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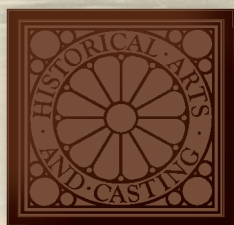
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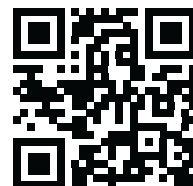
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2025 PALLADIO AWARDS

- 21 **Meet our 2025 Palladio Judges**
- 22 **RESIDENTIAL EXTERIOR SPACES: GARDENS AND LANDSCAPES**
American Mile
Dan Gordon Landscape Architects
- 26 **RESIDENTIAL MULTI-UNIT**
150 East 78th Street
Robert A.M. Stern Architects (RAMSA)
- 30 **RESIDENTIAL NEW DESIGN AND CONSTRUCTION – LESS THAN 5,000 SQUARE FEET**
Casa Blanca
Michael G. Imber Architects
- 34 **RESIDENTIAL ADAPTIVE REUSE/ADDITION**
The Armstrong-Kessler Mansion
Sottile & Sottile
- 38 **RESIDENTIAL CRAFTSMANSHIP**
A Sculptural Stair
BELT Metal Art+Design Studio
- 42 **RESIDENTIAL RESTORATION/RENOVATION**
The American Boathouse
Schafer Buccellato Architects
- 46 **RESIDENTIAL INTERIOR DESIGN**
Heights Regency
Benjamin Johnston Design, LLC
- 50 **RESIDENTIAL NEW DESIGN AND CONSTRUCTION**
Littlegate
FGS Design L.L.C.
- 54 **COMMERCIAL INTERIOR DESIGN**
New Chapel for Saint Therese Church
Thomas Norman Rajkovich Architect Ltd..
- 58 **COMMERCIAL RENOVATION AND RESTORATION**
Lampoon Castle
ART Architects
- 61 **COMMERCIAL ECCLESIASTICAL**
St. Mary Catholic Church
Moody Nolan
- 64 **COMMERCIAL ADAPTIVE REUSE AND/OR SYMPATHETIC ADDITION**
Michigan Central Station
Quinn Evans
- 67 **COMMERCIAL CRAFTSMANSHIP**
First Church of Christ
John Canning & Co., Ltd.
- 70 **COMMERCIAL NEW DESIGN AND CONSTRUCTION, MORE THAN 30,000 SQUARE**
The Edgar Shannon Library at the University of Virginia
HBRA Architects Incorporated
- 73 **COMMERCIAL NEW DESIGN AND CONSTRUCTION – LESS THAN 30,000 SQUARE**
The White House Tennis Pavilion
Steven W. Spandle Architect



BUYING GUIDES

Historical Products Showcase	78
Conservatories, Greenhouses & Sunrooms ...	81
Doors & Entryways	81
Door Hardware	83
Restoration & Conservation Specialists	83
Fences, Gates & Railings.....	84
Interior Lighting.....	85
Registers & Grilles	86
Masonry & Stone	86

Commercial & Residential Winning Projects	
Key Suppliers	76
Free Information Guide	77
Architectural Antiques & Salvaged Materials	
Resource Guide.....	88



ON THE COVER

Michigan Central Station
by Quinn Evans.

See more on page 64.
Photo By Jason Keen

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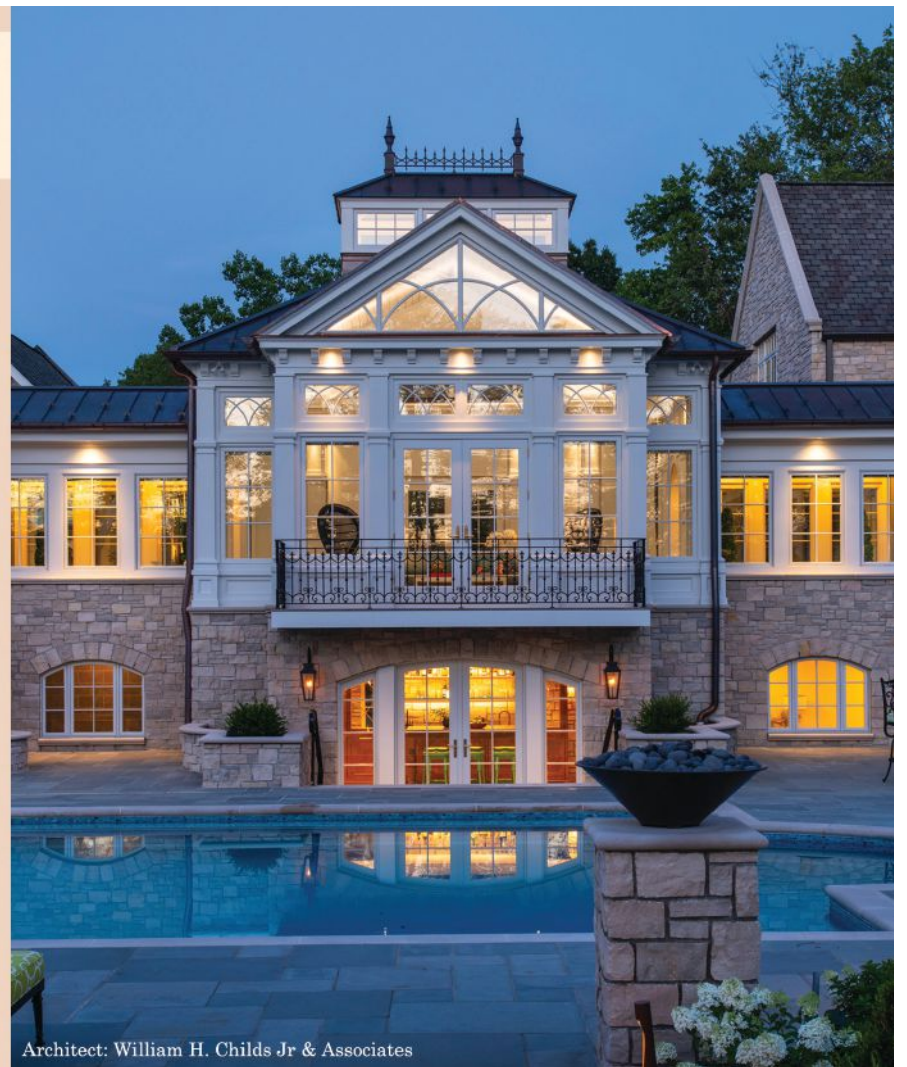


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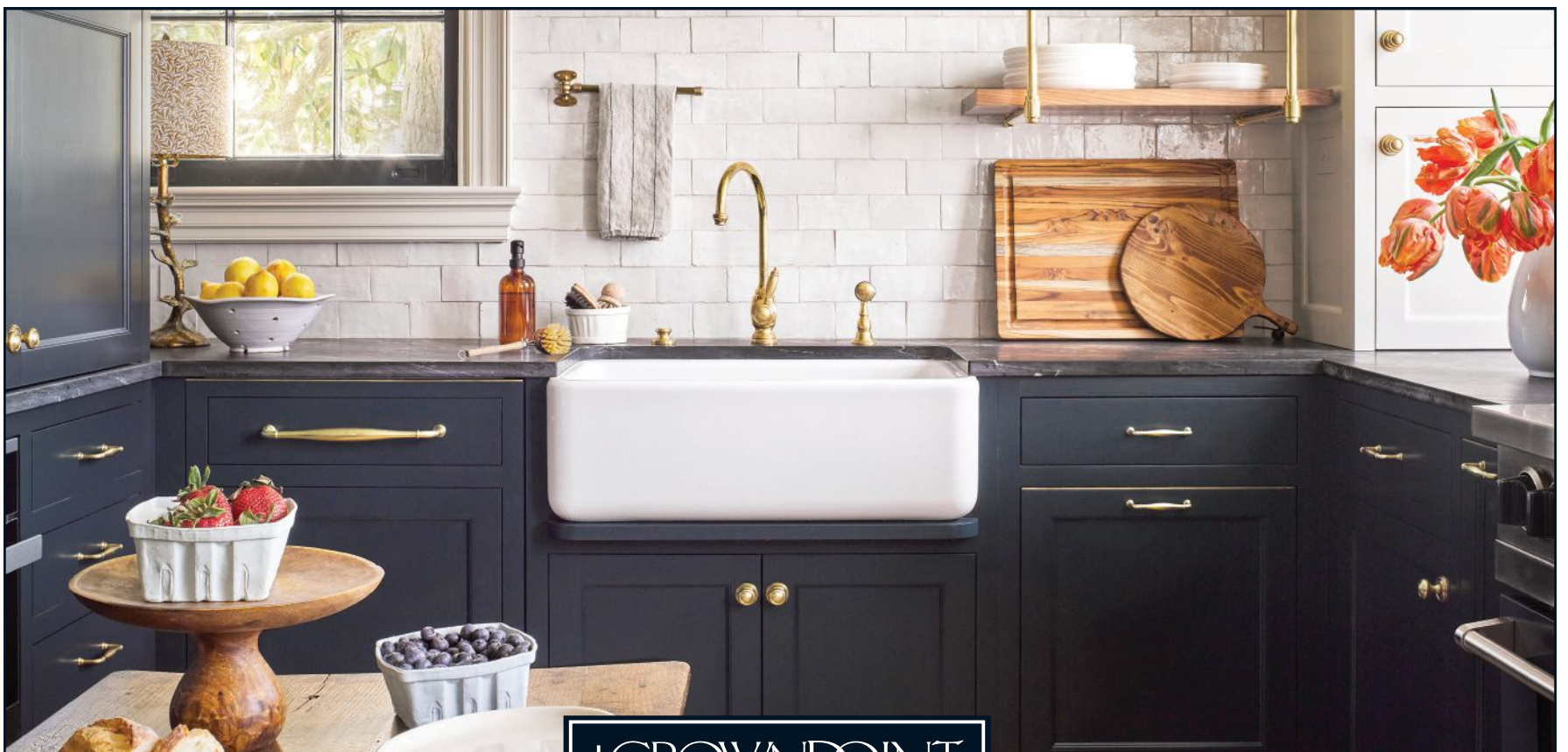
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2025 PALLADIO AWARDS

This issue of *Traditional Building* celebrates the 15 winners of the 2025 Palladio Awards.

The annual awards, which honor the Italian Renaissance architect Andrea Palladio, were founded over two decades ago to honor outstanding achievement in traditional design.

The 15 projects, which range from private residences and churches to the National Lampoon's castle and the newly constructed tennis pavilion at The White House, were selected by a jury of design practitioners and recognized for their enhancement of the beauty and humane qualities of the built environment.

RESIDENTIAL JUDGES



Bobby McAlpine

Born in an Alabama sawmill town, Bobby McAlpine designed his first house at the age of five and hasn't stopped since. Architect, romantic, poet, and entrepreneur, he envisions home as a timeless, graceful, and emotionally evocative place. From the time he founded the firm in 1983, he has realized this ideal in a diverse array of traditional styles and regional vernaculars for clients all over the country and abroad. Simply as McALPINE, the firm embraces a brilliant and eclectic family of architects

and interior designers with offices in Atlanta, Nashville, New York, and Montgomery. They have been listed on *Architectural Digest's* AD100 and *Elle Décor's* A-List. He holds both architecture and interior design degrees, and he continues his lifetime of learning in the world's classroom.



David Andreozzi

David Andreozzi founded Andreozzi Architecture in 1988. The firm specializes in historically based residential architecture expressive of its sense of place, attentive to its detail and proportion, and timeless in its beauty. He is an appointed member of U.S. General Services Administration (GSA)'s National Register of Peer Professionals, a group of esteemed professionals that the government relies on to help steward the future design of America's government buildings. David is also on boards of Lutyens Trust

America and New England Institute of Classical Architecture and Art (NE ICAA) where he served as president and received a Bulfinch Award in 2014 for his stewardship of the organization. David is currently spearheading a new movement, Architectural Delight, which aims to educate the public on the importance of culturally responsible design with a connectivity to people, history, and place, irrespective of style. Before this, David was AIA's National Chair of CRAN, the AIA's Custom Residential Architects Network.



Elizabeth Lawrence

Elizabeth Lawrence has spent her career working alongside Bunny Williams, designing projects across the country, from Manhattan to Palm Beach to Los Angeles. Since being named Bunny's only partner in 2017, which led to the renaming of the firm as Williams Lawrence in 2023, she and Bunny have run the Bunny Williams umbrella of brands together. Originally from Wilmington, Delaware, Elizabeth attended the University of Richmond and then the New York School of Interior Design. She

was honored by The New York School of Interior Design at their annual gala in 2020, and her work has been widely published in *The New York Times*, *Architectural Digest*, *Elle Decor*, *Veranda*, *Galerie*, *House Beautiful*, and many others. A few of her current projects include a new country estate, a glamorous New York City townhouse, a Palm Beach getaway, and a young family's apartment overlooking Central Park. Rizzoli will publish the firm's newest book, *Decoration*, in the fall of 2026.

COMMERCIAL JUDGES



Gregory Hoss

Gregory Hoss is the president of David M. Schwarz Architects, Inc. and has been with the firm since 1997. He graduated from The Catholic University of America with dual degrees in architecture and civil engineering. Gregory now serves on the Dean's Advisory Board and on the Board of Visitors for the School of Architecture and Planning at his alma mater. He is also a member of the District of Columbia Building Industry Association (DCBIA), the American Institute of Architects (AIA), the Society

for College and University Planning (SCUP) and serves on the board of the Performing Arts Management Committee for the International Association of Venue Managers (IAVM). Before joining David M. Schwarz Architects, Gregory spent the first phase of his career planning and designing airport terminals around the world.

Gregory has served as the principal-in-charge for a majority of the firm's higher education projects, including work at Vanderbilt University, Duke University, and Longwood University. In 2014 the firm completed the master plan for the West End Avenue residential neighborhood at Vanderbilt. Subsequently, DMSAS has undertaken the architectural design of four new residential colleges, each housing 340 students. The first, E. Bronson Ingram Residential College finished construction in 2018, with subsequent buildings scheduled to be completed by 2024.



Christopher Miller

Christopher Miller, AIA, joined John Milner Architects in 1998 and has been a principal with the firm for over 15 years. He has focused his architectural career on historically significant ecclesiastical, institutional, and cultural property projects that involve restoration, rehabilitation, adaptive-reuse, and sensitive additions. Throughout his career, he has also remained actively engaged in new traditional residential and building design projects, which are

inspired by his knowledge of historic precedent. He has been particularly inspired by the ecclesiastical architecture of Europe and enjoys domestic and foreign travel to study architectural precedent. Christopher spent the early part of his career as an architect at the University of Delaware where his work included the restoration and adaptive reuse of numerous 19th-century institutional, ecclesiastical, and residential buildings. His projects have been recognized at the local, state, and national levels with awards for excellence in design and preservation.



Steven W. Semes

Steven W. Semes is professor of architecture and director of the Michael Christopher Duda Center for Preservation, Resilience, and Sustainability at the University of Notre Dame. He was Academic Director of the Notre Dame Rome Studies Program 2008-2011. He is the author of *The Future of the Past: A Conservation Ethic for Architecture, Urbanism, and Historic Preservation* (2009) and *The Architecture of the Classical Interior* (2004), as well as many articles. His new book is *New Building in Old Cities: Writings by Gustavo*

Giovannoni on Architectural and Urban Conservation, with co-editors Francesco Siravo and Jeff Cody (2024). Prior to joining the Notre Dame faculty in 2005, he practiced architecture for three decades in Washington, DC, San Francisco, and New York.



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The front facade with a series of boxwood and stone walls. A pair of boxwoods and a break in the front wall frame a view of the property.
Photo by Chris Rucinski.



Photos by
Neil Landino
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Chris Rucinski

Perched atop a hill in the American Mile historic district of Concord, Massachusetts, is a spectacular Georgian Revival residence that had been restored to historical perfection.

Patterned after the Longfellow House on Brattle Street in Cambridge, this circa-1900 home had been built for Charles Hovey Pepper, a renowned landscape and portrait painter.

The site is as significant, if not more significant, as the architecture. Concord, the scene of the first battle of the Revolutionary War, literally is the birthplace of America, and this home is near Author's Ridge, an area where many notable writers, including Louisa May Alcott and Henry David Thoreau, lived.

But its grounds, which cover nearly six acres, were another matter entirely. They were not up to par with the archi-

tecture of the grand home they surrounded. "The landscape was unexceptional," says landscape architect Dan Gordon, whose



The site is as significant, if not more significant, as the architecture.

eponymous firm was commissioned to remake the grounds. "It looked like an afterthought."

While the garden rooms that were there were pleasant in and of themselves, there was no significant connection between indoor and outdoor spaces.

"The central design challenge was to meet the owners' desire to maintain a 'green space' at the front of the residence while also enhancing the arrival sequence for the property in such a way that it brings guests to the front door and satisfies the need for additional parking," Gordon says.

These issues were addressed by reorienting the garage doors to allow for a side-loaded design with arrival and parking courts and a formal lawn in front, and by modifying the grade of the approach to create an enhanced arrival that better showcases



Clockwise from top left, the grounds are a series of broad gestures that transition the architecture to the landscape. *Photo by Neil Landino*

The renovations include a covered pergola.
Photo by Chris Rucinski

Tumbled bluestone placed on end and a custom-cut diamond-shaped stone form a motif at the front walk. *Photo by Chris Rucinski*

An intimate seating area is a spot for reflection.
Photo by Neil Landino

A fountain, surrounded by boxwood, hydrangea, and a yew hedge, enhances the side yard.
Photo by Chris Rucinski

the house. A low wall, that acts as a plinth, allows the residence to rise as a commanding presence.

Through a series of broad gestures, Gordon and his team elevated the landscape to a level of thoughtfulness and composure that matches the stature of the architecture.

“We took a classical approach to complement the architecture, and we responded to the context of the landscape of this special place that’s filled with history where the agrarian landscape of New England meets the historic small town,” Gordon says.

The plantings are in a palette of greens and whites, and materials, both hardscape and softscape, are in keeping with the New England vernacular.

“It’s refined, much like the house,” he says. “But it also incorporates seasonal interest and is



Clockwise from top left, the gardens provide seasonal interest.

Photo by Chris Rucinski

At the rear of the property, a woodland gate separates private and public trails.

Photo by Neil Landino

Perennial beds, boxwood hedges, and a pair of canopy trees frame a broad stair at the rear terrace that leads to an expansive lawn. *Photo by Neil Landino*

A series of walks guide visitors through the outdoor experience.

Photo by Neil Landino

A series of perennial beds of salvia, catmint, and allium create a pleasant garden experience. *Photo by Chris Rucinski*



complementary to the existing landscape.”

Large specimen plants, including a 30-foot-high beech tree at the top of the driveway, were added to replace some of the mature trees whose tops had been broken during a recent storm.

The main body of the residence is framed by a stand of London plane trees that is complemented by layers of playfully grouped boxwood, and a series of fieldstone walls adds structure to the landscape.

“The thoughtful layout of the new canopy trees breaks down the volume and scale of the house, highlighting its main body,” Gordon says. “This approach provides opportunities for one to capture new perspectives of the house at each turn.”

Each wall and stair is placed to transition the architecture, grade, and formal elements of the landscape to the more relaxed topography and surrounding plantings. The lawn in the back was expanded to make it in scale with the house.

Because the landscape is so expansive, Patrick Taylor, principal at Dan Gordon Landscape Architects, created more intimate areas flanking the sides of the house. On one side, a small terrace that balances the scale of the grand front and rear yards and its small fountain, surrounded by layers of hydrangea and perennials in a circular garden with a bluestone stone-dust walk, becomes a charming focal point.

