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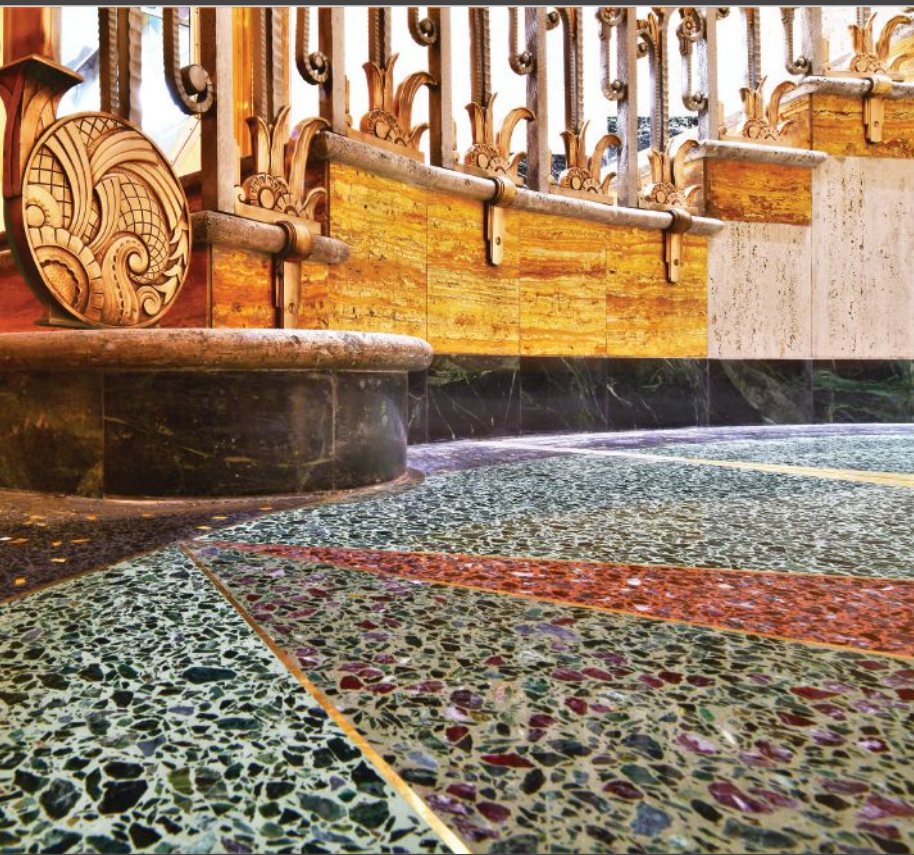
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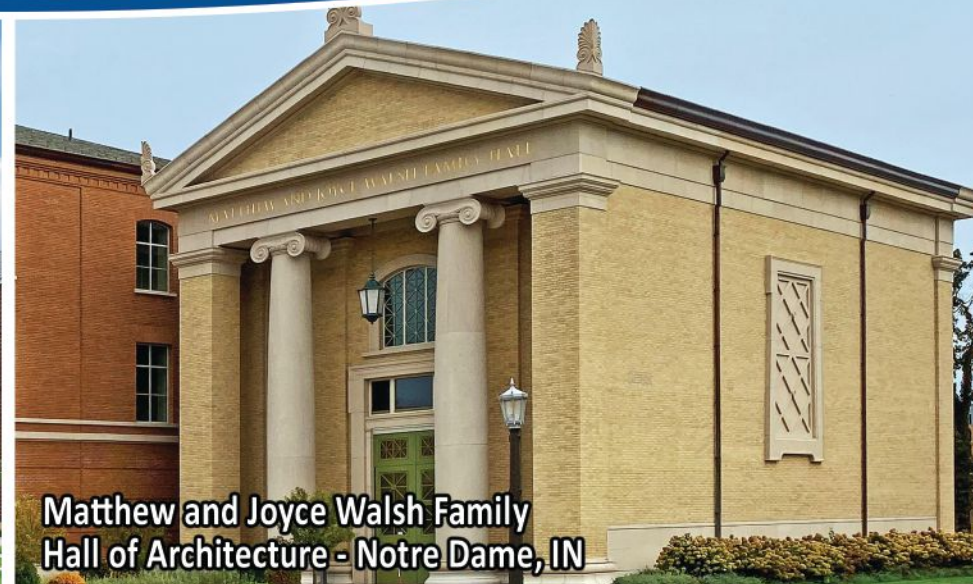
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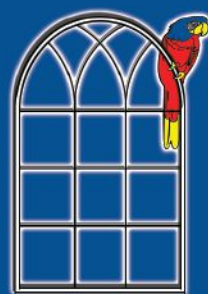


