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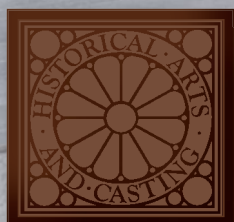


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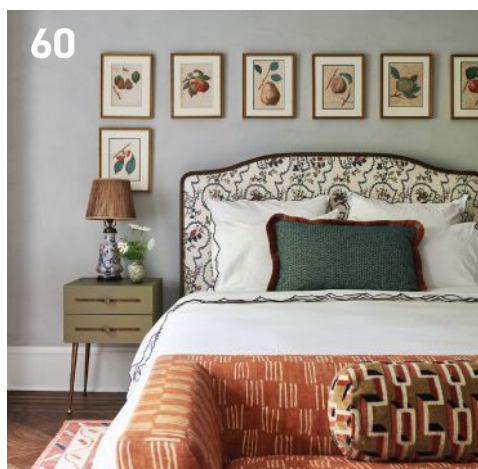
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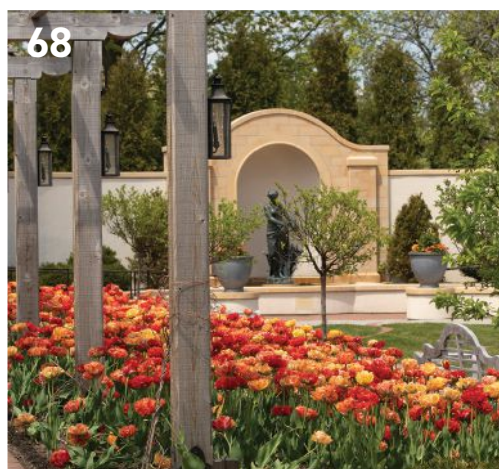
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ON THE COVER

Good Architecture and Winchester Builder create a beautiful house in Bethany Beach, Delaware. Photo by Erik Kvalsvik

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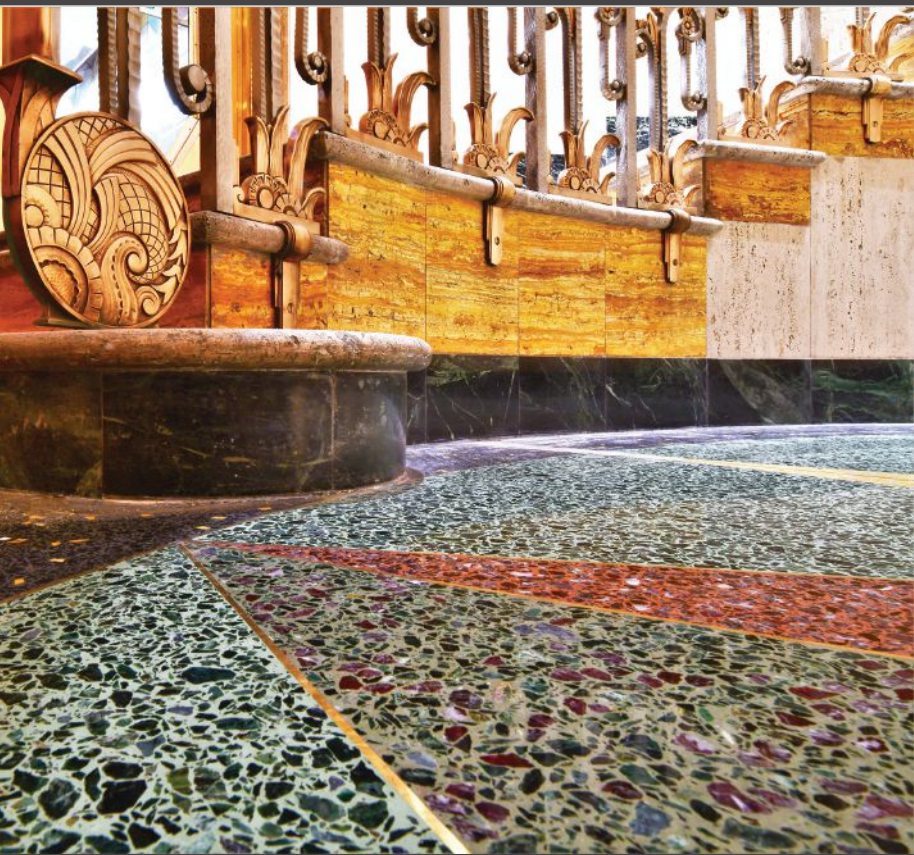
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Traditional **Approach**

Gary Brewer reflects on classical design, practicing independently, and project collaboration.

Gary Brewer is an important figure in the world of modern traditional design. Before launching his independent practice in 2024, Gary was a longtime partner and studio leader at Robert A.M. Stern Architects, directing a team of 25 within the 200-person office and operating with relative independence and the blessings of the founder. His work has been influential in demonstrating the value of traditional approaches to architecture across a broad range of contemporary building types. He has also done much to bring together a community of like-minded practitioners and decision-makers to discuss and debate topics ranging from the design of houses to historic preservation to traditional town planning.

Here Gary speaks with Peter Morris Dixon, who worked with him for more than two decades at RAMSA as director of external communications.

Gary, it's great to be having this conversation with you. I've known you for 25 years, and during our time working together at RAMSA I always considered you an essential member of the firm's design leadership. What first brought you to your focus on traditional design?

Unlike many of my colleagues here in New York, I was raised in the Midwest. I studied architecture at the University of Minnesota under Ralph Rapson, a Cranbrook-trained modernist. After completing my education, I came east, first to Baltimore, where I worked for RTKL, mostly designing festival urban marketplaces. I came to New York in 1987 to work with Sam White, at that time a partner at Buttrick, White & Burtis, who taught me a lot about architecture and New York culture.

In 1995 'The New York Times' called us "the young old fogies"—and we knew we had a lot to do to educate ourselves about what we hadn't been taught in school.



The dining porch at a Shingle-style house on the Hamptons dunes. Photo by Peter Aaron/Otto

Gary Brewer in the library of his American Foursquare house. Photo by Francis Dzikowski/Otto

Then in 1989 I joined Bob Stern's office. The 1980s were a heady time in architecture, with the first stirrings of Postmodernism and New Urbanism, both of which appealed to me. It's important to remember that advocating for traditional design was quite radical in those days. I joined a community of like-minded peers—in 1995 *The New York Times* called us “the young old fogies”—and we knew we had a lot to do to educate ourselves about the rich history of architecture that we hadn't been taught in school. I took a course on the Classical orders





The clubhouse at the Cougar Point Golf Club on Kiawah Island, South Carolina. Photo by Peter Aaron/Otto



Above, one of the guest cottages at the Ocean Course Golf Club, also on Kiawah Island. Right, the Cougar Point Golf Clubhouse, Kiawah Island, South Carolina. Photos by Peter Aaron/Otto



with architect Alvin Holm at Henry Hope Reed's Classical America, and it was the desire for more that led to the creation of the Institute of Classical Architecture and Art in 1991. I was one of the ICAA's early founders, a longtime board member, and co-chair of the committee that oversaw the publication of the journal *The Classicist*. I also planned a number of conferences for the Institute, including the memorable two-day "Reconsidering Postmodernism" conference, with a keynote by Tom Wolfe, in New York in 2011.

Now that you're practicing independently, what can you tell us about the work you did during your decades at RAMSA?

Over the past several years I've been thinking

about the many different ways there are to be an architect over the course of a professional career. Working as a design partner at RAMSA was right for me for many years. I was a design partner leading a design studio that was unique within RAMSA, as I was able to take on the widest variety of building types, from houses to academic buildings to hospitality projects and multifamily residential buildings. My completed work at RAMSA represents my distinctive perspective on architecture. I was able to complete a wide variety of houses, including a Shingle-style house in the Hamptons that was published in *Architectural Digest*. I also designed a variety of buildings on university campuses in styles particular to each institution's "brand," including a fitness and aquatics

center at Brown University, a restoration-and-addition project for one of the University of Arkansas's central Collegiate Gothic buildings, and a classroom building and a student center at the University of Portland in Oregon. My completed hospitality projects include golf clubhouses at the Ocean Course and at Cougar Point, both on Kiawah Island, South Carolina; and I was responsible for the design of Courier Square in Charleston, which combines a 70,000-square-foot office building with a 220-apartment residential building. In addition to leading my studio's design efforts, I was responsible for managing the team and for bringing in new business and working directly with clients. I was also very involved with recruiting the best students from schools with Classical



Above left, the Spangler Campus Center at Harvard Business School. Right, the Darden School of Business at the University of Virginia. Photos by Peter Aaron/Otto

architecture programs, including traveling to career days at the University of Notre Dame and the University of Miami.

What else did you learn in your years at Robert A.M. Stern Architects?

Bob Stern was a wonderful mentor to me and to so many others, leading us to new levels of responsibility and imagination. He taught us the importance of really thinking things through from first principles, of developing a rigorous process of research and exploration and sticking to it, from concept design all the way through to construction details. Bob taught me the importance of a floor plan—as basic as that sounds, he really opened my eyes to it—how to take inspiration from historical precedents, and how to capture the spirit of a place. I learned how to design a house, which is in my view the most difficult of building types and prepares an architect well for success with other building types. Even the 2,700-square-foot house I

designed following Andrés Duany and Elizabeth Plater-Zyberk's brilliant guidelines for Seaside, Florida (also published in AD), had to fit together like a 3D puzzle—and was the better for it! There was a lot of talent in the office, and I think Bob learned a lot from us as well—he showed us how to graciously integrate others' ideas into a collaborative design effort.

Bob also taught me the importance of advocating for your ideas and participating in professional discourse: in addition to the ICAA, I have long been active in the Congress for the New Urbanism, the Urban Land Institute, the Society for College and University Planning, and the AIA's Custom Residential Architects Network.

How do you think you contributed to RAMSA's evolution during your years in the office?

I believe I played an important role in the firm's evolution from postmodernism—an essentially modernist approach that referenced traditional design tropes, often ironically—to a more reverential attitude toward traditional design. For example, Bob Stern's first university project was the expansion of the Observatory Hill dining hall (1984, sadly demolished in 2004) at the

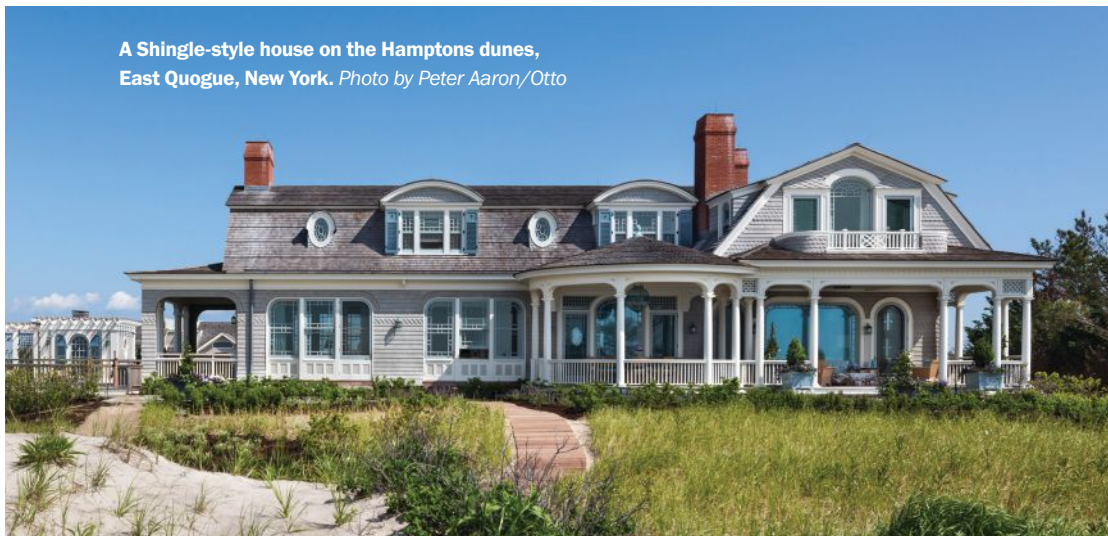
University of Virginia, wrapping a Modernist box with new construction that nodded to the school's earliest buildings by Thomas Jefferson with applied Chippendale ornament. Just a few years later, Bob entrusted me to lead the design of a much larger project at UVA, a new campus for the Darden School of Business. Our winning competition proposal, which was realized in 1996, was a more faithful interpretation of Jefferson's approach—not just in its architectural expression, but also in its organizational strategy: we broke up the scale of our building by developing our design as a series of pavilions defining lawns and courtyards, just as Jefferson did on the university's central grounds.