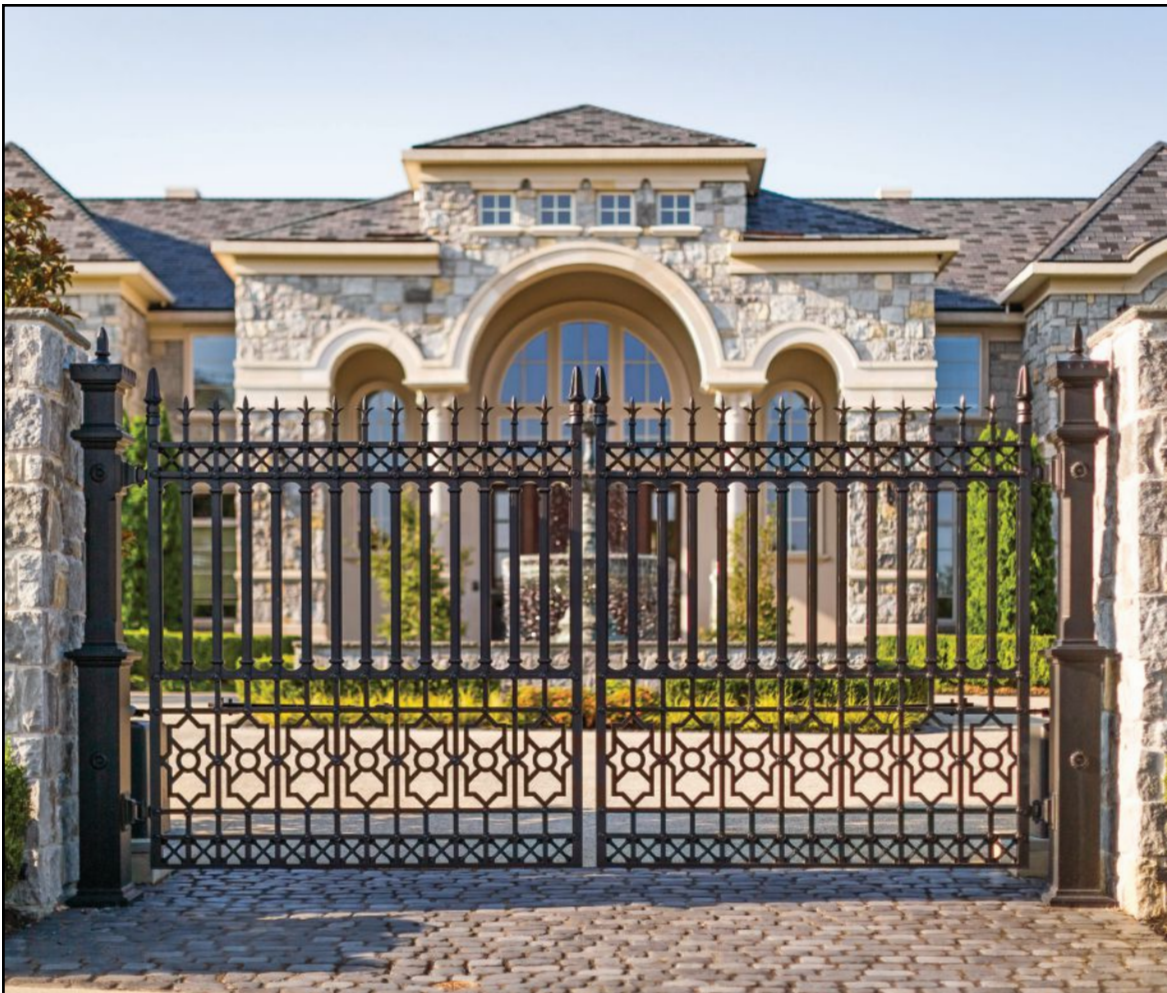
A covered pergola, whose design is in keep-

ing with the character and detailing of the house, provides choice seating on a sunny day.

At the rear entrance, a pair of plane trees, framing an expansive stair and underplanted with a border of boxwood and set along a lush perennial walk, recall the design language of the front.

“The open stair,” Gordon says, “encourages a visual and physical connection to the spacious lawn and woodland trails beyond.”

The changes root the residence in history. “The execution of the architecture and the landscape bring together a timeless design that also fulfills the contemporary programmatic needs of a young family, while residing in a town rich with history that dates back to the 1600s,” he says. **TB**



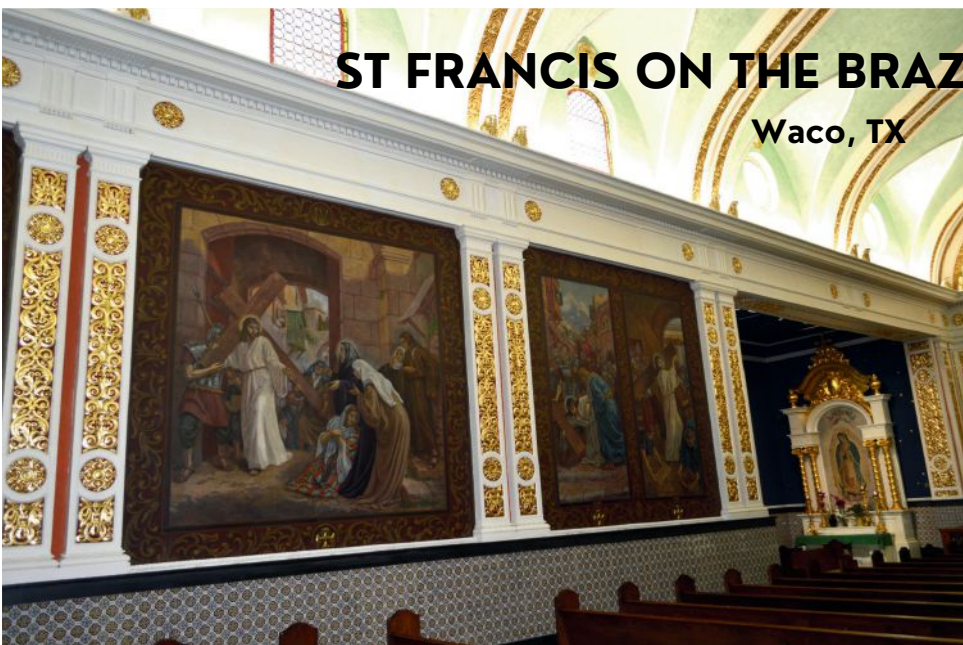
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Rooted in the expressive use of classical proportions and detailing, RAMSA's new 98,000-square-foot condo building, 150 East 78th Street, is a contextual response to the rich history of residential architecture that distinguishes New York City's Upper East Side.

The 16-story Indiana Limestone and brick building, which includes chic retail shops at avenue level, draws inspiration from precedents such as the pre-war apartment houses on Fifth Avenue and Park Avenue as well as the historic apartment houses and townhouses on the quieter, more residentially scaled East 78th Street.

"The detailing of the building is frankly and explicitly classical," says RAMSA Partner Daniel Lobitz. "We often take a more picturesque approach to the classical language, but we still pushed the envelope to a certain degree."

He adds that the client, who grew up on Park Avenue, wanted the building to reflect the avenue's personality of refined luxury. 150 East 78th Street contributes to the pedestrian-scale neighborhood fabric with rusticated and tooled Indiana limestone rising to a denticulated cornice above the first-floor windows.

Along Lexington Avenue, dark charcoal-gray metal-and-glass shopfronts, detailed with slender colonettes supporting an abstracted classical entablature, punctuate its facade. On 78th Street, the character of the fenestration adapts to the street's residential character.

The client, who grew up on Park Avenue, wanted the building to reflect the avenue's personality of refined luxury.

To visually manage the building's perceived scale, classical strategies were used to delineate the respective elevations. The facade is grouped in two-story elements featuring flat and delicately detailed pilasters of the same height.

Detailed brickwork with stepped fluting gathers the windows at the fourth floor to create a continuous band that reads as the base for the main body of the facades. Windows are accented with abstracted voussoir stonework and soldier-course brick headers. A curved limestone corner detail frames the large fields of brick.

Up to level 10, a rigorously symmetrical com-



150 East 78th Street was designed to fit in with its New York City neighborhood.

position of windows and French Juliet balconies further echoes the rhythm of the streetscape. The balconies, which feature custom-made glass-and-metal railings and in-swinging paired casement doors or windows, provide sunlight and fresh air.

Above, however, the building becomes

freer in its composition, with a series of carefully considered projecting volumes, setbacks and bulkheads, alongside two-story arches that express the interior duplexes.

"The upper levels incorporate intermediate scale elements," Lobitz says, "because that facade

Photos by
Peter Aaron/OTTO



Above, entry facade on 78th Street and sunset on the roof terrace.
Below, residential entry and Lexington Avenue retail shops.



is more of a defining feature on the skyline—you can see it more from a distance.”

The upper level’s glass-and-metal conservatories further stitch 150 East 78th Street into the neighborhood’s residential architecture. The green metalwork is a nod to the glass-and-metal garden pavilions often added to historic townhouses and apartment houses of the Upper East Side, and it not only functions as a diffuse, abstracted

reference to the building’s historic context but it also complements the warm tones of its brick-and-limestone facade.

Its penthouses have private roof terraces; on the largest, flying buttresses not only create a memorable impression on the city skyline but also delineate the space into a series of elegant outdoor rooms, giving the building its dramatic and memorable silhouette.

The residential entrance to the building features





Clockwise from above left, The parlor has a coffered ceiling and paneled wainscoting. The bedroom at the Penthouse Duplex level includes views to the west through large arched windows. Retail shops along Lexington Avenue. The facade detail shows a rounded limestone corner with iconic pilasters and entablature.



paired bronze doors that are set into an arched opening that is flanked by bespoke lanterns and sheltered by a tailored scalloped fabric canopy in a deep green hue.

The doors and the glass overdoor are traced with unique metalwork. Above, a continuous row of arched windows with French balconies at the parlor floor expresses the residents' clubroom on the building's facades. The three-story limestone-clad base ties the building to the neighboring townhouses.

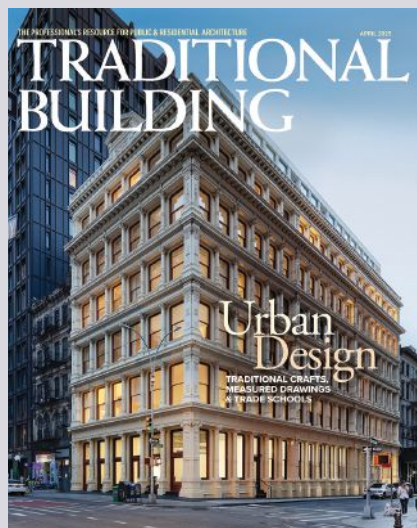
The RAMSA team overcame a number of challenges, working through the supply-chain disruptions and sudden price increases of the pandemic.

Although the building is 200 feet tall, it's on a relatively small footprint. The design team had to manage and carefully balance the retail and residential components, making each distinct yet part of a whole.

The building, says RAMSA Partner Gemma Kim, "is timeless and stands out in the neighborhood yet fits in. We try to strike a balance."

Lobitz agrees, adding that "in the end, it feels like a good neighbor and is a beautifully charming building in the skyline and from a distance." **TB**





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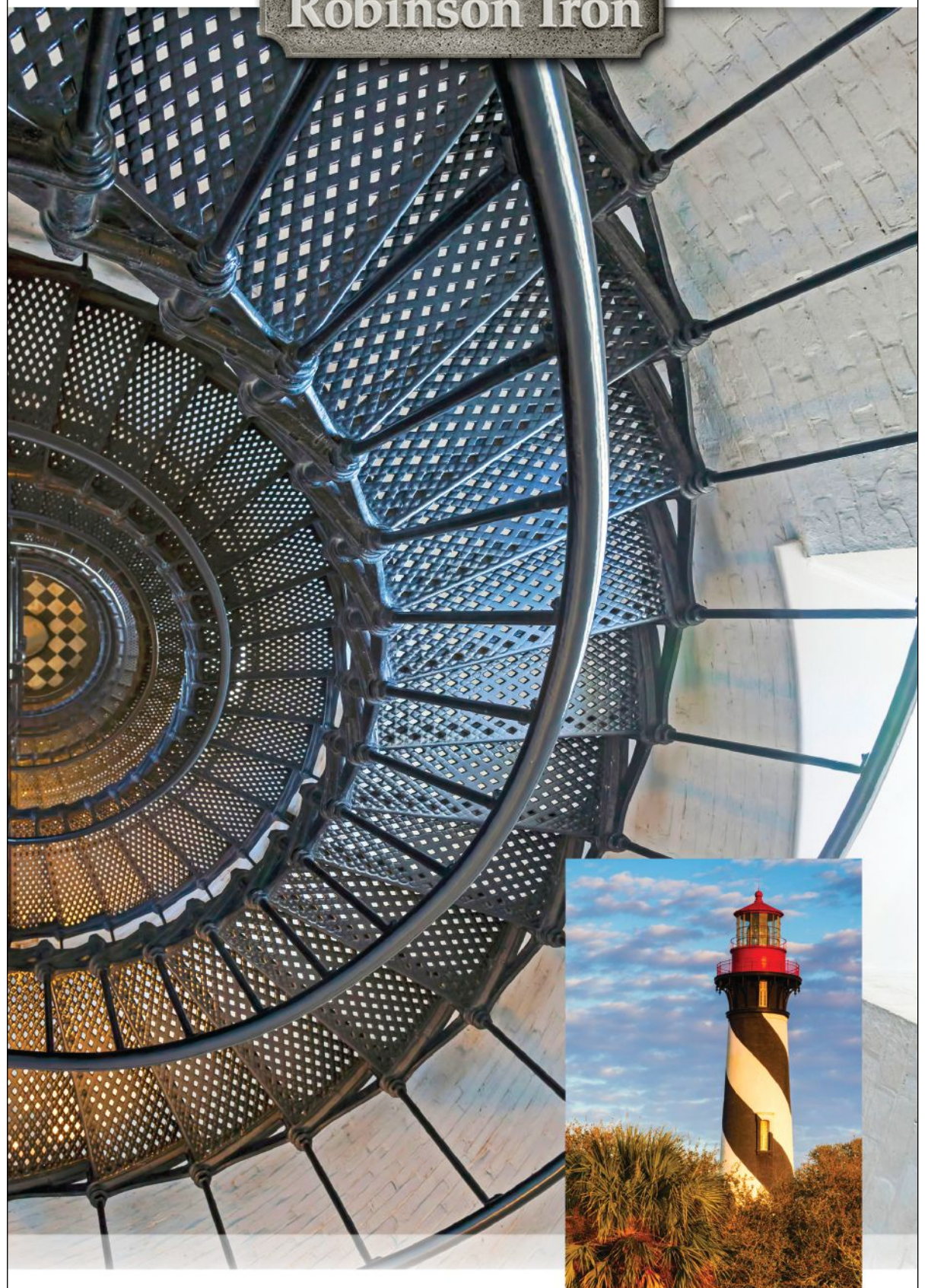
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The high-arched ceiling of the living room showcases views of the desert and sea. Below, the main entrance.

Photos by
Lisa Romerein
(unless otherwise noted)

By a jumble of sienna-hued boulders etched by desert winds in Baja California, there rises Casa Blanca. Organic and sculptural, the White House represents the romantic vision of architect Michael G. Imber and the young San Francisco family who commissioned it.

"When I first met him, the husband, who was the U.S. ambassador to Austria, described his uncle's villa in Sardinia and what it meant to him and how it grew out of the island itself. He wanted to re-create this feeling in a remote part of Mexico by building a Mexican house with European influences."

The family had planned to gather art and furnishings in Europe so that the house, which they were using as a vacation home for multigenerational celebrations and reunions, would look as though it had been erected by one of their ancestors decades, if not centuries, before.

Inspired by the natural outcroppings of



boulders on the property, Imber created an exotic masterpiece that's as much organic sculpture as it is a beautiful, functional place to live.

"I've long been fascinated with the idea that a staircase is not just a way to transport people," he

says. "Its use is to create the experience of entering, passing through and into, around and on top of spaces and masses, which is exactly what you can do on the pile of boulders, which in my mind are like a playground. I expanded the concept of



“Inspired by the natural outcroppings of boulders on the property, Imber created an exotic masterpiece that’s as much organic sculpture as it is a beautiful, functional place to live.”

the staircase to include the whole house.” Starting at the front gates of the zaguan, the indoor-outdoor spaces Imber created augment his passing-over/passing-through premise as rooms unfurl in and out of each other in a dance of design.

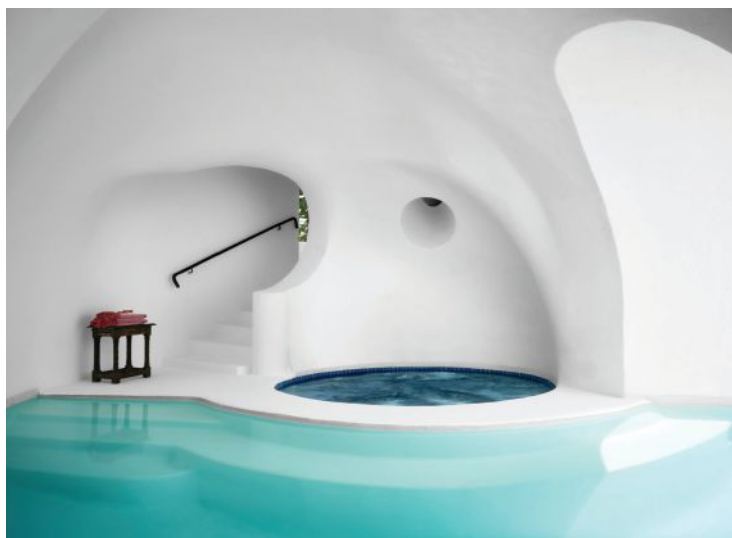
The zaguan leads to a small domed space, which Imber likens to a pulpit, that overlooks the central courtyard, whose lush plantings looks as though they were plucked from the tropics. “It’s almost like a stage set,” he says, adding



Clockwise from above left, a view of the house from the beach.
The oculus window of the second primary suite.
The white plaster reflects the hues of the Baja desert light.
The palapa offers a shaded respite against the jumble of boulders that inspired the house.
At the entry, the courtyard rises at mid-level through an arch.



that the client liked the idea of a series of experiences. The experiences continue on the outdoor loggias along the family quarters. An outdoor dining room leads to the central block that contains a formal living room with a kitchen above and an informal family room below. The primary suite is housed in a tower—the tower, Imber says, was the client’s idea—that’s hollowed at the base to contain a grotto and treats



Clockwise from above top, the roof deck banquette over the second primary suite comes with sea views.

Antique tile and leaded-glass windows anchor the kitchen. *Photo by Douglas Friedman*

The lower-level family room opens to the pool.

The surrounding pool grotto under the primary-suite tower. *Photo by Douglas Friedman*

the eye to sweeping views of the Sierra da La Laguna Mountains that stretch to the sea. It's topped by a sunset cocktail terrace.

A second primary suite that looks toward the sea is crowned by a breakfast terrace and a shaded dining pergola that's connected to the kitchen. A pool stretches toward the view, and a woven palm-roof palapa offers a respite from the desert sun.

Imber's vision presented a number of challenges that he never anticipated.

Initially, the project didn't include an HVAC system, but at the beginning of construction, the client decided to add it to the program, which meant finding clever solutions for integrating supply and return ducts and equipment into a solid masonry construction and aesthetic long after the document phase.

In addition to dealing with foreign construction techniques, Imber and his team worked through a Mexican master builder/architect who converted the design documents to metric and helped the

team communicate with the Spanish-speaking craftsmen on the ground.

"The larger issue was that recent building trends in Mexico meant the construction industry there was geared toward contemporary and modern construction," Imber says. "High-end houses, built in the traditional Mexican manner, had not been built in the Baja area for decades."

Imber and his team had to translate for and train the builder and their craftsmen to work with traditional materials so they could properly execute column moldings, arches, and barrel vaults and other motifs.

Construction, which was poured-in-place concrete and concrete block, required hands-on visual instruction, often using string and other methods to



describe compound curves, and full-size site drawings to describe profiles.

"The project being located thousands of miles from our office meant we had to be well ahead of any anticipated potential misinterpretations, especially since concrete construction left little room for mistakes," he says.

He notes that it was rewarding to see the construction crews take pride in embracing and executing the long-lost craft of their fathers and their fathers before them. **TB**



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LANDSCAPE DESIGN

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Photos by
Thomas Loof

In preservation circles, when adaptive reuse is discussed, it generally refers to transforming a building for an entirely new, more modern use.