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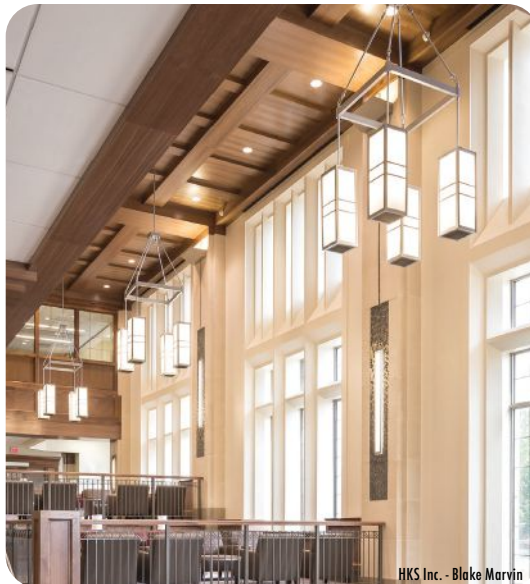
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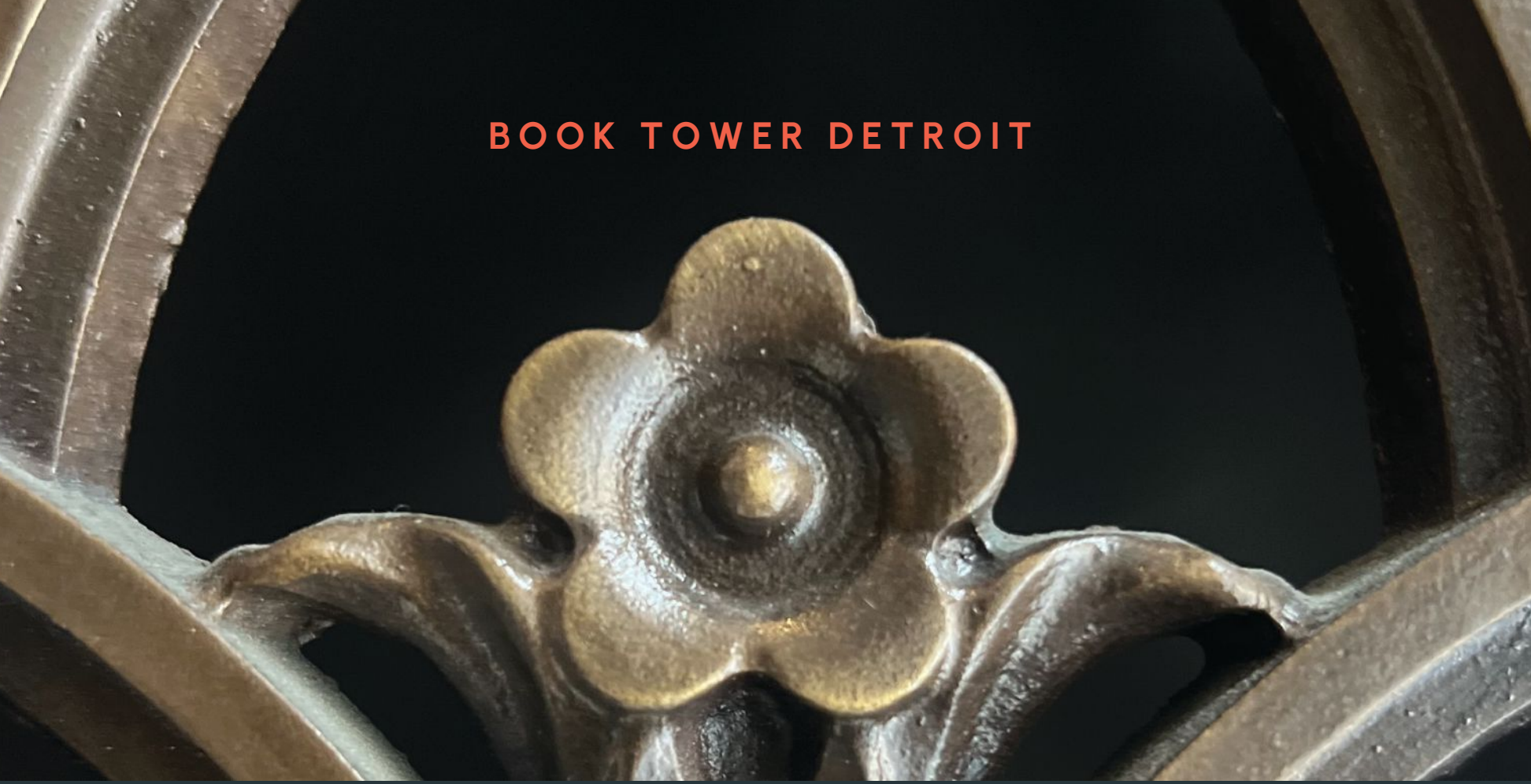
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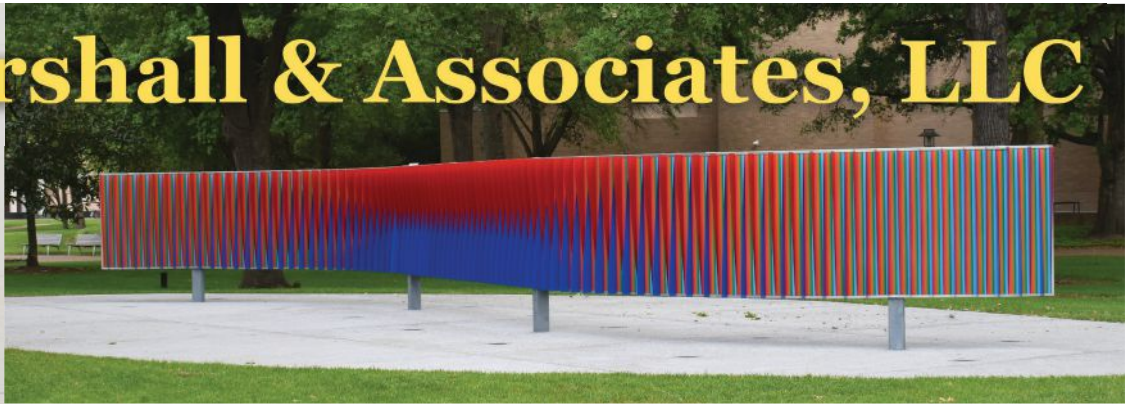
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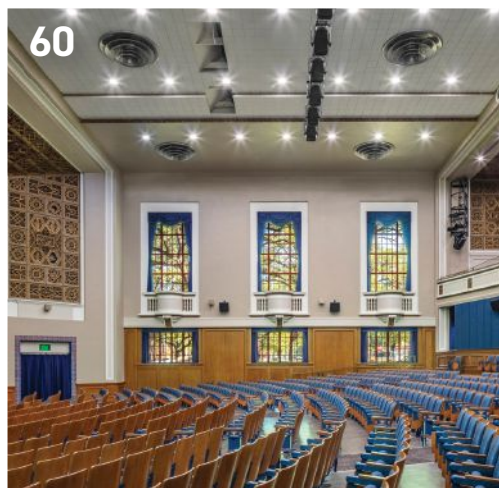
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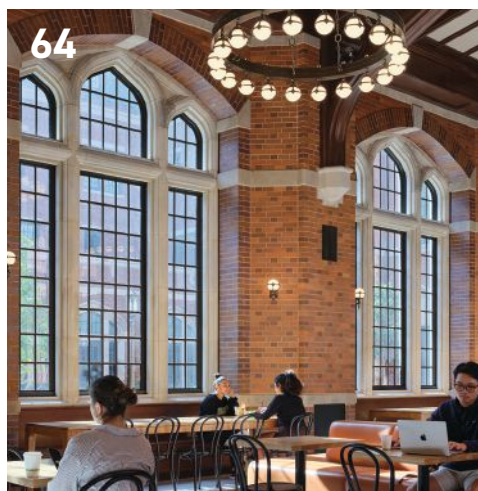
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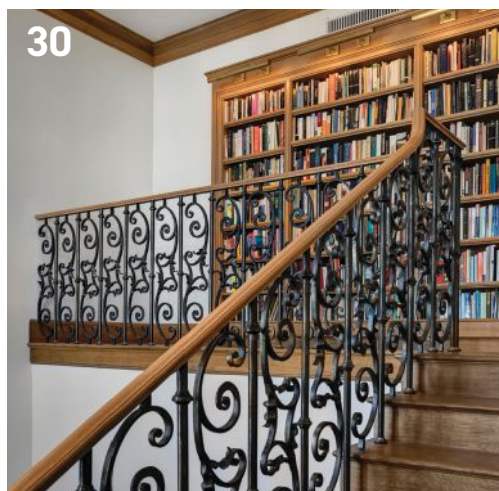
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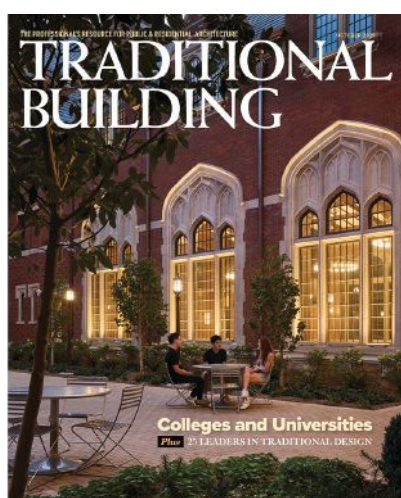
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David M Schwarz Architects designs Vanderbilt's Oliver C. Carmichael Residential College.
Photo by Steve Hall,
Hall + Merrick + McCaugherty

