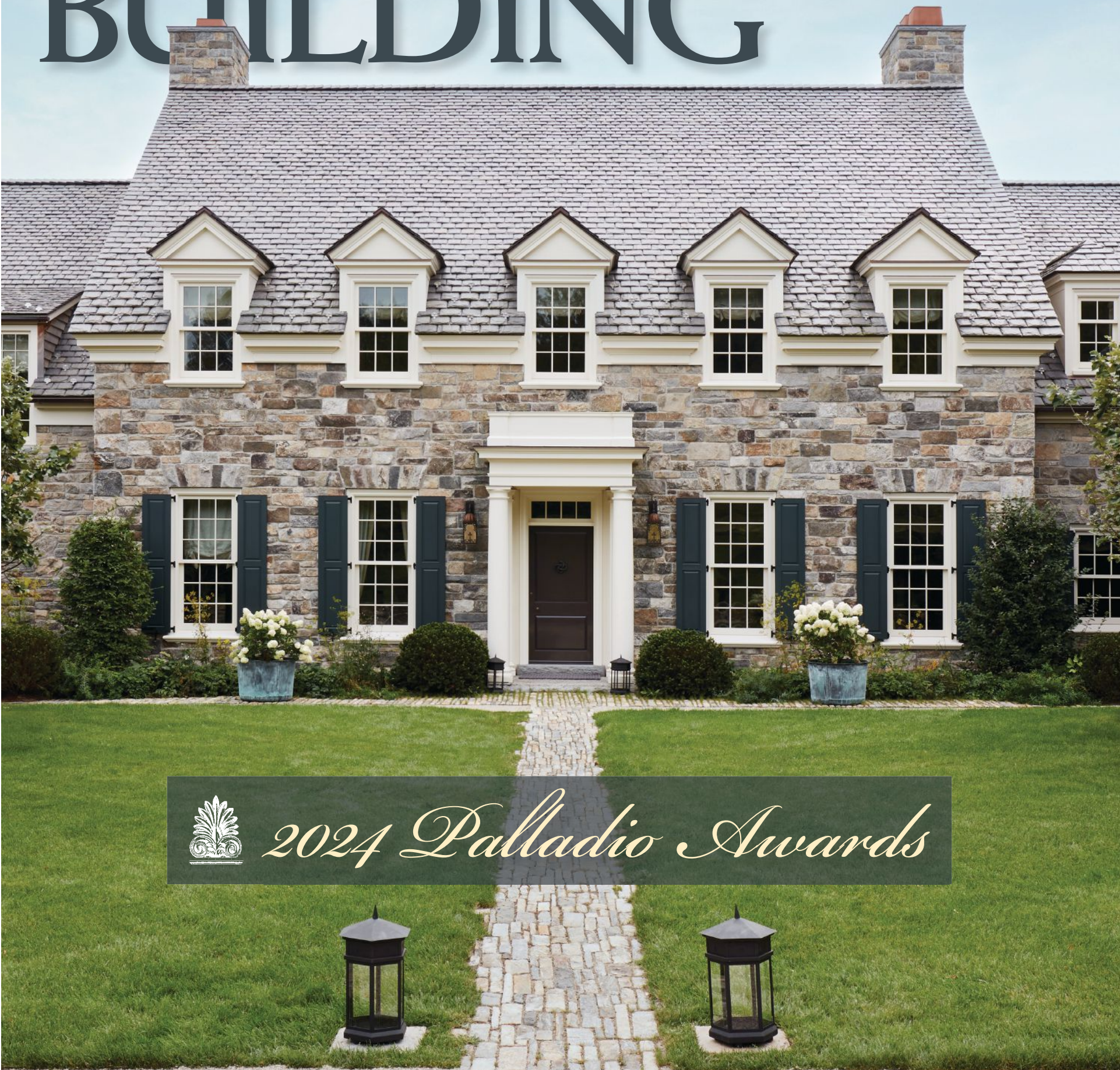


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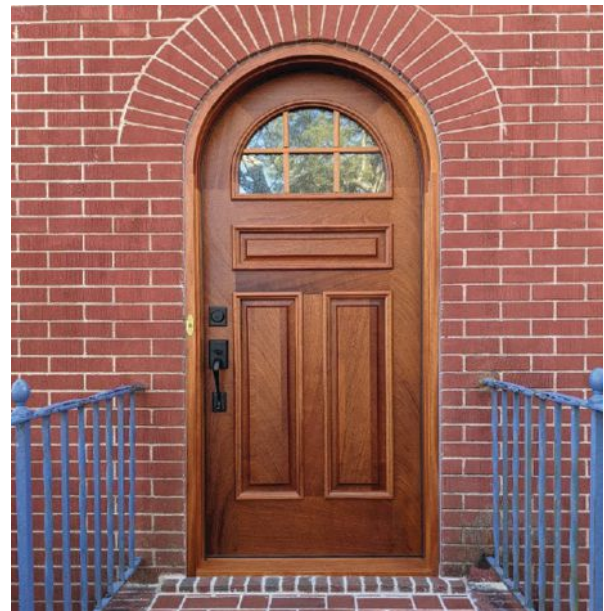
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A close-up photograph of a brown dog, possibly a Weimaraner, lying on a lush green artificial turf lawn. The dog is looking directly at the camera with its mouth slightly open, showing its pink tongue. The background is a soft-focus view of the same artificial grass.

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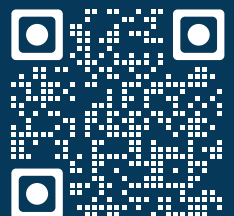
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Ferguson & Shamamian Architects designs a new equestrian estate.

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Photo By Jeffrey Totaro

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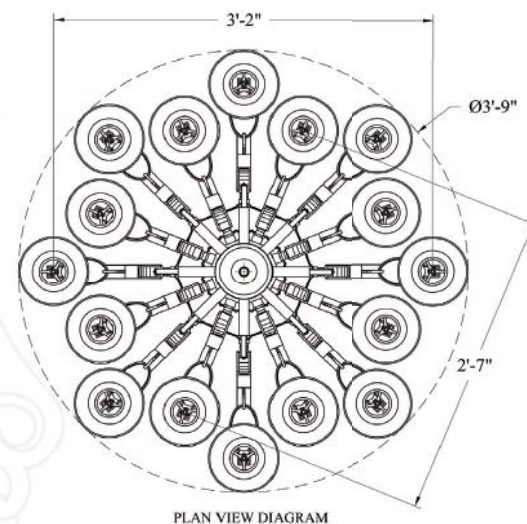
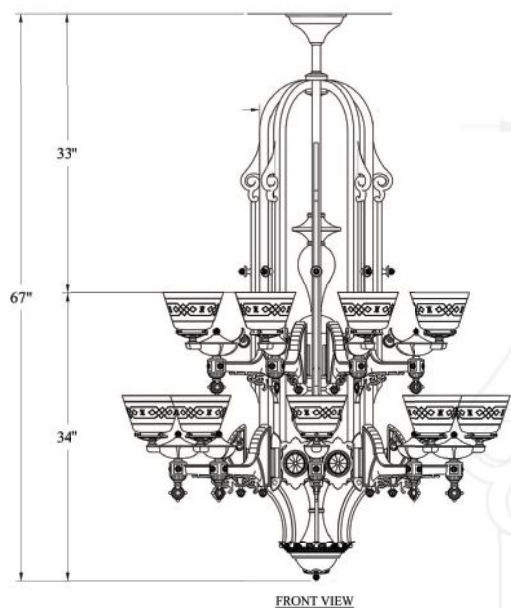
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Jennifer Gerakaris, AIA, is a principal at Peter Pennoyer Architects, one of the leading classical and historical architectural design firms in the country. Since joining the firm in 2008, she has managed large-scale residential projects ranging from new construction to historic preservation to full gut renovations. Jennifer's expertise and her collaborations with top interior designers and consultants have enabled her to successfully manage large teams and tackle some of the firm's most challenging commissions. Following in the classical tradition, her projects feature an extraordinarily high level of detail and require collaboration with multiple artisans and craftspeople from all over the world.



John Berson has been practicing architecture in New York for 35 years. Prior to co-founding Sawyer | Berson with Brian Sawyer in 1999, Berson earned his Bachelor of Arts from Princeton University and a Master in Architecture from Harvard University's Graduate School of Design. Berson is a member of the Leaders of Design and the American Institute of Architects; he holds an NCARB certificate as well. He is a registered architect in New York, New Jersey, Connecticut, Indiana, Virginia, Georgia, and Florida.



Gary L. Brewer is a former partner at Robert A.M. Stern Architects. Today he has his own firm Gary Brewer Architect (GBA). He has lead design of institutional, hospitality, and residential projects. His work includes the Spangler Center, which complements McKim, Mead & White's 1920s master plan for the Harvard Business School campus, and a hotel, conference center, and golf clubhouse on Kiawah Island in South Carolina. He also has designed private residences around the country and is working on two new projects in Charleston—a mixed-use building that involves the restoration of a historic train shed and repurposing notable houses; and the first senior living building on King Street.



Mac White is a partner of Michael G. Imber Architects, a traditional architecture firm based in San Antonio, Texas, recognized nationally for a body of work that's both rooted in historical and cultural sentiment and modern in its execution. White's expertise encompasses classical design, architectural master planning, and historic preservation with vast experience on high-profile residential, commercial, institutional, and ecclesiastical design projects across the U.S. and internationally.



Marcy Wong, following graduate degrees in Architecture at Columbia University and in Structural Engineering at Stanford University, Marcy Wong practiced in both fields of architecture and engineering, and for a decade was on the faculty of UC Berkeley's Department of Architecture. Wong is registered in California as an architect and also as a civil engineer. She is a LEED Accredited Professional and has been one of the earliest practitioners to become adept at the design of LEED projects in California, designing the first LEED-certified building in the City of Berkeley—the Berkeley Hills Fire Station. In 1986 she founded her firm, Marcy Li Wong Architects; and in 1999 Donn Logan joined her practice to form Marcy Wong Donn Logan Architects.



Christian Sottile trained classically under the guidance of Savannah architect John C. Lebey, FAIA, who attended the Ecole des Beaux Arts in Paris during the 1920s. After graduating as valedictorian from the Savannah College of Art and Design, he was awarded a fellowship to continue urban research abroad in Italy. Sottile earned his masters degree in Urban Design and Architecture from Syracuse University and was voted among the Top 100 Academics in the Nation by USA Today. Sottile turned his attention toward expanding the role of the architect as a leader in issues of community planning, preservation, and growth. Currently, Sottile serves as a principal of Sottile & Sottile, a Savannah-based firm working primarily in nationally registered historic districts. **TB**



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The stone house, designed by Ferguson & Shamamian, is in Fairfield, Connecticut.

A special guest takes a look around the drawing room.

Architects frequently invent stories to give new structures a history and to explain the evolution of the buildings on the property over the course of hundreds of years.

In the case of the new equestrian estate in Fairfield, Connecticut, Ferguson & Shamamian had to look no further than the client for an incredible and interesting back story.

The woman, a native of France, had come to America to study law. She had no intention of making it her permanent home, but as these things sometimes happen, she fell in love. She got married, earned her law degree, had two children, and settled down in the suburbs of Connecticut.

Her grandfather had left her the family chateau in France, and she realized that she wanted an estate in America that her children could use and pass down through the generations.

She set her heart on a stone house—her chateau is stone—and as it turns out, there's actually a pocket of precedent for that choice of building material in the area.

When the members of the Ferguson & Shamamian team showed her a 1920s stone house in Connecticut they had restored and renovated, she told them it was exactly what she was looking for.

After touring three properties, she bought a 30-acre estate that included a house that had been poorly modified so many times that it couldn't be saved, says Ferguson & Shamamian Principal Andrew Oyen.

The client had very specific ideas about what would become her family's legacy compound. Her list included a living room/dining room combination that could be cleared of furniture to create a dance floor, a conservatory where she could sip a cup of tea in the afternoon sun, a library where she could work in the evening, a big kitchen for sit-down meals, and an unheated screened porch where she could feel the cold air while bundled up next to a roaring fire on a winter's night.

A competitive equestrian, she also wanted a barn large enough to stable her horse and those



Right, the house is intended to look as though it evolved over time.

Below, the landscape reinforces the illusion of the passage of time.

The 30-acre property includes paddocks for the horses.



of her friends, and a pool house with a spa where she could relax after rides. In addition, a two-bedroom guest house was needed to accommodate family members from Europe who came for extended stays.

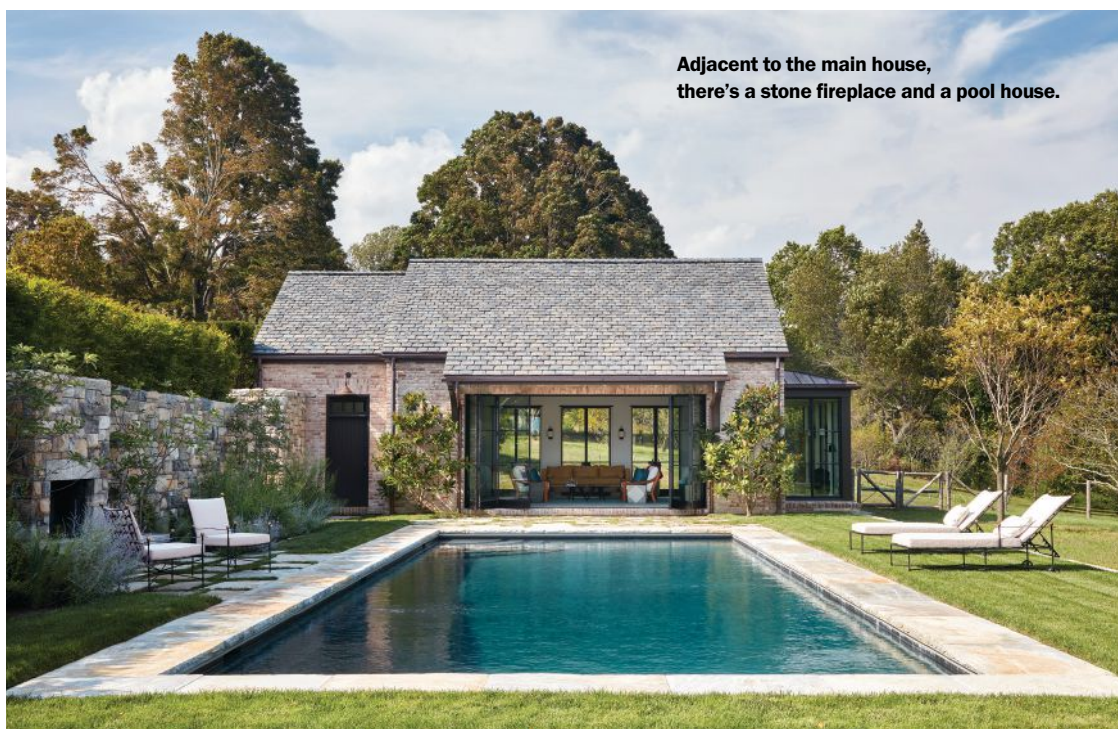
Ferguson & Shamamian designed a 13,400-square-foot main house that looks as though it has evolved over two and a half centuries. The five-bay main house is a five-part composition; subtle asymmetries suggest a modest original house to which a main block and balancing hyphen and wing appear to have been added during the 19th and 20th centuries.

The illusion continues inside, where the high-ceilinged drawing room, for instance, is intended to look as if a former loggia had been enclosed. And the pool house is intended to look as though it had once been a farm shed.

While the exterior is decidedly American, the interiors reveal stylistic influences of its European owner.

“There were times where we broke rules,” Oyen says.

The library, for instance, recalls a room in Ireland’s Lismore Castle, which was inspired by the Gothic Revival mantelpiece the client selected.



Adjacent to the main house, there’s a stone fireplace and a pool house.

“Because of the mantelpiece, we placed the library in the 19th century,” Oyen says.

The timing of the project is what Oyen calls “brisk” —three years from start to finish.

The land itself offered the biggest challenge. Although it looks like gentle, rolling hills, there actually is a huge change in grade—the 10-foot difference from one side of the



The screened porch has a stone fireplace.

The real beauty of the estate is the fact that “it’s not just a pretty house—it created a nice world where the joy is seeing people happy and using it.”



Left, the conservatory has a boldly patterned tile floor.

Above, the blue woodwork in the entry makes a bold statement. The mudroom cabinetry carries through on the farmhouse-style theme.

property to the other was rectified with retaining and step-down gardens. And there were wet areas that had to be addressed.

The homestead, he adds, “puts the owner as the centerpiece. This project started with the interior designer, who’s an old friend of the client. And he brought all of his favorite players. We formed an extraordinary team of people who were in sync.”

He adds that the real beauty of the estate is the fact that “it’s not just a pretty house—it created a nice world where the joy is seeing people happy and using it.” **TB**

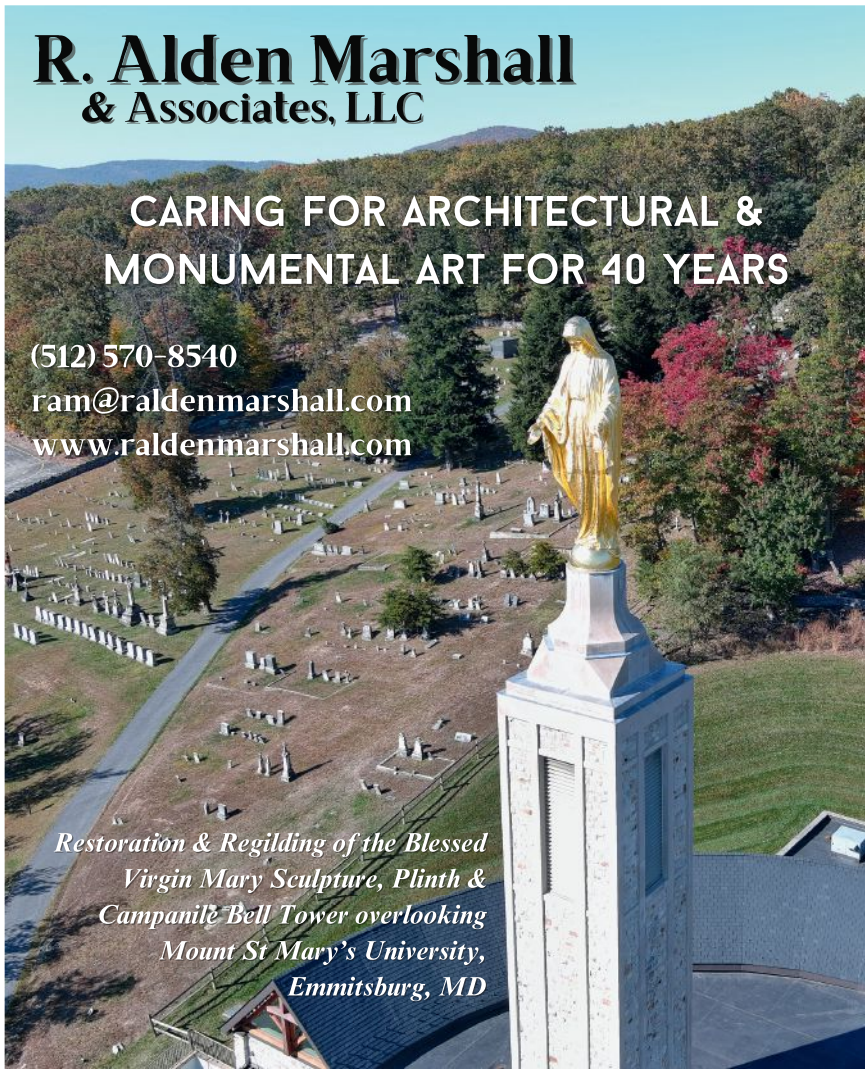


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Near San Antonio, on a patch of pristine land in Texas's rugged hill country, there stands a new family legacy ranch house that looks as though it has been there for some three centuries.

Designed by Don B. McDonald Architects, AIA, the 7,900-square-foot masonry structure clad in white stucco harks back to the region's 18th-century Spanish Colonial presidios.

When most clients talk about Spanish Colonial Revival, they refer to the period revival houses that were built in the 1920s," says Don McDonald, whose namesake firm is based in San Antonio. "But in this case, the family had a passion for the late 18th-century architecture prevalent in northern Mexico and South Texas. This house builds on a unique regional vocabulary that has evolved over 300 years."

At the entrance to a fertile, secluded valley, the house, which is called Casa Susanna, sits at the bottom of a wooded hillside that is accessed via a

gravel road that descends discretely to meet it.