In the case of the Armstrong-Kessler Mansion, a landmark among landmarks in the Southern-charm city of Savannah, Georgia, there was a twist: The Savannah-based architectural firm of Sottile & Sottile created a master plan that returned the structure to its original use as a private residence exactly a century after it had been built.

Set in the city's fabled historic district, the Italian Renaissance Revival mansion, designed by architect Henrik Wallin, was built for shipping magnate George F. Armstrong.

Armstrong had a big vision and an even larger budget: At the time, the mansion was reported to be the most expensive in the city.

"Built of the finest materials and finishes, it rivals anything in the country from the Gilded Age," says Sottile & Sottile Principal Christian

The Armstrong-Kessler mansion was restored as private home a century after it was completed. Right, the restored hemicycle overlooking the front garden.

Sottile, FAIA, NCARB. "The house is made of stone mountain granite. The bronze entry doors, fabricated by Bonachek of New York, would cost \$500,000 in today's currency. The brick glaze has marble dust, and the hardware is by P.E. Guerin."

But Armstrong died in 1924, and the fam-

ily only owned the house until 1935, when it became the founding location of Armstrong Junior College.

In 1967, when the mansion was threatened with demolition, Historic Savannah Foundation bought it and five other buildings owned by the





Clockwise from above, main level loggia overlooking Forsyth Park. Main hall with limestone walls and coffered plaster ceiling. Orangerie overlooking the restored garden

college for \$235,000 and immediately sold it for the same price to preservationist and antiques dealer Jim Williams.

The property was sold soon after to the law firm of Bouhan, Williams & Levy and served as the real-life office of attorney Sonny Seiler in the 1997 film “Midnight in the Garden of Good and Evil.”

In 2017, preservationist and hotelier Richard C. Kessler purchased the mansion and commissioned Sottile & Sottile to restore it to its original grandeur.

Although the mansion needed tremendous work and tender loving care, it was remarkably intact given its history because, Sottile says, “it’s a very fine building, and even though it was in institutional use for over 80 years, each owner was respectful of it.”

In addition to meticulously restoring the mansion, Sottile & Sottile—working closely with the Savannah Metropolitan Planning Commission, the Georgia State Historic Preservation Office, and the National Park Service—also reinstated and reimagined the garden. Previously paved over as a parking lot, the garden was redesigned in a formal Italianate style that reflects Wallin’s original vision.

The carriage house, part of which had been torn down for the construction of an





auditorium during the estate's college years, has been replaced with a new one whose glazed brick and 90 tons of granite detailing draw upon the design of the mansion.

In addition to having space for six vehicles and electrical charging stations, the new

3,700-square-foot structure houses an orangerie that's used for entertaining. Its top floor has a terrace that overlooks the mansion's sculpture garden and Forsyth Park, a 32-acre public green space.

"We kept the same footprint as the original



Clockwise from left, the study with mahogany walls and plaster vaulted ceiling. View of the main stair, and the garden.

carriage house," Sottile says. "There were no photos of the original, so we made it sympathetic with the architecture of the house."

When the Armstrong-Kessler Mansion was built, it was appointed with the latest technology, which ranged from steel and bronze window frames and electric lighting to a central vacuum and a re-circulating hot-water system.

Carrying on that tradition, the Sottile & Sottile team installed state-of-the-art heating and cooling systems, using over 8 miles of routing cable and 30 small mechanical units that are carefully concealed, a technique that allows for the home's 25,000 square feet to remain as functional living space without interfering with the restoration of the plaster ceilings.

Universal touchpads control the lighting, temperature, music, and security features in each room while cataloguing and displaying historic images and information of each.

The restoration, Sottile says, "is not about being historic; it's about being authentic. For all the gifts this building offers as a landmark piece of architecture, its greatest gift of all is that it became young again and that it has stories to tell. It's not a museum piece; it's a living building that's prepared for its next adventure."

The opening party for the newly christened Armstrong-Kessler Mansion was held in 2019 on the centennial of the completion of the residence. The event was modeled after the one described in Armstrong's original invitation. **TB**



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Photos by
BELT Metal Art+Design Studio

A masterwork of art, engineering and craft, the monumental central staircase by BELT Metal Art+Design Studio is the centerpiece of a private Texas estate and a testament to the owner's passion for the equestrian life.

The four-story staircase, which runs from the basement to the roof's observation deck, comprises thousands of pieces, including over 200 wrought-iron plates, and required more than 14,350 hours of skilled labor over the course of eight months.

"We've been in business for 40 years, and this is one of the most difficult and challenging projects I have ever undertaken," says Louis Beltran, the self-described maestro and CEO of BELT.

The project, which unfolded over four years, was executed to fulfill the owner's expectations to survey the award-winning racehorses he breeds on the ranch.



Above, the staircase is a testament to craft, art, and engineering.

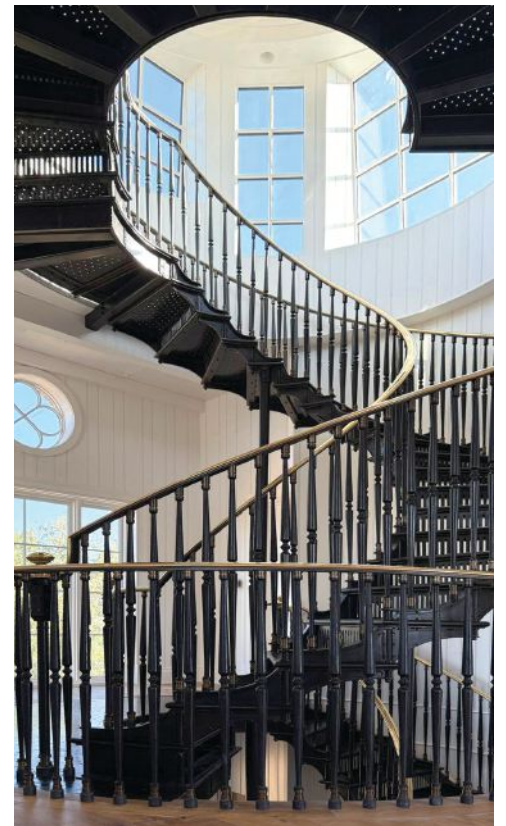
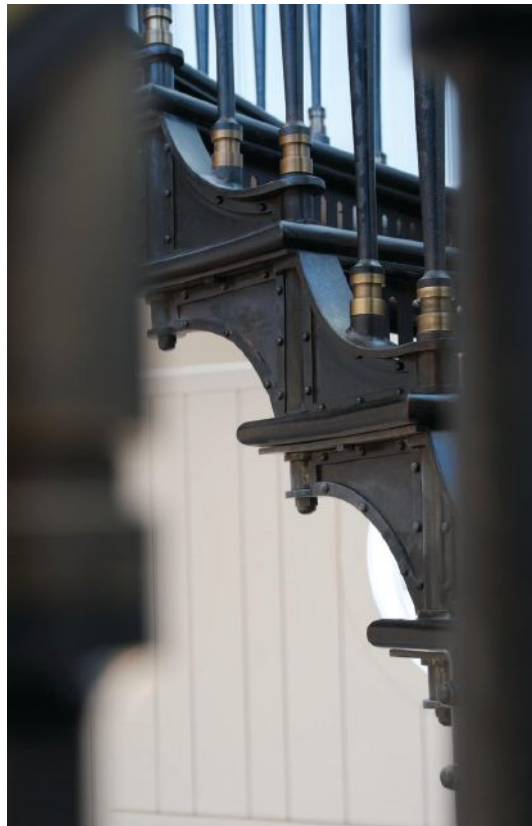
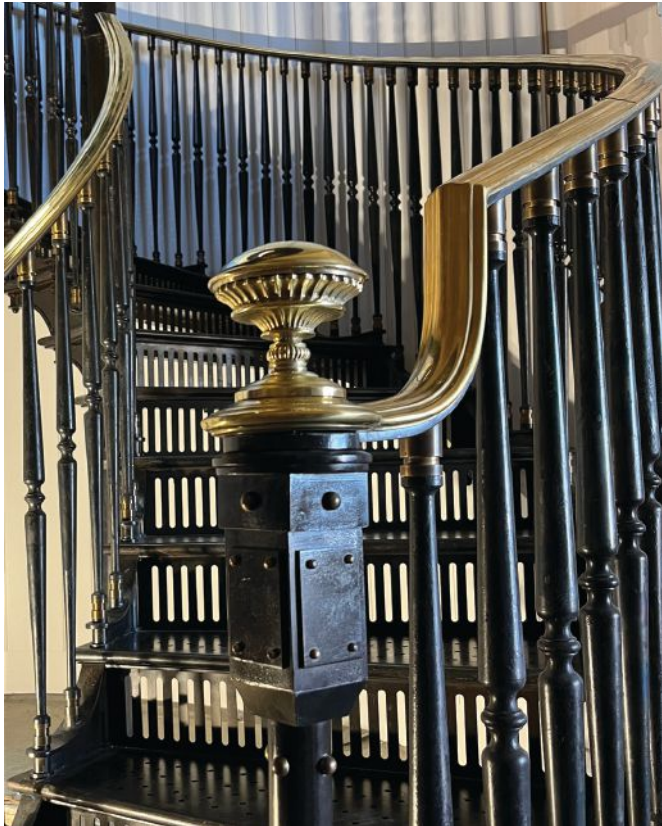
Left, the newel post finial, made using the lost-wax casting technique, showcases the beauty of pure-blood horses.

It began with a sketch from architect Wilson Fuqua, whose eponymous firm built the house.

The sketch was followed by drawings, mock-ups, and 3D models, and the staircase was fabricated in pieces in BELT's Colombia factory, shipped to the house, and assembled.

"The remote location of the ranch added logistical complexities, requiring precise materials, tools, and workforce coordination," Beltran says.

Made of wrought-iron with intricate bronze details, the spiral staircase was inspired by those in lighthouses and is designed to curve around a cylindrical glass elevator that will be added sometime in the future.



The design required precision to achieve a flawless integration into the stairwell. The design and assembly process took more than 720 hours.

“Its design required absolute precision to achieve flawless integration with the elevator shaft,” Beltran says. “Each tread was meticulously engineered, fabricated, and installed, demanding advanced modeling techniques and rigorous on-site adjustments.”

It was, he adds, like putting together LEGO pieces.

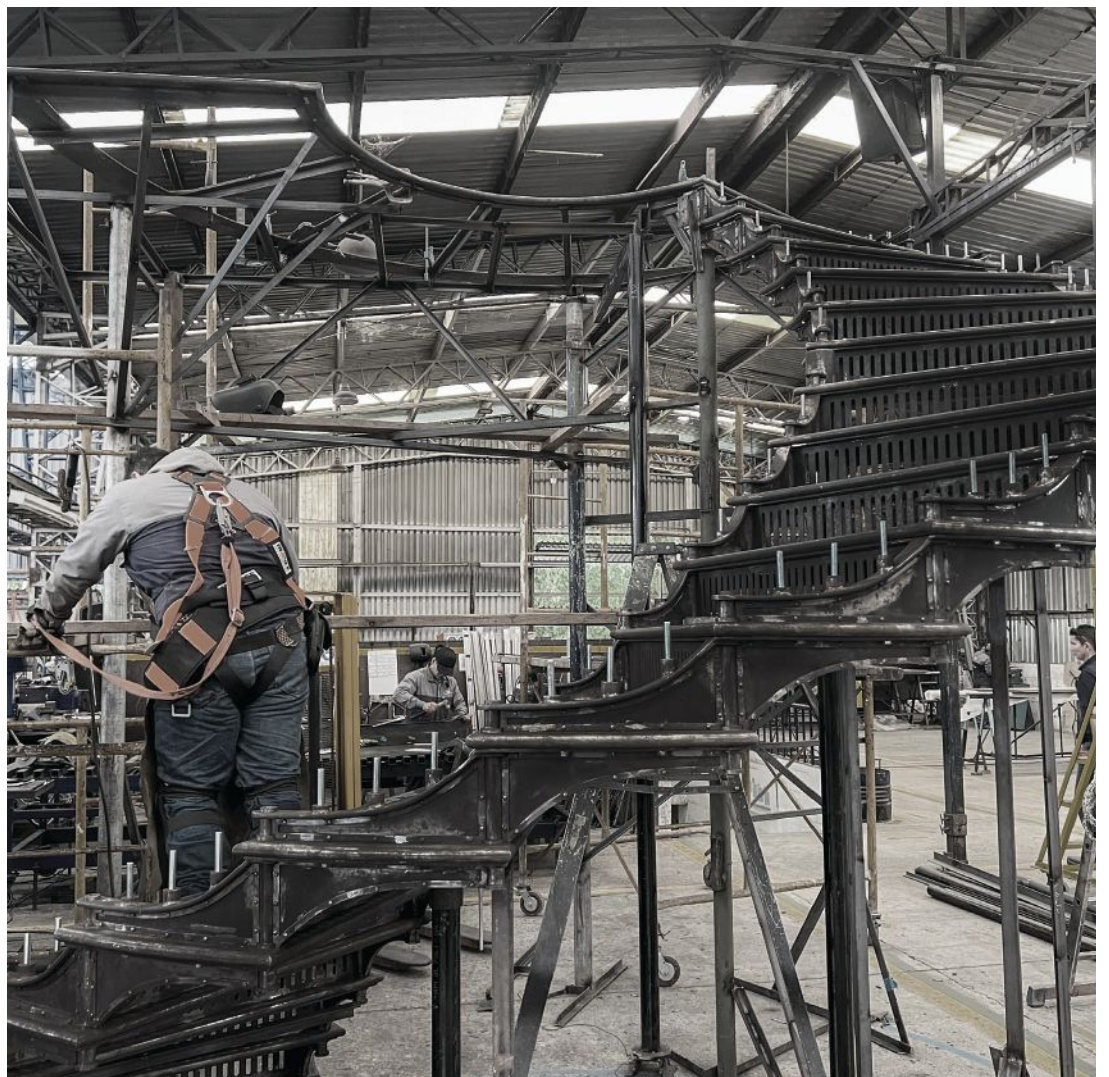
“It was during a conversation with the architect and the owner, who races and breeds pure-blood horses, that we came up with the idea of creating an equestrian finial that is based on the Kentucky Derby Trophy and that embodies the spirit of equine grace,” Beltran says.

The BELT team replicated the base of one trophy in bronze, topping it with a horse.

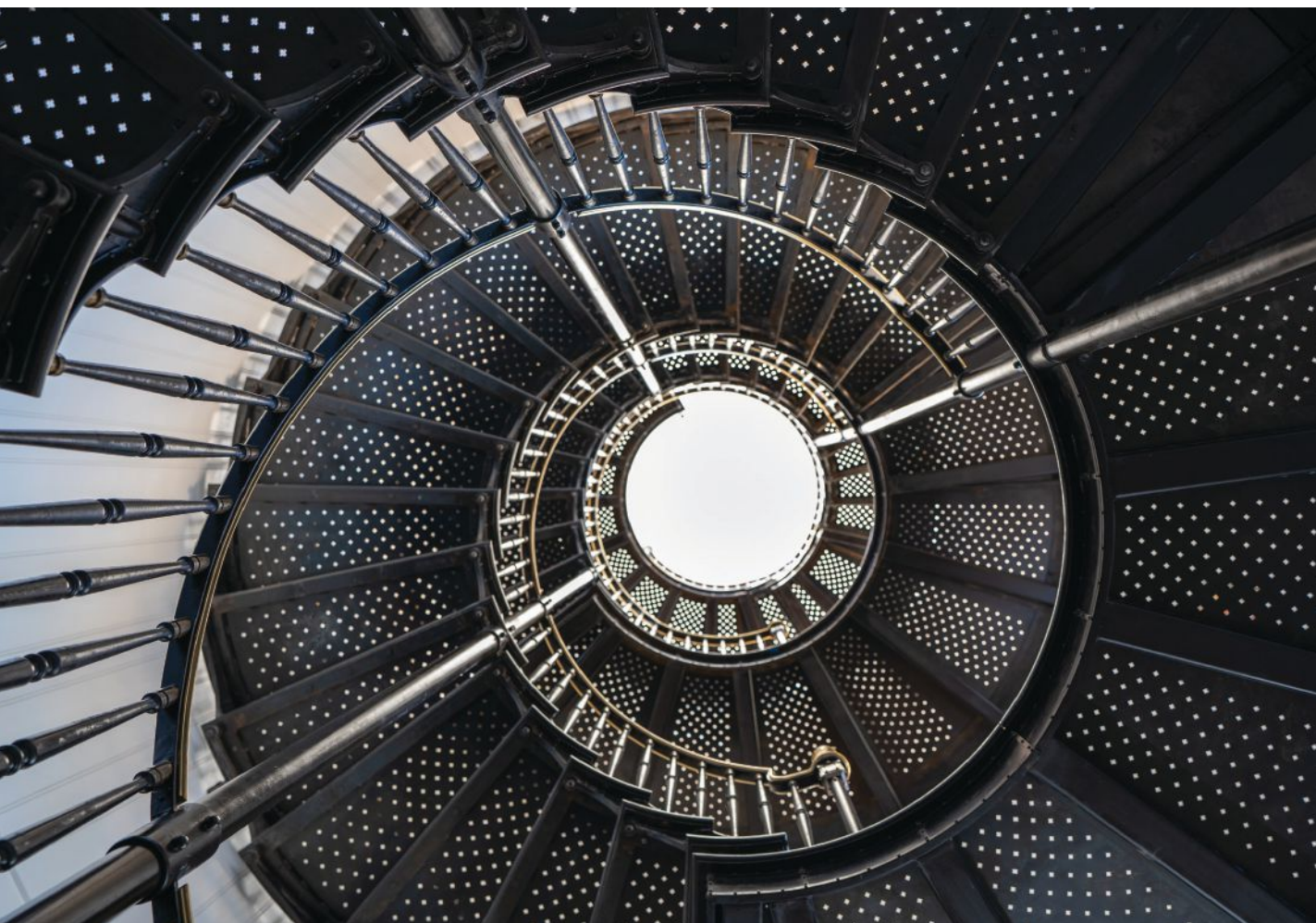
“The original has a jockey on the horse, but ours doesn’t,” Beltran says. “It’s waiting for a man to jump on.”

Driven by the owner’s profound knowledge of equine anatomy and his insistence on precision, the BELT team spent scores of hours creating the design.

“An off-the-shelf model wouldn’t cut it,” Beltran says. “Every muscle, bone, and pose had to be perfect. We delved into the complexities of equine anatomy, modeling the horse from scratch and refining it through detailed feedback from the owner to achieve the ideal pose that showcased specific muscles and movement in a miniature.”



“Each tread was meticulously engineered, fabricated, and installed, demanding advanced modeling techniques and rigorous on-site adjustments.”



Clockwise from above, the staircase was designed to leave space for a future cylindrical elevator that rises from the basement to the observation deck.

The views are breathtaking from the top of the stairs.

He adds that the small scale of the statue amplified the challenge, requiring the precision of a lost-wax mold, a technique typically reserved for fine jewelry.

The design and product development phase totaled more than 720 hours, using advanced software tools such as Procreate, CorelDRAW, AutoCAD, and Rhinoceros to model, illustrate, and refine every component with artistic and structural accuracy.

Beltran notes that the project was a collaborative effort between artisans, engineers, and designers. “It’s a testament to the synergy of disciplines, where innovation and craftsmanship converge to overcome these challenges, creating a stair that stands as a masterpiece of art and engineering,” he says.

When the project was completed and Beltran walked up the staircase with the owner to gaze at the horses grazing on the property, it was, he says, “really emotional because we made a dream come true.” **TB**

Beltran notes that the project was a collaborative effort between artisans, engineers, and designers.



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Little Harbor Window

Photos by
Eric Piasecki



The mezzanine overlooks the great room and boat slip beyond.

For more than a century, Maine's American Boathouse has been a harbor icon. One of the oldest surviving examples in the country, it is on the National Register of Historic Places.