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THE 2025 CLEM LABINE AWARD

Interview with Lisa Sasser, Clem Labine Recipient 2025

Lisa Sasser, the winner of the 2025 Clem Labine Award, has had a significant impact in the fields of historic preservation and traditional building over the last half-century.

Sasser, the principal of the Maryland-based consulting firm Quid Tum Historic Structures, helped shape the foundation and core principles of the field that would become her passion and her career. And she did it amid a crowd of men.

The Clem Labine Award, which is given to an individual who fosters humane qualities in the built environment by giving back to the traditional building community, isn't her only honor. She received the 2001 Askins Achievement Award from the Preservation Trades Network, a group she was a founding member of, and in 2025, she received the Crystal Owl Award for Training & Development Excellence from the National Park Service Learning & Development Program.

A past board member and president of the Timber Framers Guild, she's on the board of Preservation Maryland.

Sasser sat down with Traditional Building to reflect on her experiences and on the evolution of the preservation field.

You are a pioneer in the field of historic preservation—you were the first woman to enter the National Park Service preservation trades training program, at a time when women were not choosing such a career path. Have you faced gender discrimination? Can you give examples?

I was prepared for a certain amount of resistance to working in a traditionally male field, first in architecture, and then in the trades, so I didn't really pay a lot of attention to it. Over time, working with the guys, it became evident that I could give as good as I got and that I wasn't going to give up. Working with the guys was a wonderful experience. I learned so much and made lifelong friendships.

You didn't take a conventional path in architecture; in fact, you have done a lot of carpentry and masonry and even log-building in your career. How have those experiences impacted your work?

My first job while I was in architecture school at Texas Tech University was working at the Ranching Heritage Center of the Texas Tech Museum in Lubbock, Texas, as a museum technician. The center was established in the 1970s to preserve and showcase the history of ranching. Located on a 27-acre site, the center features a museum and an outdoor historical park with more than 50 authentic ranching structures, some dating to the late 1700s. These buildings were relocated from across the region, restored, and arranged chronologically to illustrate the evolution of ranch life. The center's purpose is to educate



"It's been especially wonderful to see younger people step into important roles in preservation and the traditional trades."

the public about the history, challenges, and cultural significance of ranching. Working there when many of the buildings were being moved and restored shifted my focus from architectural design to preservation. Seeing the crews that did the carpentry and masonry work to restore the buildings sparked my fascination with the traditional trades.

What inspired your career in architecture?

My mother, Dr. Elizabeth Skidmore Sasser, was an architectural historian who taught in the College of Architecture at Texas Tech University. I essentially grew up in the architecture labs at the college, with the students serving as my unofficial babysitters. I thought the labs were the coolest place in the world to hang out, and I was fascinated by the models the students built. I knew from an early age that that was what I wanted to do.

You've worked on a number of high-profile structures, including Ellis Island, the Washington Monument, Eleanor Roosevelt's Val-Kill, and Martin Van Buren's house. Do you have a favorite project?

I loved just about every project I've been involved with, but some of my favorites were working on Civilian Conservation Corps rustic log and stone buildings in the Pacific Northwest.





1. In 1994, Lisa Sasser running a log structure repair workshop at Big Horn Canyon National Recreation Area.

2. At Grand Tetons National Park in 2018 with the Guiding Principles for Field-Based Historic Preservation Class.

3. Lisa Sasser in 2011 at the International Traditional Trades Education Symposium organized by the Preservation Trades Network in cooperation with Lincoln Cathedral.

4. Sasser at a timber-frame demonstration with the Timber Framers Guild at the Masters of the Building Arts Festival in Charleston, South Carolina, in 2004.

Opposite page: Pioneering preservationist Lisa Sasser is the principal of the Maryland-based consulting firm Quid Tum Historic Structures. Photo by Linda Buckle



Who has had the most influence on your work?

Jim Askins was a National Park Service preservation specialist who, after completing apprenticeships in carpentry and cabinetmaking, and assignments at Harpers Ferry, Pea Ridge, and Vicksburg, recognized a critical need for skilled craftspeople in historic preservation following the passage of the 1966 National Historic Preservation Act. In response, he began training a small preservation team in 1967, which evolved into the Williamsport Preservation Training Center, officially established in 1977 with Askins as its first chief, a position he held until his retirement in 1989. Askins viewed preservation work as a synthesis of craft skills, administrative ability, academic knowledge, and teamwork. He's credited with transforming how the National Park Service approached the care and conservation of its historic structures. Jim was an unforgettable mentor and transformed my understanding and approach to preservation work.

You're now focused on consulting. What are some of the projects you're working on now, and what's the scope of work you're involved in?

I hope to continue teaching workshops, such as "Guiding Principles for Field-Based Historic Preservation," and working with groups on hands-on preservation projects.

Where do you see the field going in the future? What's the major challenge?

The field of historic preservation is facing immense and unprecedented

challenges, the greatest of which will be preserving the gains in approach and professionalism that have been seen in the last 25 years as the field becomes more diverse and nuanced in the understanding of integrity and historical significance.

Given these facts, what advice would you give to someone just entering the field?

Speak with as many people as possible from as many specialties as you can. Take every opportunity to work with conservators, engineers, tradespeople, and cultural resources specialists.

It's been especially wonderful to see younger people step into important roles in preservation and the traditional trades. For a long time, attending a Timber Framers Guild, Preservation Trades Network, or Association for Preservation Technology event involved seeing mostly people with gray hair. This is starting to change. This, along with increased representation of women and minorities in the traditional trades, is truly inspiring. I'm impressed with how seriously they take the work and the high quality of their projects.

If you had to do it all over again, what would you change?