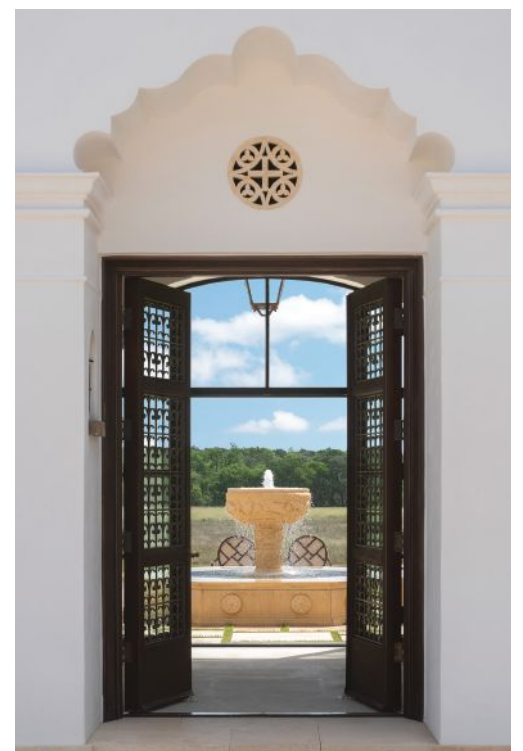
The residence is anchored to a stone bluff and thoughtfully tethered to the land in such a manner that it becomes one with the surrounding landscape.

"The approach to the ranch is scenic—crossing creeks and winding through hills on the way down," McDonald says. "The road emerges through the trees and arrives at the forecourt before the house reveals itself. The facade and scale are a surprise. It's at this point that the house begins to reveal itself in layers."

The ranch is conceived as a series of outdoor courtyards: The Zaguan provides passage to the motor court, where the primary entry portal leads to the St. Francis Court, anchored by a large fountain and flanked by the living room and library. The name of the court is derived from the holy statue presiding from the north wall.

An alternate route leads to a kitchen court—

Above, the approach facade, based on late 18th-century Spanish Colonial presidios, maintains a defensive posture to the rugged hill country context. Right, the house is constructed around the primary fountain.





Left, the living room is curated with a collection of custom and antique furniture.

In the primary suite, a loft functions as a study. The intricate paneled doors and shutters were made by local craftsmen.

The colonial-style kitchen, which draws inspiration from a functional Spanish hacienda kitchen, has 21st-century equipment and amenities.

Below, Floor-to-ceiling arched windows allow light to fill the space.

yard and garden, which has citrus trees and a grill area centered around a small Moorish fountain.

“The courtyards are primary in the architectural hierarchy,” McDonald says. “The rooms built into the courtyard walls are secondary. There are no traditional halls—one passes from one room to another, and all rooms open to the courtyards.”

Because the house is on protected land in an ecologically sensitive area, “part of the goal was to keep the context intact and allow it to reside delicately on the site, which has old oak trees, rock outcroppings, and mature vegetation,” McDonald says. “We were careful to maintain the outcroppings and native planting—the house kisses them.”

*There are no traditional halls—
all rooms open to the courtyards.”*



The structures surrounding the main courtyard recall the granaries and monastic cells of historic regional presidios.



Above, a pair of paintings on each side of the front door reflect the pasture view. The guest bedrooms have Spanish Colonial-style headboards.

The living room windows were inspired by the 18th-century Spanish Colonial style. They feature a concha on the thick plaster walls.

Doors throughout the house are heavily studded with rows of bossed nail heads. The religious figures reflect the regional history of 18th-century Texas.



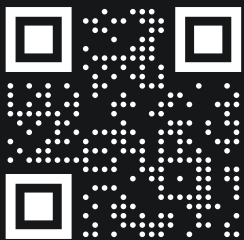
There is a shift in the Lone Star State toward limiting water usage by reducing lawn sizes and reinforcing the organic relationship between the house and land.

Like Texas's original Spanish Colonial structures, the passive solar house retains a rainwater collection system and its single-room depth is designed to capture the southeast coastal breeze.

Hand-crafted and hand-carved details bring the ranch back in time. Local craftsmen created

its intricate stone designs and the elaborate wood panels punctuated with iron studs on the doors and shutters. The custom 18th-century Spanish Colonial lighting fixtures were designed and fabricated in collaboration with Bolivian artisans.

"What makes this house special is that it speaks to the regional architecture that is unique to Texas," McDonald says. "It reflects a region that is pragmatic and utilitarian at its core but allows for moments of exuberance." TB



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TIMBER FRAMING FOR GUEST HOUSE

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Two Foot Ten Fireplaces

Photos by
Eric Piasecki

For more than a decade, Robert A.M. Stern Architects has been creating a family compound on 50 acres in a forested area of New England, adding buildings one and two at a time.

The project started with the design and construction of the 1.5-story main house, a Bulfinch Award winner that RAMSA's Roger H. Seifter, AIA, describes as a combination of Shingle Style and New England farmhouse (and with planning influences from the English Arts and Crafts).

Subsequent additions were an Amish barn, a second barn, and maintenance sheds that are more humble in style than the refined primary residence, which the family uses as a summer home.

These added buildings are modeled on vernacular, rectilinear New England farm structures, employ stick construction, and are clad in cedar board-and-batten siding.

The latest additions to the estate, completed in 2018 and 2023 respectively, are the guest house and cabin.

The cabin in particular was requested during the pandemic, when the husband began working from home (the main house is large, but so are the distractions, especially when family members began staying over for extended periods).

"He used the library in the main house as an office, but it was becoming untenable," Seifter says.

The cabin, which is set in a clearing in the woods within walking distance and sight of the main residence's primary suite, has simple massing, board-and-batten siding, and a gable roof with shed projections, features that allow it to blend in with the other vernacular farm outbuildings on the property.

The office, which occupies the entire first floor of the cabin, is dominated by a monumental rubble stone fireplace at one end. Its lower level houses the family's wine collection.

"The challenge was to get the mason to make the fireplace look as though it had been put up by a farmer two hundred years ago with rubble cleared from his fields," Seifter says, adding that that same principle of "perfect imperfection" was adopted with the millwork, which has a patina of age yet is fresh and crisp.

The interplay of old and new was crucial to the design because the cabin, whose principal



A rubble stone fireplace dominates the guest house main room.

"The challenge was to get the mason to make the fireplace look as though it had been put up by a farmer two hundred years ago with rubble cleared from his fields."



Clockwise from above left, the cabin serves as a home office and a gathering spot for family, friends, and business associates. The fireplace in the cabin is a counterpoint to the view of the pond opposite. The cabin's office opens onto the porch. The porch is rustic and relaxing.

function is as a place of work, had to be equipped with high-end, high-tech features to facilitate Zoom meetings and in-person conferences.

"The ceiling above the rough-hewn timber trusses is wire-brushed butternut custom milled as acoustical planking," Seifter says. "The overscaled windows are a modern conceit to maximize the views and daylight, while concealed shading devices and room lighting are carefully modulated for virtual meetings."

Pocketing doors lead to a screened porch

overlooking the pond adjacent to the property—the husband requested a working view. Within eyeshot of the cabin, a small rubble stone shed modeled after a livestock shelter conceals air conditioning units, a transformer, and a generator.

The guest house, which is set on a knoll at the far end of the property and also overlooking the pond, is inspired by traditional New England connected barns in which the farmhouse and ancillary animal structures are appended semi-discretely and linearly to the main barn.

But the RAMSA team, which included Associate Partner Brian F. Fell as project manager, switched up the equation, putting the barn, which serves as a living room/dining room with an open kitchen, at the center of the composition. Its appendages extend off its gable ends as one- and two-bedroom guest suites reached via screened porches.

The exterior detailing of the assemblage progresses from the vernacular/utilitarian to a more formalized expression of classical influences: The



cedar board-and-batten siding of the center barn paves the way for the New England shingle siding/flat-wood casings of one guest wing and the pedimented gable and Greek Revival corner pilasters of the opposite wing.

“What’s special about the project is the intensity of craft in each building and the fact that it was exercised in a different way,” Seifter says. “For the guest house main room, for instance, we had an expert barn builder source the material and consult with us on the room’s construction and detailing. We’ve designed barns before, but not as habitable spaces, so engineering this one was different. It was a new experience combining traditional building methods with new technologies and making it look ages-old without sacrificing functionality or lapsing into contrivance.” TB



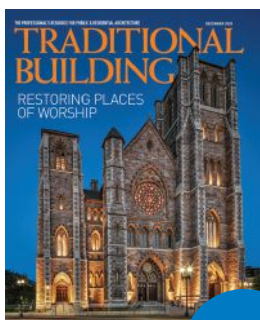
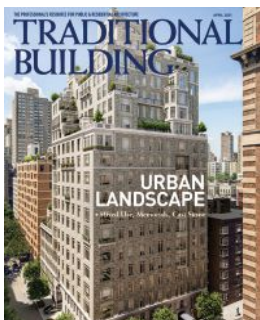
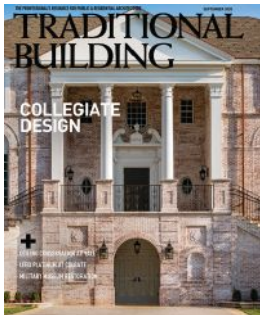
Clockwise from above left, the guest house kitchen is simple and functional, yet refined.

Living, dining, and kitchen in the guest house are combined within a central barn.

A screened passage leads toward two of the guest suites.

Screened porches at the guest house link the bedroom suites to the main room.

The guest house, designed by RAMSA, is at the far end of the property overlooking the pond.

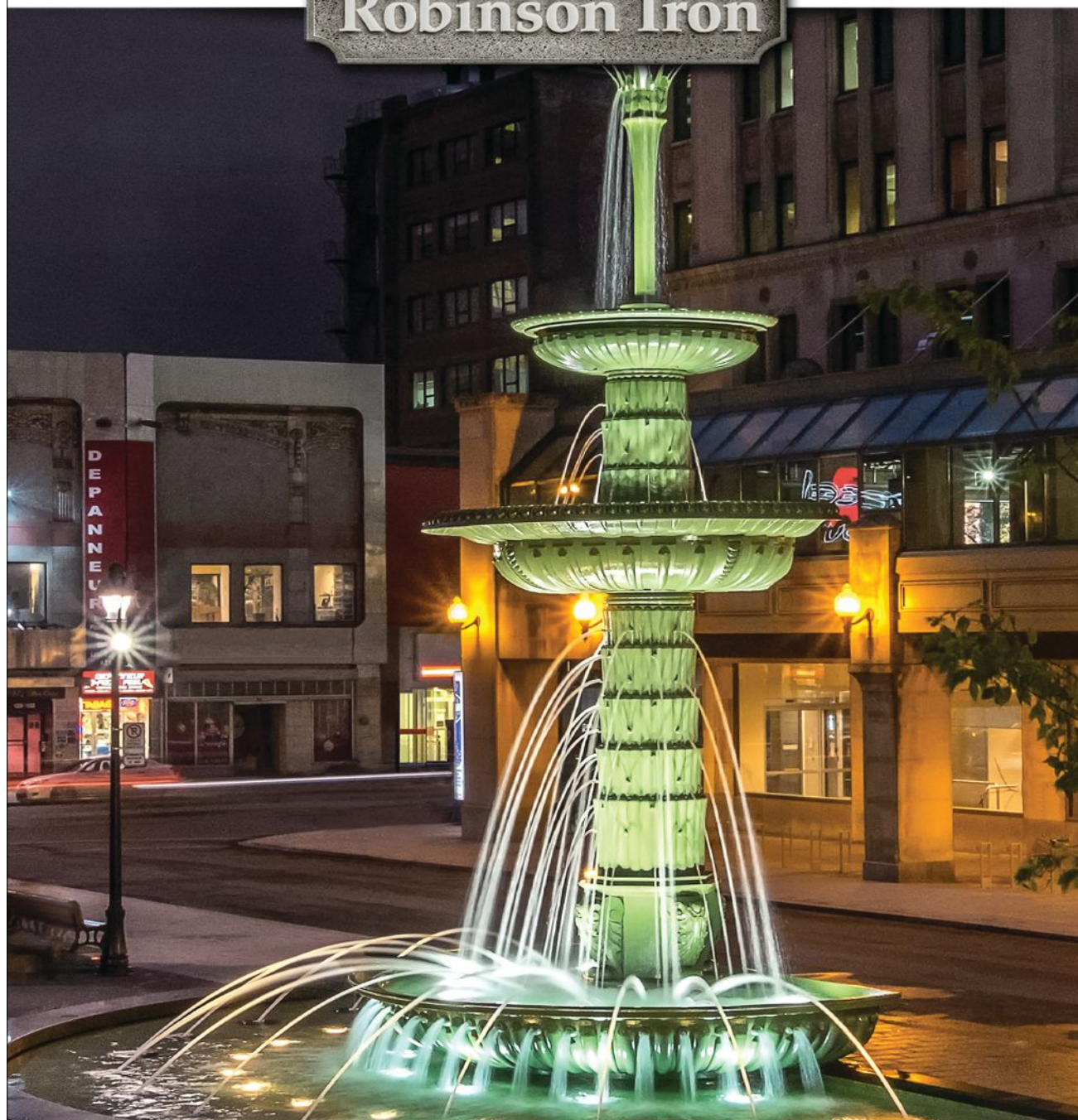


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In the entry garden, which opens to Boston Common, a saucer magnolia, a signature tree of the nearby Back Bay neighborhood, was protected and preserved. The granite entry stair and granite wall with wrought-iron fencing from the residence's original construction were restored.

The Nathan Appleton Residence, a National Historic Landmark in the Boston neighborhood of Beacon Hill, has a rich history.

One of a pair of twin brick townhouses, the four-story residence was built in 1821 for textile manufacturer and U.S. Rep. Nathan Appleton, a key financial figure in the industrialization of New England. In 1843, the house was the site of the wedding of his daughter Frances to the poet Henry Wadsworth Longfellow.

The land had been owned by painter John Singleton Copley, who died in 1815.

Dan Gordon Landscape Architects was called

The three gardens are variations on a theme and have a core planting palette of boxwood, hydrangeas, astilbe, and ferns.

upon to create three related, yet distinctly different gardens that respect the history of the property and enhance its use by its newest 21st-century inhabitants.

“From the outset, our goal was to renovate the property for contemporary living while preserving and enhancing the established character of the property,” says landscape architect and firm founder Dan Gordon. “To meet the design challenge of creating a landscape that would contrib-

ute to the established sense of place, the design preserves existing resources, including mature vegetation, iron fencing, and granite walls and stairs at the entry garden.”

The three gardens—at the entry, in the courtyard, and on the roof—are variations on a theme and have a core planting palette of boxwood, hydrangeas, astilbe, and ferns.

The style of the entry garden, the most formal of the three, is in keeping with the historic neigh-



Clockwise from top, lead containers and wooden window boxes enhance the facade and create opportunities for seasonal color.

The plantings, a boxwood hedge with articulated specimens at the entry walk and drifts of Annabelle hydrangea and allium, renew the entry garden in classic form.

Granite plinths match the existing stonework, providing space for containers to complement the portico.

A new glass vestibule and widened stair at the entry hall improve views and strengthen the connection to the courtyard garden.

borhood and the property. Clean and classic, the garden preserves the existing magnolia tree, a signature of the neighboring Back Bay townhouses.

For the courtyard, the Dan Gordon team looked to the entry's existing features as well as the established landscape context for materials, finishes, character, and proportions.

A subterranean parking garage had recently been installed below the space, which remained unfinished.

"The client asked us to create an urban oasis atop this structure in what was a cold and sterile space," Gordon says.

Its stone paving and wall, the plant palette,

metal railings, lattice screens, and gas lanterns drew inspiration from the existing context of historic Beacon Hill. A fireplace and artisan-crafted zinc water features, Gordon notes, "further contribute to the design character by providing a sense of scale and detail commensurate with the surrounding context."

The focal point of the space is the intricately layered and textured lattice, which incorporates a fountain.

Noting that the lattice is a "big part of the space," Gordon says that "it's quite detailed but restrained. Its rhythm and pattern create definition in the space."

Patrick Taylor, a principal at Dan Gordon Landscape Architects, says the courtyard garden “can be enjoyed from within and as seen from the upper stories of the house. In fact, the owner refers to it as ‘living art.’”

The team had to overcome several structural challenges and obstacles to create the courtyard garden. It had to be waterproofed, a drainage system had to be added, and structures had to be installed to create soil volume to support ground covers, perennials, shrubs, and canopy trees.

The roof garden presented the same structural challenges along with a host of new ones. The Dan Gordon team collaborated with the structural engineer and builder to address structural loading and limited accessibility.

The materials, which ranged from wood lattice screens and outdoor kitchen components to lightweight soils and plants and planters, were delivered, via crane, to the fifth-story rooftop. Setting the jet-mist granite fire tabletop, a heavy and fragile piece, required precision maneuvers by the crane operator.

“The sequence of outdoor spaces carries through to the roof deck, where the plant palette again provides a sense of continuity, and the landscape experience culminates with sweeping views of the Boston skyline,” Gordon says.

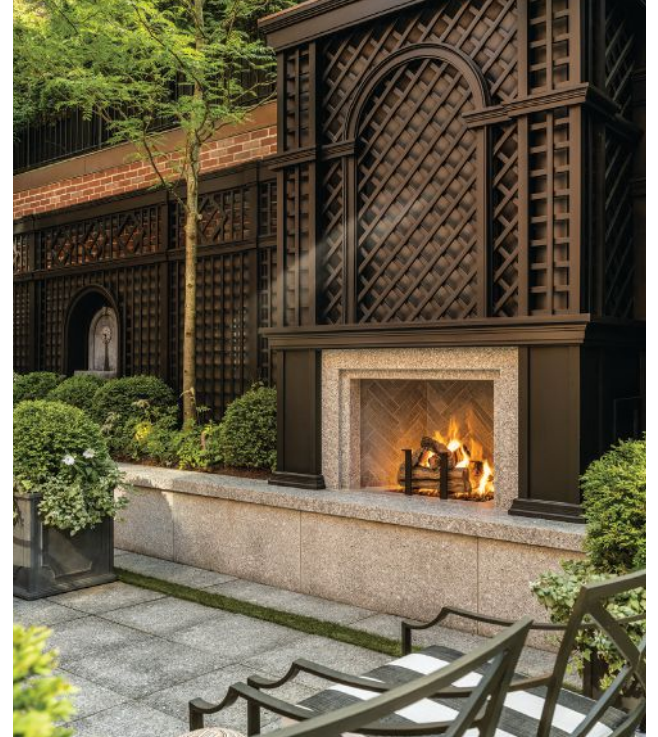
Gordon and Taylor are proud to have had the opportunity to work on a house that’s so rooted in history.

“We are happy to have contributed to the structure something of beauty, something of function, and something of comfort that will last the next 100 years,” Gordon says. **TB**



A custom fire table anchors the surrounding seating group on the rooftop.

Right, the rooftop garden has natural wood decking and boxwood-filled zinc containers. Additional plantings include birch, ivy, and annuals, which provide a backdrop for the seating area and outdoor kitchen.



Bespoke zinc fountains are set into niches within the lattice on each side of the courtyard's central fireplace. The fireplace is the centerpiece of the courtyard.

“The sequence of outdoor spaces carries through to the roof deck, where the plant palette again provides a sense of continuity, and the landscape experience culminates with sweeping views of the Boston skyline.”





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A long, curved drive leads to the 22-acre estate, creating a grand entrance.

Photo by Steve FrieHon

Photos by
Neil Landino Jr.

The new-construction traditional-style house, set on 22 acres overlooking a freshwater lake in Greenwich, Connecticut, is so in sync with its grounds that it looks as though they grew up together.

And that's exactly how Janice Parker Landscape Architects planned it.

"Our job as landscape architects was to create a harmonious whole composed from picturesquely positioned garden spaces, or rooms," says Janice Parker RLA, ASLA, principal and founder of the Greenwich firm that bears her name. "This was an opportunity to create a classical garden design using all the classical principles—axial lines, balance, and symmetry but not necessarily matching—on a wild site that blends with the natural surroundings. We carved a path in and out and in the center created a classic garden."

The classic garden she designed revolves around roses, the client's particular floral passion.

"He grew up in Denmark, and his mother was an avid gardener and rosarian," Parker says. "He



A nod to the classic garden features of Dumbarton Oaks, an urn perches atop a pedestal surrounded by iron arches.

came into my office with a book and catalogs of David Austin roses with over 100 of his favorites marked with Post-it notes."

Parker's program has separate components and focal points of horticultural interest posi-

tioned in each garden room. The plants and color schemes selected are in sync with the vocabulary and material palette inspired by the architecture of the house.

"These gardens are not easy to maintain, which was not an issue for this client," Parker says. "I always explain to clients upfront what the maintenance costs will be and tell them that they are in a relationship with their landscape—you can't just date your garden, you have to marry it, to batten down the hatches and do the work."

The client's admiration for the prized garden rooms of France and England led Parker and her team to compose garden beds in a symmetrical plan. Pea-gravel paths surrounded by grass-trimmed hedged beds serve as guides through the plantings, fountains, lower gardens, and fully around the residence.

"The design of varying patterns and textures of hardscape provided the scale of connectivity required for functionality and for the garden spaces to relate to the home," Parker says. "There's a constant adherence and sensitivity to the assemblage of volumes, authenticity of the materials



Clockwise from above, Janice Parker Landscape Architects designed the gardens for the new-construction house.

The site during construction. *Photos by JPLA*

Enclosed by pleached linden trees, the front drive court features pea-stone gravel and cobblestone curbs. The fountain sits along the central axis of the living room windows, overlooking the meadow and lake.