Breaking down a large mass into pavilions, by the way, is a wonderful way to give large buildings—even large houses—a human scale. I and my colleagues carried that approach to other campuses, coming to view their architectural legacy as an important part of their “brand” that our buildings could help strengthen. For example, I led the winning competition design for the Spangler Center at the Harvard Business School, drawing inspiration from the campus's foundational McKim, Mead & White buildings, and again creating pavilions that tamed the building's size and frame an inviting courtyard. The firm went on to deploy that same strategy on dozens of campuses across the country.

What have you been focusing on as you launch your new practice?

With my independent practice I hope to continue to design all the many building types I worked on over the course of my career to date. Currently I'm working on a Brooklyn townhouse renovation; a historic house restoration in Connecticut; a new oceanfront house outside of Charleston; and a concept design for an apartment building and park for a DPZ-planned community in Alabama. Of course, I continue to tinker with my own classic American Foursquare house, the subject of a recent

A Shingle-style house on the Hamptons dunes, East Quogue, New York. Photo by Peter Aaron/Otto





Clockwise from left, a house for a family on the ocean in Virginia Beach. Photo by Eric Piasecki

The iconic single column on the upper porch and the living room on the piano nobile of the classical beachfront house in Seaside, Florida. Photos by Peter Aaron/Otto



Homeworthy video—especially the interiors and the gardens.

Other than practice, what have you been doing in recent years?

Mark Ferguson, the Dean of Catholic University's School of Architecture and Planning, invited me to serve as Classical Concentration Visiting Critic in the fall of 2024, and though I'd often served on end-of-term school design juries in the past, I'd never led a design studio. It was a refreshing challenge. The school also mounted a public exhibition of my work and gave me the opportunity to present a lecture on the history of the American preservation movement to the entire university community.

My studio assignment was a new visitors' cen-

ter at Untermyer Gardens in Yonkers, New York, a Classical- and Persian-inspired now-public park designed by William Welles Bosworth with a central garden based on ancient precedents—I'm very interested in teaching students and illustrating to the greater profession how to design buildings that are appropriate to very specific places, and in particular, projects that combine preservation with new construction.

I've also been doing a good deal of traveling this past year, giving myself the luxury of seeing places where I'm not actively building—architectural tours of Prague and the Netherlands, where I focused on the work of the Amsterdam School, and then to Egypt and South America. Travel has helped clear my head and renew my focus on history, urbanism, and building design.

I hope to visit Lake Como this summer, participate in the ICAA's drawing tour of Verona, and then spend some time in Rome. I believe it's important throughout one's career to seek out new inspiration and learn from the past.

I've also focused on creating a website to present my new practice—garybrewerarchitect.com—and I've been approached about a book.

How will you work with collaborating architects and other design professionals in your new endeavor?

For my houses, I always work closely with my clients and their interior designers and landscape architects. For houses, I'm happy to collaborate with other architects, and I also have a team of people I can work with on my own. Alternatively, I'm now free to help clients with concept designs that can then be taken forward by others.

To pursue larger work—multifamily buildings for developers, for example, or university or hospitality projects—I've been approached by firms interested in supplementing their portfolios with my broad experience, and I'm happy to collaborate with them, as I often did at RAMSA, where a lot of my work was realized in association with architects-of-record, often local to the project at hand.

I've been a faithful longtime reader of *Traditional Building*, which is an important publication and resource for the traditional architectural community, filling a void in the discourse with articles, awards, and inspiration. I invite your readers to check out my website, and I look forward to future opportunities to work together with like-minded colleagues. **TB**

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Merida takes a design-driven, sustainable approach to its woven rugs.



Left, craftsmen at work on *Drift* (2023) by Sylvie Johnson. Above, *Chrome* (2024) by Sylvie Johnson in Maison La Roche. Photos by Richard Powers

“The first thing you’ll notice” walking into Merida’s headquarters in Fall River, Massachusetts, says owner and CEO Catherine Connolly, **“is the faint smell of sheep.”**

On any given day, the 40,000-square-foot textile workshop hums as 25 artisans use natural yarns and an array of equipment—jacquard looms, dobby looms, robo-tufter—for the quiet, effortful work of weaving rugs by hand. Instead of a factory floor grinding against faster-faster-faster mandates, the pace is intentional, bordering on meditative.

“We really were a manufacturing company,” Connolly says. “We’re not a manufacturing company anymore.”

Eighteen years into the company’s second act, Merida embraces a design-driven ap-

proach to high-end rug making, elevating natural, sustainable materials and the efforts of its tiny coterie of expert craftspeople. In materializing the concepts emanating from the mind of artist-in-residence Sylvie Johnson, the brand places an abiding emphasis on process over product. “We’ve moved toward works of art that express things, that have depth and life,” Connolly says. “It just took time.”

Initially headquartered in Syracuse, New York, as an importer of sisal wallcoverings for Mormon churches, in 1978 Hiram Samel purchased the company and developed novel

methods for cutting and binding sisal into elegant rugs. For nearly 30 years under Samel’s leadership, Merida thrived as a manufacturer and wholesaler to carpet retailers. But by the 2000s, with a flood of foreign-made imitation sisal rugs hitting the market and the essentials of Merida’s business model on shaky ground, Samel sought help from Connolly, an acquaintance and a CEO for a telecommunications market research consultancy who was mulling a career pivot.

Connolly was immediately taken with the company’s employees and its craft-first ethos. Sustaining its craft-first spirit, she thought, meant a shift from manufacturing toward creating a true artisan textile workshop with a direct line to its customers. “I wanted to do something original and provide designers and customers with an experience that’s unique, focusing more on creating an experience than



Top, Collage (2024) by Sylvie Johnson exhibits the boundary-pushing splicing techniques used in this year's Atelier works. Photo by Richard Powers

Above, hands at work behind the loom. Photo by Jared Leeds

Right, Reef (2023) by Sylvie Johnson in MASS MoCA. Photo by Richard Powers

selling a product,” says Connolly, who took the helm in 2007.

By 2010, Merida had centralized its production in Fall River, a scrappy city on Massachusetts’s South Coast with a rich but receding textile-manufacturing history. “Most of the big mills have closed, but the DNA of textiles and of weaving is there, and I’m not alone in hoping to be part of the ecosystem that supports manufacturing of all kinds in this incredible area.” Connolly also connected with Sylvie Johnson, a Paris-based weaver with



Merida embraces a design-driven approach to high-end rug making, elevating natural, sustainable materials and the efforts of its tiny coterie of expert craftspeople.

an overflow of ideas and unmatched design sensibility, to lend the brand a new creative identity. “She heard my intention to create something extraordinary,” Connolly says, “and she is extraordinary.”

Drawing on the blend of elegance and restraint embedded in Johnson’s designs, the company uses all-natural materials like wool, linen, jute, and mohair to create pieces from yarns dyed specifically for each order. Their Studio Series offers a curated range of versatile designs that bring texture and dimension

Right, Catherine Connolly is the owner and director of Merida.

Below (left): Accent (2024) by Sylvie Johnson in Galerie 54. Below (right): Fine-tuning handwork on Wander (2023) by Sylvie Johnson. Textile photos by Richard Powers

to everyday interiors, while the site-specific, limited-edition pieces that comprise the Atelier Collection are even more elevated, with sculptural weaves and tonal palettes tailored for high-concept spaces.

The concept for each piece stems from concepts created by Johnson, who splits her time between Paris and Fall River and communicates with the workshop daily throughout production. “I came from the world of market research, where you figure out what the market needs and you make it. Here, we are doing the opposite,” Connolly says. “We’re saying: Sylvie, what’s on your mind? What are you trying to accomplish with the yarn, with the series, and with our talented



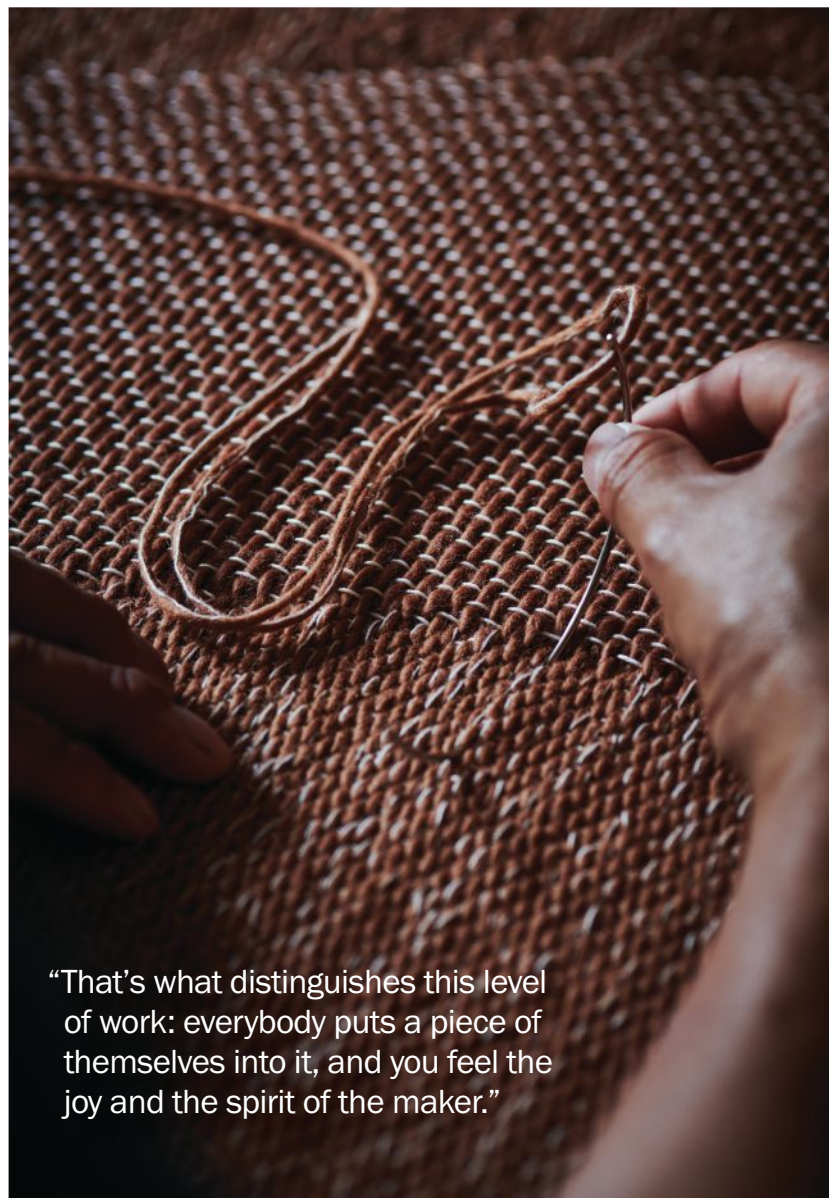
craftspeople? If we’re going to provide something original, we have to be intentional about where the ideas are coming from,

versus, ‘Okay, they need more round rugs.’”