When you reach a certain level in an organization, there's always pressure to transition into management and step away from direct involvement in projects. I would have held out longer to keep on working directly on projects and in the trades. TB

HISTORIC REPLICATION

Historic Doors creates a series of doors for the restoration of a Horace Trumbauer estate, in Pennsylvania.

It was a project promising sky-high levels of grandeur, and requiring a dizzying degree of complexity. Portledge, a 1910 estate in Bryn Mawr, Pennsylvania, designed by celebrated architect Horace Trumbauer, was undergoing a painstaking historic restoration, and the interior needed 14 doors to complement the surviving originals. More than half were exact replicas; all were made from gorgeous book-matched Honduran mahogany, each featuring hyper-specific elevations and profiles.

After the homeowner asked Historic Doors LLC—a custom woodworking shop in Southeastern Pennsylvania that has specialized in wooden doors, traditional joinery, and granular detail since its start in 1981—Mark Hendricks felt a fondness for the project even before stepping onto the job site. “I studied classical architecture, and [Trumbauer] is one of my heroes in that sense,” says Hendricks, project manager at Historic Doors. Meanwhile, the client’s uncommon dedication to hewing to precedent made for a rare, welcome partnership. “It’s a wonderful opportunity when you have someone who’s committed, who wants us to just not hold back in any way,” Hendricks says.

Before signing on to the project, however, Hendricks had material concerns—specifically, whether his team could source old-growth Honduran mahogany with the correct figure that matched the patterning of the original doors. His carpenter father, who founded Historic Doors, located a set of two matched 12-foot-long, two-foot-wide, two-inch-thick Honduran mahogany boards at Irion Lumber in Wellsboro, Pennsylvania. “They were from the same log, two big boards in sequence that had the same kind of figure,” Hendricks says. “My dad immediately bought those, sight unseen.”



Type B double doors viewed from the living room side. Photo by Giovi Photography



1. A book-matched set of stile skins is dimensioned prior to assembly. Note the high contrast of the grain/figure after the wood is machined.

2. Book-matched stile components are sorted and arranged for a set of double doors. Each piece was re-sawn from the same board and arranged so the components of each door mirror each other. Note the directional grain contrasts differently from one side of the board to the other.

3. The door shown in different lighting to highlight the incredible figure found throughout.

4. A view during construction showing the dry-fitting of frame components prior to assembly. This was done to ensure all joinery was in order before permanent assembly. The photo also reveals some of the inner workings of the door needed to achieve the distinct elevations.

5 & 6. A set of double doors laid out to showcase the differing elevations. Photos by Mark Hendricks

Next, the team visited Portledge and took measurements of every profile, elevation, and detail of each surviving door. “When you have to match things at this level, the field measurement is much more intense, as you can imagine,” Hendricks says. The final designs,

“When you have to match things at this level, the field measurement is much more intense.”



synthesizing those measurements into hand-sketched shop drawings, display the intricate relationship among the constituent elements of doors outfitted with, say, two panels on one side and six on the other.

“Every elevation and the details on each elevation were completely different from one side to another—the panel raise molding itself, the profile moldings that surround the panel, even the width of the stile from one side to another,” Hendricks says. Refining the design meant thinking through the nuances and divergences of both elevations simultaneously; when the bottom rail had a nine-inch face on one side and a 10-inch face on the other, for instance, it necessitated inserting a step into the top of the rail. “You couldn’t do a tradi-

tional cope and stick construction on these. All the moldings had to be applied because of the changes within the width of the frame components from one side to the next.”

Later, after procuring those first two Honduran mahogany boards, Hendricks and company “went up [to the same lumber yard], and they pulled a bunch of packs of figured mahogany off the rack, and we sorted through it by hand and pulled out all the material that we needed.” He spent several days designating a destination within the project for each piece of lumber, making decisions about orientation and grain pattern, and reconciling those choices with precedents. One original door, for instance, was bookmatched in a chevron pattern with the grain running toward the seam,



Above left to right, a finished Door Type A viewed from the room side. The Type B double doors viewed from the hallway side.

Left, a close-up showing the original hardware installed on the new doors. An elegant, rabbeted mortise lock integrates seamlessly with the astragal to the point of matching the bevel.

Photos by Giovi Photography

while others were oriented with the grain running in the opposite direction. “It required a lot of careful thought in arranging the material in an artistic way, but also in the way that the originals had been done,” Hendricks says.

That cogitation made for a smooth, straightforward fabrication process. In the Historic Doors workshop, the team used traditional mortise and tenon joinery—the doors feature no screws, dowels, or other fasteners—while incorporating a few intentional doses of modernity, like boatbuilding epoxies and machines outfitted with custom knives to carve the profiles. “These were as close to original construction techniques without busting out hand chisels,” Hendricks says with a chuckle. The only true (and client-approved) deviation from the precedent regarded the engineered

raised panel made from high-end plywood placed inside a mahogany frame with applied mahogany skin, a variation of the eighth-inch mahogany skin on the original panels. “They edge-glued the mahogany for the main structure of the panel and then applied the skin,” Hendricks says, “whereas we made a mitered frame so you don’t see end grain.”

The finished doors are breathtaking and, at least, a little imposing. When it came time to install replica hardware, for instance, a locksmith balked when he saw the doors, prompting a furniture maker to step in and “do some pretty elaborate things” to install flush bolts equipped with oversized throws, Hendricks says. “People definitely get intimidated by stuff like this.”

From the start, the project at Portledge demanded new doors that were indistinguishable from their precursors. The mission’s success has produced a thought that lingers in Hendricks’s mind from time to time. “If I were there now,” he says, “the first thing I’d ask anyone who didn’t know the scope of the work would probably be: Which doors are original, and which ones are new?” The answer, he knows, is in the details, and even then it’s still a mystery. **TB**

“These were as close to original construction techniques without busting out hand chisels.”