“You can’t just date your garden, you have to marry it, to batten down the hatches and do the work.”

selected, and the proportion of scale from the largest volume down to the smallest detail.”

In addition to the formal rose garden, which is curated by the client, Parker’s landscape includes specimens of green cut-leaf Japanese maple trees, clipped columnar hornbeams, Donald Wyman crabapples, Kousa dogwoods, and magnolias.

In a nod to the classic garden features of Dumbarton Oaks, Parker positioned an urn atop a pedestal surrounded by iron arches to create a focal point viewed from the library windows.

The landscape transitions from the formal to the informal as it gets farther from the residence, with the parterres giving way to natural meadows, woodland hiking paths, the lake, and the vegetable garden.

Formal stone staircases match the residence’s architecture and segue from the upper landing to the lower-lawn terraces. Farther away, hand-carved stone risers encase the lawn landings to guide the way toward the informal strolling paths throughout the property.

“The vegetable and cutting gardens are designed to be hidden but easily accessible through a shaded woodland path,” Parker says. “Here, the woodland archetype is preserved as a welcome juxtaposition to the formal gardens surrounding the main residence.”

Parker’s garden rooms perfectly reflect the style of the house and personality of the client.

“We try to create magic for each person and pull each client into the garden, and I’ve done that with this one,” she says. “The gentleman understood. He was looking for a strong relationship with his landscape—he’s cutting roses all the time.”

She adds that “to have the opportunity to work in the classical style and to have it so appreciated by the client was a dream.” **TB**





Clockwise from above, the parterres in the formal rose garden are right outside the indoor swimming pool structure and lead to the tennis court pavilion.

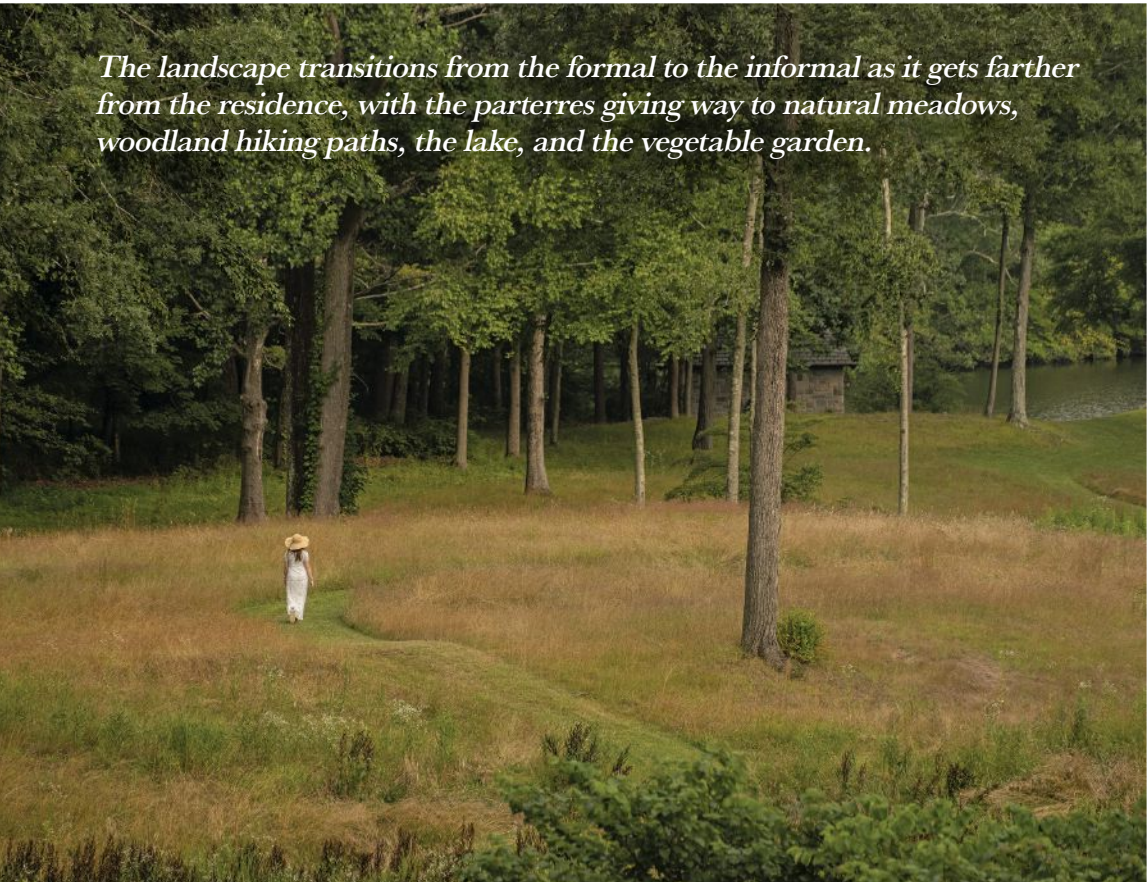
The tennis court pavilion is flanked by tightly clipped columnar hornbeams.

A grand staircase transitions from the parterre gardens at the main residence to the lower-level lawn panel lined with crabapple specimen trees.

Parterre gardens soften the transition from the main terraces to the lower lawns. Taxus, instead of traditional boxwood, is used.

The meadow walkway to the lake is planted to be a pollinator garden as well as to encourage wildlife.

Leading from the house toward the meadows, woodland hiking paths and lake, and vegetable gardens, the paths transition from formal to informal. Hand-carved stone risers encase lawn landings to guide the way through the property. *Photos by Neil Landino Jr.*



The landscape transitions from the formal to the informal as it gets farther from the residence, with the parterres giving way to natural meadows, woodland hiking paths, the lake, and the vegetable garden.



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Photos by
Ruscio Photography

This grand Italian Renaissance Revival estate, located in a prominent Denver historic district, has an impressive pedigree.

Built in 1907, the National Landmark residence was designed by architects Willis Marean and Albert Norton. Marean and Norton also designed a number of other distinguished Denver structures, including the Cheesman-Boettcher House (now the Colorado Governor's Mansion), the Greek Theater in Civic Center Park, and the Cheesman Park Pavilion.

The estate included a Gilded Age main residence, a carriage house, and an existing pool.

The clients desired an overall redesign of the entertainment courtyard space, an area of the estate that had not been touched or thought about for years.

They asked Denver's Ekman Design Studio

to design the addition of a pool pavilion, a lap pool, and renovate the existing pool while enhancing the overall design of the estate.

"The challenge was to organize a courtyard master plan that orientated the new structures to the residence and to the mountains, bringing a sense of order and place to the entertainment courtyard without moving the existing pool," says architect Stephen P. Ekman, AIA, principal of Ekman Design Studio.

To anchor the courtyard, the architectural team, led by Ekman, designed a pool pavilion that is intended to act as a garden folly.

"The folly's form and structure had to be sympathetic and compatible to this landmark estate and the entire historic



Top, Ekman Design Studio renovated the pool and designed the new elevated lap pool and pavilion folly on a historic Denver estate. Above, the new pool pavilion folly is elevated above the courtyard lawn to podium level to emphasize its temple form.



Above, the canopied terrace has a fireplace and a seating area. The interior of the pool pavilion fully has exposed reclaimed timber rafters and a tongue-and-groove ceiling. Below, in the evening, the elevated lap pool becomes a reflecting pool.

district,” says Ekman, adding that the project had to meet the strictly interpreted Secretary of the Interior Standards and the local historic district design guidelines.

The property, while generous, is on an urban corner lot where the zoning code dictated the folly’s square footage and height restrictions.

Conceived as a temple form, the 676-square-foot pavilion’s principal architectural features are derived from those on the main residence.

It has a terra-cotta tile hipped roof, rusticated

brick columns with cast-stone capitals, cast-stone balustrades, and a detailed crimped-copper cornice with modillions whose design was inspired by the Divus Temple in the Roman Forum. The proportions of the elements were reduced to one-third.

Other elements, including the balustrade, were simplified, while some details, like the classical triglyphs on the rusticated column capitals, were eliminated to allow the pavilion to be subordinate to the main residence in form

and detailing to meet the historic standards and guidelines.

“The idea was to have everything look as though it was part of the estate’s original design and as always intended,” Ekman says.

The pool pavilion, which sits on an east-west axis with the existing pool and the mountain view corridor, is like a miniature version or folly of the grand 1907 house.

It has everything the owners desired. The covered dining and elevated entertainment spaces

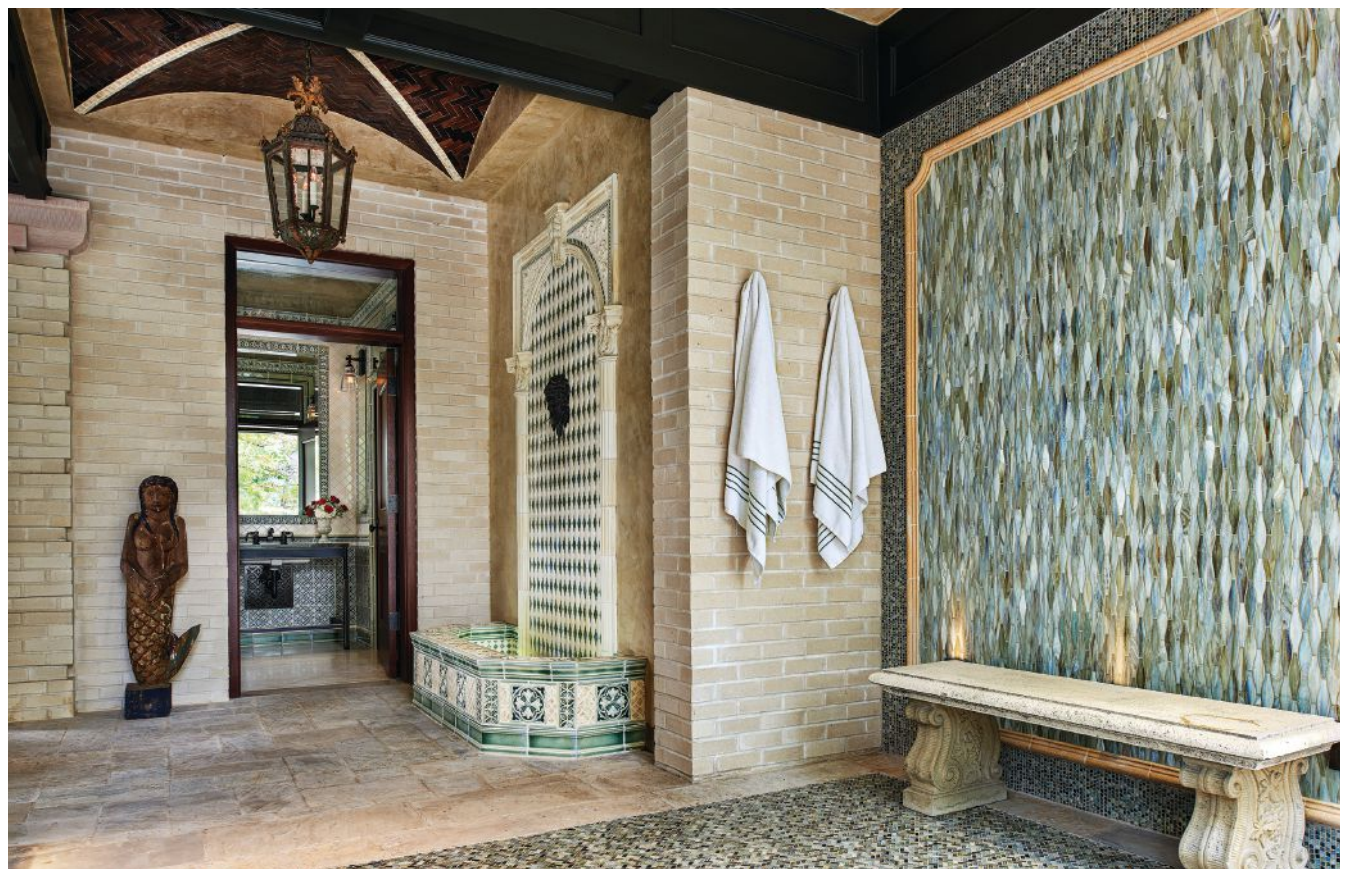


“The idea was to have everything look as though it was part of the estate’s original design and as always intended.”

Right, the floor of the shower and accent fountain wall are covered in glass mosaic tiles.

Below, the pool bath features a tile interpretation of Venus rising from the sea.

The pool bath's wainscot of highly patterned tile wraps around to form a tiled dressing bench with illuminated floor cubbies.



overlook the entertainment courtyard while the more intimate spaces—the open shower and bath and dressing rooms—are placed in the rear of the pavilion.

Large custom mahogany windows between the kitchen and bath are fitted with switchable “smart” glass to create privacy.

When these rooms are not being used, there’s an open sight line from front to back that visually extends the space to encompass the entire pavilion. The hipped timber ceiling over the kitchen, dining, and entertainment areas further expands the space, while a dormer above lets natural light

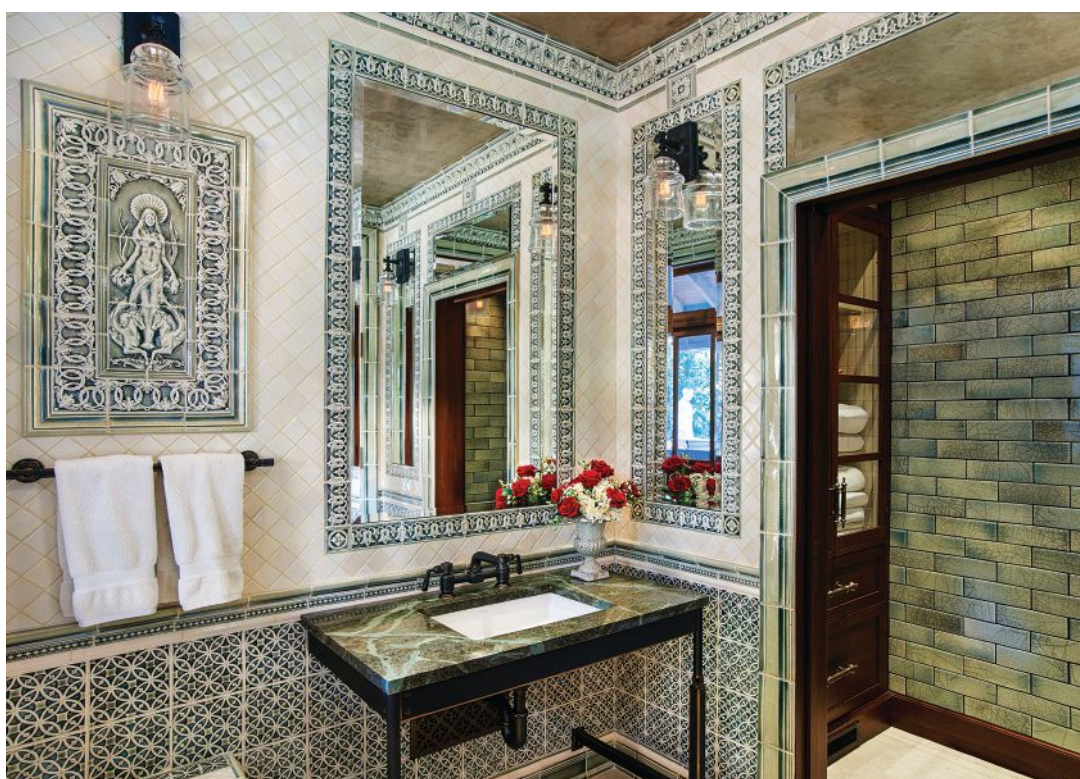
into the vaulted ceiling space.

The team’s siting of the lap pool, which the owners didn’t want to be visible, is clever. To lessen its appearance, it is raised to the same height as the pool pavilion and further hidden by boxwood borders. It is faced with the same beaded rhyolite stone as the privacy wall surrounding the estate, another technique that seamlessly melds it with its surroundings.

The side yard, once so neglected, has now become a focal point of the estate’s Palm Room and entertainment courtyard of this urban oasis.

“The homeowners now entertain more

often in the main house’s Palm Room and living room,” Ekman says. “When you look out the windows and French doors of the Palm Room, you can see the waterfall fountain that sits in front of the new lap pool. In the evening, it becomes a reflecting pool, presided over by a statue of a water nymph and a backdrop of Colorado pines.” TB



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**Monica Buck and
Daniel Newcomb**

For decades, every time Richard Sammons drove by the 1920s Palm Beach residence, he had the same reaction: “There’s something wrong with it—it’s the ugliest house on the block.”

And, he thought, “I have these three salvage finials that would be perfect for it.”

He and Anne Fairfax, his partner in business and in life, and two other parties bought the property with the intent to restore and renovate it for resale. Sammons focused on architecture, Fairfax designed the landscape, and Betsy Shiverick took care of the interior design.

The project presented an unusual opportunity for a couple of reasons.

Although the home’s facade had originally

The front facade was transformed by Fairfax & Sammons from 1970s Monterey to Mediterranean Revival. The plate-glass window was replaced with arched metal windows, and a new cypress balcony replaced the metal one. Below, before the renovation.



been Mediterranean Revival, the Town of Palm Beach had landmarked its inappropriate 1940s altered style, which had a Monterey, or as Sammons describes it, “a grandmotherly New Orleans look.”

What’s more, the original house, one of several in the area built on speculation by famed financier E.F. Hutton during the heyday of the city’s Roaring Twenties building boom, had been subdivided, creating two attached residences.

“We were fortunate that the Palm Beach Preservation Commission agreed with our proposed design, which returned the facade to a design much closer to the original,” says Fairfax, a commission member who recused herself from the vote. “There’s no record of what the original facade looked like.”

“There’s something wrong with it—it’s the ugliest house on the block.”



Above, the living room mantel revealed the original plaster design, which was restored, and the overmantel was clad in coquina stone. The large picture window along the back living room wall was overlaid with a cypress wood screen in a Moroccan design. Below, the new balcony railing replaced a utilitarian metal one. Venetian doors cover the elevator door, and the ceiling was refurbished. The foyer and the elevator doors.



Sammons' redesign entailed removing half of the cast-iron balcony, changing the railing, installing new stone surrounds and trim on the facade, extending the parapet on a portion of the facade and incorporating the trio of finials, installing new steel windows in place of an enormous plate-glass window on the ground floor, installing new steel second-story doors and windows, and moving the

front door back to its original position on the side of the house and creating a new stair landing.

Fairfax designed three gardens for the property. The front garden features a raised swimming pool and decorative tile to emphasize the home's Mediterranean Revival style; the front courtyard garden has two guava trees, orchids, and purple, red, and pink bougainvillea; and the secret

"jungle-like" garden in the back courtyard serves as a private retreat.

She also designed a stucco and concrete retaining wall, a coordinating perimeter wall, and floodgates for the front and rear of the property.

Sammons transformed the interior architecture, making the double-height living room cozy and comfortable by adding cypress Islamic-style



The dining room has new coquina stone cladding. Steel doors open accordion-style to the inner courtyard garden.



In the primary suite, new built-in bookcases flank the door to the catwalk overlooking the great room, and French doors opposite the bed lead to a large outdoor terrace.

Right, custom cabinetry, Moroccan lighting, and handcrafted tile in the bar express the Mediterranean Revival style of the house.

In the family room, the existing plate-glass window now has a Moorish style, and the new fountain and garden arrangement outside have become a focal-point view.

screens to soften the angularity of the large plate-glass window; replacing the metal balcony railing with a decorative cypress wood splat railing in keeping with the style of the original house; and uncovering the original fireplace, recreating its missing details and cladding it with coquina stone.

Antique hand-painted Venetian doors were installed over the existing utilitarian elevator doors on the first and second floors.

“We found them at an auction by chance and

decided to conceal the elevator cleverly,” Sammons says. “They transformed the elevator into a delightful focal point of the great room.”

The project also included adding a door system to the loggia to open it to the courtyard, redoing the bathrooms, adding new garage doors and two staff rooms over it, adding the swimming pool and retiling the roof.

The changes gave the old house a new life: It sold quickly. **TB**





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Every old house has a story to tell, and the way you get to it is by peeling away layer after layer of generations of alterations and decorating until you bare its soul.

That is what the Connecticut-based architecture and interior design firm Hendricks Churchill did when it was commissioned to do a gut renovation of a nearly 270-year-old farmhouse in Dutchess County in New York's Hudson Valley.

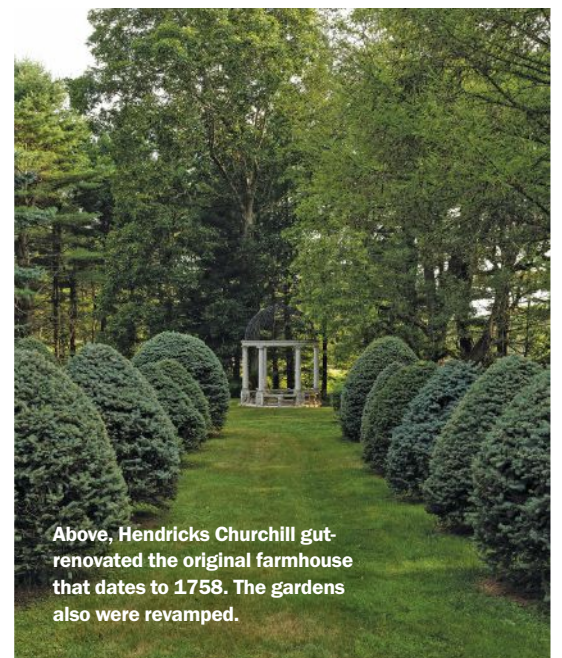
"You can't deny the farmhouse's sense of history," says firm co-founder Heide Hendricks. "It's pretty grand, but it's not apparent from the outside. It feels like a house for an important person, and this is expressed in the fine details. This was the backdrop for our story: an old-world feeling at a countryside estate that will be just as elegant today as it was 270 years ago."