Since it was built in 1904 as a repository for the yachts of the scion of a wealthy Chicago family, the building has been used for a variety of purposes. But, until a local couple recently bought it, it had never been a residence. Through the decades, it had fallen into disrepair and disuse.

"It was a chaotic ruin," says Gil Schafer, a founding partner of the New York City-based firm of Schafer Buccellato Architects. "Used most recently as a boat builder's shop, it looked like a boat builder's hoarder's paradise."

The prospect of converting it to living quarters was, he says, "a thrilling—and terrify-

"It was a chaotic ruin, used most recently as a boat builder's shop, it looked like a boat builder's hoarder's paradise."

ing—prospect. Water, of course, is the enemy of architecture."

The forward-thinking clients envisioned restoring the boathouse to its original grandeur, interpreted through today's design lens, with half the space functioning as a boat basin and the rest as a guest residence and place for entertaining.

Because of its historic status, the exterior of the boathouse could not be altered. The building's size, 3,700 square feet, was retained, and its ridgelines, roof forms, foundation,

fenestration, and other details were restored and reconstructed using salvaged and re-used building material wherever possible.

Schafer and his team used the landmark restrictions to their advantage, skillfully incorporating doors and windows into the design.

In the new galley kitchen, for example, a glazed exterior door from the original facade was transformed into a window, disguising its external appearance. And the large window in the bathroom, which faces the street, was outfitted with a series of pocketing louvered panels that open and close; an etched pocket window provides extra privacy.

Although the boathouse is deeply rooted in the past, it also is technologically sophisticated. The latest mechanical systems were incorporated, but they are cleverly concealed in the historic architecture.



Clockwise from the top, a historic view of the boathouse. Photo from *The Ken Carlson Collection* at the Camden Public Library

The American Boathouse was built in 1904.

The boathouse is entered at the mezzanine level, and you pass through a sitting/dining area to descend to the grandly scaled, cathedral-like primary entertaining space, with its 23-foot-high ceiling. The windows, set high, create a sense of mystery from the outside regarding what actually lies within.

Above, during construction.
Photo courtesy of Brendan Bullock

The interiors, which were not subject to landmarks restrictions, were transformed into living spaces.

“We took great care to preserve the architectural character of the original interior,” Schafer says. “This was accomplished by salvaging as much of the original interior woodwork as possible and reusing it in the restored interior and matching it with reclaimed beams and boards of a similar species—in this case hemlock—wherever new wood was required.”

The upper level of the boathouse contains a bedroom and bath, a kitchenette, and sitting and dining areas.

A library alcove, tucked under the mezzanine like a baby in a blanket, features books collected by the owners and millwork from the same reclaimed hemlock as the rest of the interior.

Most of the lower level is devoted to the great room, which features a 25-foot-high glass wall that opens to the owner’s Hinckley picnic boat, which rests in a boat basin just beyond the glazing, where it’s on full view when it’s not on the water.

“We didn’t want to cut the space in half with a wall,” Schafer says. “With the glass wall, you

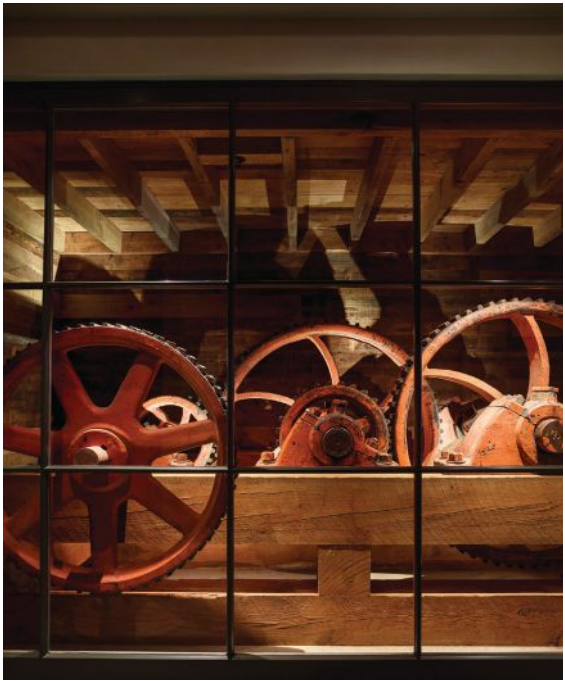




Top left and top right: A small library, with its English reading table, is tucked under the mezzanine. The flanking walls of the space are lined with reproductions of the original drawings of the Monaloe I, II, and III, discovered in the archives at MIT.

Right: A vitrine on the lower level showcases the original winch mechanism used to haul in the various iterations of the Monaloe. Lower right: Reclaimed wood beams are found throughout.

Left: The structure, originally designed to accommodate yachts that filled it entirely, has a monumental scale that enabled the team to divide the interior, giving half to a boat slip and the rest to the residence visible through the soaring glass wall beyond the boat cradle.



never lose the feeling of the full length of the boat-house, and it becomes a cathedral-like space. You can look into the harbor from the mezzanine. The wall is waterproof, and the doors in it are raised off the ground just like they would be in a ship so the water doesn't flow in."

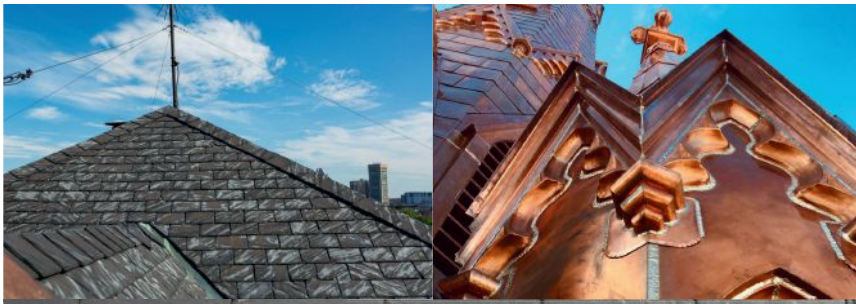
To channel the serene feeling of waving water, the interior spaces are clad in highly textured muted solid colors that don't upstage the architecture of the boathouse.

Although there's not a lot of art, the team dug up the drawings of the yachts commissioned by the original owner of the boathouse, scanned them and framed them. They are paired with the boathouse's

original winch mechanism, which was restored and placed on view in a museum-style glass vitrine room on the lower level, which includes a wet bar.

"The sophisticated palette and creative use of natural materials, including concrete, steel, salvaged antique wood beam work and walls, and granite floors, together enclose a sort of modern cabinet of curiosities, filled with collections and personal pieces gathered on our clients' travels over their lifetimes," Schafer says.

The result is a refined residence that on the outside looks exactly as it did at the beginning of the 20th century but whose interior reflects the 21st-century lifestyle of the owners. **TB**



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Photos by Julie Soefer

Set in Houston's historic Woodland Heights neighborhood, this newly built Hollywood Regency-inspired residence is infused with Neoclassical elegance but with a modern twist that celebrates the hallmarks of Benjamin Johnston Design's signature style and design philosophy.

"This is our own home," says creative partner Benjamin Johnston, whose firm designed the house and decorated it. "We use it as a laboratory on design and technology. It allows us to do all the things that we encourage clients to do, and it serves as a showcase for entertaining friends, family, and clients."

Johnston and his team viewed the 4,900-square-foot house as a shell to decorate against, using a symmetrical massing and a traditionally inspired architectural plan, centering the home around a three-story central atrium that



The formal living room was designed around the artwork by Gilad Efrat.

Dramatic drapes in the foyer are like stage curtains.

floods the core of the house with natural light.

"The challenge was the balance of classically inspired detailing, blended with a modern interpretation of Hollywood Regency inspiration and our modern art collection," Johnston says.

Careful consideration was made to the exterior and interior architectural details that use classical proportions but through the lens of more contemporary profiling and playfulness of light, shadow, and contrast.

On the exterior, the brick rustication and coursing, attenuated metal columns that are reminiscent of Andrea Palladio's use of double columns, detailing at the two porticos, and subtle



Left, the formal dining room features an alabaster light fixture by Atelier Alain Ellouz.

The expansive window in the living room offers a focal-point view of the garden and pool.

The kitchen gets its glow from brass-wrapped cabinetry.

Above, a pair of solid-brass consoles frame the entrance to the dining room.

stepping and profiling at the fenestration opening pave the way for the interior's fluted entryway. The fluted columns and frieze of the atrium's entablature continue these design principles and form a harmonious blend between classicism and contemporary design.

The spaces, hints of which are visible through the large glass front door, have a decided theatrical flair. Long, lush portières that are reminiscent of a stage curtain lead the way to the main rooms.

Johnston designed the formal living room, which features architectural paneling and a modillion cornice, around a large painting by Gilad Efrat that was acquired specially for the home. He hung it opposite the large picture window to make it visible to approaching guests.

Vibrant colors, contemporary furnishings, and a pair of vintage gilded chairs add glamour. The shelving that displays a collection of antique Loetz art glass features vintage leatherbound books, arranged with their gilded pages turned outward to create a golden backdrop for the glass collection.

The dining room, its walls clad in large-scale silk moiré in a gray hue, is more muted. Like the



Clockwise from above, in the primary bedroom, a Hollywood-style bed and boldly patterned draperies set the mood. A collection of 27 framed photos by Rodney Smith forms a gallery on the second-floor landing. The library's wallcovering, designed by Benjamin Johnston, gives it the look of a child's castle. The purple sofa and orange ottomans add to the delight.



living room, the colorful artwork takes center stage, becoming a conversation piece for those gathered around the table Johnston designed, whose arches are echoed in the rug that's also of his design.

The playful ceiling fixture, by Atelier Alain Ellouz, is carved of solid alabaster. "It gives a most beautiful glow," he says. "And it makes everyone look fabulous."

The kitchen and family room are designed as luxurious entertaining spaces, a theater lobby of sorts, if you will, where guests can sit and have a drink before the show.

The kitchen's molding is more pared back than the formal spaces, giving the room a more contemporary look. It gets its glam from cabinets that are wrapped in patinaed and lacquered brass, an island/table that looks like a raised altar, and a two-sided sofa centered in the atrium space that serves as a bridge between it and the family room.

The central staircase at the rear of the home, defined by a black banister, sets the stage for more art: On the second-floor landing, an installation by artist John Cornu that is meant to recall burnt matchsticks is opposite a collection of 27 framed black-and-white prints by legendary New York City photographer Rodney Smith.

Perhaps the most fanciful space is the library, whose wallcovering resembling rusticated stone was designed by Johnston, turning the room into a playful castle. A purple sofa and a pair of orange ottomans with a dancing-horse motif are juxtaposed with more serious-looking Neoclassical bookcases.

Johnston says the project, which took 30 months instead of the 18 planned because of the pandemic, was "a humbling experience" that "allowed me to see what it's like for my clients when surprises happen. But the extra time was super helpful because it allowed me to be obsessive about the details and to push and explore." **TB**





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The main house, front elevation, below, the Pool folly.

Photos by
FGS Design

Having bought a small cottage near the marina in Lyford Cay, the new owners came to the design team with a singular driving vision for its redesign. “It was as obvious to us as it was to our clients,” says Francisco G. “Kiko” Sanchez, AIA, principal of FGS Design, “the house was built around an amazing great room, which defined the whole experience.”

That generous room, flanked by diminutive dependencies, was square in design and had a tall, vaulted ceiling. But great room aside, the little house presented big challenges, some of which did not make themselves known until construction.

Its ill-proportioned windows were arbitrarily low in height, the bedrooms lacked basic modern amenities, such as closets, and there was no adequate space for sitting down for a meal with family and friends.

And, worst of all, there was no sheltered outdoor space to enjoy their island vacations.

“Our client has exceptional taste, and we always asked to add more detail, charm, and whimsy, and to keep adding layers without over-doing it.”

The large back garden, adjacent to the school, was clearly an unrealized opportunity to enjoy afternoons hearing children playing, accented by the sound of rustling palms.

“The great room had perfect proportion and scale; however, it was clear that the rest of the house and property needed to live up to the opportunity that space offered,” says Sanchez. “Our client has exceptional taste, and we always asked to add more detail, more charm, more whimsy, and to keep adding layers without over-doing it.”

FGS Design took inspiration from a variety of sources, including the Lyford Cay Club, old





Clockwise from above, street view, before and after. The Great room, west side of veranda, lounge corner. Kitchen custom cabinetry.

Caribbean vernacular architecture, artist Oliver Messel and even the Shedd Aquarium in Chicago.

To give the house old-world character, the team created layers upon layers of design, as exemplified by the scalloped cabinetry, veranda trellising, seahorse and dolphin fountains in the gardens and slim windows in the guest rooms that frame the view of the palms.

The first surprise was that the house, which was thought to be concrete and stucco, was a metal-frame structure with EIFS siding.

This posed a unique challenge, as walls contained diagonal cross bracing, limiting the options to adjust apertures in the facade. And the belt beam was lower than anticipated, complicating options for improving window and door heights.

“Usually, Bahamian homes have large brick-moulds so that you can mount strap hinges for shutters,” said Sanchez. “But we were able to achieve the look we wanted by reducing the brickmold width, while still keeping the minimum dimension

we needed to attach the shutter hardware.”

Windows and doors had to be able to withstand the hurricane-force winds, but there was not a simple solution in every case. One opening was exceptionally wide, and the doors for it were so expensive that the owner expressed the desire for extra protection via a hurricane screen.

However, the allowable deflection of a screen so wide meant that it could not be added directly above that door. Therefore, it was installed in a faux beam about three feet from the opening, a technique that allows it to blend seamlessly into the architecture.

The verandas, too, offered complications because they had to have low-slope roofs that aligned with the existing ones. “We always recommend exposing the underside of the shingles,” says Sanchez, “because this is the way Bahamians have done it for years. It not only helps the shingles dry quickly and





Clockwise from above, folly's shell-encrusted mural and lighting details, view from the great room to the dining room. The pool and an overall view of the house.

last longer but adds that extra bit of vernacular character.”

The new shell-encrusted folly at the pool, which Sanchez says is perfectly suited for a game of backgammon or an afternoon cocktail, adds a bit of whimsy to the property.

While the themes of the great room and outdoor living provided focus for the redesign of the main cottage, there was a huge drawback. The home had only two bedrooms—not enough to accommodate overnight guests.

Adding a guest cottage was a very tall order because of the narrow lot and site setbacks.

Because the main house was symmetrical, Sanchez and his team mirrored the guest cottage with a matching garage. “Connecting all three structures with verandas enhances Littlegate’s island charm,” Sanchez says, “and by adding a pool to the north of the guest house, we were able to create a terrace fit for parties or relaxation.”

The program was ambitious given the small amount of square footage.

Getting the typical public spaces (living, dining, and sitting rooms), essential functions (kitchen, pantry, powder room, laundry, and garage) and luxurious features (his/her closets, a primary suite, three en-suite guest rooms, an outdoor kitchen, loggias, outdoor showers, and a garden folly) all on one level required careful spatial planning.

“We worked very hard to not to lose an inch of space from the structure—we were tasked with maximizing the use of the house but still make it feel intimate and personal,” Sanchez says. The result is a whimsical house that lives larger than it may appear and represents the power of thoughtful design, offering a joyful haven for family, friends, and the beauty of island living.” **TB**



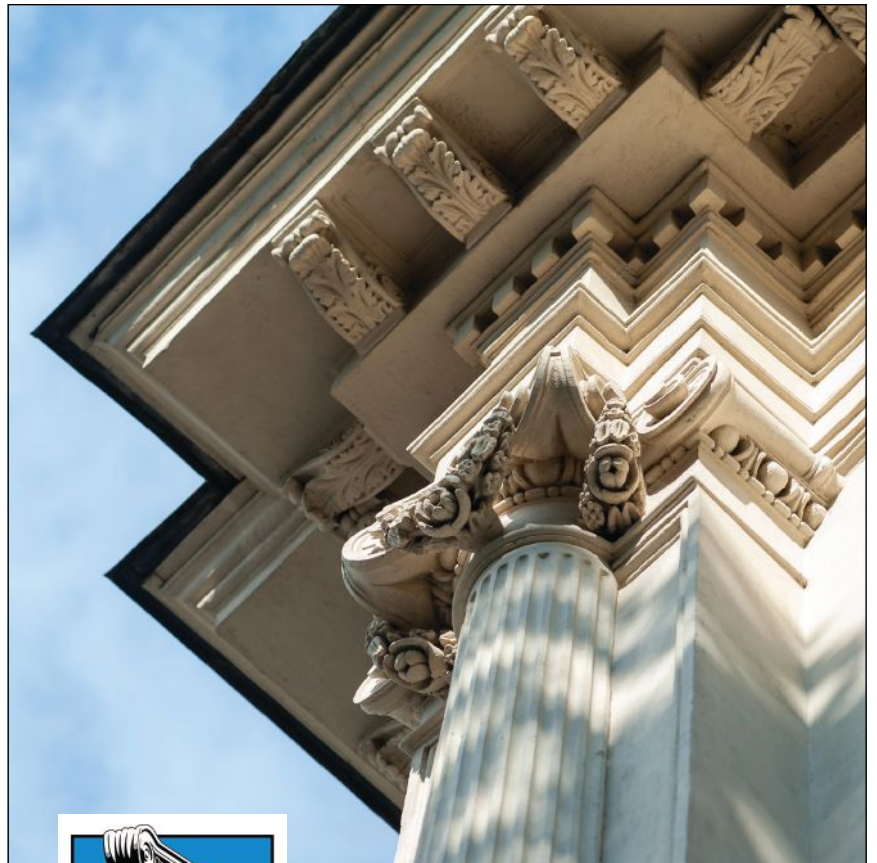


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Joseph Brickey (bas-
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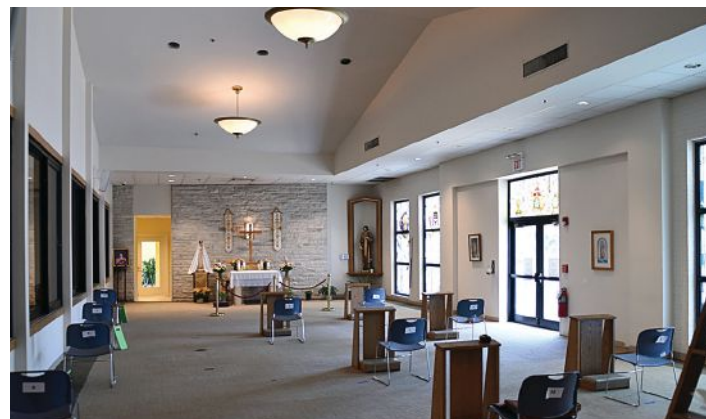
It was a simple mandate: Create a small sacred space with such a heightened sense of beauty that it would put worshipers in the right frame of mind to pray and celebrate mass.

The 1,400-square-foot space in question, an underutilized area within an austere 1960s church in Palatine, Illinois, was pretty much a blank slate, except that, well, it really wasn't. It came with irregularly spaced door and window openings in an exterior masonry wall and above-ceiling ductwork that could not be substantially altered because of budget limitations.

With these challenges as a rallying cry, architect Thomas Norman Rajkovich and the team at his eponymous firm created a classical chapel whose architectural elements are laden with symbolism appropriate for the church's patroness, Saint Theresse of Liseux.

The chapel, which seats 80, is divided into seven bays representing the seven days of the creation, the seven gifts of the holy spirit, and the seven sacraments, with that existing door becoming the generator of a cruciform layout.

"Inspired by numerous examples from the Italian Renaissance and Baroque, the ensemble of architecture and sculpture is intended to illusionistically extend the space beyond the physical constraints of the room," says Rajkovich. "Our



Above, the completed chapel. Photo by Soluri Photography

The chapel space before. Photo by Thomas Norman Rajkovich Architect Ltd.



Clockwise from above, detail of the aedicule panels. The view from the central aisle, the sanctuary. Photos by Soluri Photography

design introduced a syncopated rhythm of pilasters to accommodate the irregular fenestration. Combinations of single and paired pilasters and aedicule panels create a balanced, well-ordered pattern that animates the perimeter wall.”

That dynamic pattern, which Rajkovich likens to human figures marching through life to a glorious afterlife, leads the eye to the chapel’s focal point: a false-perspective arched “opening” behind the altar that frames a bas-relief sculpture of Jesus on the cross.