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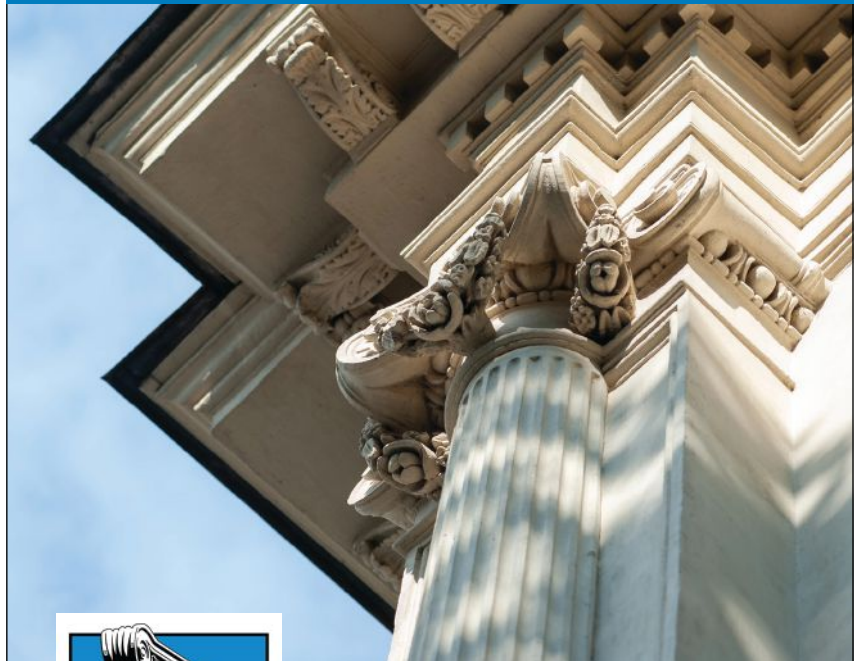


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What Role Should **AI** Play in Traditional Architecture?

Architects are still largely in the experimentation phase with AI tools, but the technology is evolving rapidly.

Visit the Instagram page for Boston-based ART Architects, and you'll see a brief video of night falling over a Cape Cod tower house and the sky lighting up with fireworks.

The video was animated using AI, and it represents the limited ways the firm is using the technology—at least for now.

"AI is a tool, and we need to decide whether we want to use it to create more convincing images, or if we want to use it

to actually create designs," says J.B. Clancy, managing partner at the firm. "Even if the computer could design a building better and faster, I may not want it to. That's not why I became an architect."

It's a tension that nearly all traditional architects and landscape designers are grappling with: What is the role of automation in an industry built on human craftsmanship? And in a field where clients are willing to pay a premium for hand-forged

ironwork and custom cabinetry, will they suddenly begin demanding design efficiencies if AI makes push-button plans possible?

New York architect Thomas Kligerman has only dabbled with AI, but he recently asked an intern at his firm to research AI design tools, and she showed him one that could generate passable designs for basic buildings. "I realize it's coming," Kligerman says. "It's not even coming. It's here."



SHUTTERSTOCK



J.B. Clancy
ART Architects



Tom Kligerman
Kligerman Architecture and Design



Nick Fobes
Hoerr Schaudt

‘A Little Cartoonish’

Nick Fobes, a partner at the Chicago landscape architecture firm Hoerr Schaudt, sees AI tools as splitting into two categories: productivity solutions that can help improve a firm’s operations, and design tools that have a direct impact on client work. His firm is already using the AI-powered notetaker Fathom and the AI voice recorder Plaud, as well as ChatGPT, to increase back-office productivity. Hoerr Schaudt is also using features in Adobe and SketchUp, but Fobes says architects mostly use these features to render and enhance their existing designs.



Images taken in the 1970s before the advent of AutoCAD and other drafting software. Architectural drawings were made on sheets of large paper using drawing boards. Courtesy of rarehistoricalphotos.com

“The goal of AI should be to simplify the mundane tasks—the busy work—and allow more time for creativity and exploration.”

“Early in the design process, it’s really important that everything is human,” Fobes says. “Especially if you’re designing at a really high level, you can’t duplicate the creative process. The goal of AI should be to simplify the mundane tasks—the busy work—and allow more time for creativity and exploration.”

Kligerman has had a mixed experience with AI design tools. Occasionally, he will go into ChatGPT and type a prompt such as: Design a shingle-style house on the beach in the manner of Tom Kligerman. “It spits out a house in 15 seconds, but it really has nothing to do with anything I would do,” he says.

Other tools, he says, spit out designs that initially looked “unbelievable,” but didn’t hold up after closer inspection. “They al-





Top to bottom: Kligerman, Hoerr Schaudt, and ART Architects continue to use traditional methods in their design approach.

ways looked a little bit like the house from *The Addams Family*,” he says. “It was creepy. They all looked a little cartoonish, like something out of a video game, where you approach the castle, and the stones are all fake.”

The Road Ahead

On the other hand: One of Kligerman’s friends owns a home hardware company, and the friend recently sent Kligerman his new catalog, filled with beautiful images of city apartments, suburban mansions, and cabins in the woods. Kligerman asked which architects created the images. It turned out the friend had produced them himself using AI tools. “He told me, ‘You have to know how to talk to AI,’” Kligerman recalls. “So maybe we’re approaching a place where you sit in front of your computer, and it becomes talk-itecture.”

Clancy knows from experience that the design process is iterative and nonlinear, with sparks of inspiration. He worries about those moments of serendipity getting lost as firms adopt automation.