The estate, set among 200 acres of rolling hills, also has an aviary, a main barn, a carriage house, and numerous follies and utility barns.

The matriarch of the family wanted to make the 7,900-square-foot main house, which was built in 1758 and acquired an addition in 1910, more comfortable for her three grown children and their young families who use it as a second home.

Many of the original details—the Dutch doors at the ends of the center hall and the patinaed pine flooring—offered clues to the home's history. And Hendricks Churchill uncovered much more, such as the beams under the library ceiling that the team opted to keep exposed as a historic decorative element that elevates the space.

"At times this project was more of an archaeological exercise than a construction project," says Hendricks. "When removing damaged plaster, we exposed interior doors that had been covered over during previous alterations. We also



Above, Hendricks Churchill gut-renovated the original farmhouse that dates to 1758. The gardens also were revamped.



The parlor is painted in a pretty pink. Right, the living room is one of the more formal spaces.



Left, the house was furnished with fine antiques, vintage pieces, and some contemporary furnishings.

In keeping with the house's history, the dining room walls are clad in a wallpaper mural.

“We wanted a feel of history in the walls,” Hendricks says. “And we wanted things to look like they had been passed from one generation to the next.”

exposed a few ceilings that had been framed over to conceal plumbing when bathrooms were added above.”

The firm’s team worked with and around existing conditions when installing new mechanical systems and used existing interior millwork to

develop new pieces based on its proportions and details.

The basement is a prime example of Hendricks Churchill’s new-old approach. The section that was added in 1910 was reclaimed for service needs: It now houses a laundry, a pantry, a mud-room, a washroom, and additional storage.

It also became the home of the so-called Negroni Room, which is below the original library and serves as a speakeasy of sorts, where guests have drinks before and after dinner. Its rustic setting—there is a stone foundation and exposed timbers—fast forwards the past to the present.

Its stained-glass window, added by Hendricks Churchill, brings “a bit of mystery and furthers the sense of history,” Hendricks says.

The farmhouse’s footprint was left largely intact, although walls were razed, ceilings raised, and several windows added to create a kitchen large enough to seat a dozen.

The main-level public spaces, notably the living room, carry on tradition in a formal manner, while each of the six bedrooms is furnished to suit the personality of the occupants. Thus, the primary and main-level guest suites are steeped in tradition, and the four remaining ones reflect the youth of their inhabitants.

The furnishings—fine antiques mixed with vintage and contemporary pieces—were acquired at estate sales, auctions, and local shops. They are augmented by built-ins such as the floor-to-ceiling book shelves in the new library.



Left, the kitchen's breakfast area is illuminated by natural light. In the library, the book shelves are new. Above, the children's bedrooms are more contemporary and colorful.



"We wanted a feel of history in the walls," Hendricks says, adding that every element had to be durable enough to pass the test of constant use. "And we wanted things to look like they had been passed from one generation to the next."

Throughout the house, color recedes into the background, allowing the architecture to dominate, creating what Hendricks calls a "harmonious flow that allows you to move from room to room without jarring the senses."

The main exceptions are the parlor, which is painted in a rich yet staid pink, and the living room, whose walls are upholstered in a sky-blue cotton-batting linen that absorbs sound and imbues the space with a subtle softness.

"This was a dream project," Hendricks says. "Any challenge didn't feel like one because it was a pleasure to work on such a beautiful house. It's one of the favorites of my career." **TB**



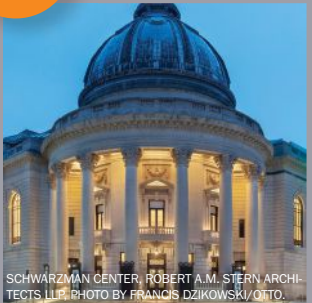
Left, the Negroni Room, where guests repair for cocktails, references the home's long history. Above, the Negroni Room has stone walls, exposed beams, and a stained-glass window.

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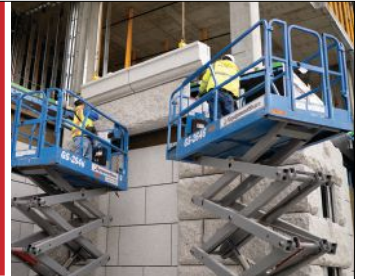
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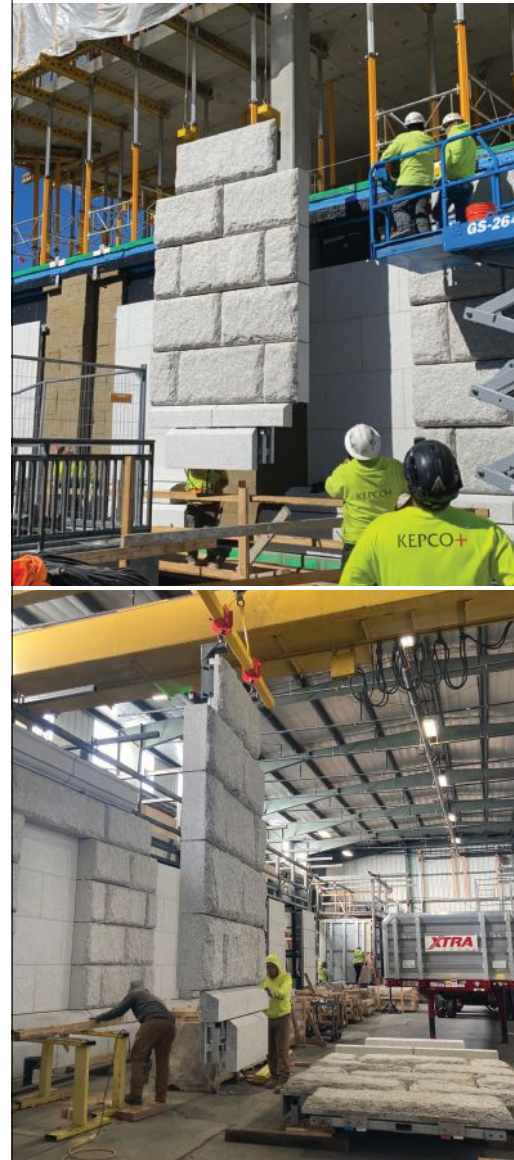
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The sloped roof on the front allows the house to nestle into its surroundings.

In the remote wilderness of the North Maine woods, by Moosehead Lake, there once was an old fishing camp.

The 125-acre site is as special as the new generational summer lodge that Texas-based Michael G. Imber Architects designed for a couple, their children, and their grandchildren. (The husband is an avid fisherman, and the couple also commissioned the Imber firm to build a vacation house for them in the Bahamas.)

In earlier days, the property served as a sacred gathering spot for indigenous peoples who scouted it for flint to make arrowheads and tools.

Located only a short distance from the lake (today's regulations wouldn't allow it to be so close to the water), the camp provided the groundwork for the footprint of the new structure, which is nestled into the site within the current height and size limitations.

The new lodge, which is so remote that the easiest access, when the long unpaved road is impassable, is only by boat, seaplane, or snowmobile, replaces the original camp and its icehouse, fitting within the compound that also included a boathouse and a maple-syrup-making shack.



The mudroom has a whitewashed tongue-and-groove ceiling and walls.

"It's really hunkered down on the site," says Michael G. Imber Partner Mac White, AIA, who served as project architect. "It's unassuming, but then it opens up to the majestic views of the lake."

The Imber team used large native stones to anchor the lodge, which is defined by its low and sleek massing and is set among the remnants of the alluvial glacial boulders scattered across the site.

Anchored by a large stone chimney, the lodge, clad in stone and western-cedar shingles, pairs the architectural attributes of the traditional Maine-style rusticator cottages of the lake with the classic Adirondacks cabin. Its diamond-shaped roof shingles are a nod to the traditional materials.

The structure's main features include a covered outdoor room on the lake side that's cantilevered from the main structure with bold fir brackets, and a separate wing folding toward the long lake views houses the primary suite and the great room, which encompasses the main living space, kitchen, and dining area and is anchored by an immense stone fireplace.

"This project really is about the materiality that draws from the tradition of the cabins of Maine and the Northeast," White says.

He notes that the use of shingles on the exterior is an integral part of the style's vocabulary. As are the repurposed white oak barn wood in the



Clockwise from top, the house designed by Michael G. Imber Architects replaced the existing lodge but maintains the same height and envelope.

The porch is cantilevered off the side and back of the house.

The kitchen is tucked away near the dining area so as not to distract from the great room.

Glacial boulders from the site were sawn and used as flooring.

timber frame of the great room's ceiling, the local, native butternut on its walls, and its European white oak flooring, all of which embrace the rustic local Maine granite of the fireplace and the massing of the stone base of the house.

"We kept the wood finishes natural, with the painted trim providing an accent," he says. "Another unique aspect is the stone floors that are made of boulders that were found on site and sawn into large flagstone slabs. By using these



natural materials, we wanted to make the lodge look as though it were growing up out of the landscape, and in this case it really was."

One special feature of the great room is the antique wooden dory hanging over the dining

table. Discovered below the deck of the original cabin, it has been repurposed as a sculptural lighting fixture that's suspended from the ceiling by iron hangers and leather straps.

"It has just the right amount of patina," White



White credits the client and the exuberant spirit of collaboration by all parties involved with the success of the project.



Left, in the main gathering space, a salvaged wooden boat that was discovered on the property is suspended from the ceiling, serving as a light source and sculpture. Above, hand-hewn beechnut walls and a circular stair with a simple newel post and balusters define a hallway.



says. "And it pays homage to the old house and life on the lake."

The real beauty of the lodge lies in the little things. "We played with details at every level," White says. "And we carried them to the finite level."

This is particularly evident in the great room. "The transition from it to the kitchen is expressed with dovetail joinery as you turn the corner," White says. "It feels like cabinetry instead of trim."

The lodge's spiral staircase is another study in rustic sophistication. Its newel post is a rugged oak trunk, and its hammered-iron pickets are topped by a handrail of wrapped leather that, like a car's steering wheel cover, is stitched in place.

The work on the lodge was timed with the weather. In this part of Maine, snows typically cut off the site from the first week of December until mid-May.

During the first season, the team managed to lay the foundations and set and cover the first floor before the start of the winter season. The contractor worked offsite, building the partition walls that were to be installed in the spring.

The second winter, work commenced inside the lodge with workers and craftsmen—and once even White when the temperature was 17 below—commuting across the frozen lake on snow mobiles. "It's the coldest I've ever been in my life, but it was well worth it in the end," he says.

White credits the client and the exuberant spirit of collaboration by all parties involved with the success of the project.

"A vision of Maine living, this serene escape complements the surrounding woodlands and creates an idyllic spot for fishing and soaking in the sunsets," White says. **TB**



Clockwise from above left, the office is positioned to receive the maximum amount of daylight.

Full-length windows illuminate the hall leading to the private spaces.

The house is grounded by native stone on its basement level and is clad in shingles above.

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The iron obelisk, designed by Robert Orr, was fabricated by Chris and Laurie Anderson of Garden Iron. Below, the obelisk as viewed through the garden gate.

Chris and Laurie Anderson of Garden Iron Collaboration and craftsmanship go hand in hand, making a successful project for all parties involved.

A prime illustration of this principle is the work of New Haven-based architect Robert Orr, his landscape partner and wife, Carol Orr, millworker Reed Newton, and Chris and Laurie Anderson of Garden Iron, perfected in the ongoing renovation of the James Phelps House, an 1843 Greek Revival residence in Essex Village, Connecticut.

Robert Orr, who nominated the Andersons and Newton for the Palladio, designed an obelisk and ornate gate for the gardens Carol Orr designed, and the Andersons, whose company is based in Westbrook, Connecticut, brought it to life.



According to Chris Anderson, the obelisk was a rather straightforward project, while the rose garden gate, inspired by the Garden of Eden, involved an evolving design.

“We made a lot of tweaks in Robert’s design along the way,” he says. “There was a lot of back and forth in realizing his vision.”

Orr added that “we each came up with ideas to inspire the other. Frequent visits to the workshop and constructive discussions / explorations led to interpretations, discoveries, and fresh ideas to make the finished objects completely original in their weaving of vision and execution.”

The ornate rose garden gate is the perfect marriage of form and function. Its twining roses design reflects the white and pink blooms of the David Austins that lie behind it, and the quiver of arrows that defines its lower portion



Clockwise from above left, details define the carriage house's cupola and dovescotes.

Chris and Laurie Anderson of Garden Iron also fabricated the carriage house's lantern and bracket.

The serpent handle was inspired by the Garden of Eden.

The main residence features three levels of classical Greek Revival detail.

The summer house has Greek Revival latticework executed by Reed Newton.



is precisely positioned to keep out uninvited New England cottontails who have the munchies.

Those guests who are allowed to enter the garden do so in style.

"The iron bars that are articulated with just the right grip present themselves innocently at the natural location to open the gate," Orr says.

The handle—a sinuous serpent with a forked tongue—draws attention to the fact that this Garden of Eden guard "is catching you red-handed," Orr says.

Although Orr designed the gate, he says the artistry of the Andersons made it come alive.

"The iron scrollwork by the Andersons evokes a lightness, born of the original design, but carried out to deft craft," Orr says. "The iron rose flowers, canes, and leaves Laurie crafted have a lightness to them that feels like their



“Teamwork and superb craftsmanship contribute to the character and feeling of authenticity for the entire compound.”



Clockwise from above left, Ionic columns frame the sitting porch.

Robert Orr designed the millwork for the house and outbuildings.

The dining room also has detailed moldings. Reed Newton's trompe l'oeil really does fool the eye.

In the main house's living room, all the woodwork crafted by Reed Newton is new and custom.

delicate petals are about to fall to the ground just like the real rose flowers.”

The artisan/architect collaboration continued with the millwork Orr designed for the house that was executed with Newton's direction.

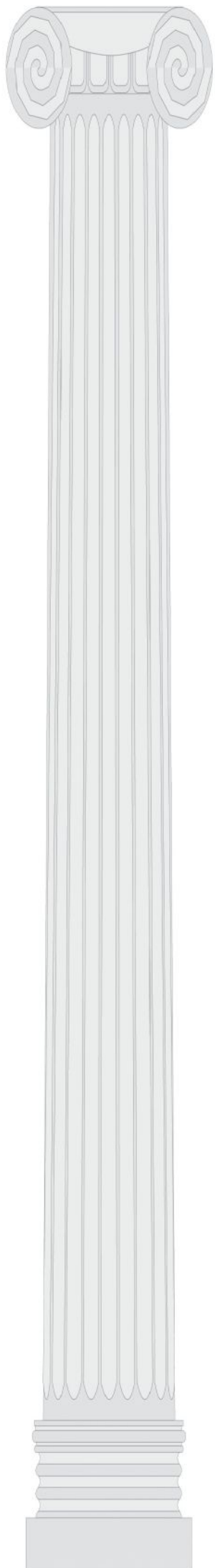
As nothing remained of the original house, the objective was to return its 19th-century character, a task akin to flying blind.

With Newton's input on fabrication and suggestions on materials, the trompe l'oeil screen, Orr says, really does fool the eye. “The structure is a flat wall, but Reed's skill with woodwork makes it look like a 3D promenade retreating into the distance,” he says.

One of Newton's favorite parts of the project was fabricating the cupola on the guest house/garage. Working with “Orr's great design,” he crafted the piece in two sections—the base and roof columns, a task that he called a “major engineering challenge.”

The pieces “were married on site and lifted into place by a 90-foot crane,” he says. “It took about 30 minutes to lower them onto the building.”

Teamwork and “superb craftsmanship,” Orr says, “contribute to the character and feeling of authenticity for the entire compound.” **TB**



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As part of a two-year residential renovation in a building on Chicago's East Lake Shore Drive, Craig & Company and Costello Studio created a statement-making leather wall treatment for the foyer that reflects the client's love of learning and literature.

The treatment, which features an embossed gold floral motif, emulates the cover of an antique leather-bound volume.

"We don't often upholster walls with leather, in fact, I think we've only done it one other time, and that was about 25 years ago," says architect Joan Craig, who founded the eponymous company that has offices in Chicago and New York. "In this case, it's the very expression of who the clients are—literate, passionate about the power of books, libraries, free speech, and education."

Craig, AIA, LEED AP, came up with the idea of making the entry, which leads to a long library-like hallway lined with books, and asked leather artisan Michele Costello, whose namesake firm is in Quogue, New York, to collaborate, execute the design, and install the panels.

"The project was a coordinated dance with all the trades. It was a careful collaboration."

"I envisioned a library table piled high with books and a beautiful lantern in the room," Craig says.

The design of the panels Costello and Craig & Company collaborated on was inspired by historical book bindings as well as the foyer's architectural elements, notably the oak-leaf branches of the entry door grille, the floral motifs of the antique sconces, the bold black mantel, and the graphic floor pattern.

"The challenge became refining a design concept that would be integrated seamlessly in its context without becoming reductive," says Taylor Stein, an associate partner at Craig & Company. "The design that was ultimately executed, a



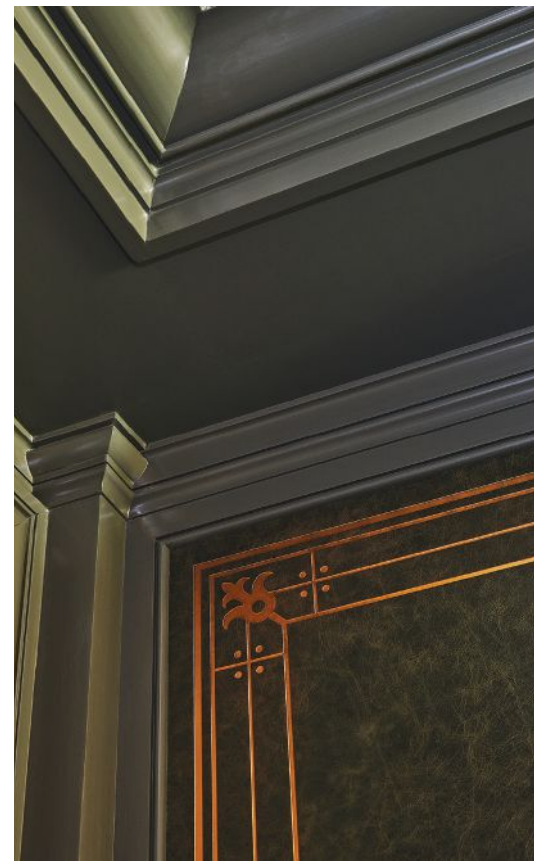
Craig & Company and Michele Costello of Costello Studio collaborated on the entry's leather panels.

stylized leaf with exacting underlying geometries that seamlessly integrates into a refined linear border, was one that achieved the perfect balance between floral and geometric."

Although the design's leaf shape does not

replicate the floral elements in the sconces or door grille, it is complementary.

"The circle within the leaf and the dots marking the intersection of lines in the corner continue the visual texture created by the medallions in the



Above, the floral motifs and material palette were carefully woven together to complement the home's other architectural elements. The decorative gilt-metal grille at the front door provided inspiration for the panel designs. The leather panels amplify the architectural details of the room.

door grille and the mirror panel opposite," Craig says. "The nuanced variation of the lines in the border recalls the patterns of light and shadow on architectural moldings."

In this project, which Costello says is "one of the most remarkable of my 40-year-career," a series of oversized metal embossing plates was produced from the final collaborative artwork, and they were used to hot stamp the 22-karat gold leaf on the more than 40 leather panels. She spent more than a week meticulously installing them.

"The project was a coordinated dance with all the trades," Stein says. "It was a careful collaboration."

Costello adds that "in all the years of working in my trade, it was thrilling and at the same time very humbling to know that I have been able to contribute to this creative effort, something that will be enjoyed and appreciated by this wonderful family, as well as the next, for many years to come."

In the glow of the entry's roaring fire, the gilded elements on the deep forest green leather panels glimmer softly, creating a cozy and inviting space.

"The entry hall, which gives the first impression of the condo, really embodies who the homeowner is," Stein says. **TB**



Opposite the front door, the antique mirror adds depth and reflects the gilding of the leather panels.



ST. PAUL OF THE CROSS MONASTERY

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O'Brien & Keane restored
St. Paul of the Cross Monastery
to its former glory.

Photos by
Turner
Photography

How does one begin to approach renovating and restoring to its long-lost glory a sacred space that is more than 160 years old and that also has gone through multiple small-scale alterations throughout its life?