Architectural false-perspectives, introduced in Europe in the Renaissance, are rare in the United States. Joseph Brickey created the sculpture, and the arched surround was crafted by Rick Dahm, of Chicago Ornamental Plastering.

“Rick told me he had never done anything like this before,” says Rajkovich, adding that the physical depth is less than 13 inches. “He did the work on site, artfully and mathematically ‘coaxing’ the plaster. It’s virtuoso work. It’s the element I’m most proud of about the project because I wanted the artwork to be animated by the way the architecture frames it. It’s almost mystical.”



“Isn’t it just perfect? I drive here three times a week from an hour away because I’m most comfortable praying here.”

To further emphasize the altar, Rajkovich crowned its trabeation with a pediment, whose proximity to the vaulted ceiling is intended to suggest the pediment’s form has induced the ceiling’s arc.

The geometrically idealized quincunx pattern of the gold stars on the sky-blue vaulted ceiling references the Capella degli Scrovegni in Padova, Italy, frescoed by Giotto.

“We designed the star pattern and stenciled them in gold leaf; we tried nine permutations of blue before the we got the right hue,” Rajkovich says. “We wanted to give a sense of looking not at the ceiling but, instead, beyond, to show heaven opening to the faithful.”

The two main HVAC trunk lines and the primary electrical conduits for the main church ran 10 feet 6 inches above the floor, directly above an existing suspended acoustical tile ceiling; they were re-engineered and reconfigured to allow for a reasonable ceiling height for the new chapel.



Detail of the Ionic capital

Photo by Thomas Normal Rajkovich Architect Ltd.

View toward the rear wall of the chapel

Photo by Soluri Photography

The segmented vaulted plaster ceiling Rajkovich and his team designed allowed enough space below the structural roof deck for the mechanical and electrical runs to be moved parallel to the two long side walls—close to the spring point of the vault—while permitting a height at the ceiling’s apex that achieved an appropriately

vertical proportion of the chapel.

To honor Saint Therese, whose nickname was Little Flower, Rajkovich designed Ionic capitals that feature crisscrossed reeds, one of her symbols, that are lashed together with a central, single rose in place of the conventional fleur-de-lis. The tips of the reeds curl and merge with the spiral of the volutes, suggesting that the reeds generate the form of the capital.

The English walnut altar, lectern, prayer rail, presider’s chair, and pews were custom-designed to complement the architecture and complete the composition.

Shortly after the chapel opened, Rajkovich happened to stop by.

“There was a woman there who didn’t know that I was the architect for the project,” he says. “She said, ‘Isn’t it just perfect? I drive here three times a week from an hour away because I’m most comfortable praying here.’ It was profoundly gratifying to hear that.” **TB**





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Mountain Church of Julong, Quanzhou, Fujian, China. Photo credit: Shikai / INUC

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A landmark in Cambridge, Massachusetts, for over a century, the Harvard Lampoon Castle was designed to house the staff of the famed student-run humor magazine.

The building, whose central tower features architectural elements that could be construed as a “not-in-your-face” rules over the city’s celebrated Harvard Square. It was designed in 1909 by Boston architect Edmund March Wheelwright, a founding member of the Harvard Lampoon, which was established by undergraduates in 1876.

Modest in size—its 6,495 square feet are contained in a wedge-shaped 1,909-square-foot lot—the Dutch-inspired castle stands in irreverent contrast to the prim and proper brickwork of its Neo-Georgian campus neighbors.

“This building is a Wheelwright masterpiece,” says John B. Tittmann, AIA, a founding partner of Boston-based ART Architects, which was brought in to effect a restoration that will last for at least another century. “It’s so complex—there’s more architecture packed in per cubic inch than any other building I can think of. It’s a chamber orchestra in size, but it has the ambition of a symphony orchestra of 100.”

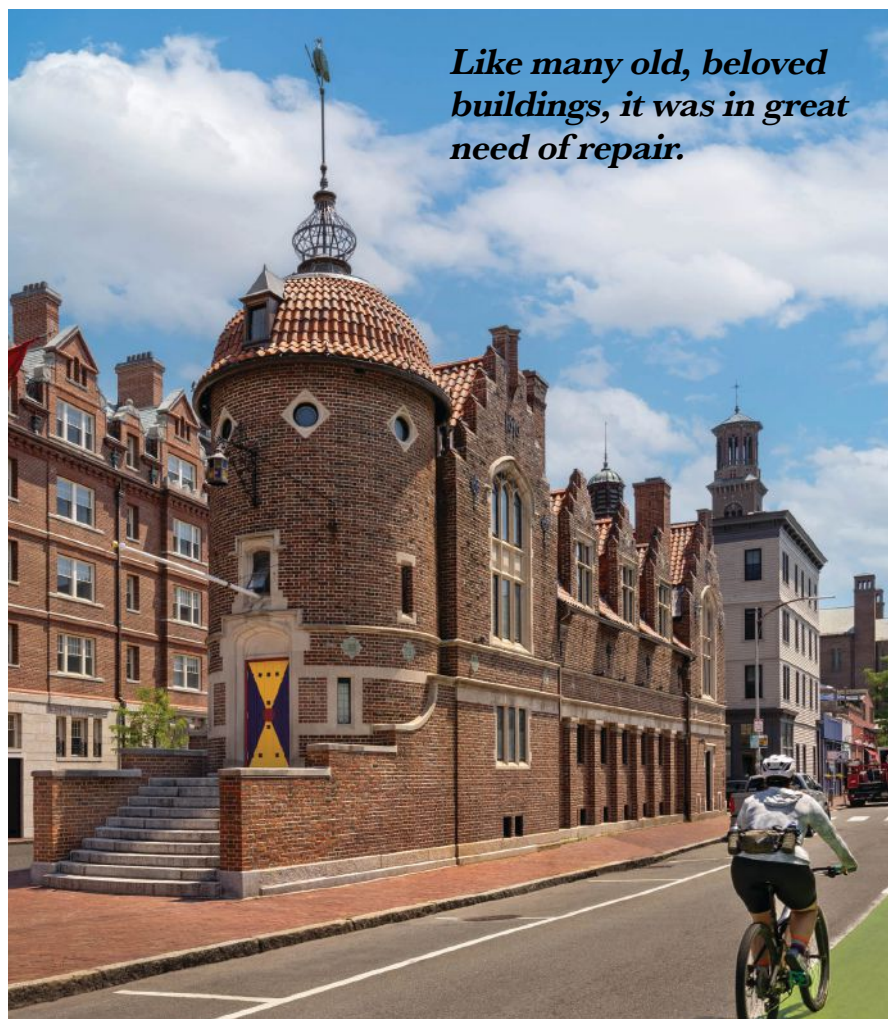
Like many old, beloved buildings, it was in great need of repair.

In what turned out to be an 11-year project, ART Architects preserved and restored the building’s exterior, which included installing a new roof and rebuilding a falling east wall, added a fire escape and sprinkler system to meet code requirements, and improved the interior spaces, including renovating the kitchen.

One of the project’s major components—and one of the most defining elements—was the leaking roof, which is crowned by a needle-like finial that serves as a perch for a 70-pound copper ibis, the Lampoon’s bespectacled mascot.

The original clay tiles had been replaced in the 1950s with slate, which gave the castle a look that was different from the original.

“The roof is essential to the anthropomorphic character of the building,” Tittmann says. “The dome serves as a head of unruly hair atop the distinctive face of the stair tower.”

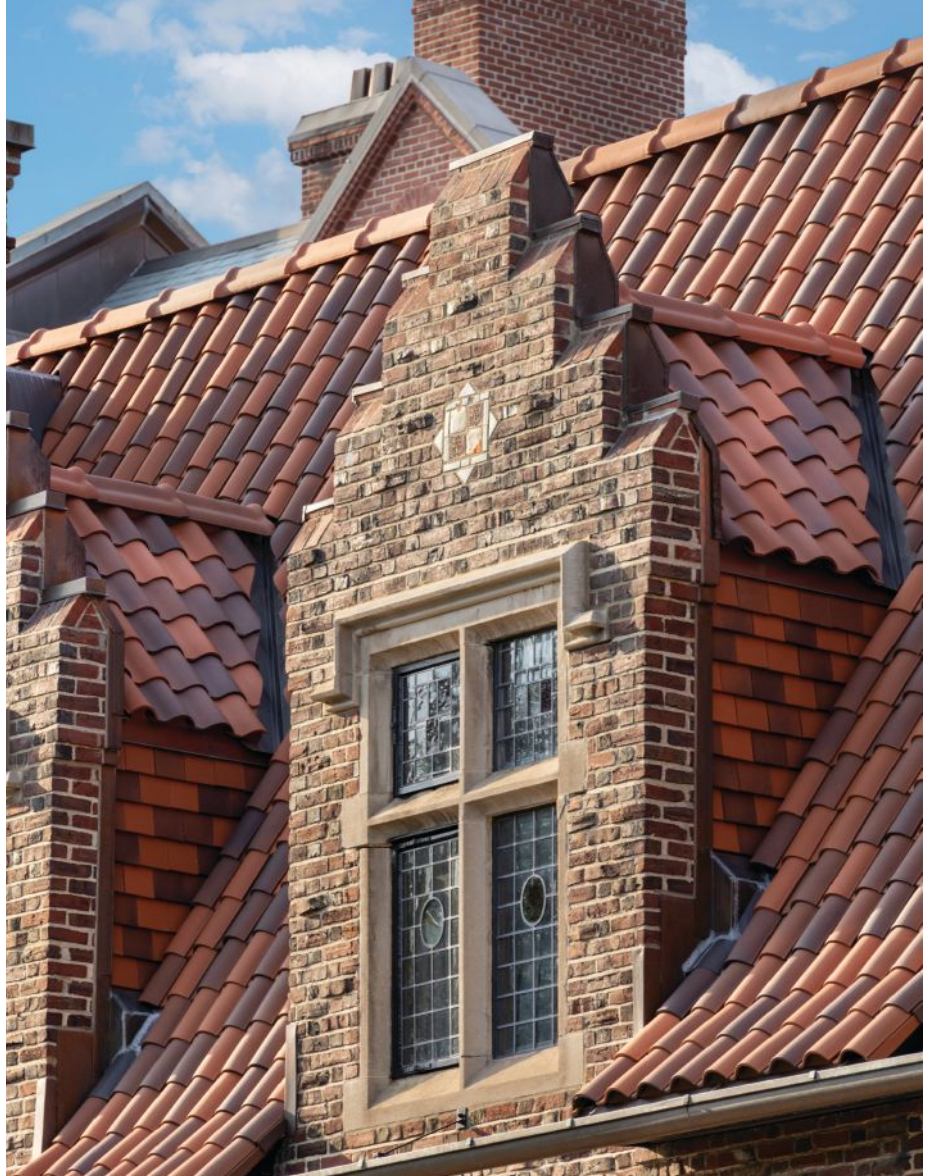


Like many old, beloved buildings, it was in great need of repair.

Top, the Lampoon Castle was built in 1909.

Mount Auburn Street facade, after renovation.

Photos by
Peter Aaron



Top, the Bow Street facade and the restored leaded-glass window.

Above, a copper jester cap, a detail of the copper leader box and the jester on the fire-escape railing.

Left, a detail of the ibis finial.

ART Architects tracked down the original tile maker, Ludowici.

“We selected the exact shades to match what may have been there,” says ART Architects Partner Eric J. Rochon, AIA. “We made multiple mockups of different color blends, comparing them with archival black-and-white photos to achieve an authentic match to the original. Since we didn’t have color photos, we relied upon the

memory of some of the older trustees.”

The roof’s geometry is complex. The dome, for example, starts as an ellipse at the bottom and ends in a true circle at the top. Accordingly, each of the new Spanish clay tiles had to be uniquely shaped for its specific location, which was achieved by taking a 3D-scan of the dome with a drone to create accurate drawings.

Adding a second emergency exit presented a unique challenge. Because the building is built out to the property lines on all sides, the new exterior door and fire escape had to be cantilevered over the sidewalk over the lot line on the unstable east wall, which was replaced and rebuilt.

Because it was impossible to hide the fire escape in such a location, the ART Architects team used it as an opportunity to make a posi-



Above, the entry and kitchen before and right, after renovation.

tive architectural contribution to the original facade.

They designed a limestone door surround, complete with a Tudor hood molding, to match the doors below and integrated the existing limestone stringcourse into the chamfered jambs of the door.

The fire escape itself, a spring-loaded metal stair that swings down to the sidewalk, is concealed by a decorative wrought-iron railing that runs the full length of the street facade on that side. The railing was designed after a study of early 20th-century metalwork throughout Boston and Cambridge and incorporates Lampoon motifs, including jester hats and the magazine's Latin motto, Vanitas.

The interior sprinklers, another fire-safety requirement, were threaded through the existing plaster ceilings and woodwork to reach every



In the restored Harvard Lampoon Castle, the past and present align seamlessly.

room. Existing box beams were opened to slip sprinkler pipes through, and original millwork in the president's office was restored in the process of concealing a pipe within.

The kitchen and pantry were upgraded for use for large events and gatherings. Working with a very limited space—it's only 115 square feet—the team was tasked with fitting in a commercial range, an appliance that required robust venting.

"While the existing range hood had its exhaust vent through a prominent window, we knew we could find a better solution," Tittmann says.

Thus, the vent pipes were sent through the floor above—concealed by a new custom bench—and out the exterior wall, flanking the leaded-glass window in question and allowing for the window's full restoration. The new copper vent covers of the facade align with and match the shape of the decorative tiles on the limestone stringcourse below.

In the restored Harvard Lampoon Castle, the past and present align seamlessly.

"If you walked in today, you wouldn't know that you're not in 1909," Tittmann says. **TB**



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It was a lightning strike—some would call it a divine sign from the Almighty—that saved St. Mary Catholic Church in the historic German Village neighborhood of Columbus, Ohio, and gave it new life.

The bolt from above illuminated such significant structural damage to the Gothic Revival church, which was completed in 1868 and is on the National Register of Historic Places, that there was even talk of tearing down the building.

“It’s the tallest structure in the village, and people of all religions look to it as a symbol of the village,” says David B. Meleca, FAIA, partner and director of classical architecture at Moody Nolan. “But the parishioners paid for the project—it took them a year to raise the money, and we were hired to bring it back to its original real luster.”

Engineers’ reports revealed that St. Mary’s original heavy timber truss system and exterior load-bearing masonry walls, strained through the decades, were in danger of collapsing, and for fear it might do so, the church was forced to close while plans for the restoration were put into place.

Moody Nolan installed a new timber truss system that’s attached to a series of new embedded steel columns, which, Meleca says, “is completely invisible to visitors.”

“It’s the tallest structure in the village, and people of all religions look to it as a symbol of the village.”

Moody Nolan also restored its 197-foot-high bell tower, adding new exterior trim and louvers under its clock and replacing its shingle roof with synthetic clay tiles that maintain its historical appearance without overloading the roof trusses.

For the interior work, St. Mary’s first comprehensive renovation and restoration, Moody Nolan focused on correcting previous interventions that were not historically sensitive.

The sanctuary was returned to its original orientation, the mammoth pipe organ was upgraded, and light fixtures were restored. The original ambo, whose pieces were discovered in the church’s crawl space, was repaired and reinstalled with a new set of stairs.

St. Mary Catholic Church is an icon in the German Village neighborhood of Columbus, Ohio.
Photo by Howard Doughty/Immortal Images





West entry, before and after. After photo by Howard Doughty/Immortal Images



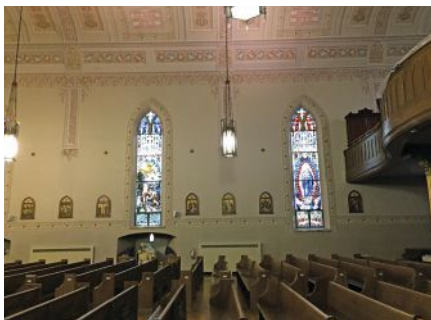
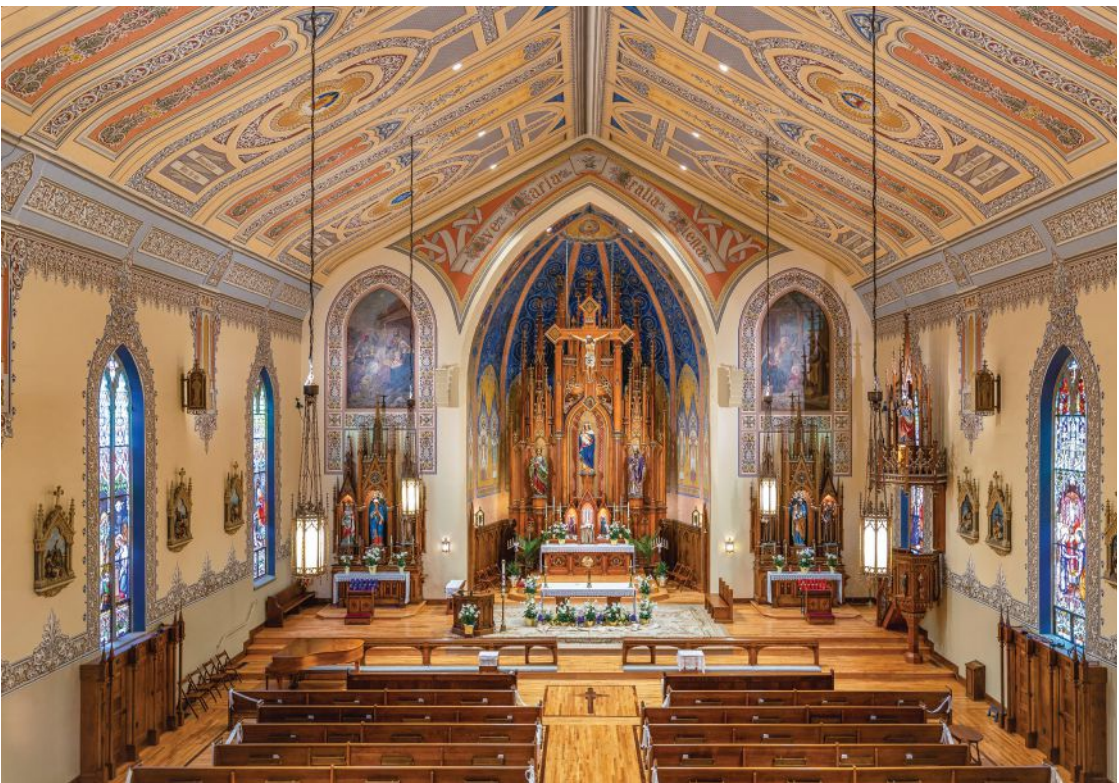
The nave above, before and after, right.