Along with coordinating summer apprenticeships with local high school students, in recent years Merida has instituted an apprentice-to-master-craftsman program to bolster its local pipeline of artisanal weavers and pass along essential knowledge. “It takes a long time to develop the skills and talent, but it also shows in the work.”

In an enterprise that foregrounds creativity and innovation, that perspective is essential. Connolly talks about the idea of “opening the space in our minds and our lives for experiences that reverberate deeply”—the seemingly simple meal prepared by a chef for every step between the soil and the plate, the furniture crafted by an artisan who spent decades developing an eye for imperceptible details.

“It’s ineffable, but people feel it in the rug,” she says. “That’s what distinguishes this level of work: everybody puts a piece of themselves into it, and you feel the joy and the spirit of the maker.” **TB**



“That’s what distinguishes this level of work: everybody puts a piece of themselves into it, and you feel the joy and the spirit of the maker.”



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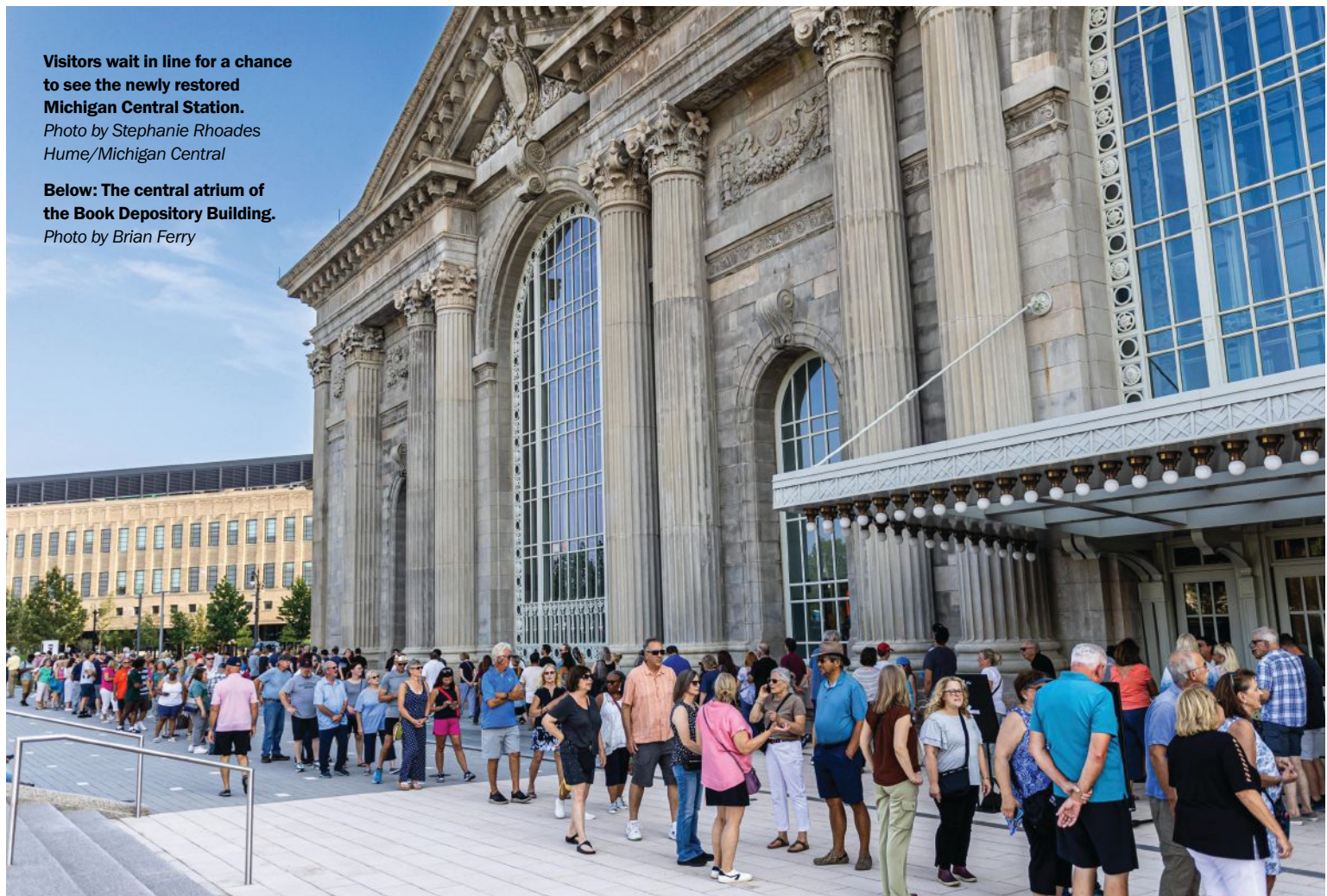
Historical Redevelopment Driving Detroit's Renaissance

Visitors wait in line for a chance to see the newly restored Michigan Central Station.

Photo by Stephanie Rhoades
Hume/Michigan Central

Below: The central atrium of the Book Depository Building.

Photo by Brian Ferry



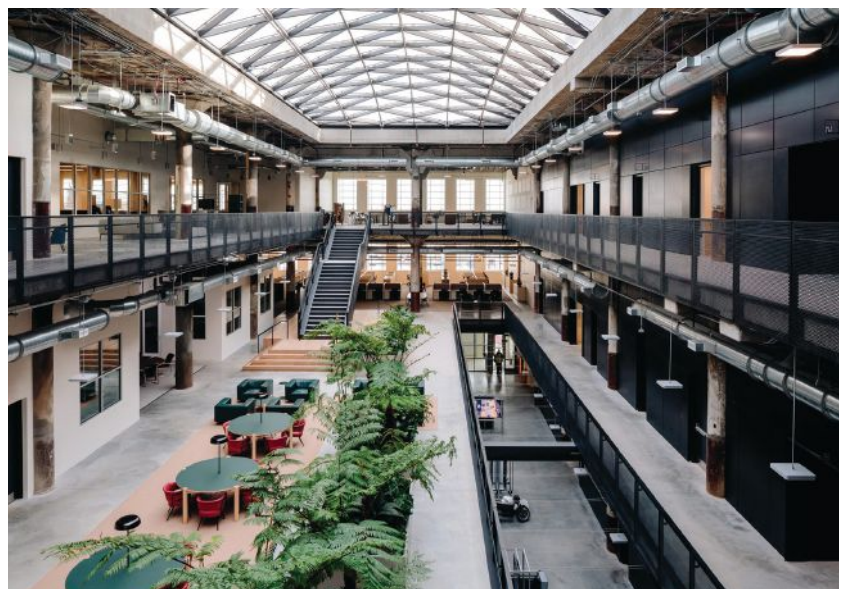
Developers are breathing new life into once-abandoned Motor City landmarks.

When representatives from Kraemer Design Group, a Detroit architecture firm, met a young real estate scout for the first time, the scout's eyes went wide looking up at the city's mix of Art Deco, Neoclassical, and Neo-Renaissance skyscrapers.

"Where did all this money come from?" the scout asked.

Brian Rebain, principal architect at KDG, couldn't help but smile. The answer, of course, was: The automobile industry.

Detroit's auto industry—and its population—have declined dramatically from a mid-century peak, to the point where some modern-day visitors are apparently unaware of the city's history as a glamorous global powerhouse of industry. But the





Left, Book Tower exterior, below, the atrium. Photos by Bedrock. **Above, Book Tower interior lobby.** Photo by Matthew Williams



“These are absolute masterpieces, treasures,” Rebain says. “Every developer we work with is fascinated by the history of these buildings.”

city itself has made a remarkable comeback over the past decade, fueled in large part by the redevelopment of buildings that date back to a time when Detroit was counted among the world’s wealthiest cities.

“These are absolute masterpieces, treasures,” Rebain says. “Every developer we work with is fascinated by the history of these buildings.”

Detroit’s future was uncertain when the city declared bankruptcy in 2013, marking the culmination of decades of population loss, economic decline, and urban decay. But in the interim, developers have taken advantage of historic preservation tax credits to bring long-abandoned buildings back from the brink, and in 2023 the city saw its first population uptick since the Eisenhower administration. The tax credits have not only driven the financing for many of these projects; they have also ensured that the city’s resurgence does not leave its storied history behind.

“I describe it as someone who’s been down on their luck and can’t afford nice clothes,” says Nancy Finegood, a Detroit native and former executive director of the Michigan Historic Preservation Network (MHPN). “Now someone came along and gave them an opportunity, and they took off their ragged shirt, and they’re showing their chest. That’s Detroit.”

‘Like Wildfire’

Michigan Central Station, located in Detroit’s Corktown district, was the tallest train station in the world at 230 feet when it was completed in 1913. The building was designed by the same architecture firms that worked on New York’s Grand Central Terminal, and the Beaux-Arts Classical building served more than 4,000 travelers daily during the 1940s, as well as housing workers in the facility’s 18-story office tower.



Left to right, Elliott Crest and exterior, KDG exterior and the Shinola Hotel exterior. Photos by Kraemer Design Group.

Ironically, however, the rise of car ownership and a decline in rail travel ultimately led to the demise of the Motor City landmark, which closed in 1988 and remained shuttered for nearly three decades.

“It just sat there,” recalls Mike Shields, founder and historical consultant of Kalamazoo-based BlackBerry Window & Door Systems. “Whenever anybody needed a story to illustrate Detroit and its failure, they’d show that building rotting away on the river.”

Historic Highlights

Ransom Gillis House: A historic Venetian Gothic style home in the Brush Park neighborhood, abandoned since the 1960s, that underwent a renovation in 2015 led by HGTV.

James Scott Mansion: A mansion built in the 1890s that was severely dilapidated but was renovated into 26 apartments.

Eddystone Apartments: Midtown Detroit building, originally constructed in 1924 as a hotel; renovated into modern residential and commercial space.

Grand Army of the Republic Building: Built in 1899, this building underwent a renovation starting in 2011 to become a mixed-use project with office, retail, and restaurant spaces.

Michigan Book Depository: A 270,000 square-foot structure next to Michigan Central Station. Part of Ford’s redevelopment plan, now featuring a central atrium and modern workspaces.

Today, Michigan Central Station instead stands as a symbol of a new era of investment. In 2018, Ford Motor Company embarked on a six-year, nearly \$1 billion restoration project in collaboration with Quinn Evans Architects, and the building is now the centerpiece of a 30-acre innovation district featuring retail spaces, public parks, and art installations. The facility also serves as a key location for Ford’s electric and autonomous vehicle research and development efforts.