That's what architect James Henry O'Brien asked himself when his firm was commissioned to work on St. Paul of the Cross Monastery, an 1852 landmark church in Pittsburgh that is home to the Passionist Order.

For him, the answer was to reimagine the building as a blank slate, with only the existing walls, columns, and vaults to remain, and to restore and reintegrate existing works of liturgical art, including marble statues and treasured paintings, in a new way.

The restoration of the original design language and the supplements we added needed to express the fundamental charism of the Passionist Order: All is viewed through the lens of the Passion of Jesus Christ."

"There was a need to restore the initial architectural language of the original church to its proper place in the design hierarchy, while simultaneously undoing incongruent existing elements and adding supplemental elements," says O'Brien, whose eponymous firm is based in Arlington,

Virginia. "Further, the restoration of the original design language and the supplements we added needed to express the fundamental charism of the Passionist Order: All is viewed through the lens of the Passion of Jesus Christ."

In addition to repairs and refinishing, which included replacing rotted floors and decaying plaster ceilings, the firm was charged with reforming the raised sanctuary area to impart the dignity and stature suitable for the sacred liturgy in harmony with the existing architectural framework.

O'Brien and his team, which included Tatiana Amundsen and Dominick Valenti, who worked closely with him on the design drawings and assisted with the preparation of construction documents, designed new marble liturgical furnishings



Clockwise from above, through the years, the church building had suffered well-intentioned but ill-advised interventions.

O'Brien & Keane created new marble liturgical furnishings—the altar, ambo, and tabernacle, which is set within 28-foot-high reredos.

The Shrine of St. Joseph and the Child Jesus and the Shrine of Saint Maria Goretti anchor the junction of the raised sanctuary and nave on the south side of the church.

The new lighting draws the eye to the primary objects of focus. The altar, the most important element in the building, is bathed in light.

that underscore and crystalize the church's essential character.

The new composition consists of an altar, an ambo, and a tabernacle that is set within 28-foot-high reredos. Inspired by classical design and drawn from antiquity, their key features, including a life-size carved corpus, are rendered in Bianco Carrara, Arabescato, and Rosso Francia.

"To establish contrast, Bianco Carrara was chosen as the mother stone," O'Brien says. "Arabescato was chosen to provide a subtle variation to distinguish the pilasters in each of the elements. The color of the Rosso Francia accent panels recalls Christ's passion and suffering."

The detailing, he adds, "is conceived to foster



a dialogue with the existing original architecture, founded in and inspired by classical architecture and the rich traditional language of the Roman Catholic Church."

The scale and verticality of the reredos, O'Brien says, were calculated to pronounce the prominence and centrality of Christ's passion on the cross.

"They are intended to lift the eyes and





Above, the ambo, from which the sacred scriptures are proclaimed, has a marble stand that incorporates a book motif atop a plinth modeled after the altar. Existing marble statues were restored and repositioned with purpose and installed upon pedestals and surrounds designed to complement the liturgical furnishings. The niche in the side aisle near the sanctuary was repurposed as a shrine to St. Maria Goretti, featuring a marble statue of the saint commissioned for this location.

hearts of the congregation heavenward and draw attention to the carved marble corpus and crucifix,” he says. “Diamond book-matched Rosso Francia panels create a halo effect through careful placement of the white veins within the blood-red marble.”

Existing marble statues were restored and

repositioned within marble shrines designed to complement the liturgical furnishings.

Although O’Brien & Keane has completed a number of ecclesiastical projects, St. Paul of the Cross stands out because it serves as the locus of worship of a monastic community.

“This informs certain elements of the design, for example, the confrontational seating provided for the community within the sanctuary or the exclusion of a baptismal font,” O’Brien says. “Instead of attending mass and other sacred rites as members of a parish church or diocesan cathedral, congregants welcome visitors. This subtle difference helps to foster a feeling of ‘specialness,’ I think.”

The architects also provided the concept for a new lighting system that provides areas of subtlety, shadows, and brilliance and that fosters a feeling of transcendence or a sense of mystery.

The nave, conceived as a transition to this inner sanctum from the outer world, expresses

a progression toward an increased solemnity through the marble flooring pattern in the center aisle. The design, 11 small crosses culminating with a large 12th one, expresses the narrative of Christ’s journey.

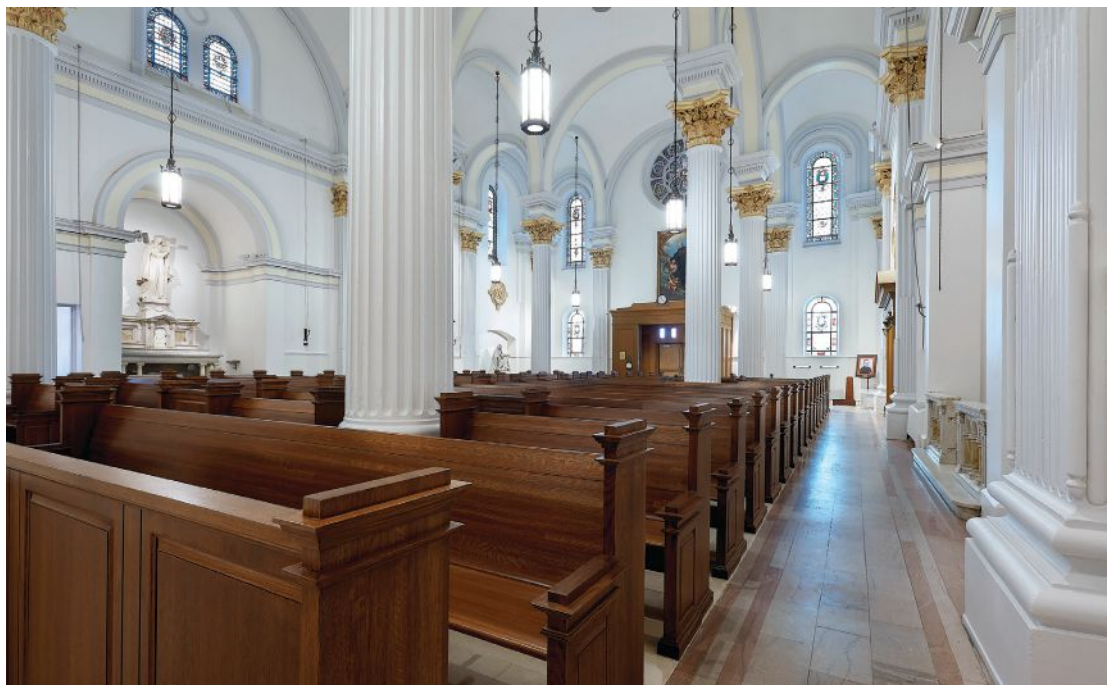
Iconography to engage the Passionist community was sought and developed. The architectural team designed an Arma Christi or Arms of Christ to adorn the priest presider’s chair that features implements of Christ’s passion.

The most satisfying part of the project, O’Brien says, is seeing attendance numbers at St. Paul of the Cross Monastery rise and young people gathering there to pray.

“There’s nothing like the smile on Father Justin Kerber’s angelic face when he talks about how it came out,” he says. “He is the rector of the monastery, an extremely distinguished member of the Passionist community, and my co-conspirator and our guiding force.” **TB**



Above, antique paintings by Hildreth Meiere depicting Passionist saints were restored and relocated into the view of the monastic community seating. Benches with integral book stands and kneelers, inspired by traditional choir stalls, were built to fit the space. Right, the nave’s interior has a new finish and lighting system. The plaster on the deteriorating vaults was chemically consolidated.





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Old City Hall in Richmond, Virginia,
was restored by Quinn Evans.

Rising four stories and spanning an entire block, Old City Hall has been an enduring presence in downtown Richmond, Virginia, since it was erected in 1894.

The city's largest granite building, it was designed by Elijah E. Myers and is defined by its clock tower, a full-height interior atrium, and extensive Gothic-style ornamentation.

The grand building, which is in Capitol Square close to the General Assembly Building and the Capitol, served as the city hall and housed four courtrooms until the 1970s when it was restored and converted into office space and reopened in the early 1980s.

In 2015, Quinn Evans, which is based in Washington, D.C., was commissioned by the Virginia Department of General Services not only to restore it to its original grandeur and appearance but also to integrate new systems and infrastructure while sensitively weaving a contemporary state agency workplace into its spaces.

"The goal was to restore the space to its original design, bringing back key features not seen in generations into alignment with its status as a National Historic Landmark, while addressing needed upgrades to the interior and systems to meet code and reduce energy consumption," says Quinn Evans Principal Tom Jester, FAIA, FAPT, LEED AP. "We integrated the systems seam-

lessly—many are hidden in the walls and floors."

The project, which required review by the Virginia Department of Historic Resources, Art and Architecture Review Board, and Capitol Square Preservation Council, included creating an accessible entry and restoring the atrium, the lighting fixtures, the windows, and the finishes.

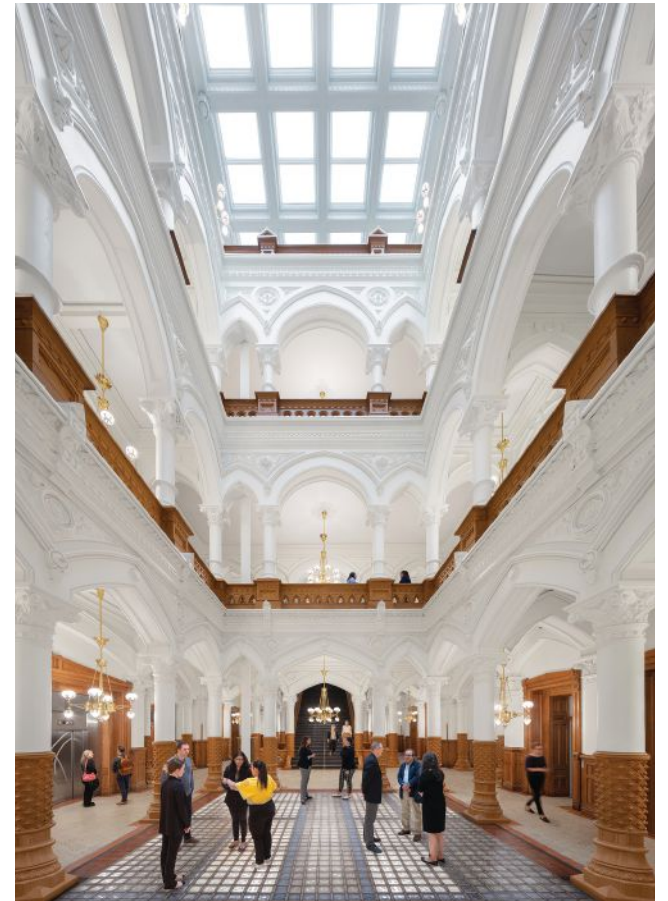
The accessibility ramp, on the west side of the building, was designed to harmonize with the historic architecture, and the curves of its site walls complement the curved walls of the historic stairs.

The railing's abstracted trefoil motif appears throughout the historic building, including on the cast-iron site rails and the railing of the interior atrium. The railing, black-painted steel, relates



The atrium's new color scheme is off-white ceilings and walls, oak wood paneling, and wood graining.

Bottom right, the Versailles pattern effect on the underside of the atrium stairs. Photo by Quinn Evans



The most dramatic change in the building is the restored atrium, which spans four stories.

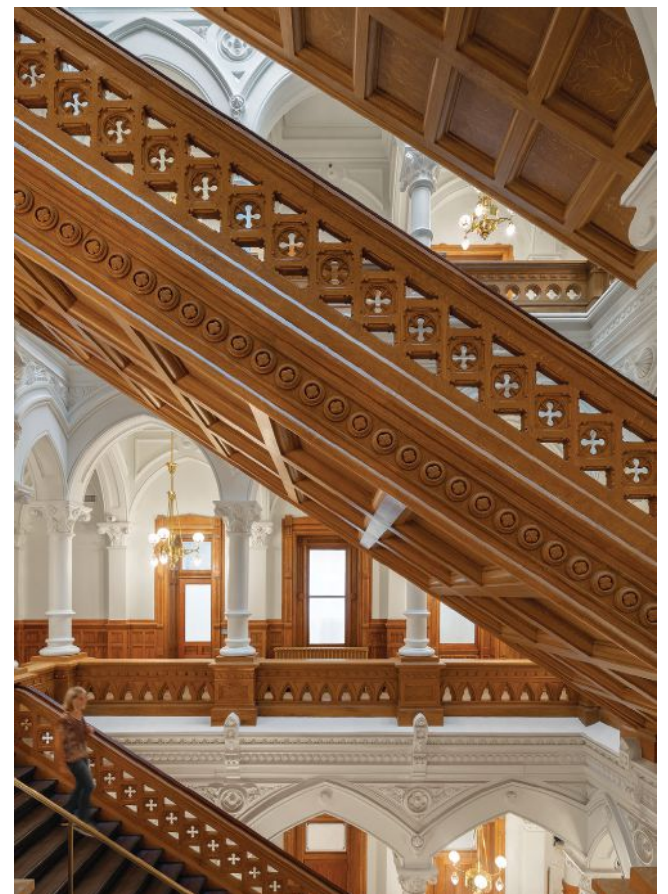
to the existing black painting on the cast-iron site railings. The handrail, nickel silver, is part of the contemporary palette the Quinn Evans team introduced to the project.

"The atrium is open to the public," Jester says, "and the new entrance provides a gracious pathway inviting the entire community to experience it."

The most dramatic change in the building is the restored atrium, which spans four stories.

The original lay light system and historic light fixtures were restored, and the new skylight, which matches the original, features insulated glazing, instead of single-pane glass, for improved energy performance.

The bold polychrome color scheme, which dates to the 1980s restoration, was replaced with a historically accurate one that was discovered during an extensive paint analysis. The new design adopts the original palette of





Above, a balustrade/capitol base during faux wood-graining restoration. Photo by EverGreene Architectural Arts

Right, the courtrooms have been repurposed as offices.

off-white plaster walls and ceilings, oak woodwork, and painted wood graining on the studded bases of the columns, the cast-iron balustrades, and stair.

The faux graining was carefully executed to keep it in harmony with the adjacent wood oak paneling on the perimeter walls. The cast-iron metal substrates were stripped and repaired, then were treated with a tinted primer, a spray-applied color-match base coat, a tinted dark glaze, and a stain clear coat for protection.

Each section of ornament or panel was marked out for individual treatment to ensure it matched the appearance of carpentry techniques, and the graining was done with a variety of rubber and steel-graining combs that were dragged through the dark glaze to create the cartoon.

Sometimes, to achieve the desired shimmering effect, the combs were dragged at an angle or brought back again over the original cartoon at a



different angle. And sections of panels were often wiped out with an eraser cloth to achieve a quartered look to match the adjacent wood paneling.

Because the spaces are being used as offices, lighting, especially natural illumination, was extremely important. The original historic chandeliers and torchieres in the atrium were restored and modified to save energy and meet code requirements and upgraded with LEDs.

Each fixture originally had eight globes with gas uplights and electric downlights. The uplights had been removed in the 1950s, but the Quinn Evans team had them recreated to raise the light levels.

The entire Old City Hall restoration “incorporates a sustainable design that enhances performance and preserves the beautiful original historic fabric of the building,” Jester says, noting that the approach avoided 67 percent of the carbon footprint of a new building.

The transformed Old City Hall, he adds, generated “tremendous local interest. Everyone recognized the splendor of the building and is excited to see the building renewed for next-generation needs.” **TB**



WARM SPRINGS POOLS

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Before Photos by
Eric Piasecki

After Photos by
Gordon Gregory

For some two and a half centuries, people have been trekking to Bath County, Virginia, to “take the healing waters” of the Warm Springs Pools.

Set in the Blue Ridge Mountains, the public pools are part of the Homestead Resort in nearby Hot Springs, and they have hosted some of history’s most famous figures, including Thomas Jefferson.

Their allure, then and now, lies in their primitive charm—the unheated changing rooms in the wooden structures and the open-to-the-sky pools with natural stone floors offer a deeply emotional, immersive, and spiritual experience.

But every 50 years or so, the structures deteriorate because of the steamy waters and require extensive repairs, which is the state they were in when the Richmond, Virginia-based architectural firm 3North was commissioned to make them operational again.

In this case, the structures were in such bad shape that the local authorities had condemned and closed them to the public.

“If you breathed on them wrong, they looked like they would have fallen down,” says 3North Principal Ed Pillsbury, AIA, who added that the firm’s role was to design the architecture, interiors, and landscape architecture with its team of consultants handling civil engineering, structural engineering, mechanical, electrical and plumbing engineering, and signage design.

The first order of business for project manager Pillsbury and his team—Principal-in-Charge Jay Hugo, AIA, ASLA, ASID; Architectural Designer Sarah Milberger; and Landscape Architect Andrea Almond, PLA, ASLA—was determining which time period to adhere to.

“If you breathed on them wrong, they looked like they would have fallen down.”

“Because they were repaired so often, there were constant improvements, with wings and other pieces being added slowly over the centuries,” says Pillsbury, adding that the structures were built between 1761 and 1890.

After extensive research, they chose to bring the structures back to the way they looked in 1925, the year that all the significant historic structures,



The Ladies' Bath interior after renovation.

notably the Ladies’ Bath, the Reception House, and the Gentleman’s Bath, were in place and in use. Warm Springs Pools, the historic name, also was restored, replacing the moniker Jefferson Pools that referenced the president’s 1818 visit.

“This was also a pragmatic decision,” Pills-

bury says. “We relied upon Historic American Building Survey photographs from the 1930s, which showed just how much had changed in the last 100 years.”

The design process was complicated by the fact that unlike many traditional buildings, there



was no finished form because “these structures were continuously rebuilt,” he says.

Because it was a tax-credit project, 3North was charged with rehabbing, not razing, the structures, which include the Ladies’ Bath, which

dates to 1875, the 1890 Reception House, and the Gentlemen’s Bath, whose octagonal foundation was laid in 1761. Unnecessary demolition was not part of the program, and parts had to be replaced piece by piece.

Left, Warm Spring Pools has been in operation since 1761.

3North rehabbed the wooden structures, bringing them back to the way they looked in 1925.

3North replicated the original heavy-timber domed roof of the Ladies’ Bath.

Above, the Reception House and Ladies’ Bath exteriors before renovation.

“Our mission was to make it work better,” Pillsbury says.

During the design process, laser scanning was used to document the structures, and the resulting detailed digital model became the team’s North Star.

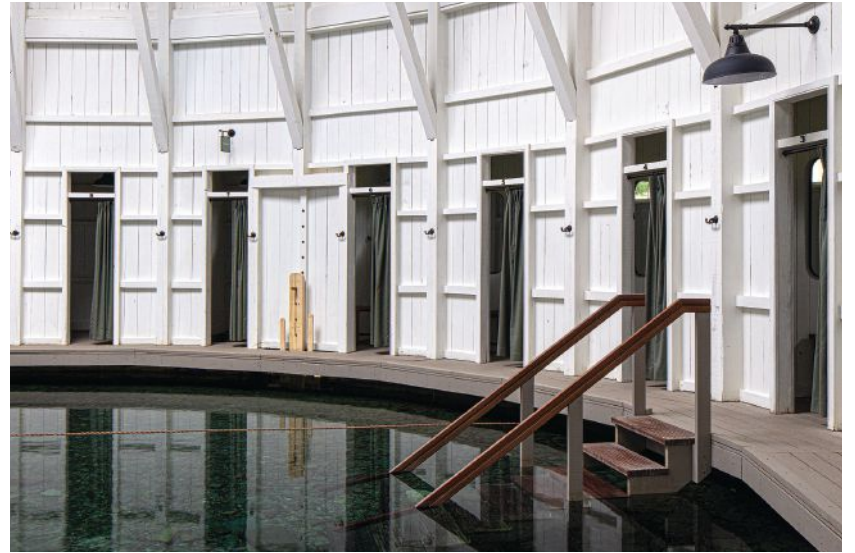
“Our goal was to maintain the character of the pools,” Pillsbury says.

To that end, the natural stone foundations, set on a natural streambed, were retained and improved with new micro-pile footings and cast-in-place concrete underpinning, and the structures were stabilized to meet life-safety requirements.

Historic photos showed that the Gentlemen’s Bath remained largely as it was built.

The Ladies’ Bath, however, had undergone significant alterations during its long life. Its original heavy-timber domed roof, which 3North replicated, had been removed and replaced with a straight roof framed with dimensional lumber and bearing a center post.

When the design team began reconstructing the geometry of the structure, the dimensions of the roof seemed to follow an ideal geometric proportion, with the radius of the roof dome



“The pools have garnered immense community and regional enthusiasm.”

matching the diameter of the pool and the oculus being one-third of that diameter.

“Tracing the geometry and finding that underlying structure was a surprising connection to the past and adds to the feeling of unity and

completeness in the space,” Pillsbury says.

To make the rehab as authentic as possible, 3North chose not to use artificial materials, selecting wood products with high-performance coatings and specialty paints that are durable.



Left, the Gentlemen's Bath now looks much as it did in 1925. The restored pool in the Gentlemen's Bath.