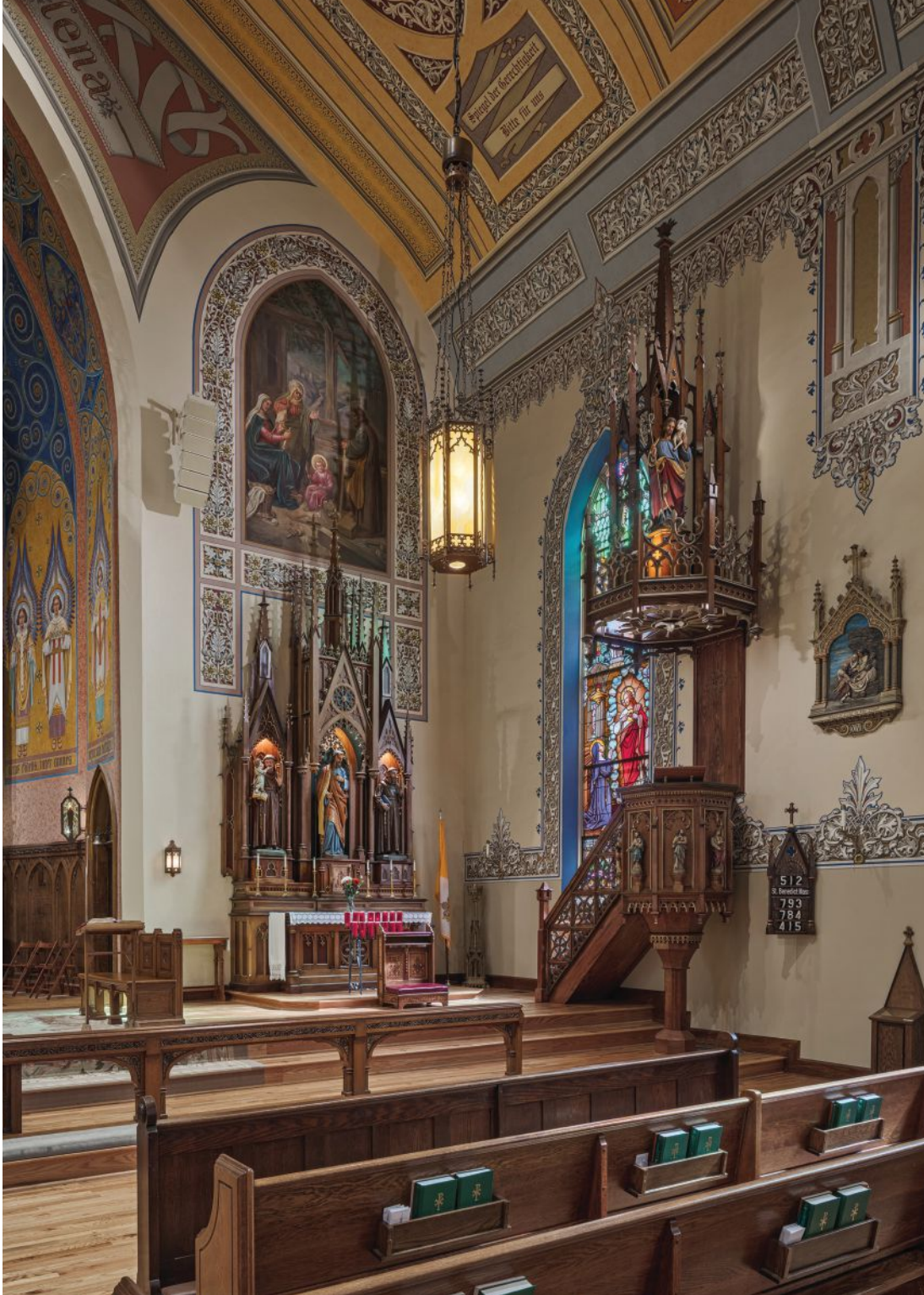
Below, the side of the nave before and after.
After Photos by Cory Klein Photography

Working with EverGreene Architectural Arts, Moody Nolan revived the intricate paintings along the nave’s ceiling and walls.

“The ceiling, which we had to remove to make the structural repairs, had been repainted in the 1980s,” Meleca says, adding that three different color schemes were discovered through analysis. “We decided to take the middle ground and combined a couple of things to bring back the bright colors of the 19th century.”

EverGreene Architectural Arts stenciled the existing designs and created digital versions that allowed its artists to adjust the colors and refine the designs to create a subtle 3D effect.





Clockwise from left, the liturgical furnishings and the baptismal font.

Below, the church is on the National Register of Historic Places. *Photos by Cory Klein Photography*

After the final color scheme was approved by the parish, the graphics were printed, like wallpaper, on 5-foot by 36-foot canvas sheets.

Five-person teams, standing on a scaffold-supported platform 35 feet above the nave floor and using additional rolling scaffolding to reach the peak of the sloped ceiling, installed the panels, a process that took six months.

Instead of hand-painting the spaces, the use of canvas panels saved the team time and money, essential given the artwork alone took 17 months to complete.

Another key part of the project was restoring the liturgical art, much of which had been removed and substantially altered over time.

In the 19th century, the church's sanctuary was adorned with murals by Gerhard Lamers. A 20th-century repainting, however, had stripped them of their detail and muted their distinctive, bold colors.

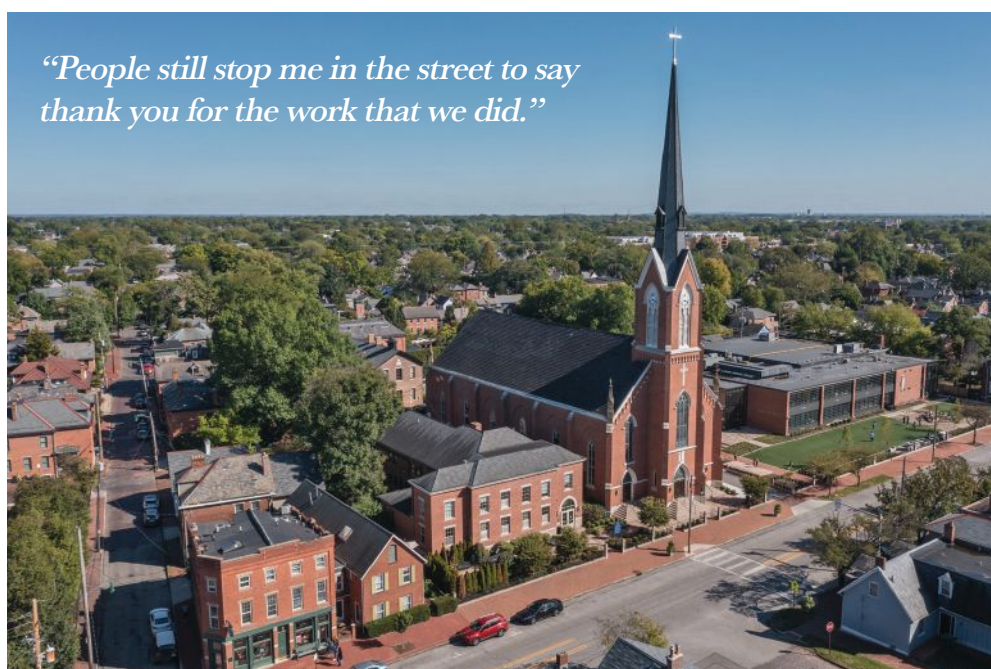
The Moody Nolan team conducted extensive research, including studying historic photographs, to recreate the original colors and stencil design.

New wooden entry doors, limestone steps, sidewalks, and metal fencing create an entry sequence that re-establishes St. Mary's presence in the community.

In addition, a new prayer garden with benches at the front entrance offers a peaceful space for reflection and prayer, inviting all who pass by to pause and connect.

"The community is more engaged with St. Mary's than ever before," says Meleca, adding that since the reopening in 2019, the congregation has grown from 355 members to more than 1,000.

"There's a huge sense of pride about the church," he says. "People still stop me in the street to say thank you for the work that we did." **TB**





COMMERCIAL PALLADIO WINNER

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Quinn Evans

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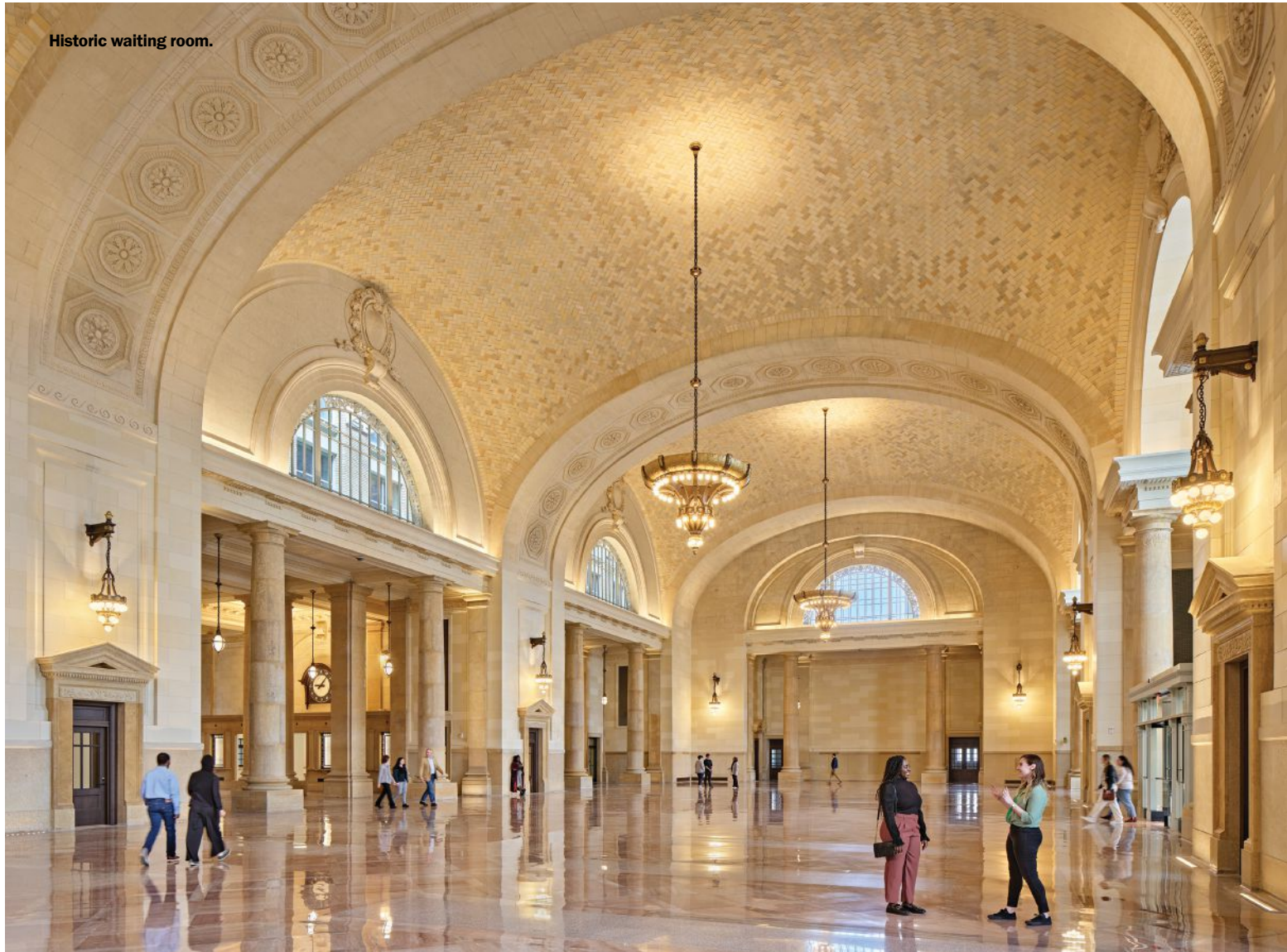
Evergreene Architectural Arts

GUASTAVINO RESTORATION AND TILE

Grunwell Cashero, Graciano

Photos by
Jason Keen

Historic waiting room.



Michigan Central Station, designed by Warren & Wetmore and Reed & Stern, has been an integral part of the Detroit cityscape since its completion in 1913.

And its recent transformation, by Quinn Evans, from an abandoned derelict landmark to the centerpiece of Ford Motor Co.'s innovative 1.2 million-square-foot mixed-use hub, connects its pioneering past to a promising future.

The project, which balances tradition and innovation, is an exceptional example of overcoming the unique challenges of large-scale preservation.

"Public sessions uncovered the station's deep meaning to Detroiters, informing a design that

The project, which balances tradition and innovation, is an exceptional example of overcoming the unique challenges of large-scale preservation.

honors its past while embracing a forward-looking vision," says Angela Wyrembelski, a senior associate and senior architect at Quinn Evans, who noted that the project unfolded over six years.

The 640,000-square-foot historic landmark, which towers over neighboring structures and

is visible for miles, was in need of an extensive overhaul.

Vacant for three decades, the Beaux-Arts structure in Corktown, the city's oldest neighborhood, had suffered severe water damage—3.5 million gallons of water had to be pumped from the basement—and vandalism.

Plans to bring it back to life started taking shape in 2011, but it wasn't until the Ford Motor Company bought the property in 2018 that things came into place.

The scope of the renovation was as monumental as the limestone building, complete with terracotta-clad tower, that stands as the city's welcoming beacon.

"The most challenging and rewarding part



Michigan Central Station opened in 1913.
Above, after renovation. Right, before renovation.
Photo by James Haefner

of the project was trying to recreate the missing elements that had been stripped from the building during the initial sell-out and by vandals,” says Wyrembelski. “Many people returned artifacts, ranging from the carved wood capitals to a clock, and using them and historic photos and original shop drawings, we were able to stitch back the stories.”

Over eight acres of brick, limestone, granite, and terracotta masonry were cleaned, restored, and repointed, the steel and wood windows were restored, the roof was repaired, and state-of-the-art building systems were installed in such a manner that they don’t interfere with the architecture.



The project also allowed for the installation of energy-efficient and sustainable features such as an on-site stormwater collection system that reduces strain on the city infrastructure and supports neighborhood sustainability.

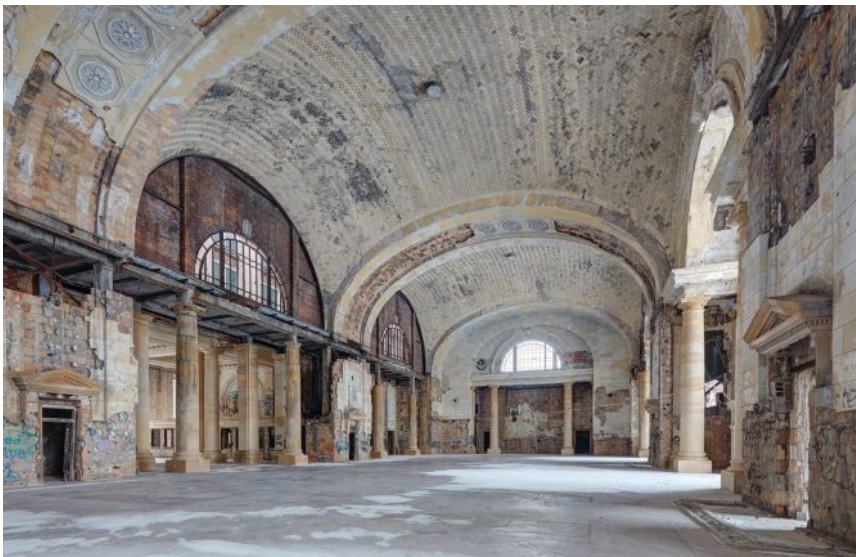
Laser scanning, advanced modeling, and 3D printing were used to aid the design and construction processes, and alternative materials were incorporated where appropriate.

A combination of CNC machining and hand

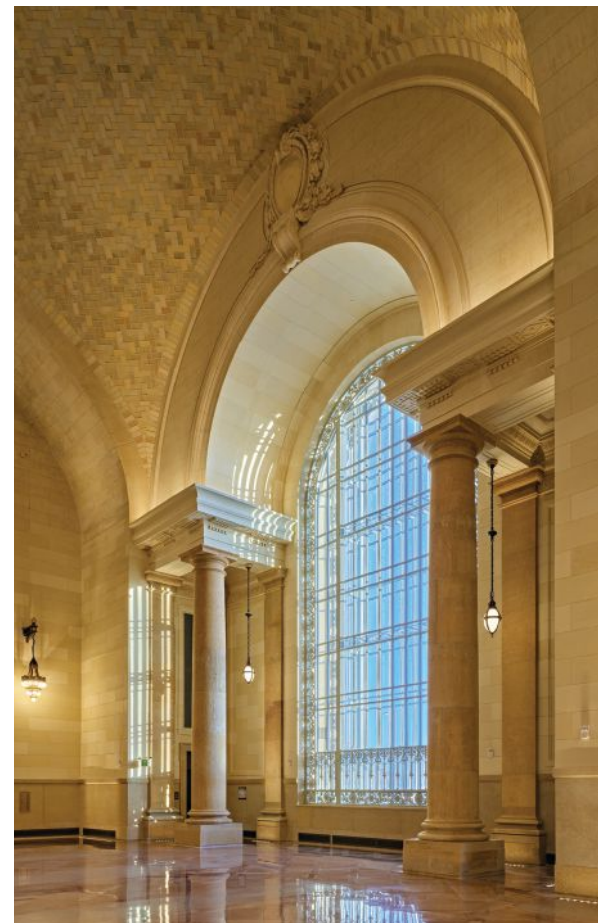
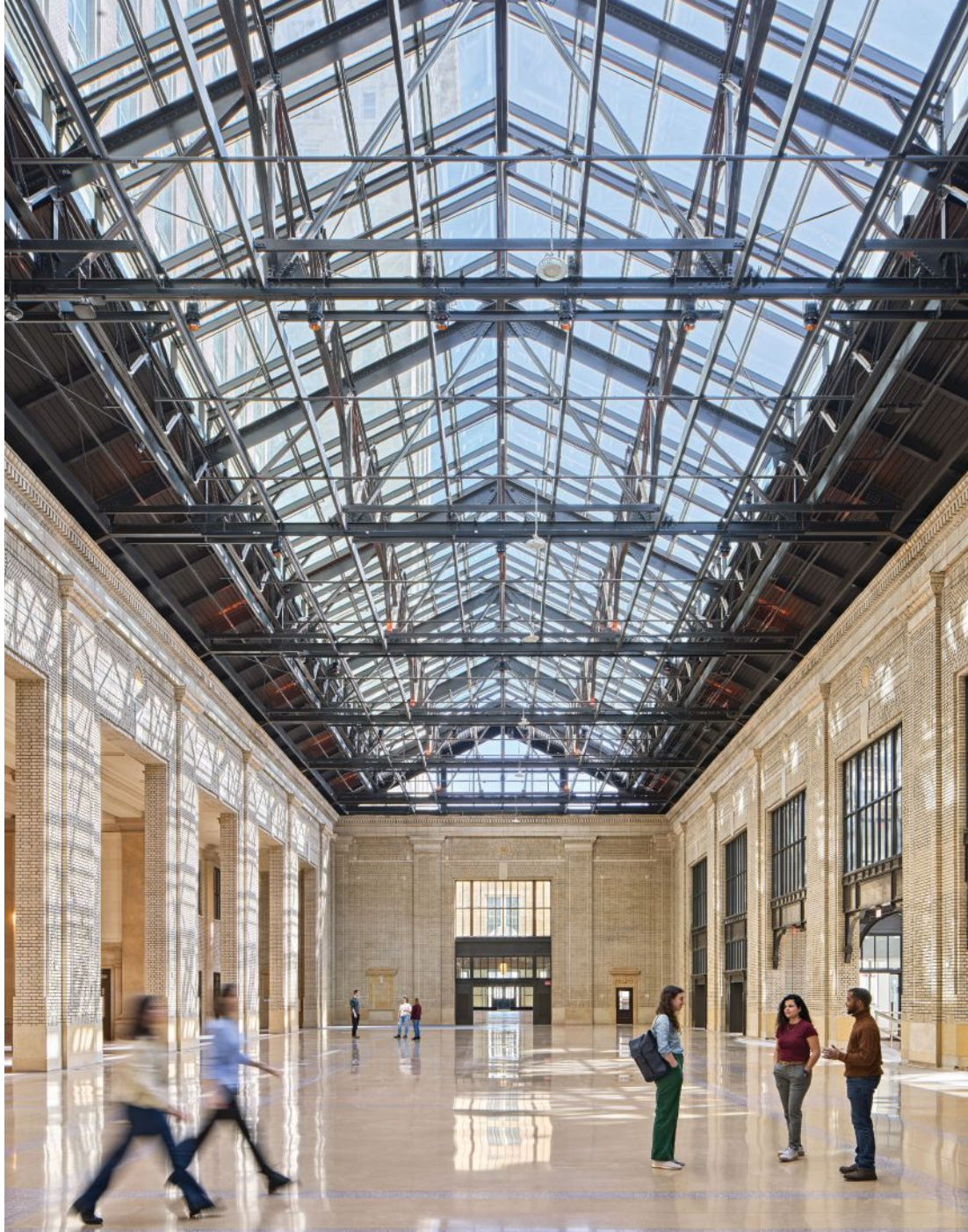
carving was used to replicate the badly damaged decorative details, including two of the 4-ton column capitals on the main north facade, and the ornamental perimeter detailing was printed in 3D using the same technology Ford employs for prototyping cars.