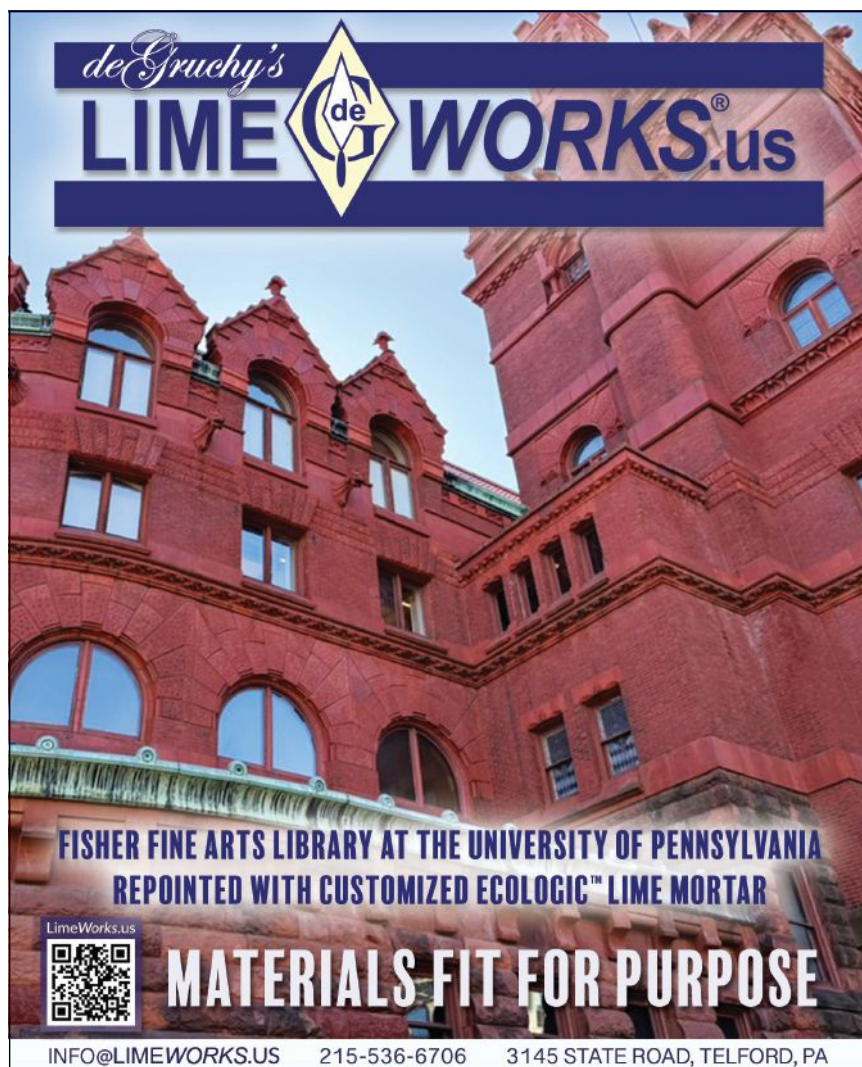


Fobes says that architects currently spend only about 20 percent of their time on design and creative thinking, with the other 80 percent going to production and updates. AI tools, he believes, will flip that dynamic. However, he predicts that clients will still want to work closely with human designers. “I could see firms that will go all-in on AI and say, ‘We’ll do it for cheaper,’” he says. “But it’s not going to be the same experience, and people are still going to want to pay for that experience. We’re embracing AI as a tool, but we’re staying true to who we are as a design team.”

Clancy knows from experience that the design process is iterative and nonlinear, with sparks of inspiration igniting at seemingly random times when architects are engaged in sometimes otherwise mundane tasks. He worries about those moments of serendipity getting lost as firms adopt automation. Still, Clancy called a meeting this spring to discuss how his firm’s employees are using AI, and he plans to keep an eye on how the technology shapes his industry in the years ahead. “I want to feel like we’re making a choice, rather than either being left behind or pushed into doing something we don’t want to do,” he says. **TB**



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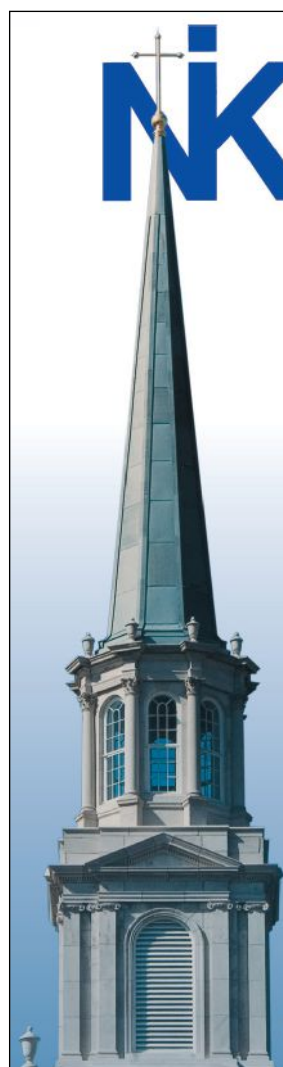
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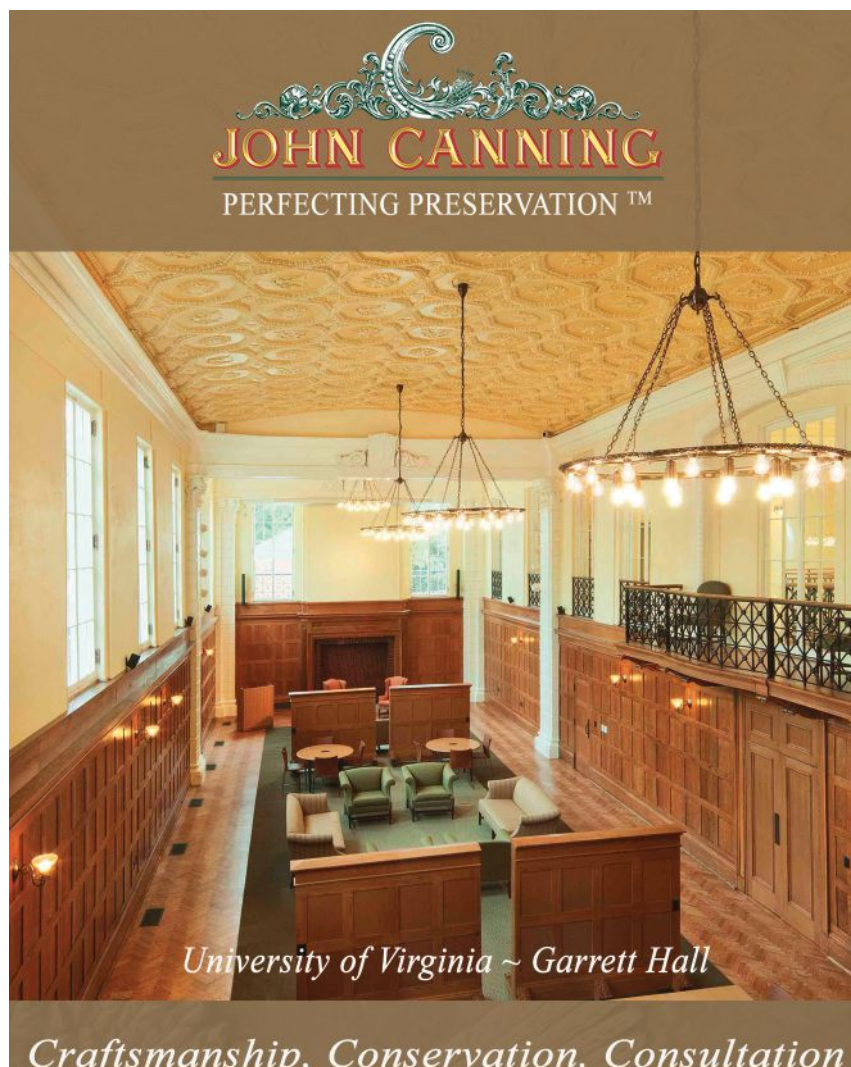
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Metcalfe Robbins Photography



This page, Compass Ironworks is known for coming up with creative solutions, specializing in gates, stairs, fences, and railings.

Photos by Compass Ironworks

Decorative Metals

From stair railings to lighting fixtures and garden ornaments, decorative metalwork brings character and beauty to the spaces we inhabit.



The ancient art of forging metal is still being practiced today by select artisan studios. Here are some of the best that are working in the traditional style.

Compass Ironworks, compassironworks.com

Based in Lancaster County, Pennsylvania, Compass Ironworks creates custom ironwork for clients across the United States and abroad.

The 27-year-old, family-owned company is comprised of a select team of skilled artisans who specialize in crafting custom stairs, gates, fences, and railings. The work blends innova-

tive design with classical traditions established by masters such as Samuel Yellin and Cyril Colnik.