“The whole area is exploding, from that one building,” Shields says. “It’s spreading like wild-fire.” Around one and a half miles to the east, in downtown Detroit, the 38-story Book Tower building sat largely vacant for four decades before it was bought in 2015 by Bedrock Detroit. The development firm, founded by billionaire Detroit native Dan Gilbert, has spearheaded redevelopment of the city’s downtown, redeveloping dozens of historic buildings since 2011.

Shields’s firm performed the historic replication of 2,400 windows at the Book Tower site, and he says that walking into the building for the first time was like stepping into the past. “People literally walked out 40 years ago, and it was like they’d just left their desks,” he says. “All their papers were still there.” Today, Book Tower is a mixed-use space housing a luxury hotel, apartments, office space, restaurants, and retail.

Rebain’s firm worked on both Book Tower and the redevelopment of the Shinola Hotel block, an ambitious Bedrock project that opened in early 2019. What was once a collection of mostly vacant buildings—including an energy plant, a puppet theater, and a liquor store—has been transformed

into a bustling hotel and retail complex.

“That project, in addition to renovating two historic buildings and creating this great hotel, built a new core in downtown,” Rebain says. “That was a big moment that felt like a culmination of so much of the work that had been happening over time.”

Progress Across the City

While the city center has seen the most dramatic transformation, revitalization efforts are also spreading to surrounding neighborhoods like the Boston-Edison Historic District and Indian Village.

“There is so much inventory of other buildings—low-rise and mid-rise buildings, as you go out—because the footprint of the city is huge,” says Shields. “We’re doing some projects now on a smaller scale, but just as exciting. One of these gets done, and next thing you know, there’s immediate activity around it: a store, a coffee shop, a law office.”

Finegood points to the impact of a 10-week hands-on home repair academy that MHPN offered nearly a decade ago for residents in areas like Detroit’s North End. “That sparked so much activity,” she says. “We were afraid to walk into some of these houses, because the floors would collapse. But now, the developers have invested, and the homes are being rehabbed.”

“I’ve been seeing a lot of smaller developments popping up,” Rebain says. “I’m seeing multifamily housing, and smaller adaptive reuse projects, and people just buying a house and fixing it up. So it’s not all top-down from big developers. It’s spreading—in a very grass-roots way—into the neighborhoods.” **TB**

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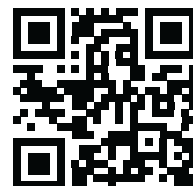
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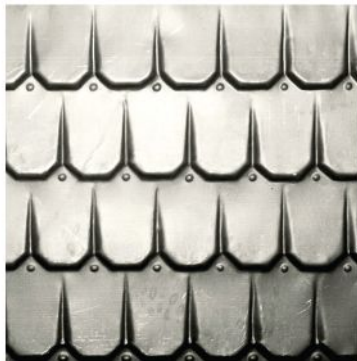
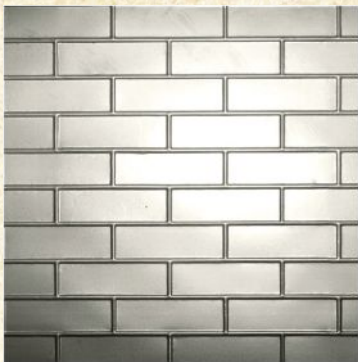


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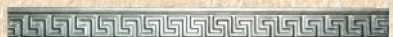
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Saving St Jude-on-the-Hill

Architects, advocates, and parishioners are fighting to save an Edwin Lutyens masterpiece.

ALL PHOTOS COURTESY OF REV. EMILY KOLLTVEIT

If a lay person were to wander into St Jude-on-the-Hill in north London's Hampstead Garden Suburb, they would likely see a “beautiful traditional church,” says David Andreozzi, a Rhode Island architect and secretary of The Lutyens Trust America.

But, Andreozzi says, if he were to bring three architects to the building, designed by British architect Edwin Lutyens and consecrated in 1911, they would stare up in amazement, awe-struck by unusual details: flat-roofed dormers placed unusually low on the building; blind recesses with mannerist arches; and a whimsical interplay with the Free Church, also designed by Lutyens, across the Central Square.

“Even as architects, it is a next level of architectural genius.” Andreozzi feels that when seeing his work, “He is almost playing with architectural language, completely unconfined by traditional and classical orthodoxy, yet respectful of connecting to its cultural soul. Everywhere, he seems to reinvent modern and traditional archetypes, painted together with the same brush.”

Often cited as the most important British architect since Christopher Wren, Lutyens had a hand in more than 800 projects, in styles ranging from classical to Arts and Crafts, often with surprisingly modern touches. The Central Square development at Hampstead Garden Suburb, which also includes a building that now houses a prestigious, non-fee girls' school, was meant to be the anchor of the planned community. But decades of deferred maintenance have left St Jude's in a precarious state. Murals are cracking, the floor is buckling, and the heating system recently failed midwinter. Without significant support, advocates fear that the building—and an important piece of Lutyens' legacy—could be lost.

Rev. Emily Kolltveit arrived at the Church of England parish around two years ago, tasked with helping decide whether there was any future for the struggling church. She found a parish with no treasurer, no churchwardens, and a small group of deeply committed congregants. But she also felt an instant bond with both the building and the community it was meant to serve.

“The first time I walked into the church, my heart just soared out of my chest, because it is the most extraordinary building,” Kolltveit says. “I don't think I'd ever seen anything like it before, and I felt an instant connection—a calling to serve this parish and see if I might be able to sort out some of the problems.”

‘The First Starchitect’

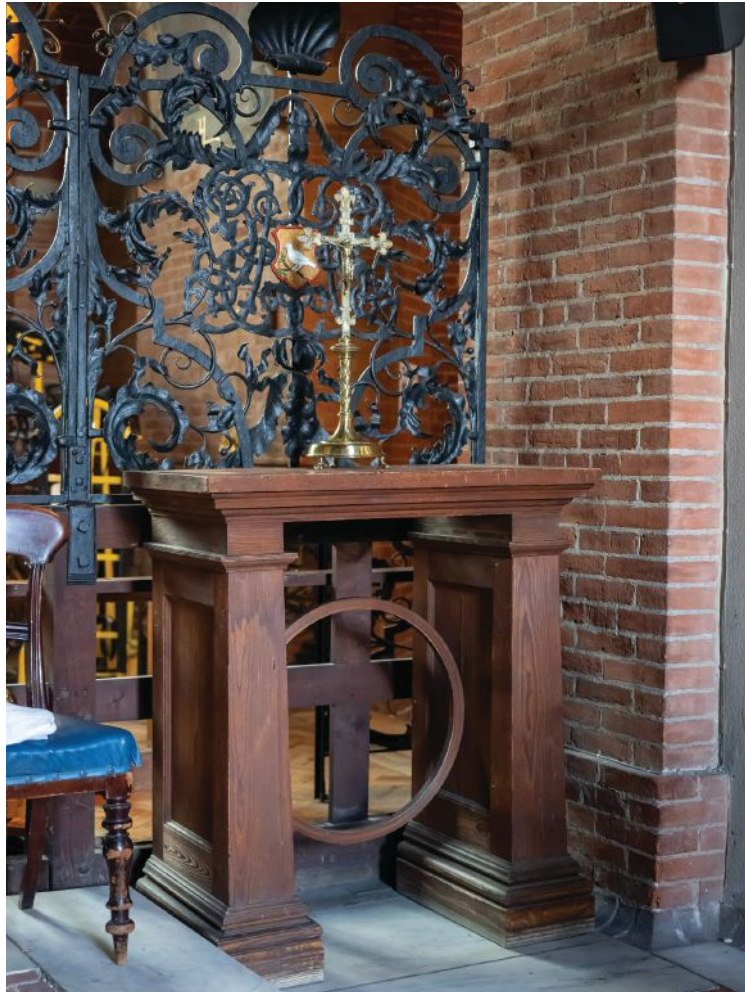
Robin Prater calls St Jude “an architectural marvel.” She studied Lutyens in graduate school, and today she is the executive director of The



“The first time I walked into the church, my heart just soared out of my chest, because it is the most extraordinary building,”

Lutyens Trust America, which was founded in 2018. The group works closely with The Lutyens Trust (UK), itself founded in 1984, to celebrate the legacy of Lutyens, whose work spanned five decades between the late 1880s and the mid-1940s, and who is widely regarded as bridging the gap between traditionalism and modernity.

“He's the first ‘starchitect,’” Prater says. “People wanted to get him to



The interiors of St Jude-on-the-Hill.

build their houses, even before the First World War. But he was always doing things in his own way. I think he had that in common with Frank Lloyd Wright—that he was able to convince his clients to see his vision.”

“On one level, he has an immense respect for history and tradition,” Andreozzi says. “And on another level, you begin to realize that he was trying to modernize traditional architecture all the time. He was always playing with nuance, reinterpreting things, and thinking outside the box. Personally, I feel he was toying with his fellow architectural brethren, and us in the future, asking us all to not be constrained by only the theoretical... but to think empirically and step up our games.”





St Jude is Lutyens first and largest completed church.

Despite the breadth and importance of his contributions, Lutyens was relatively overlooked until the 1980s, perhaps helping explain why a building like St Jude—his first and largest completed church—was neglected for so long. St Jude-on-the-Hill is nearly 200 feet in length, with a spire that tops out at approximately 186 feet. The altar is thought to be the only one in the world personally designed by Lutyens. More than 1,100 square meters of murals cover the interior walls, although these were added later by English artist Walter P. Starmer.

Prater cites the interplay between St Jude and the Free Church opposite the square as a prime example of Lutyens’s wit and creativity. From the outside, St Jude at first appears to be the more traditional of the two buildings, she notes, but its interior appears “more Byzantine,” with a series of domes. The most notable feature of the Free Church’s exterior is a central dome, but once inside, visitors are greeted by classical columns.

“He’s playing even between the two churches,” Prater says.

On the Precipice

Kolltveit calls the church’s heating system failure a “shot across the bow”—a warning that steps must be taken to restore St Jude and other nearby Lutyens buildings before it is too late. The floor of St Jude alone, she says, will likely cost more than 1 million British pounds to repair, with the entire St Jude restoration estimated at 5 million pounds.

“It’s significant money that we are looking for,” Kolltveit says. “However, I think that kind of money is fitting for the importance of the building.”