And in the tower, portions of the original terracotta cornice were recreated in Glass Fiber Reinforced Polymer or GFRP, which is lighter in weight and whose larger units are easier to hang.

The building also got a skylight over the concourse and roof decks on its four corners. The tower’s elevator lobby was repaired, and the central corridors and terrazzo floors were refinished. The refurbished spaces were modernized to accommodate new tenants that range from shops and restaurants to a hotel and office space for Ford.



The Guastavino tile-vaulted ceiling in the historic waiting room. Before: *Photo by James Haefner*, **After:** *Photo by Jason Keen*



One of the station's most prominent features is the grandiose Guastavino-vaulted waiting room. The three vaults rise 65 feet, creating a tapestry of layered terracotta tiles.

The team cleaned and restored over 29,000 of

Clockwise from top left: The massive skylight offers natural lighting into the space.

Wood paneling and Doric columns were restored. The Guastavino tile ceiling soars 65 feet.

Lighting was key in the restoration process.

the tiles, resetting nearly 25 percent of them and replacing only 4 percent. Over 8.5 miles of custom-profile repointing mortar was installed, replicating the historic raised-joint detail that, coupled with the grooved tile surface, creates a texture visible from the ground floor.

"Framed by restored plaster rosettes along the arches and the recreated historic chandeliers and incorporated uplights, these vaults are stunning and a visitor favorite," Wyrembelski says.

Michigan Central Station reopened in 2024, with a public concert on the front lawn headlined by Detroit icons such as Diana Ross.

"The renewal and rebirth were emotional for so many people," Wyrembelski says. "One of my favorite comments was from people who said that they felt like they were stepping back in time and yet could feel the age of the building." **TB**



FIRST CHURCH OF CHRIST

John Canning & Co., Ltd.

Photos by
Robert Benson Photography
and
John Canning & Co., Ltd.

On the outside, the simple white-clapboard Greek Revival church, which settled serenely in Woodbridge, Connecticut, all the way back in 1832, is quintessential New England.

But the inside of the building, which is on the National Register of Historic Places, hints at a more exuberant past: The sophistication of the neoclassical style is paired with Victorian embellishment that includes large trompe-l'oeil wall panels.

"The contrast between the simple exterior and the highly decorated interior creates a delightful surprise," says David Riccio, a principal at John Canning & Co., Ltd., which handled the restoration. "The trompe-l'oeil is executed so skillfully that it's easy to believe the painted 'moldings' are real. This level of detail is uncommon, especially in an early 19th-century Greek Revival meetinghouse."

This is not the first award John Canning & Co. has won for craftsmanship at the First Church of Christ: It also received a 2024 Bulfinch Award from the ICAA.

"They assumed the 1980s style was their only option, believing no contemporary artisans possessed the skill to authentically restore the original decoration."

The project began in 2016 with structural remediation that included work safety plaster stabilization and consolidation.

By 2019, the church had asked Riccio and his team of artisans to embark upon what became a multi-phase restoration and repainting. This included repairing and restoring the trompe-l'oeil ceiling decoration, repairing and repainting the cornice and arch, and repairing and restoring the historic wall trompe-l'oeil panels on the north wall.

The congregation decided to do the artistic work after Riccio pointed out the beauty of the originals, which had been covered by a previous renovation, and part of which were becoming visible as the ceilings and walls began delaminating.

"They assumed the 1980s style was their only option, believing no contemporary artisans possessed the skill to authentically restore the



Overall view of First Church of Christ after the completion of the work. Photo by Robert Benson Photography

original decoration," he says.

The latest images had been painted in a trompe-l'oeil/grisaille style in a beige and gray color scheme with accents of sky blue at decorative medallions and motifs at the ceiling.

An analysis, however, revealed five color schemes. The original was executed in a distemper paint, and later campaigns were likely done in an oil or emulsion paint directly over the distemper.

Because of this, uncovering the second scheme



The interior, before and after. Photo by Robert Benson Photography, before photo by John Canning & Co., Ltd.

was difficult chemically as well as mechanically. However, Riccio was ultimately to exposure original decoration & and patterns at the ceiling and walls. The fourth campaign was inspired by the third campaign in color and style. The final campaign, by A.R. Chorney Inc., only varied from the previous one in details such as the width and location of the striping, shadows, and highlights.

“Analyzing and understanding the history of the finishes served as a guide in providing the congregation with recommendations for restoration and redecoration,” says Riccio, adding that the team produced samples and full-on models to show the congregation. “We were working with a limited palette of blues and grays. We don’t pick colors from commercial shade cards; instead, we use one color for the trompe l’oeil and internix with white and raw umber to adjust brighter and deeper values for complete harmony in the color palette.”



The interior of the church is blissfully immersed in illusionism. Decoration fills the walls as well as the ceilings. Large trompe-l’oeil panels on the side of the walls between the clear-glass windows and at the north wall flanking the pulpit recess span the height of the interior, unbroken by the balcony.

The ceiling’s illusionistic decoration is ar-

ranged around the richly decorated plaster centerpiece for the brass chandelier. The centerpiece is set in a trompe-l’oeil rosette of scrolling leaves, resting on a circular ground of muted light blue, and framed by a broad trompe-l’oeil molding.

The composition around the chandelier space includes framed panels at the front and back with



The interior, before and after, as viewed from the loft. Photo by Robert Benson Photography, before photo by John Canning & Co., Ltd.





**The altar arch, before and after.
A detail of the completed trompe-l'oeil arch
border on the church wall.**

*Photos by Robert Benson Photography,
before photo by John Canning & Co., Ltd.*



blue color grounds and central medallions and a pattern of rectangular and square coffers around the perimeter with grisaille floral accents.

“All these decorative panels, both on the ceiling, above the windows, and beside the entrance door, were created on canvas with painstaking precision in our studio and installed at the church in a feat of skillful traditional craftsmanship,” Riccio says.

Creating the three-dimensional illusions cor-

rectly is a precise science that includes the study of light, shade, and the light sources.

“The challenge is to capture the subtleties of the room and built architecture,” Riccio says. “To create the three-dimensional quality, you have to align the highlights and shadows, and you have to understand how and where the light hits the ‘molding profiles.’ There has to be a natural balance of highlights and shadows.”

By 2023, the First Church of Christ had been

restored to the state of beauty and spiritual peace envisioned by the worshippers.

Riccio notes that the congregation is “overwhelmingly grateful” for the restoration work, with many regarding the church as a leading example of Greek Revival architecture in New England.

This has instilled a deep sense of pride, he says, in their connection to the congregation, the building itself, and the broader preservation initiatives in greater New Haven, his hometown. **TB**



**A John Canning & Co. artist works on the
ceiling's trompe-l'oeil rosette of scrolling
leaves. Right, the ceiling medallion.**

All photos by John Canning & Co., Ltd.





COMMERCIAL PALLADIO WINNER
NEW DESIGN AND CONSTRUCTION, MORE THAN 30,000 SQUARE FEET

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Atlantic
Constructors

DECORATIVE METAL RAILINGS

Kinsley Construction



Street view of the new addition (north elevation); entry to second-floor level.

Photos by
©Tim Hursley
Photography

The renovation and restoration of the Edgar Shannon Library at the University of Virginia in Charlottesville includes an addition that celebrates not only the 1.5 million volumes it contains but also the students who study under its learned roof.

The new portion of the library is 130,000 square feet, which more than doubles the size of the building, a WPA project that dates to 1938.

In the same style as the historic portion of the building, it replaces dysfunctional closed-stack structures—the 1938 old stacks and the 1967 new stacks—with study and meeting spaces and houses a book collection in central, accessible, open stacks.

“The old setup was disorienting, like a dark maze,” and the building looked as though it were turning its back on the community. The new addition creates a welcoming street presence.”

“The old setup was disorienting, like a dark maze,” says Michele Silveti-Schmitt, president of Chicago-based HBRA Architects Incorporated, which was commissioned to do the LEED V4 Gold-Certified project. “The original closed stacks were on the north edge of the University Grounds, which were being developed as part of a master plan, and the building looked as though it were turning its back on the community. The new addi-

tion creates a welcoming street presence.”

She says the goal was “to produce a building that allows for growth in collections, is responsive to the impact of digital scholarship, is ready for the evolution of knowledge and accommodates changes over time.”

The HBRA team restored the old building’s exterior masonry, windows, and doors; renovated and restored the interior spaces while maintain-



Above, view from Grounds toward the historic building's main entrance (south elevation); entry to fourth-floor level

Right, new North Reading Room on the fourth floor looking toward northeast

ing the characteristics of the historic features; and replaced the mechanical, electrical, plumbing, fire protection, equipment, technology, security, and vertical transportation systems.

The addition replicates the historic style of the original, which was designed by the firm of Taylor and Fischer and follows the prevailing character of the buildings on the Grounds designed by the university's founder, Thomas Jefferson.

Like the original, the addition is made of a blend of Flemish bond brick capped with a wooden cornice.

"While finely detailed, Historic Shannon, which features a series of engaged colonnades on the south, west, and east facades, is modest in its use of material, with a combination of cast stone and painted wood utilized to execute the ornamental detail elements," Silveti-Schmitt says.

The addition extends the existing building's plinth levels, which emerge from the hillside and are capped by the two-story building mass as viewed from the Grounds side.

Multistory, triple-hung windows with arch tops as seen from the Grounds-side face of Historic Shannon are introduced on the addition's University Avenue facade, revealing the multistory reading room beyond. In a slight departure from the original, a pair of entry porticos, appropriate in scale and material quality, flank the addition's central lobby and are accessed via a landscaped plaza and terrace.

The addition is set in between the historic wings and against the former light wells that have been transformed into skylight-study courts at the



heart of the library. It includes elevators and core building systems.

"The building, both new and old, is to be read as one," Silveti-Schmitt says, adding that five of the addition's six stories provide direct passage into Historic Shannon, and the sixth is a sub-basement allocated

for closed collections and mechanical space.

To effect the transformation, a new building entrance and entry sequence, accessed through stepped terraces that also serve as an outdoor gathering space and events venue with café seating, were designed in the addition.



Top, view of Memorial Hall looking west; main entrance vestibule (left), and bridge to new addition (right). Above left, view in new addition on fifth floor looking toward two-story study and collections space and north reading room. Right, view into new, skylit study court occupying former exterior lightwell on the second floor

Building the new addition required digging through a layer of rock in the soil to create the sub-basement. Concrete underpinning, poured in alternating four-foot sections, was used in areas without stone.

One of the more challenging parts of the project was installing the system upgrades. Although the library had never undergone a major renovation, systems had been changed over time in a haphazard manner that interfered with the original architecture.

What's more, the code upgrades that were required were difficult to incorporate into a structure with modest floor-to-floor and floor-to-ceiling heights.

"With interstitial ceiling space at a premium," Silveti-Schmitt says, "mechanical systems were designed to minimize hard duct runs and crossover with the building structure."

In addition, fan coil units were used liberally throughout the building, allowing the

supply air source to be located adjacent to the area of demand.

When the expanded library reopened, it was applauded by students, who have shown their appreciation and approval by their frequent use of the premises.

Silveti-Schmitt says it is gratifying that the "work that has been done will be cherished for generations to come. It's a public space, but for many of the stakeholders involved, it was a very personal project." **TB**



THE WHITE HOUSE TENNIS PAVILION

Steven W. Spandle Architect

Key Suppliers

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Steven W. Spandle
Architect

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It isn't often that architects are called upon to design a new building for the White House grounds.

Steven W. Spandle's classically inspired tennis pavilion has received not only the Palladio but also the Institute of Classical Architecture & Art's John Russell Pope Award.

In what he describes as a once-in-a-lifetime opportunity, Spandle created the first free-standing addition to this nationally significant campus in decades, a project that laid the groundwork for a broader initiative to integrate the landscape more cohesively.

The pavilion, which was financed by a private

The east facade with doors and windows, opened onto the tennis court. A nod to Thomas Jefferson's Garden Pavilion at Monticello, walk-out double-hung windows, with sashes that pocket into the window head, bookend the east facade. A single large steel unit with three sets of doors by Hope's Windows runs behind the columns. Guests can easily move between the sitting room, kitchenette/bar, and racket room, stepping directly onto the tennis court from all three spaces.

donation and done in partnership with the Trust for the National Mall and the National Park Service, was envisioned as a private outdoor retreat for First Families and a fresh-air space for them to carry out their duties as the nation's host.

Inspired by classical principles and steeped in historic context, the 1,200-square-foot structure has a sitting room, a kitchenette/bar, a tennis-

racket room, and a full bathroom.

"Our design drew inspiration from the neo-classical elements that define The White House, particularly the East and West Wings," Spandle says. "Its Doric columns, fanlight windows, limestone cladding, and interior details all echo design elements found throughout The White House itself."

The interior is appointed with decorative plasterwork, French-polished mahogany doors, and Georgia Pearl Grey marble stonework.

While the pavilion stands as a modern-day structure, it also honors the rich architectural language of The White House complex, and as White House Historical Association President Stewart McLaurin notes, “The way it has been crafted makes it look like it has always been there.”

The pavilion is on the South Grounds, an area secluded from the public eye that has been a place of recreation and activity for First Families since early in the 20th century and is the site of the Children’s Garden, the Kitchen Garden, and the tennis court.

The pavilion, which Spandle describes as a “bridge between past and present,” is made of white stucco and has a Georgia Grey Granite water table, Indiana Limestone detailing, and a Freedom Gray copper roof. The walk-out double-hung painted mahogany windows that bookend its east facade are a nod to Thomas Jefferson and the Garden Pavilion at Monticello.

The large steel door that runs continuously behind the pavilion’s limestone column screen allows the entire facade to be opened for a direct connection to the tennis court.

The interior is appointed with decorative plasterwork, French-polished mahogany doors, and Georgia Pearl Grey marble stonework.

“Using traditional construction techniques and materials, including true masonry arches, was paramount,” Spandle says.

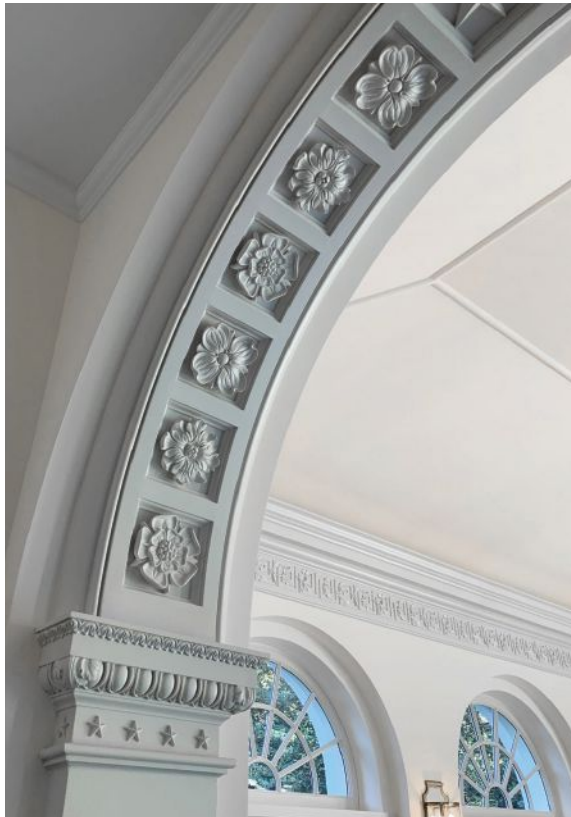
Collaboration was the keystone of the project, which was ongoing and disrupted during the pandemic.



Above, Entry Hall looking south into the sitting room. Upon passing through the double doors, guests enter a groin-vaulted entry hall, with the sitting room directly beyond.



Left, before image of the tennis court and bathroom and storage shed. The pavilion replaced a shed that had an outdated one-person restroom and a small storage cabinet. It was attached to the rear of the National Park Service’s maintenance building, a late-1940s Truman-era structure meant to be temporary.



Above, detail of ornamental plaster. Symbolic motifs throughout the pavilion include dogwood blossoms, classical rosettes, acanthus, and stars. The sitting room ceiling medallion was designed with acanthus, a circling laurel, and a star for every state in the union.

Right, view of the sitting room. Decorative plasterwork, French-polished mahogany doors, and stonework of Georgia Cherokee Marble embellish the interior. The French-polished mahogany doors were crafted by the team at Historic Floors by Stephen Gamble. Emily Bedard, head of sculpture at Foster Reeve Associates, collaborated with the architect and design team to develop plaster moldings and ornamental details inspired by neoclassical motifs throughout The White House.



It required numerous layers of approvals, with oversight from various agencies, including the U.S. Commission of Fine Arts, the National Capital Planning Commission, the Trust for the National Mall, and the National Park Service. Many of the craftspeople and team members were new to The White House and its protocols and security requirements.

Up until the tennis pavilion was added, the only support structure in that area of the grounds was an unsightly small shed to the west of the tennis court that had an outdated one-person restroom and an equipment storage cabinet.

“In its design, the pavilion acknowledges the importance of private spaces for the First Families and the architectural integrity of The White House complex.”

By the time the tennis pavilion was completed, the tennis court had been refurbished and the adjacent Children’s Garden had been updated, creating a more integrated and cohesive design for the lower South Grounds.

“The tennis pavilion represents a significant milestone in the ongoing effort to preserve and

enhance The White House grounds, reflecting the importance of striking a balance between preserving historic character and adapting to the changing needs of the present,” Spandle says. “In its design, the pavilion acknowledges the importance of private spaces for the First Families and the architectural integrity of The White House complex.” **TB**



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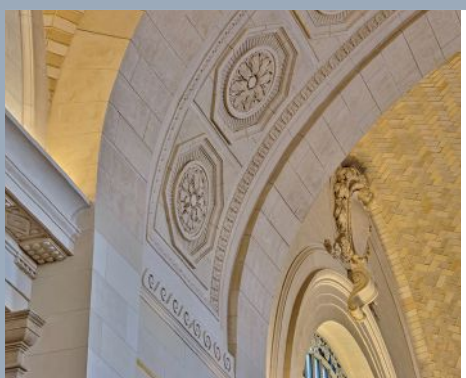


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John Canning & Co. is America's leading decorative arts studio and national experts in historic restoration, conservation, and preservation. Their award-winning services span pre-construction and traditional finishing trades, including planning/design, material conservation, historic paint analysis, decorative painting, plastering, gilding, and more.

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With over 100 years of expertise, New Holland Church Furniture designs and manufactures custom religious furnishings. Combining old-world craftsmanship with modern technology, we create timeless high-quality pieces. Our precision, artistry, and fine woodwork offer enduring beauty and value for worship spaces across generations.

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SEE OUR AD ON PAGE 41.