Above top, the restored Ladies' Bath interior, the Men's Bath exterior and the Ladies' Bath interior before renovation.

The team created adequate ventilation for the structures and avoided creating concealed spaces that trap moisture, choices that are practical for long-term maintenance.

“I’ve never worked on anything like this before,” Pillsbury says. “The biggest piece for me was rehabbing the structures and restoring the user experience.”

Since Warm Springs Pools reopened, it has been booked solid.

“They have garnered immense community and regional enthusiasm,” Pillsbury says, “and have reclaimed their place as one of the Homestead’s most popular venues.” **TB**



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Rothschild College, designed by David M. Schwarz Architects, features polychrome brick patterning and stone window surrounds.



Photos by
Steve Hall with
Hall+Merrick
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Over the last two decades, Vanderbilt University has been solidifying its position as a renowned institution dedicated to academic excellence, innovation, and community engagement.

It has expanded its academic programs and its campus, and as part of its master plan has added four new residential colleges designed by Washington, D.C.-based David M. Schwarz Architects.

Rothschild College, along with the three others, is sited along West End Avenue, which forms the northern boundary between the campus and Nashville's downtown district.

They are all in the Collegiate Gothic style with

"We varied the material palette from college to college to give each a distinct identity and meet the university's budget goals."

individual architectural details that complement each other. "The style offers lots of opportunities for variation," says Steve Knight, AIA, David M. Schwarz principal in charge, whose team included Project Manager Mark Elliott, AIA.

Rothschild College, which was built on the site of a 1970s high-rise dormitory that no longer suited the university's needs, is distinguished by its polychrome, patterned brick facade, which was inspired by Oxford University's Keble College.

"We varied the material palette from college to college to give each a distinct identity and meet the university's budget goals," Knight says.

Working in the supplier's half-acre brickyard, the project team developed and built dozens of mock-ups with different types and colors of brick.

"We wanted to get it just right," Knight says. "A lot of the bricks are iron spots, which depending on the angle, change in character in different



Clockwise from above, the stone ribs of the portals add gravitas and height to the gatehouse.

The double-height great room has balconies suspended from the ceiling that connect to corridors, dormitories, and study rooms.

the college's gatehouse, inspired by English precedents, includes a promenade that leads to the fourth residential college.

light because they are shiny. They add life and interest to the exterior.”

For the entry, the architectural team looked to English gatehouse precedents, notably the Tudor Great Gatehouse at Hampton Court Palace. A pedestrian walkway that begins at the adjacent residential college passes through it and into the public courtyard.

“The gate entrance is a visual punctuation mark along the east-west pedestrian promenade that links all four residential colleges,” Knight says.

Like its three siblings, Rothschild College uses public art as a key element of its architectural aesthetic. Stone carvers designed embellishments,

including door surrounds and decorative panels that celebrate donors and Vanderbilt University’s history.

“Considered overall, each aids in wayfinding and adds character and interest to the whole,” Knight says.

Like the other three residential colleges, Rothschild’s program is designed to enhance student living, socializing, and study.

“Under the residential college model, the student population is broken down into groups of about 300 who come from different areas of study,” he says. “The idea is that everyone gets to know each other in this smaller setting.”

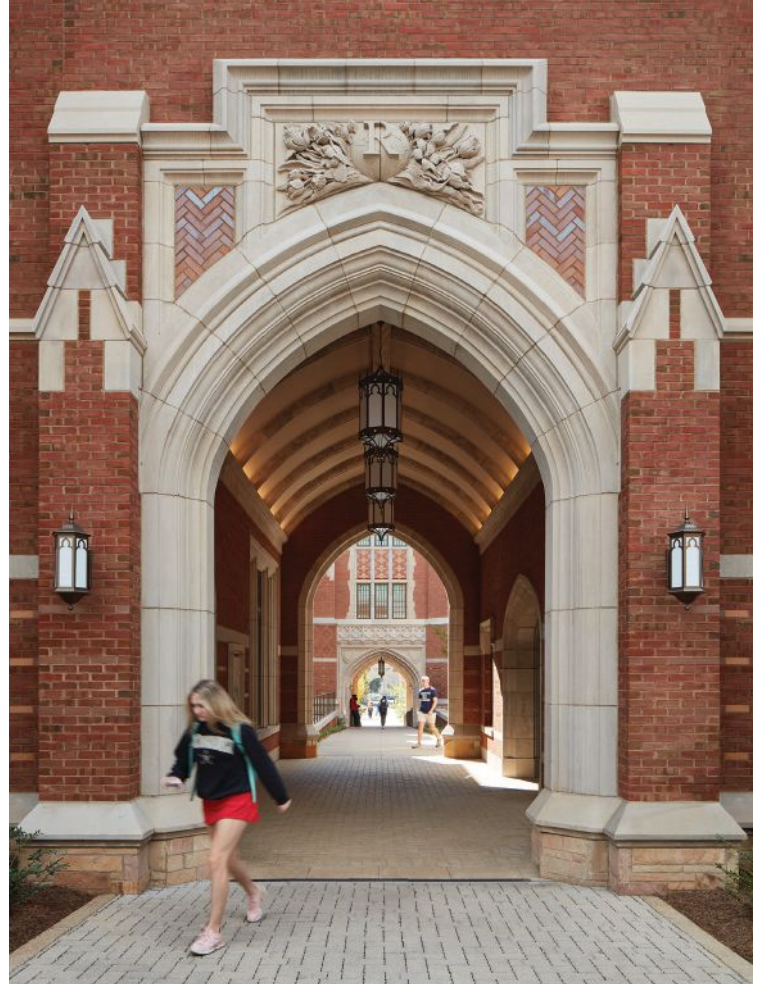




Above, stainless steel buffets and a stainless steel range hood recall kitchens from 19th-century hotels and country homes. The double-height dining hall has wood wainscoting, pattern-tile flooring, and custom lighting.

Above right, the college's east-facing portal entrance has a carving of a full spray of flowers with a capital R over an earth globe that was executed by Nick Ring of Ring Studios.

The studio theater, right, in the lower level of the college, has retractable seating for up to 100. The walkable technical grid is suspended from the ceiling. Clerestory windows, which can be darkened by motorized shades, open to a courtyard.



The building is centered around three courtyards—one public and two private. It has a two-story wood-paneled great room with cross-over pedestrian bridges suspended from the ceiling. “It’s unique and a standout because of its location and the bridges,” Knight says.

The college also has a dining room and servery, a cutting-edge active-learning classroom, and a lower-level 100-seat studio theater with retractable seating and a walkable mesh-wire technical grid. All of these features are available to the entire student body.

In addition to an apartment for the college’s faculty advisor, Rothschild has smaller study rooms and lounges available for use by the college’s residents.

“We have gotten nothing but positive comments about the college—from students as well as from members of the community,” Knight says. “Rothschild College has been welcomed and adopted by the wider community.” **TB**





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The church, which has a commanding presence, is set back enough to accommodate a tree-lined plaza for pedestrians.

Photo by Hord Architects



For a decade, the parishioners of St. Clare of Assisi Catholic Church didn't have a formal place to worship. The parish, on South Carolina's Daniel Island, held services in the gymnasium and then in the performing arts center of Bishop England, a private Catholic high school.

When the membership outgrew those spaces—it now tops 3,400—the parish bought an adjacent 6-acre vacant parcel of land from the Catholic Diocese of Charleston and commissioned the team of Hord Architects of Memphis, Tennessee, and Franck & Lohsen Architects of Washington, D.C., to design and build a church.

"They wanted the building to be timeless and enduring," says Hord Architects Principal Carter Hord, AIA, who credits Michael Franck,

"They wanted the building to be timeless and enduring, and they wanted a church that could be a contribution to the community."

the architect of record, with providing the design vision. "And they wanted a church that could be a contribution to the community."

After meetings with the Rev. H. Gregory West, who is the founding pastor, the congregation, and diocese officials, the architecture team designed a High Gothic Revival church that matches the scale and grandeur of the other historic churches that have earned Charleston

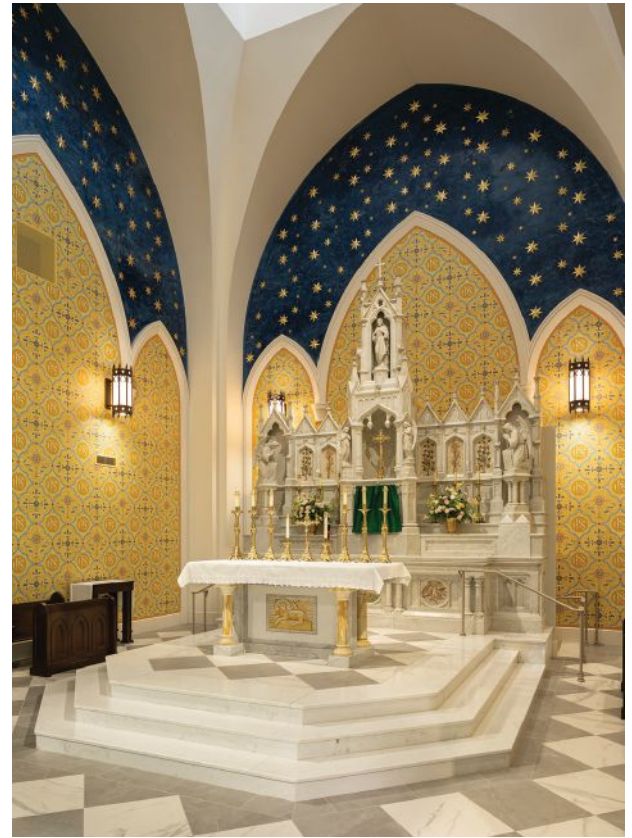
the nickname The Holy City.

"We used the Gothic language because it's the architectural style that was created for ecclesiastical use and worship," Hord says. "It was built for the glory of God."

The parishioners had an ambitious program for the 21,500-square-foot brick and cast-stone building that has two facade bell towers, a central spire, a stained-glass rose window, and a triple portal main entry.

They requested a nave and sanctuary, a narthex, a priests' sacristy, a working sacristy, confessionals, a choir loft, a balcony, a daily mass chapel, and a variety of storage and hospitality spaces.

Sited on a prominent corner of the island's main road, the church is the prime component of a three-part master plan that features two other



Above, the heavy facade of the church communicates permanence, welcoming newcomers into ancient traditions that transcend the mundane.

The cross vault of the apse lets daylight wash over the sacramental proceedings, cementing the altar and tabernacle as the visual focal point of the building.

Ornate ceilings and a floor mosaic integrated into the tiling pattern welcome parishioners.

The church as viewed from the balcony.

Photos by Gordon Beall



supporting structures—a two-story administrative building that has offices and classrooms and a parish hall. All are to be arranged around a cloistered inner courtyard to, as Hord says, “anchor the community.”

The siting of the church building took into account a century-old live oak tree.

“We worked hard to save it—it’s a champion,” Hord says. “And it contributes to a sense of permanence. The tree makes it look like the church has been there for 100 years.”

Hord Architects, which specializes in ecclesiastical and nonprofit architecture, is used to dealing with review boards, but this is the first time in the firm’s 60-year history that its plans had to pass muster with not one but two—the Daniel Island Architectural Review Board and the City of Charleston Design Review Board.

“The review process took extra time, but we





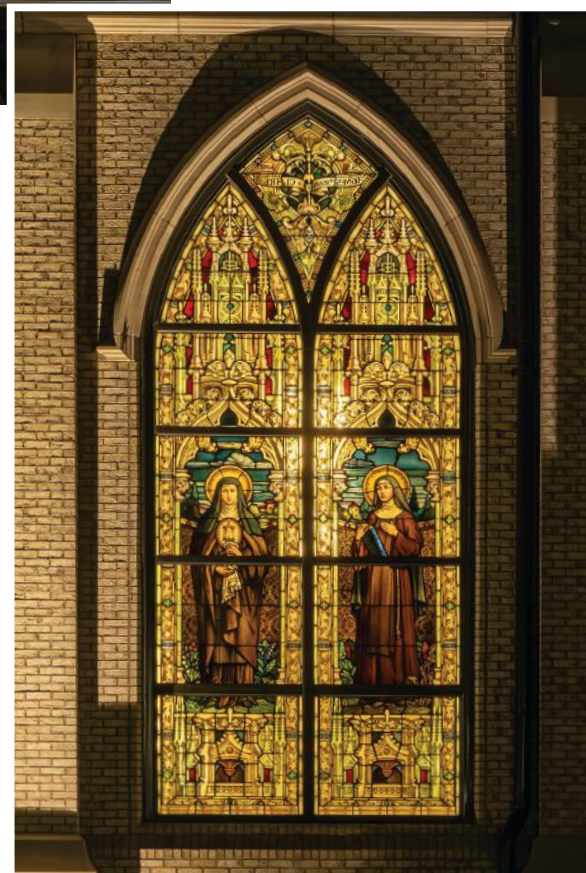
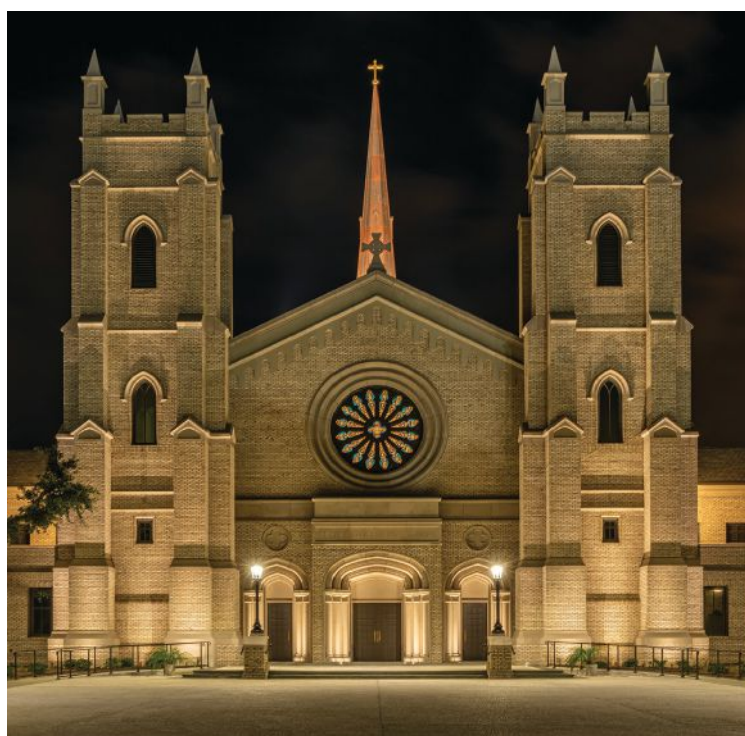
Left, the nave is daylit with bright, uplifting finishes.

Below, at night, carefully arranged up-lights turn the church into a beacon and an anchor to the community.

God is in the details.

The stained-glass windows depict St. Clare of Assisi.

Photos by Gordon Beall



were happy to do it because it meant the building was important enough to deserve such scrutiny," he says. "We were granted a height variance for the 170-foot spire, in part because of its use of copper, a plentiful precedent in the Charleston region. Our original plans had it even higher, but the boards didn't want it to be higher than the other church spires in the city."

St. Clare of Assisi Catholic Church also had to meet seismic and high-wind code requirements.

"This required careful coordination with the structural engineer to work with the architecture," Hord says. "Large window openings at the nave and the rose window were specially reinforced. Additional attention was given to masonry expan-

sion joints, shelf angles, and steel frame connections, particularly on the bell towers."

A key component of the church's interior decoration is the incorporation of liturgical elements, including stained glass, the altar, stations of the cross, the baptismal font, statuary, and a marble reredos, from an 1897 convent in Pennsylvania that was due to be shuttered.

"We've used reclaimed elements in other church projects but not one cohesive combination of elements designed to go together," Hord says. "The nave's representational stained-glass windows are from Franz Mayer of Munich, Germany. They include an image of St. Clare, the church's patron saint. It's quite special to have her represented."

From concept to completion, it took St. Clare of Assisi Catholic Church six years to open (the pandemic delayed progress slightly).

"That may seem like a long time," Hord says, "but in, say, the 1200s, it may have taken a century and four generations of stone masons" to erect a church.

St. Clare of Assisi Catholic Church is made to last centuries, not decades.

"The city is full of so many beautiful churches, and we're honored that we are contributing to that beauty," Hord says. "The parish expressed overwhelming joy and gratitude when the church was finished. We feel blessed to work on churches because they are all to God's glory." **TB**



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Photos by
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Bringing an old building back to life and giving it a new purpose can take a long time. The Miami Woman's Club is a prime example: It was a decade and a half from the project's start to finish.

The 30,000-square-foot Spanish Renaissance Revival building, which is on the National Register of Historic Places, has a commanding presence in Miami's Edgewater neighborhood. It was designed for the community service organization in 1926 by August Geiger, one of the city's most prominent and outstanding early local architects. He also designed the Alamo, which housed Miami's first hospital, and Carl Fisher's Clubhouse, Miami Beach's oldest public building, and was the associate architect for the Dade County Courthouse.

The club, which was organized in 1900, used the building, which had a small stage, a banquet room, an auditorium, a dining hall, and a mezzanine, for meetings and public events.

The Miami Woman's Club building, which stands 4.5 stories high, is defined by semi-circular arched windows, belt courses and cornice, a garden courtyard, and a porte-cochère. The concrete and stucco structure is as impressive as the club itself, which established the city's first library and is credited with founding what became the Miami Dade County public library system.

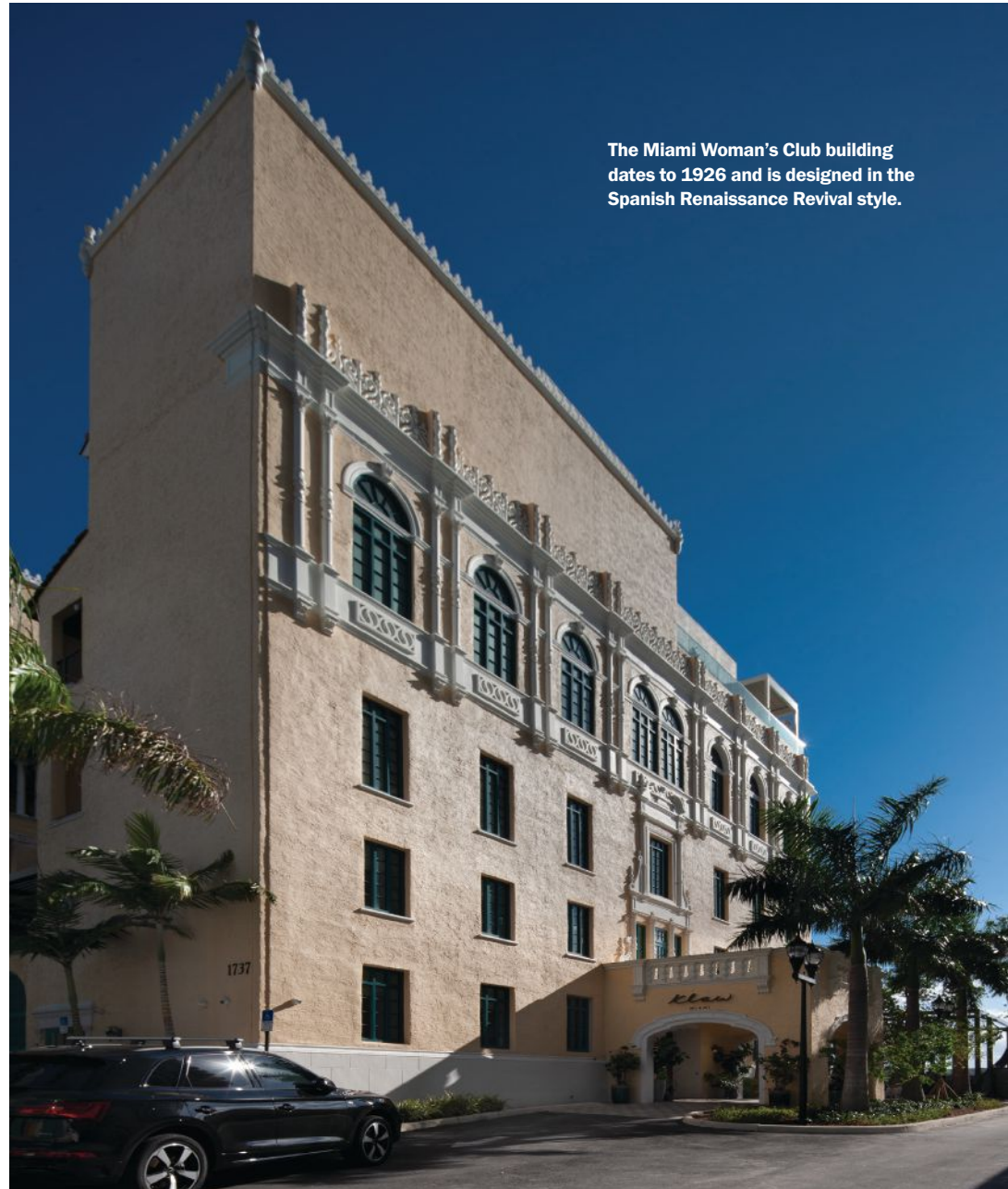
When R.J. Heisenbottle Architects, P.A., began work on the project in 2008, the first task was to make the deteriorating building safe and secure by completing structural and electrical repairs to meet the requirements of Florida's 40 Year Recertification.