"We are inspired by innovation, grounded in integrity, and driven by a strong work ethic," says owner Amos Glick. "We think outside the box to deliver creative solutions tailored to our clients' needs. Using iron, aluminum, stainless steel, bronze, and brass, we create ironworks other companies may only dream of. We approach each challenge as an opportunity to provide a better product."

Recalling past challenges, Glick describes a three-story, eight-foot-diameter staircase that had to corkscrew through a six-foot door



opening—a feat accomplished through teamwork and outside-the-box thinking.

He also highlights Compass Ironworks' Create & Collaborate process, a recent initiative that allows the company to deliver custom ironwork worldwide.

"Whether it's a staircase for a private estate in Florida or a historic gate restoration in California, our Create & Collaborate process makes it possible," he says.

Glick's passion for metalwork began with a childhood fascination for blacksmith shops and has remained as enduring as the metal he shapes.

"Watching metal take form left a lasting impression," he says. "From a young age, I knew I had metal in my veins."

Compass Ironworks' legacy lies in crafting pieces that outlast their designer, their owner, and even their maker.

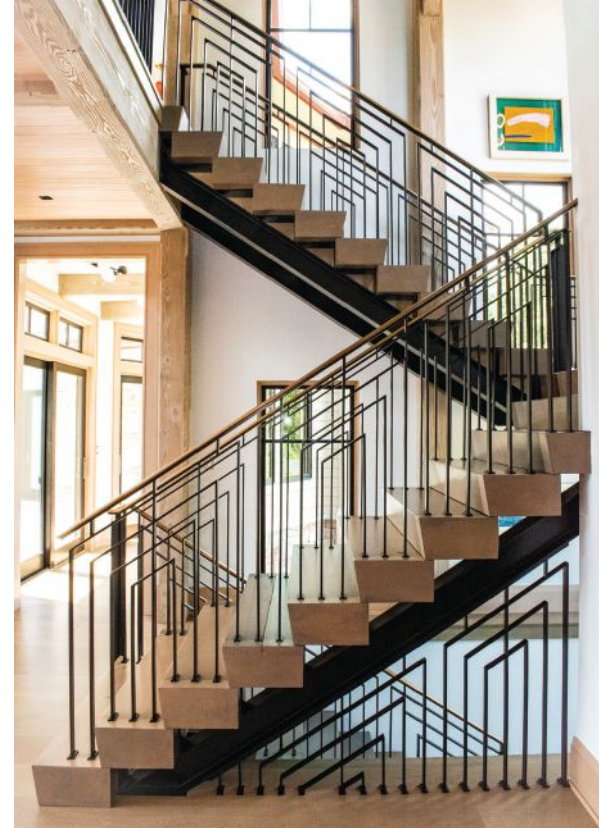
Historical Arts & Casting Inc., historicalarts.com

For more than 40 years, Historical Arts & Casting has been designing and fabricating cast ornamental and decorative metalwork.

Working primarily with bronze, aluminum, and cast iron, the Utah-based company makes a variety of products, including railings, light fixtures, doors, windows, foundations, furniture, and garden ornaments.



Above, a select team of artisans at Compass Ironworks creates the pieces. Right, Compass Ironworks creates historical and contemporary styles. *Photos by Compass Ironworks*



"We have the entire process—design, engineering, pattern shop, foundry, machining, fabrication, finishing, packaging, and shipping—in house and under one roof," says Chad Thorell, partner/CFO, adding that the crews also do field measurements, consulting, demolition, and installation. "Having all these capabilities at arm's-length gives us great flexibility with producing prototypes, scheduling, and the assurance that it will be done to our standards."

Historical Arts & Casting has worked on numerous historical projects around the country, including the U.S. Capitol Building's restoration and the restoration of the lighting fixtures at New York City's Grand Central Station.

"We are artisans who restore life to the classical and bring new meaning to America's architectural heritage," says Thorell. "With a commitment to old-world craftsmanship,

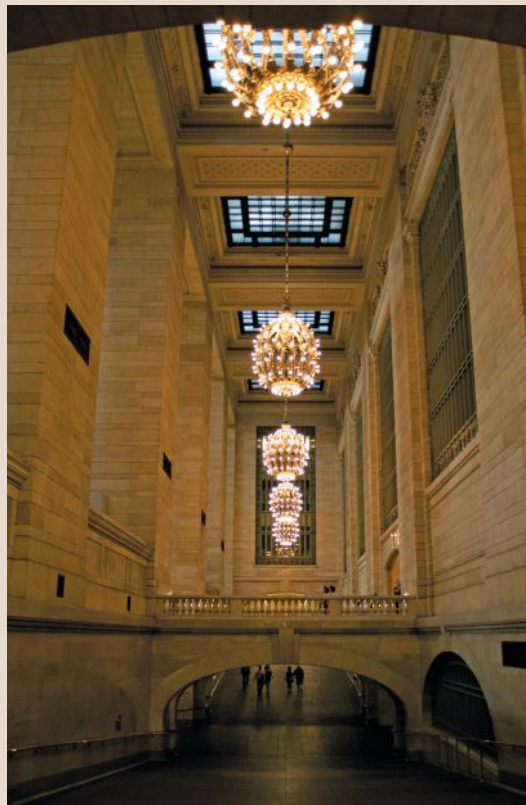


Left, this aluminum stair railing, for a private residence in Palm Beach, Florida, was made by Historical Arts & Casting Inc. Below, they restored the gold- and nickel-plated chandeliers at New York City's Grand Central Station.

Photos by Historical Arts & Casting Inc.

Below right, Historical Arts & Casting was involved in the restoration of the Capitol dome.

Photo by Architect of the Capitol (AOC)



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we utilize new-world technology to create custom, quality, architectural ornamentation. We are leaving a lasting legacy of beauty for current and future generations to enjoy.”

Thorell, who joined the family-owned company in 1987 when he was 16, says it’s fulfilling and inspiring to be involved with projects of such national importance.

“My first job was working on the outdoor patio furniture for the Statue of Liberty,” he says. “We provided very ornate cast aluminum tables and chairs. “It is still rewarding to revisit that project over the years and see that work that we had done so many years ago.”

James DeMartis Metal Studio, jamesdemartis.com

Known for custom, site-specific work in a variety of styles ranging from traditional to contemporary, James DeMartis is inspired by his eponymous studio’s large collection of metalwork and vintage and antique hand tools that he uses daily.

The studio, based in East Hampton, New York, specializes in all kinds of metalwork, including railings, furniture, hardware, sculpture, fireplace accessories, lighting, artifact mounts, and restoration and often collaborates with leather, wood, glass, and stone craftsmen.