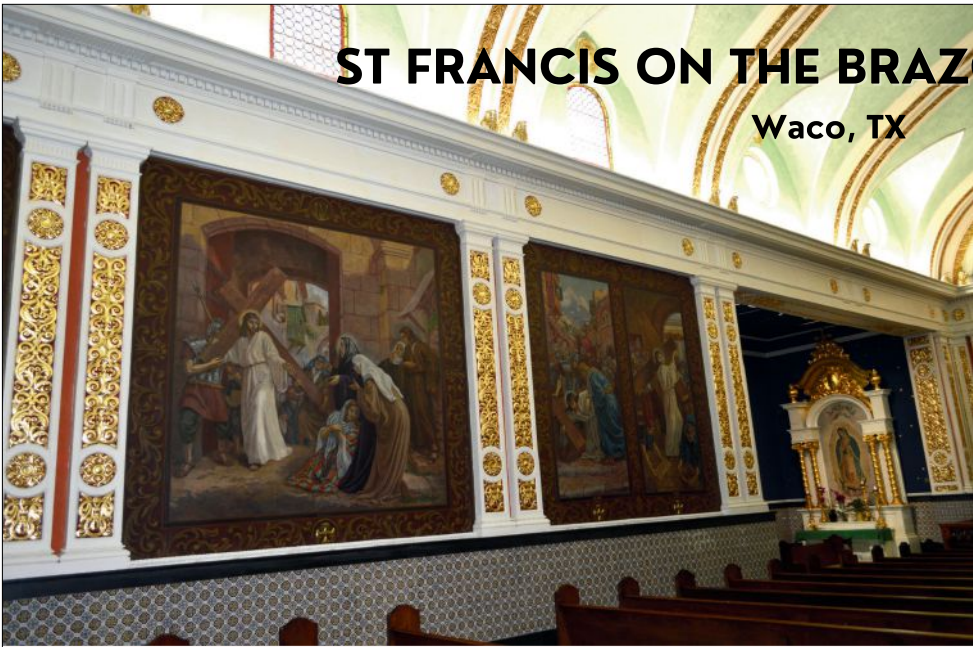


In addition to restoring St Jude and the Free Church, advocates are hoping to eventually tear down a hidden community building that was constructed much later than the rest of the square and replace it with a multi-use community hub and café to serve the wider community and draw people into the area.

Anglican churches are self-funding, meaning it is unlikely that St Jude will be able to obtain the restoration money from the Church of England. The building is known to have some of the best acoustics in London, and the congregation raises a significant portion of its annual revenue by renting out the space for classical recordings. On New Year’s Eve, the church hosted 600 people for a party—“a proper Rave in the Nave,” Kolltveit says.

Although plans to raise money and restore the church remain loose, Kolltveit says St Jude is far from a lost cause. “I think we’re absolutely on a roll,” she says. “But we do need allies. We need experts, and we need people who are passionate.”

“Lutyens did a lot of projects, each one needs to be preserved,” says Andreozzi. “They’re on the precipice. If we don’t do something, as guardians and patrons, we’re going to lose these magical buildings.” **TB**



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The company's initial products were based on cast-bronze hardware fabricated by iconic American makers in Connecticut such as Yale, Norwalk, Corbin Russwin, and Sargent that was no longer in production since the advent of World War II.

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The company's products are sold around the world and through showrooms in London,



Nostalgic Warehouse's Victorian Long Plate and Crystal Egg & Dark Knob in polished brass bring a room back in time. Photo by May Lutz @LutzGoHome/Photo Courtesy of Nostalgic Warehouse

Boston, Los Angeles, and Miami.

In addition to Sorenson and Nanz, the family-owned company's staff members include Carl's daughter, Isabel Sorenson.

NANZ & Company

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The family-founded business, which is

based in Denver, started as a boutique antiques shop in the 1980s that specialized in novelty hardware. Today, it creates vintage-style hardware for restoration experts, designers, architects, builders, and even Hollywood set decorators.

“There’s something deeply personal about making a space feel like home,” Fierst says. “Whether you’re restoring a historic property, flipping a house, or just adding those perfect finishing touches, our hardware helps bring a vision to life.”

Nostalgic Warehouse is expanding its collections, exploring new ways to blend classic design with modern functionality.

P.E. Guerin, peguerin.com

One of the country’s oldest hardware manufacturers, P.E. Guerin, established in 1857, has a 100,000-piece library of patterns.

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The fourth-generation family-owned business, which has 55 employees, has supplied hardware for numerous historic buildings, including the Biltmore Estate in North Carolina and Fair Lane, the estate of Clara and Henry Ford in Detroit.

“We have continued the same product line since 1857,” Grubman says. “We design in each era through the present and are continually developing new product.”



Above and below, P.E. Guerin’s line includes designs ranging from 18th-century French and English to Art Deco and Modern.

Photos by P.E. Guerin



Nostalgic Warehouse



Meadows Handleset with S-Grip and Meadows Long Plate with Crystal Knob in Timeless Bronze, by Nostalgic Warehouse, transform the look of a home.

*Design and photography by Cam and Jen Gamble of @Flatrock Farms/
Photo Courtesy of Nostalgic Warehouse*



Nostalgic Warehouse’s Deco Long Plate and Homestead Knob in antique brass set the mood in a period-style room.

*Design and Photography by Theresa Mayer of @TheresaChristineHome/
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Rocky Mountain Hardware, **rockymountainhardware.com**

For more than 30 years, Rocky Mountain Hardware has been designing and producing handmade architectural hardware for residential and commercial projects.

The family-owned and -operated company,

based in Idaho, has a standard line that is augmented with thousands of one-off patterns and molds and parts that are made for residential, hospitality, and commercial projects, and historical restorations. Its hardware is distributed via more than 350 vendors worldwide.

Rocky Mountain Hardware's production

process is nearly 100 percent sustainable: The hardware is made of recycled raw materials and is cast in an eco-friendly factory.

President Christian Nickum says that "the ability to bring ideas to life, whether it is a vision from an architect, designer, or from a member of our internal team," is the company's driving passion.



Rocky Mountain Hardware designs and produces handmade architectural hardware. Having a standard line, plus thousands of other one-off patterns and molds and parts.

Photos by Rocky Mountain Hardware



SABaxter, sabaxter.com

A designer and manufacturer of architectural hardware covering virtually all time periods, SABaxter also restores and replicates historic pieces.

The company, based in Port Jervis, New York, has done a number of projects, including the restoration and replication of the century-old hardware at the New York Public Library.

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Baxter, who has an interest in bronze sculpture and architecture, founded the company 20 years ago when he designed and manufactured hardware for his own home, a 30-room equestrian estate.

Showing the process of manufacturing, SABaxter designs and manufactures architectural hardware.

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Wilmette Hardware, **Wilmettehardware.com**

Known for the design, fabrication, and hand finishing of bespoke architectural hardware, Wilmette Hardware has a comprehensive collection of historic salvage pieces and historic hardware catalogs.

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Wilmette Hardware designs, fabricates, and hand-finishes bespoke architectural hardware.

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VIEW FINDER

A new home design in Bethany Beach, Delaware, frames the Atlantic, perfectly.

In designing and building coastal homes, the weather, of course, becomes a key player in the process. Houses built near the water have to be strong enough to withstand storms, high winds, salt water, and even flooding. Because beachfront properties are so highly sought after, more often than not, the lots are small, another factor that affects aesthetics.

When asked to design an oceanfront house in Bethany Beach, Delaware, architect, Wayne L. Good, FAIA, whose eponymous firm is based in Annapolis, Maryland, visited the small, vacant lot and saw nothing more than sand fencing and a dune.

“Although I could hear it, the Atlantic Ocean was nowhere in sight—until I ascended the dune,” he says. “This simple experience established the primary architectural concept for the house as a vehicle to reveal and frame the Atlantic Ocean.”

This was easier said than done as Good and the builder, Winchester Inc., can attest. The factors that presented themselves—neighboring homes standing shoulder-to-shoulder behind the dune, a site that was only one-seventh of an acre, stringent setback and height limits, FEMA environmental restrictions and community design criteria, and a buildable area of only 2,900 square feet—dictated what Good calls “more a prescription for mediocrity than excellence, and constituted an impediment to serious architecture.”

But he accepted the challenge, creating a house that not only fits the criteria but stands out for its innovative design solutions.

To capture the unimpeded ocean views visible over the dune, Good designed a classical upside-down house with the children’s bedrooms on the lower level and the main living spaces on the upper two floors. Stymied by “obtuse design constraints on the exterior,” Good focused on refining the interior arrangement of spaces to maximize their

By **Nancy A. Ruhling** | Photos by **Erik Kvalsvik**



connection to the water and beach. “Overall, the design provides a choreographed sequence of arrival, anticipation, and ascent, allowing the house to unfold and gradually reveal the infinite horizon of the Atlantic,” he says.

He reinforced the elevated floor plan with simplified Palladian symmetry combined with the vernacular architecture of turn-of-the-century American seaside resort houses.

“Palladio’s Villa Cornaro, with its recessed, stacked loggias, provided some solace from the homogenous exterior dictates of the homeowners association,” he says.

The windows, exterior doors, shutters, exterior trim, decking, and siding were manufactured using Accoya, a versatile modified-wood product that’s durable, stable, and rot resistant, an important choice,

The “Venetian” shutters when closed offer unique exterior texture while filtering light and privacy—still maintaining panoramic views from within.



From the beach, the house is polite to its neighbors in scale while subtly standing out with elegant, authentic architectural details.



according to Andrew G. Smith, vice president of Winchester Inc., because Good's design features a plethora of architectural embellishments that need to be protected from the elements.

On the ocean side, Good used stacked orders and a large Diocletian window at grade to reinforce the axial floor plan and connect the interior of the children's level to the natural beauty of the dune.

"This is a landscape feature that's often overlooked," he says, adding that in many cases it's used for storage or parking.

Inside, the symmetrical floor plan is arranged around a central-axis stair hall/gallery that extends through all three floors. On the main living level, a serpentine wave or curved floor-to-ceiling glass, a metaphor for the shoreline beyond, reveals panoramic ocean views.



Left, partially open shutters direct the view from within while visually screening the close-by neighbors.

Above, light from within reinforces the architecture after dark.

The alignment of axial windows infuses the interiors with natural light. They are pleasingly augmented by floor-to-ceiling glass walls in the second-level main living room and third-floor primary suite.

Good's pièce de résistance is the recessed wraparound loggia that was inspired by Thomas Jefferson's Venetian porches at Monticello and traditional Southern louvered porches.

The 10-foot-tall louvered motorized shutters installed on three sides filter natural light and shade and offer protection from insects, weather and wind, and their virtually frameless glass railings provide a seamless indoor-outdoor connection.

Each of the shutters has three integrated motors—one opens and closes the louvers, one swings them open and shut, and another latches them securely in the closed position.

When open, "the shutters are like great big sails," Smith says, "so if a strong wind storm rolls through, it has the potential to damage them."

To prevent that possibility, they are controlled via a home-automation system. In addition, a weather station on the roof is tied to the controls and closes them automatically when wind speeds exceed the programmed set-points if no action is taken within a specified time period.





The rusticated base of the west-facing auto court presents a more closed facade to heighten the experience of discovering the wide open panoramic views beyond.

Below, cross-axis circulation throughout the plan parallels a “stroll on the beach.”



The interior’s neutral color palette further ties it to the beach environment.

The construction of the house presented some unusual challenges. Because it’s a beach community, building is prohibited during the summer months, a rule that significantly delayed the home’s completion, and the teams had to wait it out over these periods where construction activities were not allowed.

To guard against high winds, the skeleton of the house is made of

structural steel for additional support.

The sandy soil, Smith says, required the installation of 65 wood pilings, each of which was driven 15 feet to 30 feet into the ground to augment the traditional foundation.

“Logistically, this project was difficult,” he says. “The lots are small, and people use every buildable area, so there was not much space to stage materials, unload deliveries, or even to park.”