"The club didn't have the funds needed for all the Herculean repairs that were required," says architect Richard Heisenbottle, FAIA, the founding principal and president of the Coral Gables, Florida, firm that bears his name. The initial work, he adds, was financed by a \$3-million grant from the Omni Community Redevelopment Agency in Miami.

As part of what became phase one of the project, the Heisenbottle team removed and restored interior historic plaster finishes and restored or recreated and reinstalled select exterior ornamentation.

"Repairs were much more extensive than envisioned because we found things that were hidden," Heisenbottle says.

As the years passed, the club raised money for each new phase of the restoration, eventually securing a master lease with the privately owned



The Miami Woman's Club building dates to 1926 and is designed in the Spanish Renaissance Revival style.

The 30,000-square-foot Spanish Renaissance Revival building, which is on the National Register of Historic Places, has a commanding presence in Miami's Edgewater neighborhood.

real estate investment company Heafey Group, which owns the hotel next door. Under the deal, the club retains ownership of the building and has the use of one of its floors while Heafey subleases space to two upscale restaurants.

R.J. Heisenbottle Architects restored the ground-floor lobby, the third-floor Miami

Woman's Club offices, and auditorium space to their original August Geiger design, right down to the lighting fixtures and stage curtain.

"We have vintage photos of women standing next to the fireplace, and we have new photos of current members in the same space," Heisenbottle says. "The space looks exactly the same."



Above left, before restoration, 4th floor. Photo by Richard Heisenbottle. Repairs to the building were much more extensive than envisioned. The original detailing was replicated and applied to the building. A 1950s photo (above) shows much of the original detailing was removed.



The remaining floors and a new rooftop bar/lounge are occupied by the two fine-dining establishments.

Today, the facade of the building looks much as it did nearly a century ago.

"The exterior of the building is full of exciting ornamentation, but by the 1950s it was so deteriorated that it was removed," he says. "We studied original black-and-white photos and original architect's renderings. We drew in all the ornamentation again and worked with the manufacturers to apply it in the original way."

Although the original ornamentation was

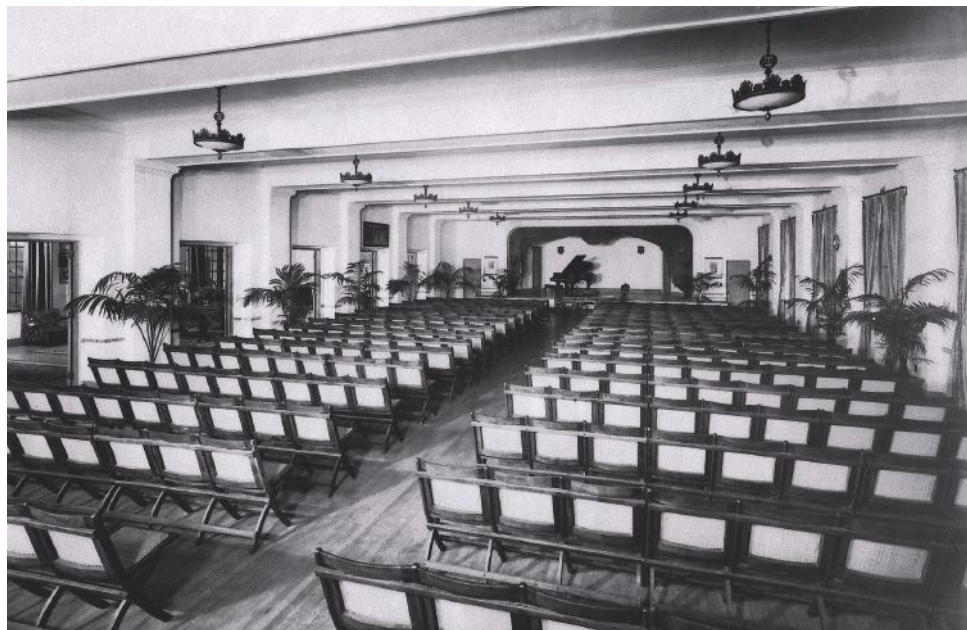
terra cotta, the replicas are glass fiber-reinforced concrete.

"You can't tell the difference," Heisenbottle says. "And it will last much longer, especially in this moist environment where saltwater spray coats the building every day."

The original color scheme, determined by paint analysis, was revived: The body of the building is a deep ochre, and the window trims are light green.

Heisenbottle adds that the new purpose has raised the building's visibility.

"Everybody knows it, and now everybody



Historical photos offer clues as to what the original interiors looked like. The team replicated interior elements that had been lost.

knows the building and its two restaurants,” he says. “People appreciate the entire building and that comes out of good adaptive reuse, viable tenants, and its history. It’s an active historic building in a spectacular spot in the city and an example of good community building and good public purpose.”

The project, he adds, was a labor of love, and the rededication, in December 2023, was a huge community event.

“It took such a long time that we almost had given up hope, but the leadership of The Miami Woman’s Club refused to give up,” he says. “That’s the most important thing we learned in this project—don’t give up. All of the difficulties made it all worthwhile in the end.” **TB**





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In his nearly 40 years in business, Kevin Austin has carved out a reputation as an artisan who can create or replicate any classical-style product with little or no information to go on.

A case in point is his restoration of a historical chimneypiece wall that originally graced Hamilton Palace, a large country house in Lanarkshire, Scotland, the seat of the Dukes of Hamilton.

The palace, one of the grandest residences in Britain, was erected in 1695. Although it was demolished in 1927, California newspaper tycoon William Randolph Hearst had bought several of its rooms, including the one that had the black marble fireplace and carved wood overmantel that Austin and his eponymous studio in Garland, Texas, were asked to restore.

Hearst, it seems, sold some of these acquisitions in the 1940s, and the historical chimneypiece ended up in a private house in Dallas. Austin's client got it from his father and wanted to install it in the Old Parkland office campus he owns.

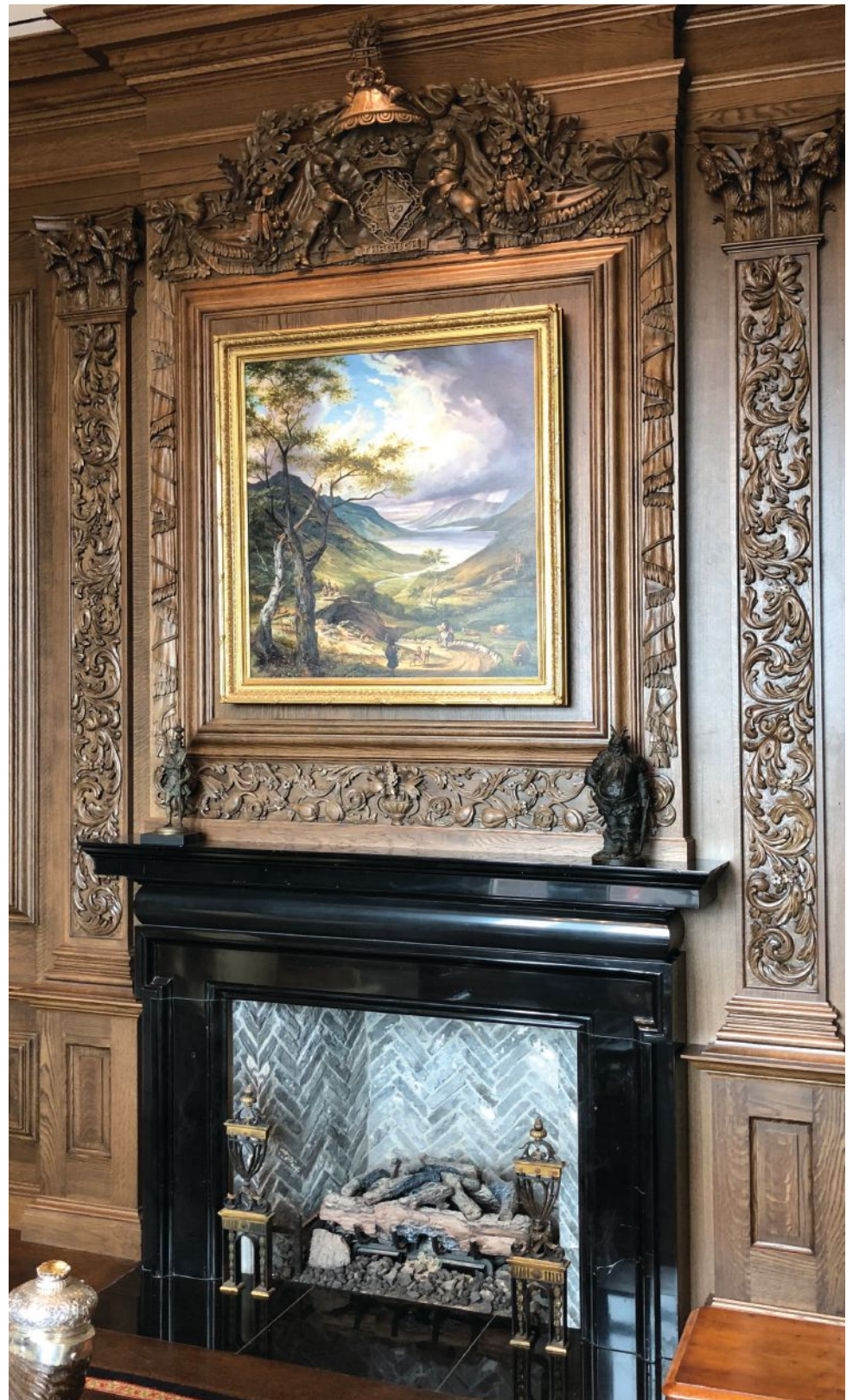
"He's a collector of artifacts and antiques," Austin says. "The whole complex has high-end classical architecture and looks like a museum."

By the time Austin was commissioned to restore the chimneypiece and its black marble mantelpiece and ornately carved white oak overmantel, it had been significantly altered.

"The mantel was in shambles, and entire pieces were missing," he says. "Someone had cut 30 inches out of the height so it would fit a low-ceiling room, so we had to recreate some of the drapery details to extend it back to original proportions. The back boards were badly warped as well, so we completely disassembled the carvings, stripped multiple layers of finish, repaired many of the broken or missing details, then reassembled it."

Austin did a lot of research on the palace, but he only was able to turn up one grainy vintage photograph of the chimneypiece as a reference for his work. "I did see photos of other rooms in the palace, and that helped me understand the style," he says.

Kevin Austin restored the marble fireplace that had been in the palace.





Clockwise from above, the original fireplace in Hamilton Palace, Scotland. The mantel frieze had been destroyed, and the mantel had been broken into several parts. The mantel leg before and after. The newly installed mantel with part of the remade frieze.

There was not enough of the original rare black marble to make the mantel repairs, but Austin lucked out—an artist friend happened to have some in his scrapyard.

The elaborately carved overmantel needed numerous repairs, and after stripping off centuries of old finish, Austin and his team set about carving the leaves, flowers, bits of chain, and drapery that were missing. They also dismantled and rebuilt the frame to its original dimensions.

Austin and his team also re-carved two pilasters and capitals that were missing.

“The client told us just to make them in the standard style, but after enlarging and studying the old photo, I realized that each of the capitals had three eagles where the volutes normally would be,” Austin says. “We made clay models for approval, and we carved them in white oak in the same style as those on the overmantel.”

To commemorate the piece’s history, Austin Studios carved an inscription and the Dukes of Hamilton crest into a slab of black slate that was then distressed and patinaed and is displayed in the room.





Above, the completed overmantel, with the drapery elements duplicated and extended.



Top right, the overmantel had many broken and missing elements and had been modified to fit a much shorter room.



The overmantel when the pilasters were being hand carved.



The Corinthian capitals and eagles as a work in progress.

Austin, who opened his carving company in the late 1980s, started his career as a trim carpenter. "I kept seeing carved wood fireplaces, and I said, 'I think I can do that,' he says. "I bought some books and tools and spent hundreds of hours studying period architecture. I started out working out of my garage."

As time went on, he hired a carver and taught himself how to make casts and molds. Later, he added marble carving to his oeuvre.

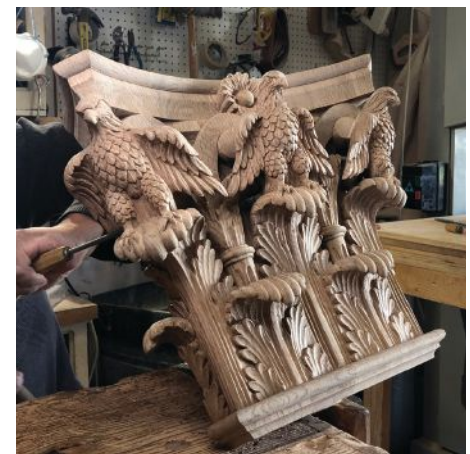
"Someone hooked me up with a marble factory in Italy," he says. "I designed a mantel for a client, and when it came, I didn't like it. So I went to Home Depot and got some tools and started

whittling on it. I thought, 'This isn't that hard; it's easier than wood because you're not fighting the grain.'"

When another client requested a limestone mantelpiece, Austin taught himself how to carve that stone, too. Now, the studio does wood and stone carving on a regular basis.

All of Austin's can-do experience more than prepared him for the Hamilton Palace project.

"The extreme amount of detail this piece had was just amazing," says Austin, who notes that the project took 1,200 to 1,500 hours to complete. "In this project as in all others, our goal remains to be the best we can be with whatever we're doing." TB





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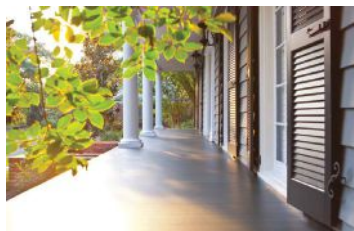


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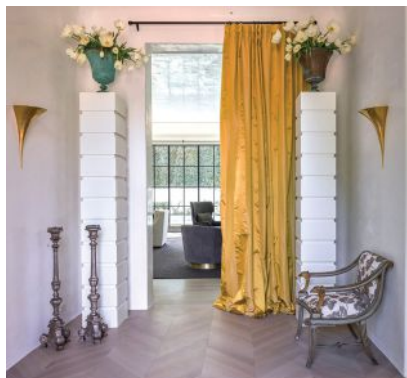
Manufacturer of architectural terra-cotta roof tile & floor tile: Over 40 standard roof tile profiles including barrel, shingle, interlocking & shake & slate alternatives; customize shape, texture & color; historic renovation program; 75-year material warranty includes color.

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www.europeanco.com
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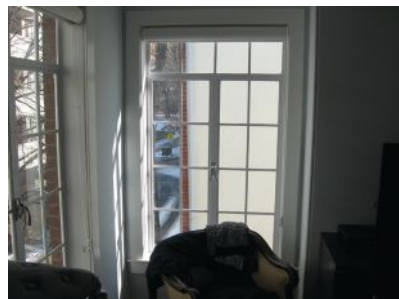


Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+ designs; custom designs.

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Hope's Windows, Inc.
716-665-5124; Fax: 716-665-3365
www.hopeswindows.com
Jamestown, NY 14702

Manufacturer of custom-designed windows & doors: handcrafted, hot-rolled, solid-steel & solid-bronze window & door systems.

SEE OUR AD ON PAGE 57.



Innerglass Window Systems
800-743-6207; Fax: 860-651-4789
www.stormwindows.com
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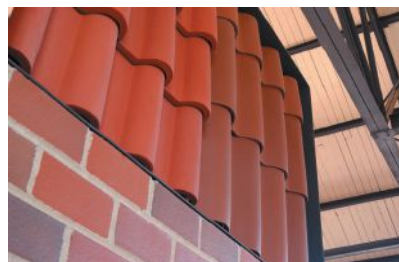
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Iron Shop Co., The
800-523-7427; 610-544-7100;
Fax: 610-544-7297
www.theironshop.com
Broomall, PA 19008

Manufacturer of spiral staircase kits since 1931, for outdoor and indoor use, all custom; specialties include Victorian, floating, oak, half-turn. All made in the USA.

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Ludowici Roof Tile, Inc.
800-945-8453; Fax: 740-342-0025
www.ludowici.com
New Lexington, OH 43764

Manufacturer of architectural terra-cotta roof tile, floor tile & siding: Over 40 standard roof tile profiles including barrel, shingle, interlocking & shake & slate alternatives; customize shape, texture & color; historic renovation program; 75-year material warranty includes color.

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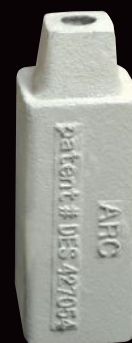
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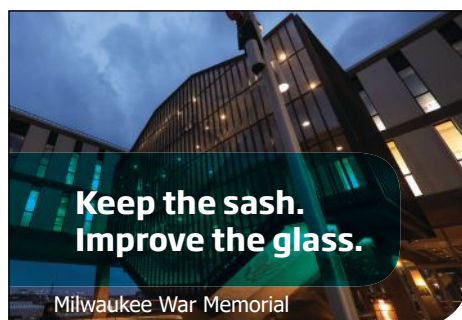
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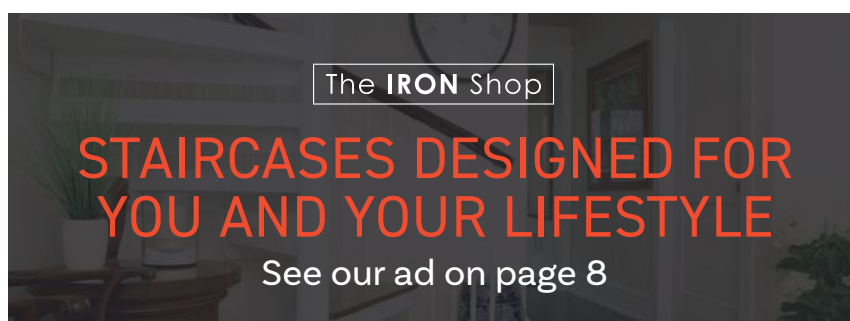
Milwaukee War Memorial



see our full page ad on p. 7



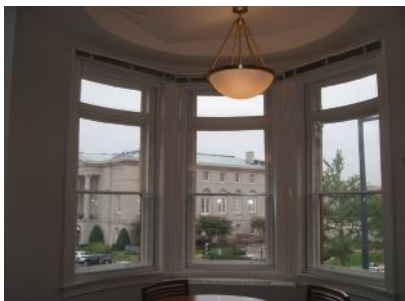
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www.springcity.com
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www.hartleybotanic.com
Woburn, MA 01801

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Oak Leaf Conservatories, Ltd.

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www.oakleafconservatories.com
Atlanta, GA 30327

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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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Solar Innovations, Inc.

570-915-1500; Fax: 570-915-6083
www.solarinnovations.com
Pine Grove, PA 17963

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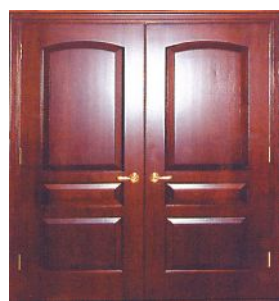


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Custom fabricator of wood windows & doors: traditional details, materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; complete entryways; screen & storm doors; casings & moldings; mantels; replications.

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www.artisticdoorsandwindows.com
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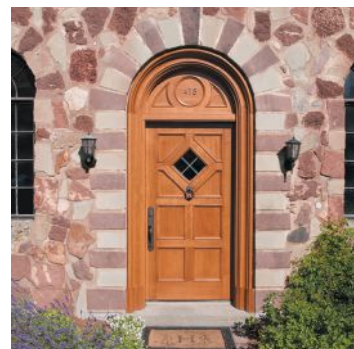
Cooper Historical Windows

860-599-2481

www.thecoopergroupct.com
North Stonington, CT 06359

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HeartWood Fine Windows & Doors

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heartwoodwindowsanddoors.com
Rochester, NY 14606

Manufacturer of custom architectural wood windows & doors: Honduras mahogany & other species; traditional mortise-&tenon construction; standard & decorative glazing; related window & door hardware; 68-year-old company.

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Historic Doors

610-756-6187; Fax: 610-756-6171
www.historicdoors.com
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www.hopeswindows.com
Jamestown, NY 14702

Manufacturer of custom-designed windows & doors: handcrafted, hot-rolled, solid-steel & solid-bronze window & door systems.

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www.VintageDoors.com



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Jim Illingworth Millwork, LLC

315-232-3433

www.jimillingworthmillwork.com
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Kolbe Windows & Doors

800-955-8177; Fax: 715-845-8270
www.kolbewindows.com

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www.oliverimillworks.com
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www.rockwooddoor.com
Millersburg, OH 44654

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www.timberlane.com

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Vintage Doors

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www.vintagedoors.com
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717-407-5880; Fax: 717-687-3510

www.vintagemillworkrestoration.com
Paradise, PA 17562

Offers custom-milled front doors, interior doors, garage doors, barn doors, and custom hardware. Specialties include custom trim work, custom grid doors, true or simulated divide light doors, and engineered doors. Made in the USA in Lancaster, PA.