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Historical Products Showcase

Aeratis Porch Products.....	12
888-676-2683 www.aeratis.com	
Allied Window, Inc.....	COV 3
800-445-5411 www.alliedwindow.com	
Chadsworth Columns.....	COV 2
800-486-2118, 910-763-7600 www.columns.com	
Crown Point Cabinetry.....	19
800-999-4994 www.crown-point.com	
EDON Composites.....	53
216-641-8300 www.edon.com	
European Company, The.....	10
888-735-3370 europeanco.com	
Haddonstone (USA), Ltd.....	49
719-948-4554 www.haddonstone.com	
Innerglass Window Systems.....	53
800-743-6207 www.stormwindows.com	
Iron Shop Co., The.....	14
800-523-7427; 610-544-7100 www.theironshop.com	
New Holland Church Furniture.....	80
800-648-9663 www.newhollandwood.com	
Pilkington NA.....	7
800-221-0444; 419-247-3959 www.pilkington.com	
Preservation Products, Inc.....	80
800-553-0523 www.preservationproducts.com	
Shuttercraft, Inc.....	80
203-245-2608 www.shuttercraft.com	
The Durable Restoration Company.....	45
614-643-4104 www.durable restoration.com	
Timberlane, Inc.....	8
215-616-0600 www.timberlane.com	
Woodhouse -- The Timber Frame Co.....	9
800-227-4311; 570-549-6232 www.woodhouse-pb.com	

Conservatories, Greenhouses & Sunrooms

Renaissance Conservatories.....	19
800-882-4657 www.renaissanceconservatories.com	

Doors & Entryways

Architectural Components.....	82
413-367-9441 www.architecturalcomponentsinc.com	
Caoba Architectural Windows, Doors, & Millwork.....	37
215 525 5048 www.caobadoors.com	

Historic Doors.....	20
610-756-6187 www.historicdoors.com	
Marvin.....	2-3
888-537-7828 www.marvin.com	
The Cooper Group.....	COV 4
860-599-2481 www.thecoopergroupct.com	
Vintage Doors.....	15
800-787-2001 www.vintagedoors.com	
Vintage Millwork and Restoration.....	33
717-407-5880 www.vintagemillworkrestoration.com	

Door Hardware

Architectural Resource Center.....	83
800-370-8808 www.brasswindowhardware.com	
Nostalgic Warehouse.....	49
800-522-7336 www.nostalgicwarehouse.com	

Restoration & Conservation Specialists

EverGreene Architectural Arts, Inc.....	13
212-244-2800 www.evergreene.com	
Foster Reeve & Associates, Inc.....	45
718-609-0090 www.fraplaster.com	
John Canning & Co.....	17
203-272-9868 www.JohnCanningCo.com	
R. Alden Marshall & Associates LLC.....	25
717-805-3114 www.raldenmarshall.com	

Wood & Plaster Moldings

Driwood Moulding Company.....	20
888-245-9663 www.driwood.com	

Fences, Gates & Railings

Allen Architectural Metals, Inc.....	53
800-204-3858 www.allenmetals.com	
Compass Ironworks.....	25
717-442-4544 www.ironworkclassics.com	
Historical Arts & Casting, Inc.....	6
800-225-1414 www.historicalarts.com	
Robinson Iron Corp.....	29
800-824-2157 www.robinsoniron.com	
Wiemann Metalcraft.....	41
918-592-1700 www.wmcraft.com	
Zepa Industries, Inc.....	1
704-583-9220 www.zepa.com	

Interior Lighting

Ball & Ball Lighting.....	33
610-363-7330 www.ballandball.com	
Deep Landing Workshop.....	85
877-778-4042 www.deeplandingworkshop.com	
Grand Light.....	20
800-922-1469 www.grandlight.com	
Heritage Metalworks.....	5
610-518-3999 www.hmwpa.com	
Remains Lighting.....	41
212-675-8051 www.remains.com	
St. Louis Antique Lighting Co.....	11
314-863-1414 www.slalco.com	

Registers & Grilles

Architectural Grille.....	33
800-387-6267 www.archgrille.com	

Masonry & Stone

Belden Brick Co., The.....	4
330-456-0031 www.beldenbrick.com	
Hartstone.....	18
704-905-0583 www.hartstonetile.com	
KEPCO+.....	37
801-975-0909 www.kepcoplus.com	
LimeWorks.us.....	41
215-536-6706 www.limeworks.us	
Rugo Stone, LLC.....	45
571-642-2672 www.rugostone.com	
Trow & Holden.....	86
800-451-4349 www.trowandholden.com	
Weathercap, Inc.....	86
985-649-4000 www.weathercap.net	



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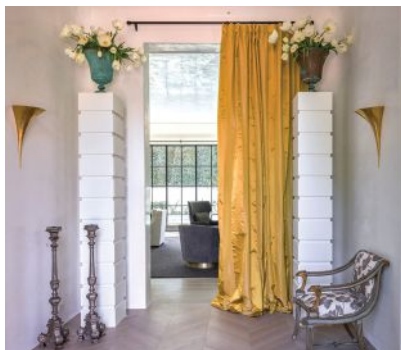
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Pueblo, CO 81001

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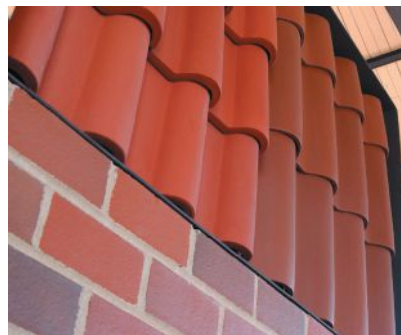
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Kolbe Windows & Doors
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www.kolbewindows.com
Wausau, WI 54401

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Fax: 419-247-4517
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Manufacturer & distributor of Acrymax restoration & preservation systems for historic metal roofs: durable weatherproof membrane can be used as complete roof system or for repair; Acrymax is an energy star partner.

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www.shuttercraft.com
Madison, CT 06443

Manufacturer of authentic mortise-&-tenon wood shutters: cedar & mahogany, exterior movable & fixed louver, board & batten & raised panel; cutouts, capping, arches & more; hinges & holdbacks; interior louvers, Colonial panels & open frame; painting services; made in USA; family-owned company since 1986; ships nationwide.

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www.durablelrestoration.com
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Timberlane, Inc.
215-616-0600; Fax: 215-616-0749
www.timberlane.com
Montgomeryville, PA 18936

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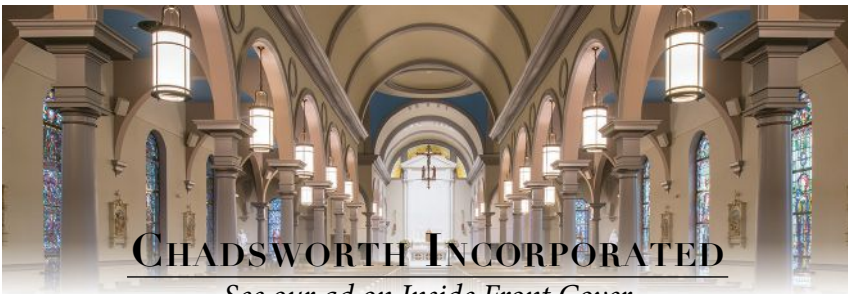
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www.renaissanceconservatories.com
Leola, PA 17540

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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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www.tanglewoodconservatories.com
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www.artisticdoorsandwindows.com
Avenel, NJ 07001

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www.brownstonedoors.nyc
Brooklyn, NY 11220

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heartwoodwindowsanddoors.com
Rochester, NY 14606

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www.historicdoors.com
Kempton, PA 19529

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716-665-5124; Fax: 716-665-3365
www.hopeswindows.com
Jamestown, NY 14702

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Marvin

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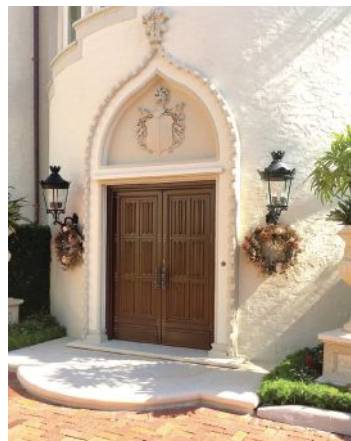
www.marvin.com

Warroad, MN 56763

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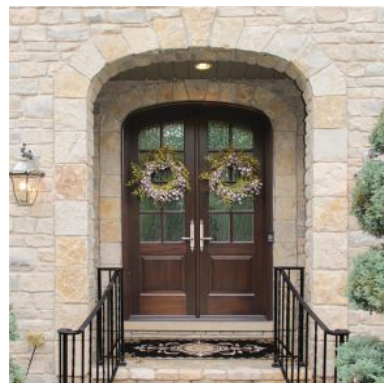
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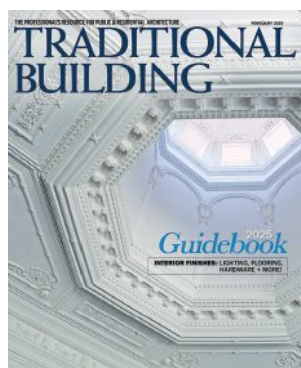
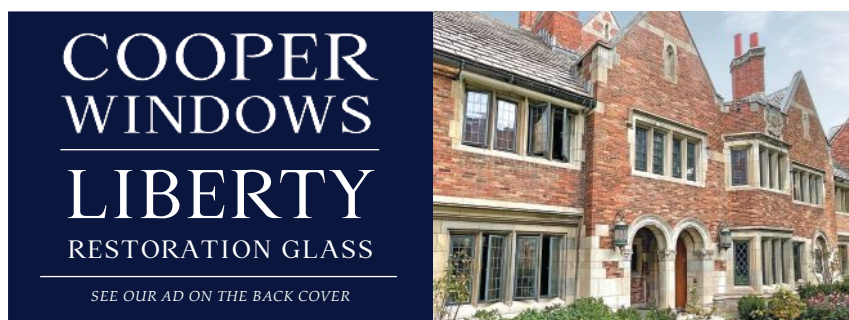
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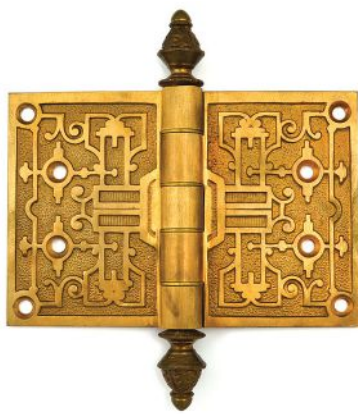
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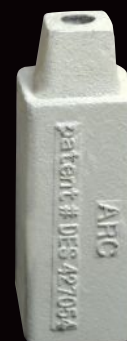
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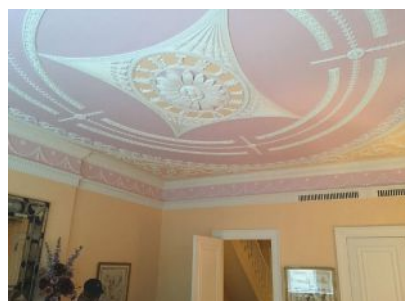
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Brooklyn, NY 11232

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.

SEE OUR AD ON PAGE 13.



Foster Reeve & Associates, Inc.
718-609-0090; Fax: 718-609-0061
www.fraplaster.com
Brooklyn, NY 11222

Custom manufacturer of architectural & ornamental plaster for interiors & exteriors: in-house sculptors; design development (CAD) engineering & full project management services; commercial & residential.

SEE OUR AD ON PAGE 45.



John Canning Conservation & Painting Studios

203-272-9868; Fax: 203-272-9879
www.JohnCanningCo.com
Cheshire, CT 06410

Restorer, conservator & designer of decorative finishes, ornamental plaster & wood: historic paint analysis; plaster consolidation & stabilization; decorative paint, murals, interior & exterior gilding, wood graining, metal & stone cleaning.

SEE OUR AD ON PAGE 17.



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.

SEE OUR AD ON PAGE 25.



EVERGREENE Architectural Arts
See Our Ad On Page 13



Allen Architectural Metals, Inc
800-204-3858; Fax: 256-761-1967
www.allenmetals.com
Talladega, AL 35161

Manufacturer of ornamental metal: casting & metal fabrication; street amenities, signage, lighting, columns, building components, doors, cupolas, finials, cresting, architectural elements, canopies, bollards, railings & grilles; variety of alloys & finishes.

SEE OUR AD ON PAGE 53.



Cambek Designer Doors
800-241-0525; Fax: 715-426-4999
www.cambek.com
River Falls, WI 54022

Manufacturer of handcrafted garage doors & complementary entrance ways, shutters & garden gates: western red cedar, mahogany & other species; specialty glass, decorative hardware, metals, stone & other innovative materials.

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Compass Ironworks
717-442-4544; Fax: 717-442-1948
www.ironworkclassics.com
Gap, PA 17527

Fabricator of wrought-iron metalwork: gates, fences, railings, décor; family owned; handcrafted; historical styles; recycled content.

SEE OUR AD ON PAGE 25.



Heritage Metalworks
610-518-3999; Fax: 610-518-7264
www.hmwpa.com
Downingtown, PA 19335

Foundry, blacksmith shop and custom metal fabricator offering historically accurate and custom-designed lighting, architectural hardware, and designer-envisioned metalwork including interior and exterior gates & railings.

SEE OUR AD ON PAGE 5.



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.

SEE OUR AD ON PAGE 6.

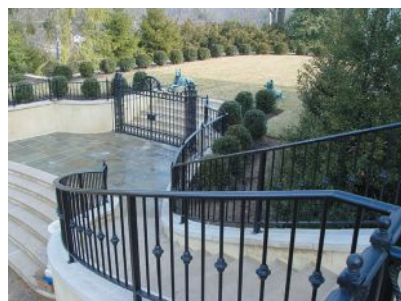
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Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35010

Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches, grilles, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

SEE OUR AD ON PAGE 29.

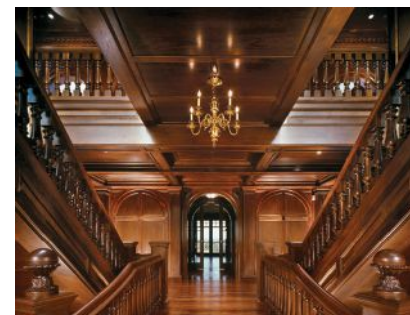


Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107

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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TRADITIONAL BUILDING CONFERENCE SPONSOR



Zepa Industries, Inc
704-583-9220; Fax: 704-583-9674
www.zepa.com
Charlotte, NC 28273

Manufacturer and installer of bespoke wood, glass, and metal interior and exterior doors. Focusing for over 40 years on the ultra-luxury residential, historic, commercial, and institutional markets. A Division of Zepa Industries.

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HISTORICAL ARTS & CASTING, INC.
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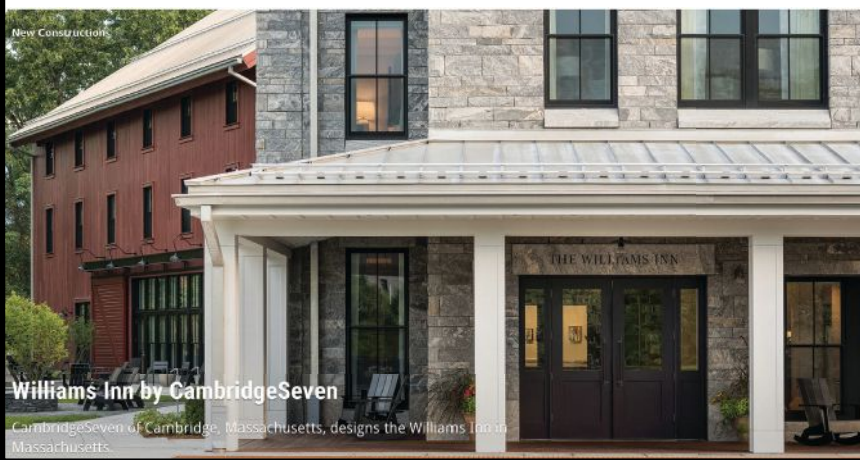


ZEPSA INDUSTRIES

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Ball & Ball Lighting

610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

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.

SEE OUR AD ON PAGE 33.



Deep Landing Workshop

877-778-4042; Fax: 410-778-4070
www.deeplandingworkshop.com
Chestertown, MD 21620

Manufacturer of custom lighting fixtures: chandeliers, sconces, pendants & lanterns; new designs, historic reproductions & custom work; handcrafted in wood, tin, brass or copper; glass, mica or alabaster shades.

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Grand Light

800-922-1469; Fax: 203-828-6307
www.grandlight.com
Seymour, CT 06483

Restorer of historic lighting fixtures & manufacturer of custom lighting fixtures: metal fabrication, glass fabrication, metal finishing, polishing, painting, welding, abrasive blasting; historical replication & reproduction.

SEE OUR AD ON PAGE 20.



Heritage Metalworks

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

Foundry, blacksmith shop and custom metal fabricator offering historically accurate and custom-designed lighting, architectural hardware, and designer-envisioned metalwork including interior and exterior gates & railings.

SEE OUR AD ON PAGE 5.



Lantern Masters, Inc.

818-706-1990; Fax: 818-706-1988
www.lantermasters.com
Westlake Village, CA 91362

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



Remains Lighting

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

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

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Scofield Lighting

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

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



St. Louis Antique Lighting

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

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

SEE OUR AD ON PAGE 11.



St. Louis
Antique
Lighting Co.
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Architectural Grille

800-387-6267; Fax: 718-832-1390
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.

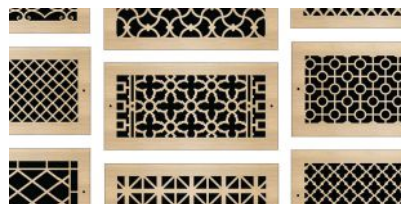
SEE OUR AD ON PAGE 33.



CoCo Architectural Grilles & Metalcraft

631-482-9449; Fax: 631-482-9450
www.cocometalcraft.com
Farmingdale, NY 11735

Fabricator of grilles & architectural metal products: stainless steel, brass, aluminum & steel; linear bar grilles, perforated; custom work.



Pacific Register Company

805-487-7500; Fax: No fax
www.pacificregisterco.com
Oxnard, CA 93033

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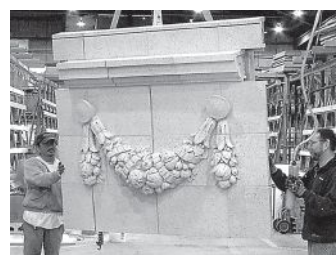
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704-905-0583
www.hartstonetile.com
Louisville, KY 40213

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www.kepcoplus.com
Salt Lake City, UT 84104

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LimeWorks.us

215-536-6706; Fax: 215-453-1310
www.limeworks.us
Telford, PA 18969

LimeWorks.us is a specialty historic masonry restoration and sustainable building material supplier. Historic mortar analysis, reproduction mortars, plasters, and mineral paints are our forte. Coupled with tools, training, and consulting, LimeWorks.us keeps all architectural heritage in conservation while being mindful of our fragile environment in all that we do.

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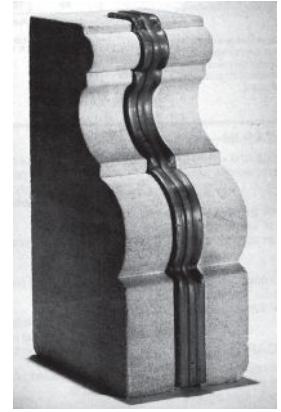


Trow & Holden

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

Manufacturer of stone-carving tools: air & hand hammers; steel & carbide chisels for soft & hard stone; pneumatic mortar-removal kits for fine repointing work; stone-masonry & -splitting tools.

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Weathercap, Inc.

985-649-4000; Fax: 985-847-1237
www.weathercap.net
Slidell, LA 70459

Manufacturer of soft-lead strips: set & bedded in caulking compound/sealant; forms a cap to create a permanent elastic seal for any masonry joint.

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www.driwood.com
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www.jpweaver.com
Glendale, CA 91201

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www.kuikenbrothers.com/classical
Midland Park, NJ 07432

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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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Old Wood Workshop supplied the original surface antique white pine flooring (10 - 16" wide) for the Great Room of this restored 18th-century barn in Jamestown, RI.

OLD WOOD WORKSHOP 860-655-5259

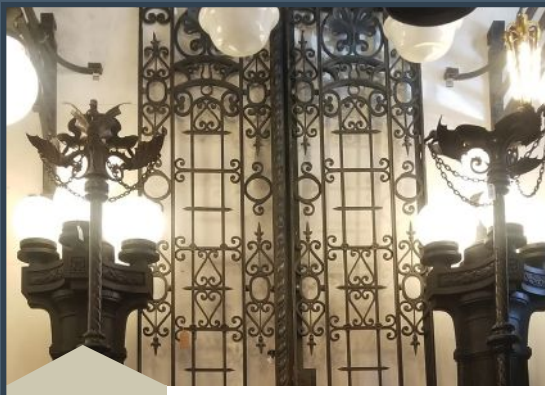
www.oldwoodworkshop.com
Specializing in exceptional quality antique flooring and wall board from the 18th and early 19th centuries, the Old Wood Workshop has supplied salvaged antique floors and historic building materials to contractors, architects, designers and homeowners for restoration, renovation and new building projects since 1991.



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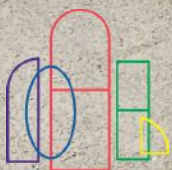


Carved figural marble mantle, circa 1860.

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