The house has a number of other features that make it a perfect fit for its beach environment. The windows, for instance, have a specialty glass coating that limits solar gain in the home, a huge plus, Smith says, because when the sun beats down on such a high-exposure home, it can significantly increase the cooling load requirements, which could lead to having to oversize the HVAC equipment to accommodate or to discomfort if not addressed properly.

The covered decks, which are sited over finished spaces, are coated with fiberglass much like boats and are topped with rubber roofing.

“We pitched them so that when it rains, they gather water and drain it to the perimeter,” Smith says.

He adds that the cedar roofing was installed on skip sheathing and the siding was installed over a rainscreen, which provide ventilation and drainage cavities for the wood products to breathe and dry out. The windows and doors are waterproofed and flashed to prevent water infiltration.

The finished house, though, looks as though it were effortlessly designed and constructed. And that, more than anything, is a testament to its timeless and seamless connection to the ocean. **TB**



Authentic Classical detailing of the entry pediment and balcony rendered in wood. From all angles, the house can be open and friendly.



KEY SUPPLIERS

Architect

Wayne L. Good, FAIA, Good Architecture

Builder

Winchester Inc.

Interior Designer

Mona Hajj Interiors

Landscape Architect

Lila Fendrick Landscape Architects

Windows/Doors/Shutters

Dover Windows

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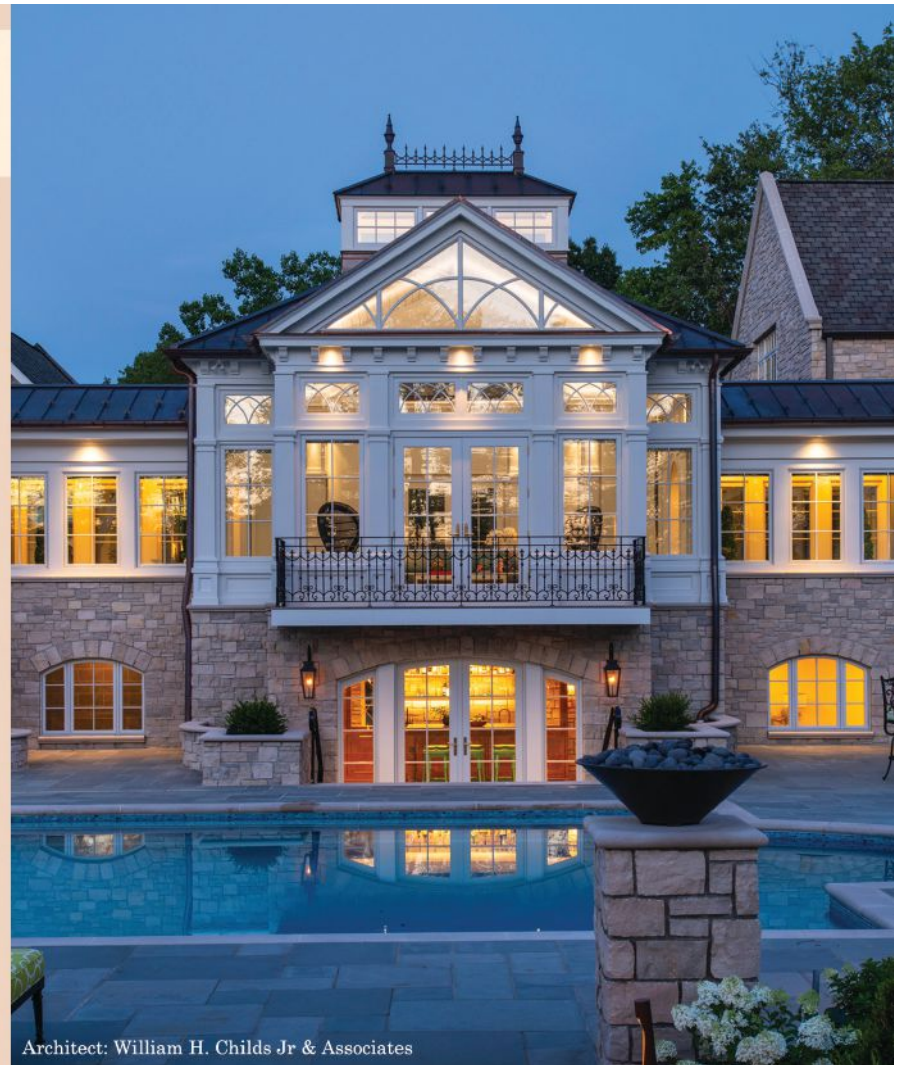


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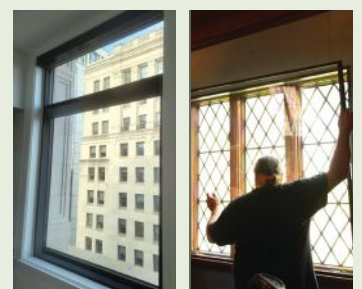
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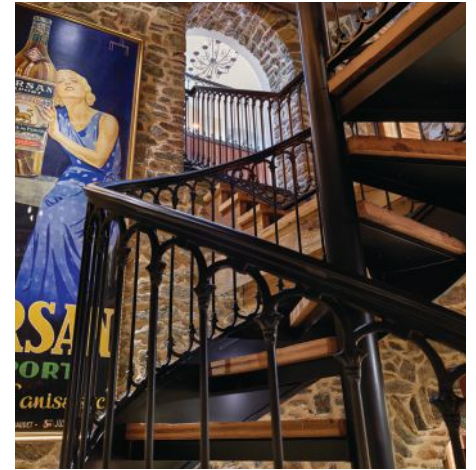
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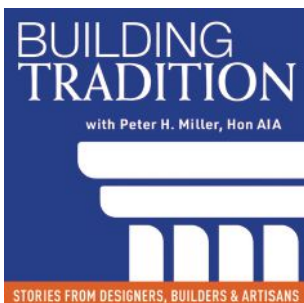
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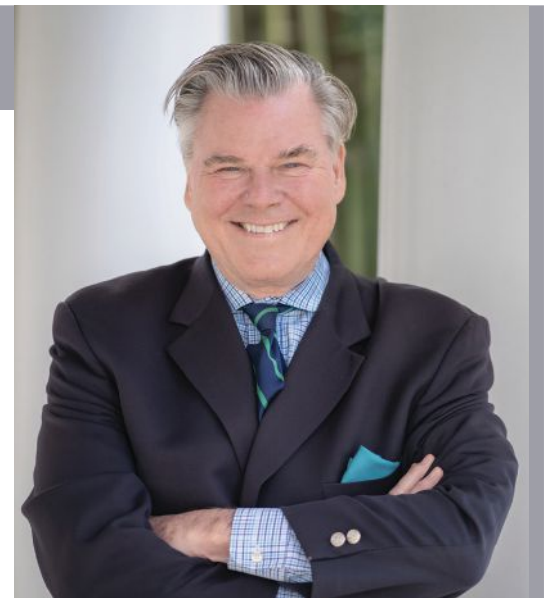
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A Second Act

A WEST VILLAGE TOWNHOUSE DESIGNED BY CARNEGIE HALL'S
ORIGINAL ARCHITECT RECAPTURES ITS GILDED AGE GLORY.

By *Janice Randall Rohlf* | Interior photos by *Kelly Marshall*



Opposite page, after a full gut renovation, the kitchen is an open plan with traditional millwork paneling concealing appliances and tall storage.

Taking cues from Tuthill's published pattern book, the main parlor living room now has new wainscot around the perimeter and restored crown moldings.



After reconfiguring the garden-level floor plan, and installing new glass-and-steel patio doors, the dining room is now filled with natural light.

When William Burnet Tuthill was commissioned to design Carnegie Hall in 1889, many people were bewildered. But Tuthill, an architect and cellist who had never designed a concert venue, surprised them with an elegantly styled and beautifully resonant performance space.

While he is best known for Carnegie Hall, over his career Tuthill designed many notable buildings in New York City and elsewhere. Among them is a row of three identical townhouses in the West Village. Built in 1888, near the close of the Gilded Age, the buildings sit across from two other Tuthill-designed townhouses in a leafy neighborhood that evokes settings from novels by Henry James and Edith Wharton.

One of the trio of townhouses was recently bought by a new owner whose enthusiasm for the historical aspects of the home wasn't dampened by a late-1980s renovation that had stripped away much of its character. To bring back those details as well as make necessary structural improvements, a team was assembled that included Shadow Architects, Ward + Gray, and contractor Green Conversions, Inc.

The exterior of the three-story, 3,000-square-foot townhouse, which Tuthill had designed as a blend of Romanesque Revival and Queen Anne elements, was in good shape. "We had to do very little on the front facade," says Larry Cohn, principal at Shadow Archi-

tecs, indicating the building's decorative red brickwork, overscaled wood entry doors, iron railings, and arched windows at the second-floor level.

But behind the near perfection of the preserved facade, much of the home's original charm had been erased. "This project was meant to bring back the glory of the original house," says Cohn.

While Shadow addressed structural and waterproofing issues, coordinating new mechanicals, electric, and plumbing—often concealing them in ways that didn't detract from the period aesthetic—Ward + Gray turned its attention to the interiors. Fortuitously, the principals, Christie Ward and Staver Gray, came across a book, *The City Residence: Its Design and Construction*, written by Tuthill and published in 1890.

"This project was meant to bring back the glory of the original house."



Clockwise from above, Larry Cohn, principal at Shadow Architects, relaxes on the front steps of the townhouse. Exterior photo by Alan Tansey

The kitchen's former desk area is now a custom-designed built-in banquette and dining nook featuring a Matthew Cox table. The original shutters were salvaged and reinstalled, with new trim.

Reeded wood paneling, ample built-in storage, and a vintage fireplace surround elevate the den, once stripped down to its original brickwork.

The thorough, 200-page guide became a significant source of inspiration for both the interior designers and the architect.

"After we dove into Tuthill's work, we knew we wanted to keep the shell of the townhouse as traditional and as historically accurate as we could," says Ward, noting that Shadow was aligned with this approach. Also taken into consideration was the lifestyle of the townhouse's new occupants, a young couple. "It was important to make it feel relevant to them and not entirely serious," says Ward, with Gray adding that "we tried to create tension with the furniture, more modern and collected," against the Gilded Age backdrop.

The floor plans were modified for the kitchen and dining area on the garden level and for the primary suite on the third floor. Except for the garden level, which was gutted, renovating the rest of the townhouse first required determining what was worth saving and then successfully blending old and new. "We had to figure out which features to keep in place, to preserve, and then we had to decide whether to update because we wanted to make changes or because something was falling apart," explains Cohn. For example, of the five original fireplaces, three were restored, and two were re-modeled, one using an 18th-century surround shipped from Italy in pieces. The parlor level staircase was repainted, its railings stripped and ebonized. The floors are original and refinished.





The designers intended the midcentury reeded detail in the den to make the paneled space feel unexpected and unique.



Reeded oak paneling in the den, introduces a midcentury modern look to the cozy room where the owners read and listen to music.

In the kitchen, the focus is on the prominent Lacanche cooking range and marble countertops, range hood, and backsplash.

Original crown moldings in the living room were restored while new wainscot based on a pattern found in Tuthill's book was added around the perimeter and down the stairs to the kitchen. Reeded oak paneling in the den, also inspired by a Tuthill-designed pattern, introduces a midcentury modern look to the cozy room where the owners read and listen to music. "The idea is that it's an updated library," says Ward, explaining that inspiration for the shelving derived from an 1800s Tuthill-designed pharmacy.