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Wiemann Metalcraft

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www.wmcraft.com
Tulsa, OK 74107

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Custom manufacturer & supplier of ornamental metalwork & hardware: door, window, shutter, gate & furniture hardware; fireplace tools; wrought iron, steel, aluminum, bronze, brass, copper & cast iron; custom reproductions.



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www.historicalarts.com
 West Jordan, UT 84081

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www.driwood.com
 Florence, SC 29503

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www.jpweaver.com
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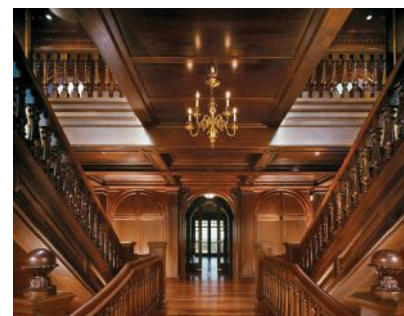


Osbourne Wood Products, Inc.

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www.osbornewood.com
 Toccoa, GA 30577

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Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493

www.historicalarts.com

West Jordan, UT 84081

Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, cupolas, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.

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www.robinsoniron.com

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Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385

www.wmcraft.com

Tulsa, OK 74107

Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

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Ball & Ball Lighting

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www.ballandball.com

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Fabricator of historical lighting: chandeliers, sconces, pendants, lanterns & table lamps; Early American & Turn of the Century styles; antique & salvaged originals, new designs, custom work & reproductions; stair handrails; restoration services.

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Deep Landing Workshop

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www.deeplandingworkshop.com

Chestertown, MD 21620

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Grand Light

800-922-1469; Fax: 203-828-6307

www.grandlight.com

Seymour, CT 06483

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Lantern Masters

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Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
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Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, cupolas, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.

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TRADITIONAL BUILDING CONFERENCE SPONSOR



Lantern Masters, Inc.
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www.lanternmasters.com
Westlake Village, CA 91362

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

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201-333-2525; Fax: 201-860-9999
www.rambusch.com
Jersey City, NJ 07304

Designer & fabricator of custom & engineered lighting for 100 years: for churches & public spaces; conservation & replication of lighting fixtures.



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
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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
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www.slalco.com
Saint Louis, MO 63130

Manufacturer & supplier of architectural lighting: all styles; historical reproductions & custom lighting; restoration services; commercial & ecclesiastical projects.

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Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107

Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

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www.archgrille.com

Brooklyn, NY 11215

Manufacturer of custom grilles: perforated & linear bar grilles; radiator covers; aluminum, brass, steel & stainless steel; variety of finishes; stock sizes; water-jet & laser cutting.

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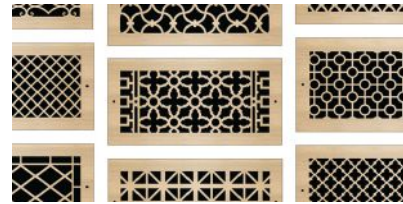
CoCo Architectural Grilles & Metalcraft

631-482-9449; Fax: 631-482-9450

www.cocometalcraft.com

Farmingdale, NY 11735

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Pacific Register Company

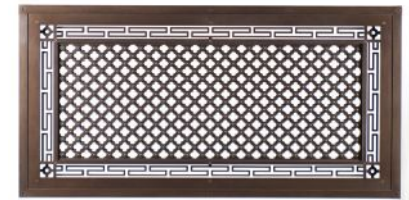
805-487-7500; Fax: No fax

www.pacificregisterco.com

Oxnard, CA 93033

Custom manufacturer of decorative registers, HVAC grilles, vent covers, linear bar grilles, metal panels and other architectural products. Supplying luxury homes and historic buildings with products made in the USA in metal, wood, plaster and GFRC for over 20 years.

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Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385

www.wmcraft.com

Tulsa, OK 74107

Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

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212-777-1300; Fax: 212-777-1606

www.bcausa.com

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Conrad Schmitt Studios

800-969-3033; Fax: 262-786-9036

www.conradschmitt.com

New Berlin, WI 53151

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www.eternedesign.com

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www.evergreene.com

Brooklyn, NY 11232

EverGreene Architectural Arts has been providing award-winning design, restoration, and historic preservation services for many significant contemporary and historic buildings, artifacts, and fine art for 40+ years. With 200 employees across the nation, we are the largest US specialty contractor, with offices in Brooklyn, Chicago, Washington D.C. and Los Angeles.

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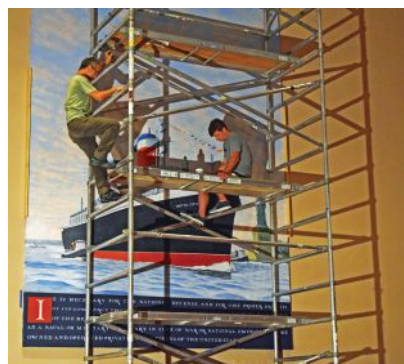
Femenella & Associates, Inc.

908-722-6526; Fax: 908-722-6528

www.femenellaassociates.com

Branchburg, NJ 08876

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917-796-1447

www.foregroundconservation.com

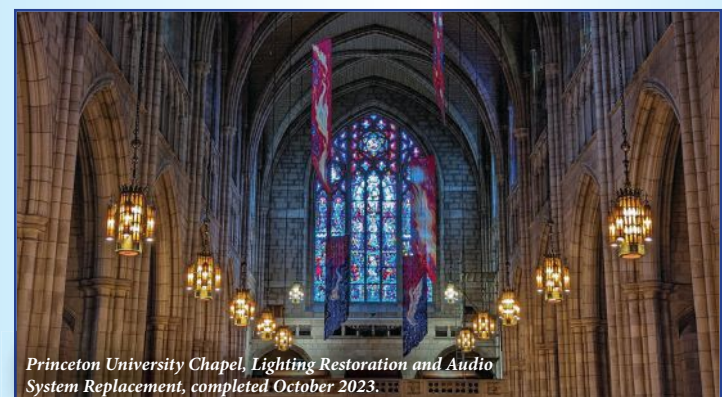
Chatham, NY 12037

Fine art conservation studio specializing in restoration of historic painted interiors and murals. Design and installation of new interior painted decoration and murals. 30 years experience.



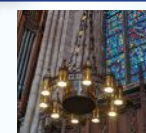
Kreilick Conservation, LLC

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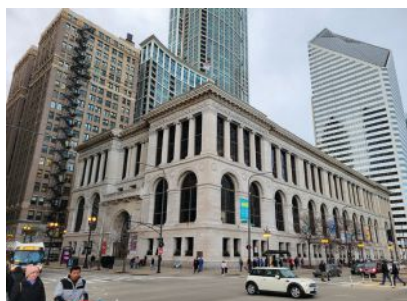
Princeton University Chapel, Lighting Restoration and Audio System Replacement, completed October 2023.

Kreilick Conservation, LLC restored sixty wrought iron chandeliers and light fixtures located at the Princeton University Chapel. Samuel Yellin, Philadelphia's preeminent blacksmith, designed and fabricated the metalwork ca. 1930.



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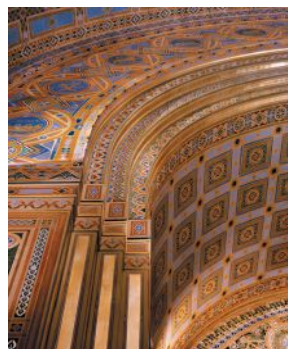
(215) 572-6616 • www.kreilickconservation.com



Global Heritage Group
860-468-5033
www.globalheritagegroup.com
Colchester, CT 06415

Preservation contractor with over 30 years experience; Specialties include: Lime Plaster, Gypsum Plaster, Tadelakt & Venetian Plaster, Masonry Restoration, Carpentry Restoration, Decorative Finishes, all aspects of Conservation Services as well as Green Building and Adaptive Re-use work.

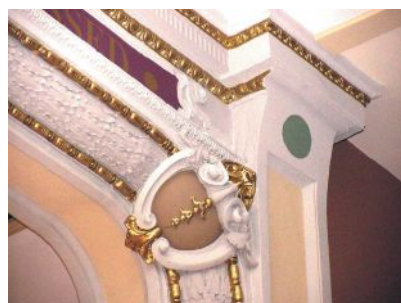
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John Canning Conservation & Painting Studios
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www.JohnCanningCo.com
Cheshire, CT 06410

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John Tiedemann, Inc
877-600-2666; Fax: 201-991-3419
www.johntiedemann.com
North Arlington, NJ 07031

Restorer of interior elements: interior painting & design, liturgical renderings, decorative granite flooring, faux finishes, murals & frescoes, gilding, art glass, fine art, paint & plaster analysis, historic analysis & testing.

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Kreilick Conservation LLC.
215-572-6616
www.kreilickconservation.com
Oreland, PA 19075

Founded in 1996, provides laboratory and field analysis of materials, condition assessments, emergency response and stabilization, treatment, documentation, and maintenance of metallic and masonry architectural elements, monuments, sculpture, and objects.

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Kronenberger & Sons Restoration, LLC
860-347-4600; Fax: 860-343-0309
www.kronenbergersons.com
Middletown, CT 06457

Contractor for interior & exterior restoration: all types of finishes; post-&-beam construction; windows, molding & roofing; masonry & wood; museums, churches, town halls, libraries, barns, period homes & outbuildings.

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Preservation Works Ltd.
484-373-0857
www.preservationworks.us
Easton, PA 18042

Preservation services: lime mortar, historically accurate masonry restoration, iron work, educational services & more.

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R. Alden Marshall & Associates, LLC
717-805-3114
www.raldenmarshall.com
Galveston, TX 77551

A material science laboratory & preservation studio for the conservation of art & architecture including monuments, sculptures, paintings & murals; much more, Projects include national historic sites as well as ecclesiastical commissions.

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Rohn & Associates Design, Inc.
800-245-1288; Fax: 412-561-1202
www.rohndesign.com
Pittsburgh, PA 15226

Designer & fabricator of liturgical art: consulting, artwork, project management, renovation, restoration & more; master craftsmen include sculptors, painters & woodworkers.



Kronenberger & Sons Restoration

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Chestnut Specialists supplied the wide planks for this room.

CHESTNUT SPECIALISTS 860-283-4209

www.chestnutspec.com

Supplier of re-milled flooring from antique barn lumber: authentic antique planks, hewn beams, weathered siding, original flooring, antique heavy timber & salvaged logs for milling.



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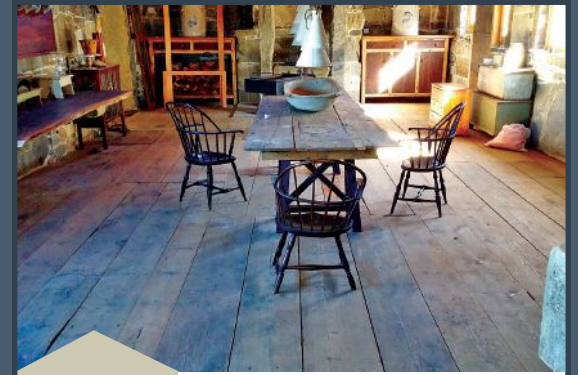


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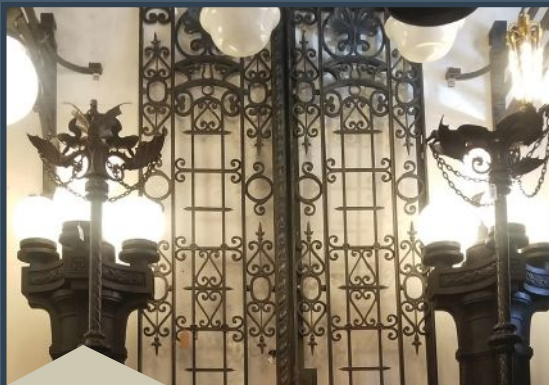


Restored, vintage steel window from the collection of Seekircher Steel Window.

SEEKIRCHER STEEL WINDOW 914-734-8004

www.seekirchersteelwindow.com

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



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www.abatron.com
Kenosha, WI 53144

Manufacturer of products for restoration and repair: wood consolidation and repair, window and door restoration, concrete patching and resurfacing, metal restoration, mold making and casting, structural adhesives, protective coatings, strippers and related products.

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Belden Brick Co., The

330-456-0031; Fax: 330-456-2694
www.beldenbrick.com
Canton, OH 44702

Manufacturer of brick: The Belden Brick Company pioneers innovation in the art of brick making for architects, builders, and homeowners. Offering a unique blend of manufacturing capabilities and bringing modern technology together with our heritage of quality craftsmanship, Belden Brick products represent the brick industry-standard of comparison.

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Gavin Historical Bricks, Inc.

319-354-5251; Fax: 319-688-3086
www.historicalbricks.com
Iowa City, IA 52245

Supplier of antique paving & building materials: specialists in new construction with an Old World look as well as historic restoration projects; pavers, cobblestones, clinker brick & more.



Graciano Corp.

800-523-5076; 412-963-8400;
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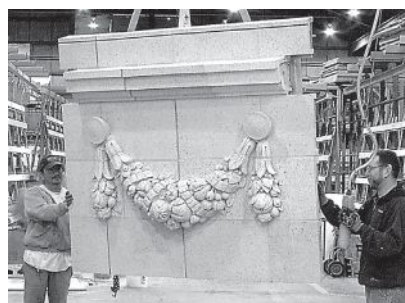


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704-905-0583
www.hartstonetile.com
Louisville, KY 40213

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www.pinehallbrick.com
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Easton, PA 18042

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www.rugostone.com
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Trow & Holden

800-451-4349; Fax: 802-476-7025
www.trowandholden.com
Barre, VT 05641

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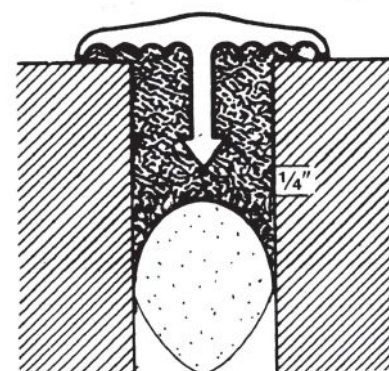
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U.S. Heritage Group, Inc.

773-286-2100; Fax: 773-286-1852
www.usheritage.com
Chicago, IL 60641

Supplier of period ready-to-use historical repointing mortars: lime putty, hydraulic lime & pozzolans; mortar matching, lime washes & stone repair mortars; terra-cotta restoration; architectural support services & lime-mortar workshops.

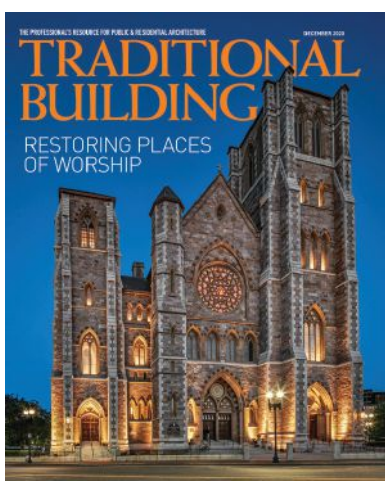
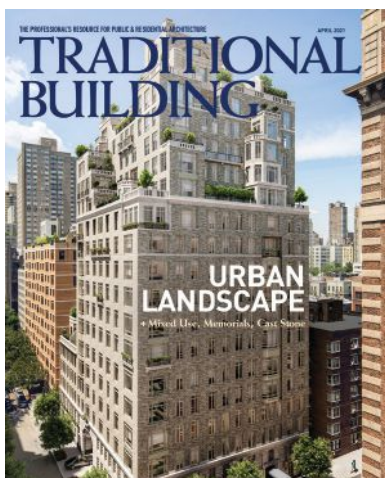
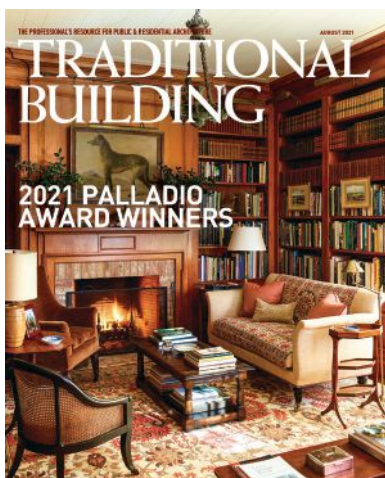


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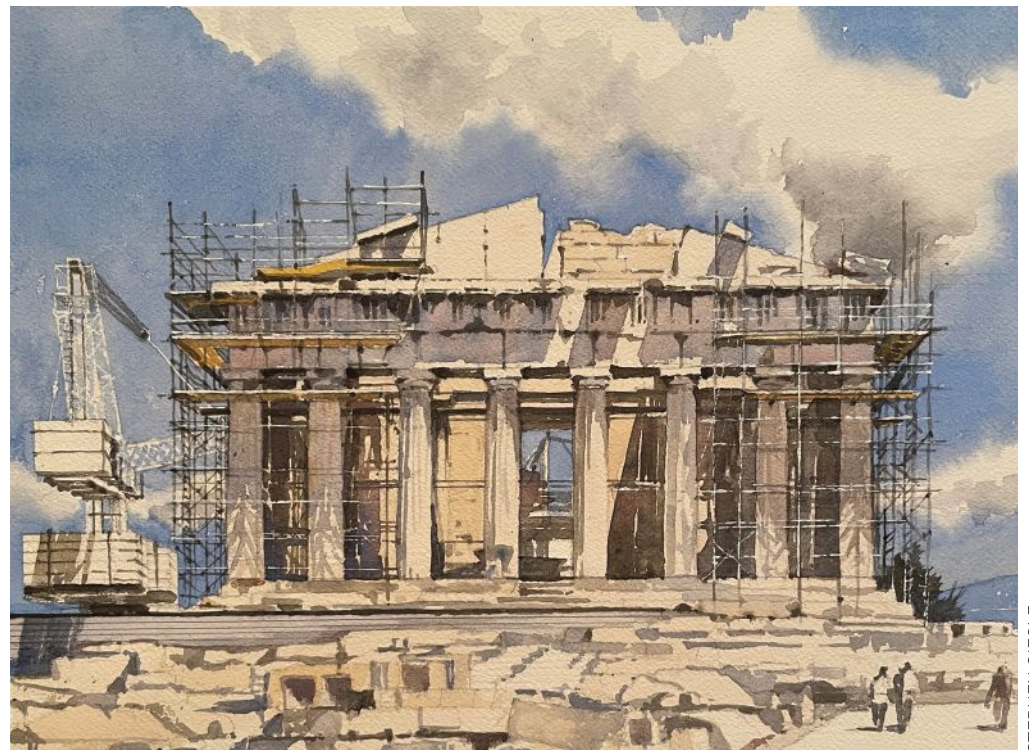
ENTRY REQUIREMENTS:

1. Up to three high-resolution scans (300dpi or higher) of hand-drawn architectural sketches. Drawings can be of existing or proposed structures, with an emphasis on classical detailing and style.
2. Entries cannot have the name of the artist or architectural firm on the drawing itself.
3. Entries must be at least 6" wide by 10" tall (1800px by 3000px minimum).
4. Entries must be original work in pencil, ink or watercolor.
5. Cost per entry: \$125 for three sketches.
6. **Categories for entry:**
 - On-site line drawing (pencil or pen)
 - On-site watercolor (or other color media)
 - Design sketch (any media)
 - Design orthographic rendering by hand (any media)
 - Design perspective rendering by hand (any media)

ENTRIES ACCEPTED BETWEEN APRIL 15 AND SEPTEMBER 15, 2024.

Entries will be judged by a panel of architects in late September, 2024. The winners will be featured in an issue of *Traditional Building* and *Period Homes* in 2025.

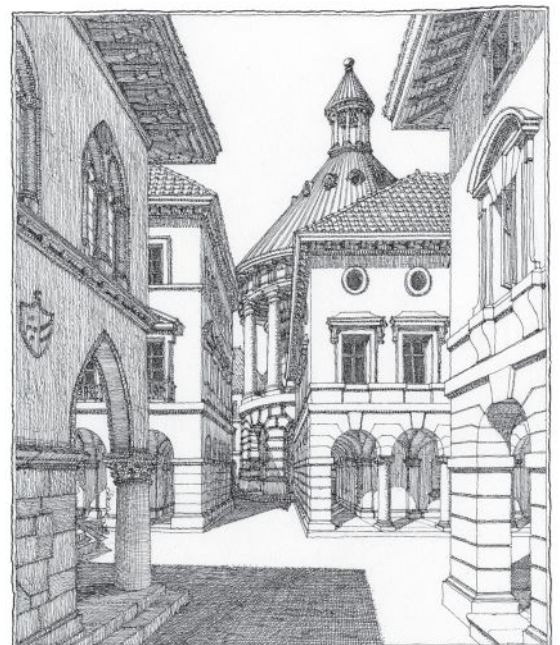
Winning entries will also be featured on traditionalbuilding.com, period-homes.com, traditionalbuildingshow.com, and our social media channels. The presentation of the winning entries will take place at the **Traditional Building Conference**.



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CHRISTIAN SOTTILE



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