For the primary suite, a previously choppy layout was reworked so that there is a continuous flow, with a hallway from the bedroom flanked by a pair of closets leading to the primary bath. Ivory-toned paint on restored and new plaster walls makes the space feel serene and calm. The custom marble patterned floor tile in the primary bath is a nod to the couple's engagement in Rome, which took place while their townhouse was being worked on. "We found this tile from a church in Rome and recreated it for the bathroom to have a personal element," says Ward. In a corridor seating area, Ward + Gray designed an ebonized oak piece that serves as a coffee station, so the couple can get ready in the morning and not have to walk downstairs to the kitchen.



Clockwise from above, an antique mirror and a vintage vase accent the main parlor living room. A vintage 1820s Irish bookshelf was converted into linen storage. In the primary bathroom, custom floor tiles were inspired by a floor the interior designers saw in a Roman church.

Throughout the house, even in the more contemporary-leaning kitchen and primary suite, the designers strived to incorporate elements that reference the past. Sometimes this was accomplished by cleverly retrofitting vintage pieces they found at auction, like a cabinet turned into a wet bar in the library, an armoire in the dining room modified to conceal a wine refrigerator, and a storage piece for towels in the primary bath that's an 1820s Irish bookshelf.

The new kitchen with marble countertops and a Lacanche range has traditional millwork paneling that conceals appliances and tall storage. "When we saw the state of the kitchen, it was devoid of any architectural detail, so bringing back those classical elements was helpful," says Ward. The original wood shutters were removed, restored, and replaced in their original location, with new trim. Gray says they painted the now open-plan space in ivory to help reflect light, and to brighten up the garden level further, Ketra smart lighting was installed, which automatically adjusts the light color to reflect the time of day.



On the outer wall of the dining room the architects coordinated new metal-and-glass French doors that open to the garden patio, where new drainage was installed to address past water infiltration issues. The space where in Tuthill's day laundry was hung out to dry is now a charming outdoor seating area bracketed on one side by a wall of ivy.

In Tuthill's introduction to *The City Residence*, he writes, "To well plan a city residence is by no means an easy task." Today, more than a century later, the team who restored this West Village treasure, and its owner, would certainly agree—adding, presumably, that the rewards exceed the effort. **TB**



Top, custom linen drapery and a custom marble mantel are easy-on-the-eye touches in the primary bedroom on the top floor of the townhouse. Above and left, in the guest bedroom, the clients' own art complements custom fabrics by Pierre Frey, on the bed, and George Spencer Designs, on the bench. Seated at the desk, one overlooks the leafy back patio.

Artistic Grounds

Sensory pleasures abound at the formal gardens of the Paine Art Center in Wisconsin.

By **Mary Grauerholz**

Photos by **Scott Shigley** and courtesy of **Hoerr Schaudt**

Who would guess that the most prosaic of ground-covers—plain gravel—is a sensory pleasure? Yet here, at a formal garden next to a stately Wisconsin art center, gravel—with its crunchy sound and cloud-like colors—is proven to encourage serenity.

The calming effect of gravel (which can trigger the sensory phenomenon known as the autonomous sensory meridian response, or ASMR) is just one of the unexpected delights in the flourishing garden at the Paine Art Center in Oshkosh, Wisconsin.

Beauty abounds in all its forms. Visitors breathe in the sweet scent of flowers and flowering shrubs. A carved niche in a wall holds petite visual treasures. Even the weariest eyes are eased by the colors and shapes of plantings and sculptural artworks—including in the dead of winter—all of it designed to reflect the four seasons that occur in this part of Central Wisconsin.

There are larger visual delights, as well. A cast iron fountain, centrally positioned in the garden, possesses an almost hypnotic draw. Encircling the space are stucco walls that carry the eye with calming curves and sublime artistry.

“The fountain is the cherry on top,” says John Evans, LEED AP, a partner at the Chicago-based landscape design firm Hoerr Schaudt and the project manager for the garden. Evans, working with senior partner Doug Hoerr, oversaw the garden’s completion as an extension of the elegant Paine Art Center. The garden, with a centered green lawn, is bordered by four-season gardens, each one reflecting a particular time of year.

While the four-season garden is pure, sublime nature, science and design principles polish it for maximum effect on the human response. Turn a bit, and you will see a bosque of honey locust trees that form a canopy roof over the garden. As visitors stroll down the gravel paths that wend through the space, a growing sense of quiet excitement blossoms into self-reflection and serenity.

“The canopy of trees makes you feel like you’re still in an interior space, an extension of the event space itself. It’s programmed very thoughtfully,” Evans says. Besides its beautiful looks, the fountain offers the soft sounds of falling water, and tactile features.

Eventually, the fountain gently pulls the viewer’s eye toward the axial garden, with its central lawn spine extending through the middle. On each side is a timber pergola to connect the garden with



*Beauty abounds
in all its forms.*

the events space, a former coach house. Vertical landscaping adds height to the area.

Hoerr Schaudt was asked to create the garden as an extension of the events center; experientially it presents as an exterior room. The designers followed one guiding principle: to show the garden through all four seasons. “The seasons impact every day of a person’s life,” Evans says. “There are seasonal rotations; colors change. Having a four-season garden, and making sure that all are represented in a very impactful way, was critical.” In effect, it is a natural gallery



A three-tiered cast iron fountain and reflecting pool greets visitors upon arrival, and centered on the stone wall is a statue of a water nymph - the Greek mythology keepers of fresh water sources.

wall with a rotating exhibit, Evans says, drawing at least 50,000 visitors a year.

The indoor events center and gallery occupies the estate's coach house, built in the 1920s to accompany the main house, all built in English Country style. The English Tudor house is a beauty, its timber-trimmed exterior harkening back to the wood mill that gave the owners, Nathan and Jessie Kimberly Paine, prominence in the city. The house is now a museum which showcases architecture, furniture, and art. One of the components of the main house – a timber purlin – was pulled from the house for use as a pergola. A bonus for a garden visitor: This kind of period detail demonstrates how lumber used was more than 100 years ago.



The four seasonal gardens gently flow visually from one to the next, just as seasons shift in life.

Custom-built pergolas frame the axial garden and match the character and architecture of this English-inspired country estate. Nathan Paine, the original owner, was a leader in the timber industry and sourced the stone and wood for the estate from the region. The new wood pergolas continue the estate's architectural story while bringing more color, fragrance and interest to the garden from spring to early summer when the Wisteria vines bloom.

While the main house and coach house serve their distinct purposes, the formal garden, with its tree canopy roof, can be changed to suit the moment – perhaps for a wedding – by adding potted plants and furniture. “It can be furnished for any event,” Evans says. “It’s like a vanilla box; it can be programmed in any number of ways. It unfolds in layers; it’s never overwhelming.”

Besides showcasing Wisconsin’s hardy plants, the formal garden encourages creativity with colorful, unexpected combinations of blooms, says Paine’s horticulturist, Sheila Glaske. “The garden provides an open palette for us,” Glaske says, speaking of her work with Executive Director Aaron Sherer. “It gives us the opportunity to change botanical exhibitions with the seasons, and its permanent structures and plants provide a great backdrop for those changing plantings.”

In spring, thousands of tulips bloom, an almost-overwhelming effect that transitions in summer to a lush display of dahlias, zinnias, and more annuals. Fall brings a new artful display of such plants as kale, mums, and ornamental grasses.

The four seasonal gardens gently flow visually from one to the next, just as seasons shift in life. “They all have their own unique character and feel,” Evans says. “All work together. Each is unique, but the way the circulation patterns are set up, it’s a very thoughtful flow.” **TB**





The Garden is a direct extension of the museum, with Hoerr Schaudt's new design furthering the connection between the indoor and outdoor spaces. Besides offering a sensory experience, the gravel in the garden identifies separate garden rooms with its interplay between the brick banding and paving.

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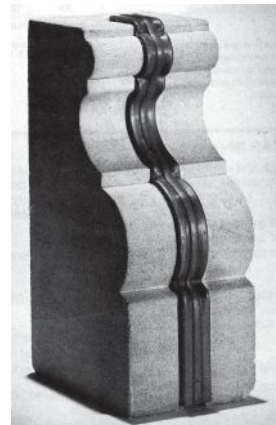
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Historic Doors

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www.historicdoors.com
Kempton, PA 19529

Custom fabricator of wood windows & doors: casing; circular & crown moldings; complete entryways; wood storefronts; restoration & period-style construction.

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www.jimillingworthmillwork.com
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www.kolbewindows.com
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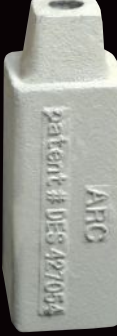
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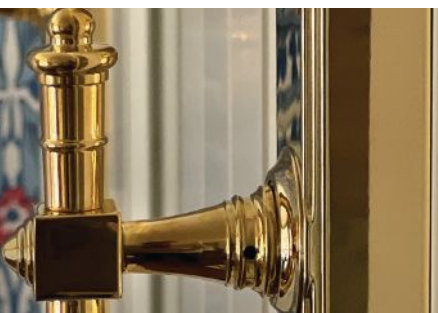



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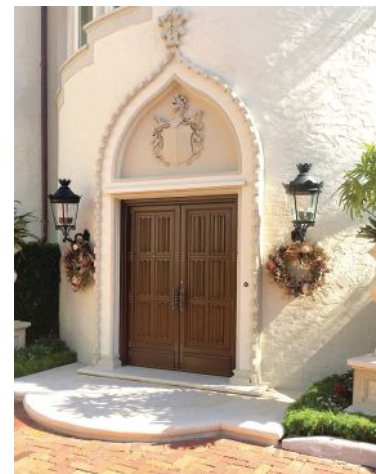


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Denver, CO 80216

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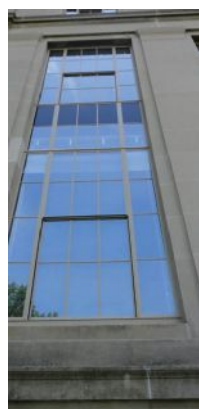
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www.oliverimillworks.com
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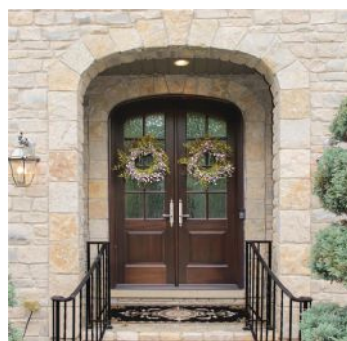
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www.rockymountainhardware.com
Hailey, ID 83333

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Shuttercraft, Inc.

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www.shuttercraft.com
Madison, CT 06443

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www.weathershield.com
Medford, WI 54451

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www.wilmettehardware.com
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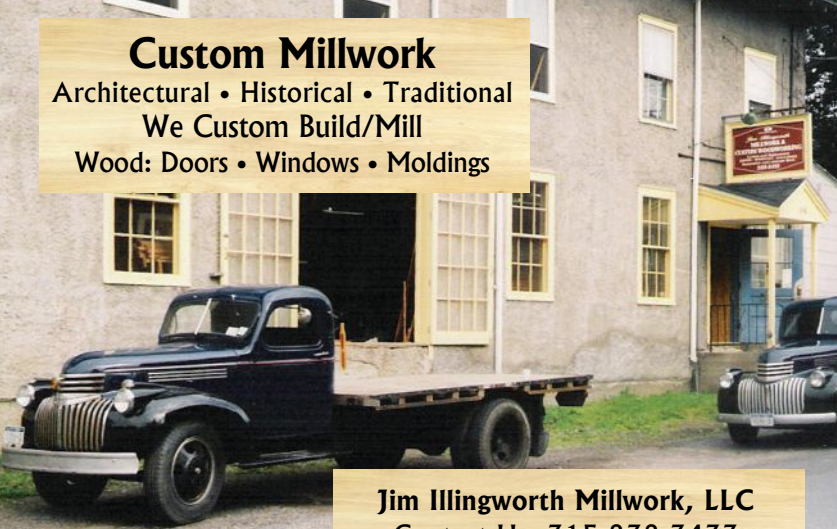
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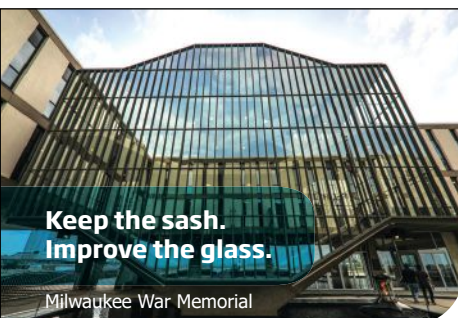
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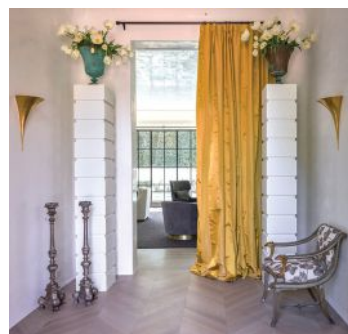


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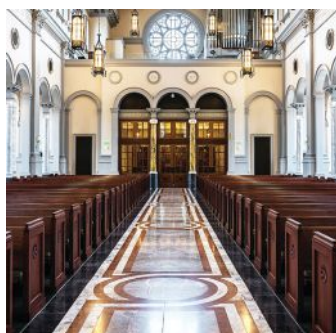
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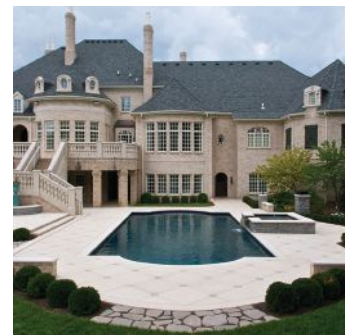
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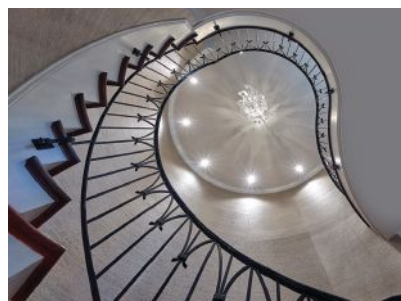
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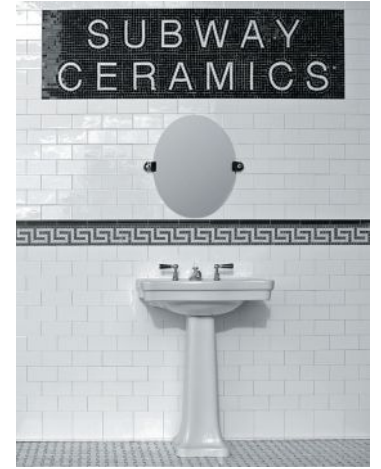
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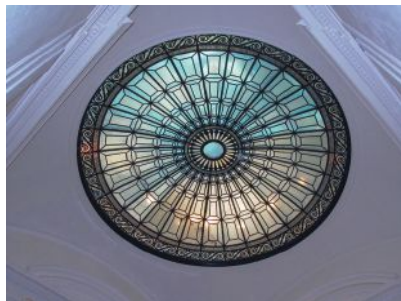


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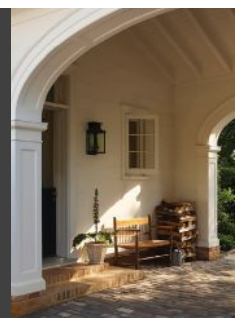
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First Additions: Strategies for Adding On

BY STUART COHEN AND JULIE HACKER ORO EDITIONS HARD COVER, JUNE 2023 | 276 PAGES



I can't get enough of Stuart Cohen and Julie Hacker's books; they have written several, including their most recent *First Additions: Strategies for Adding On*, and a book I read (and reviewed) in 2021 about Frank Lloyd Wright's time spent in Steinway Hall, collaborating with other notable Chicago architects.

Cohen and Hacker's partnership in life and in the practice of architecture has spanned 40 years and resulted in an impressive body of work, both scholarship and design, much of it on the North Shore of Chicago where Gilded Age neo-classical houses dot the Lake Michigan shoreline. *First Additions: Strategies for Adding On* presents several of their commissions with a forward by Steven Semes, professor of architecture and historic preservation at Notre Dame, and essays by Mr. Cohen, himself an architecture professor emeritus at the University of Illinois, Chicago.

The book is part academic and part design inspiration. In the early pages, with chapters titled "Revisiting On Adding On" and "In What Style Shall We Build," authors Cohen and Hacker

trace the evolution of the design profession's position on compatible versus differentiated additions to existing buildings and give several illustrated examples (the Vatican, the Louvre) from past centuries and around the world. There has been back and forth opinion on whether first additions should be contextual (sympathetic to the original building and its surroundings) or "of its time," with distinct differentiation (think a glass and steel box attached to a 19th-century Romanesque building). The author writes, "Design of an addition should not be either an exact and slavish replication nor a complete visual rejection of the existing building."

The point is, have respect for the original building, especially when it has character. The authors go on to write, "Additions should be conjunctive no matter how great the vanity of the architect."

How contextual and differentiated design is interpreted by local design-review authorities can frustrate owners and designers. In his forward, Steven Semes quotes the language from the Department of Interior's Standard Number

Nine, which says, "New work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and the environment." He quips that it's easier for architects to differentiate than to make compatible. Classicists lament modernist "interpretation" of Standard Number Nine.

Architectural theory gives way to real-life best practices starting with the chapter titled "Modest Beginnings," which shows black-and-white before-and-after illustrations of Cohen and Hacker's "first additions" work from 1974 to 1985. These are modest but common everyday examples of jobs that are the bread and butter of most residential designers.

The book gets fancier starting on page 52, with several more examples of the authors' work, 1988 to 2023, presented with bold, glossy photography and helpful before-and-after floor plans. There are stories of Prairie house additions, Tudors, French Norman, and English Country. Without the before and after plans, you might not discern between the new additions and the original houses. And yet, as the authors exclaim, "Adding on is an important architectural activity for it is the way buildings survive."

The contextual new additions to existing houses shown in *First Additions: Strategies for Adding On* will find favor with their neighbors, the public, and with the readers of Cohen and Hacker's new book. TB



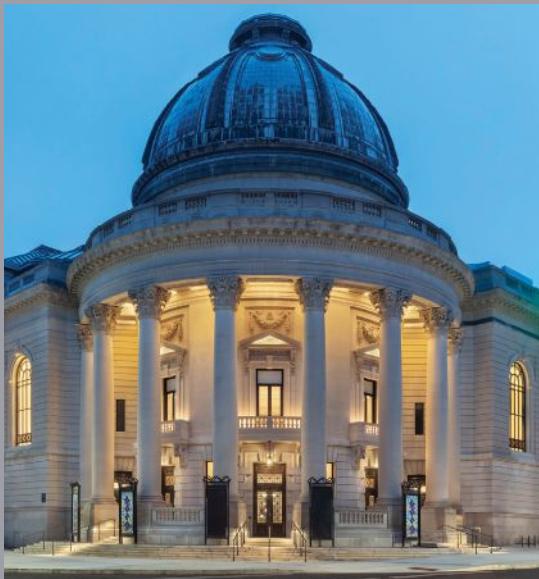
"Additions should be conjunctive no matter how great the vanity of the architect."



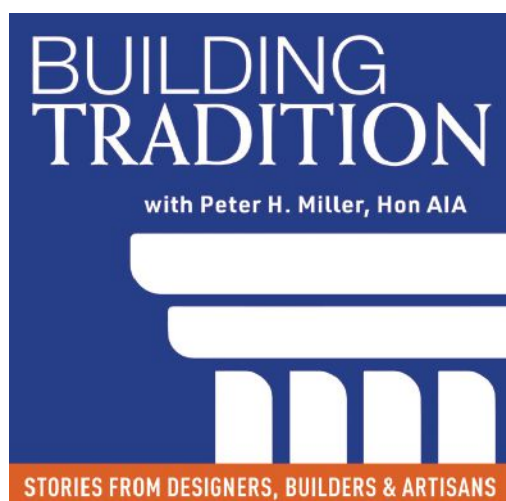
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LEFT: SCHWARZMAN CENTER, ROBERT A.M. STERN ARCHITECTS LLP, PHOTO BY FRANCIS DZIKOWSKI/OTTO. TOP RIGHT: COLONIAL HOUSE, BORIES & SHEARRON ARCHITECTURE DPC, PHOTO BY THOMAS LOOF.



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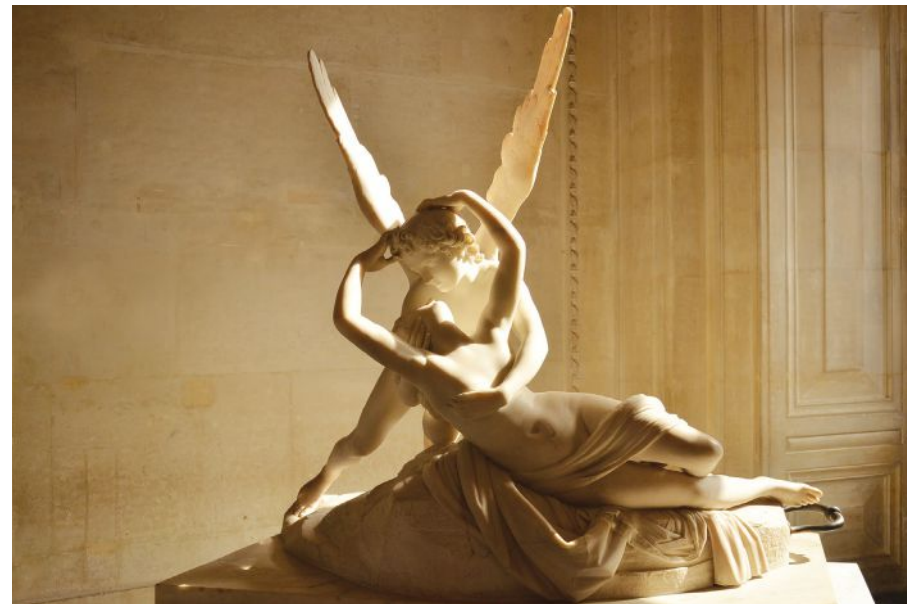
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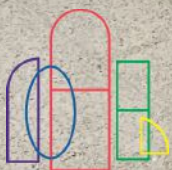
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