“I love to be involved in the design process,” says DeMartis, who founded the studio



Clockwise from above left, James DeMartis Metal Studio specializes in a variety of metalwork, including railings such as this one. It’s the details, such as this little bird, that make their work stand out. James DeMartis Metal Studio gets inspiration from its collection of antique metalwork and uses vintage tools while fabricating pieces.

Photos by James DeMartis Metal Studio

in 2001 after working for another metalwork shop. “I’m an artist—I don’t replicate antique metalwork unless it’s for a restoration, but I incorporate elements of antique design and construction technique into my designs.”

DeMartis, who typically is involved in all aspects of the design, engineering, and drawing, works with clients on Long Island, and in New York City and the Adirondacks.

His mid-size studio uses traditional techniques and modern technology ranging from blacksmithing and soldering to water jet, laser cutting, and precision machining and welding fabrication.

“Drawing from a diversity of skills, techniques, tools, technology, materials, hand-applied finishes, and design, my shop thrives on projects that range from minor repairs to large-scale installa-

Wiemann Metalcraft makes glass railings and glass structures such as greenhouses and conservatories, below. Also specializing in traditional metal railings, right.

Photos by Wiemann Metalcraft



tions,” he says. “I work in the realm of contemporary to the traditional and everything in between. I’m also known as the shop clients find themselves at when no one else wants to tackle their thorny projects.”

Wiemann Metalcraft, wmcrafter.com

Working mostly with institutional and commercial clients worldwide, Wiemann Metalcraft specializes in traditional metal railings but also designs and manufactures a variety of decorative and ornamental metalwork ranging from glass structures and glass railings to solid-iron and steel fencing and gates and feature lighting.

“We are incredibly agile and diverse in our capabilities, and while we do travel far and wide for work, we excel at producing complex assemblies that others can install with confidence,” says President Douglas Bracken, whose family bought the company in 1997. “We are very progressive in leveraging technology to assist in everything from design through fabrication and installation.”

Oklahoma-based Wiemann Metalcraft, which was founded in 1940, also has a division that focuses on contract manufacturing for clients who are original equipment manufacturers.

Bracken is passionate about “making beautiful products and solving design and fabrication problems gracefully and efficiently.”

The members of the Wiemann team, he says, are not mere welders and fabricators: “We work hard to be artisans every day. We are all dedicated to our craft.” **TB**





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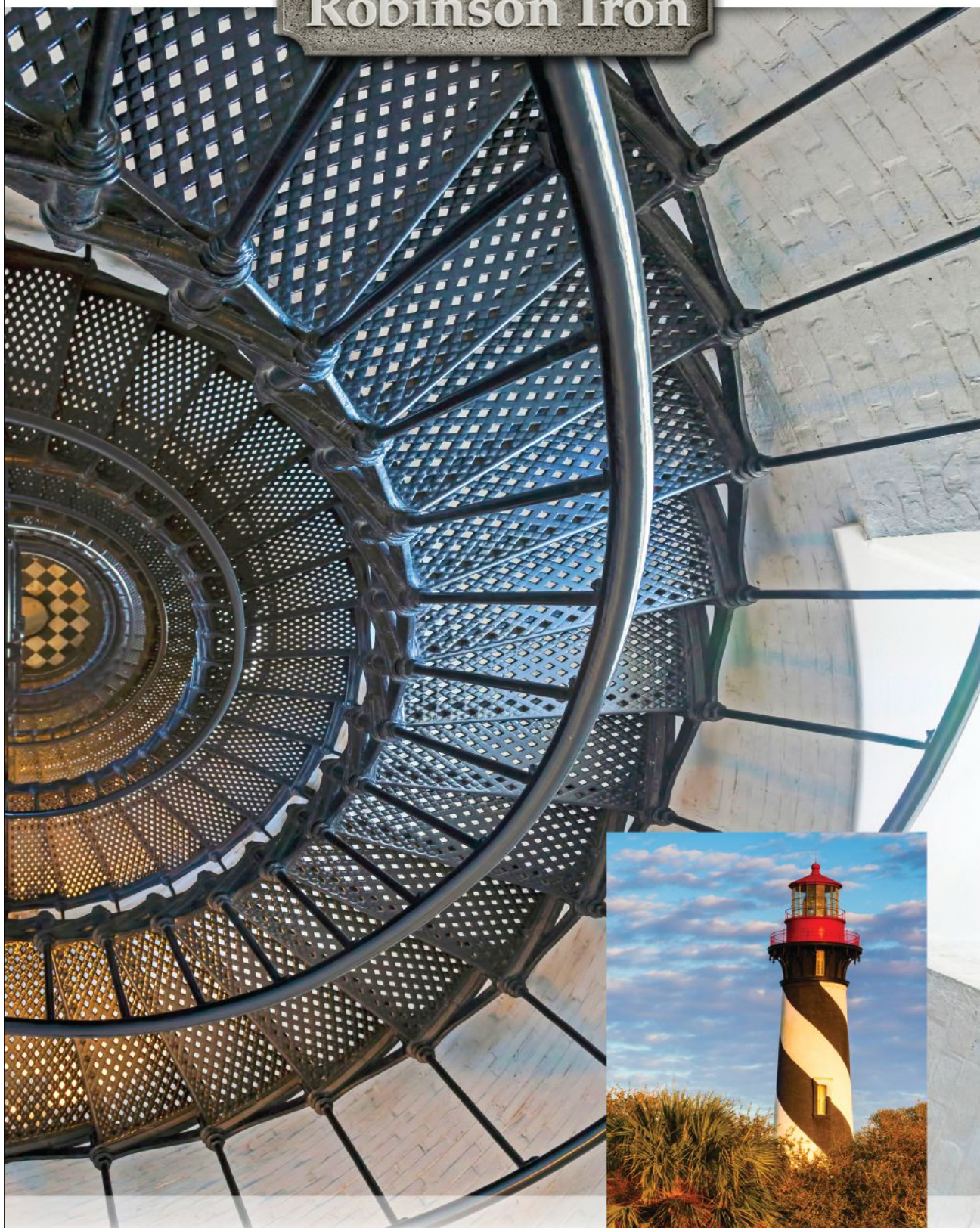
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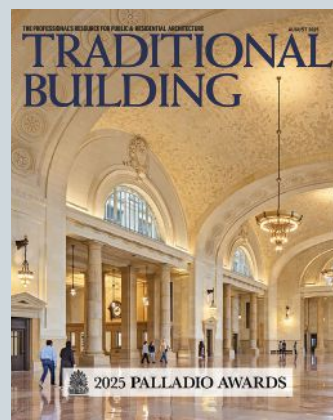
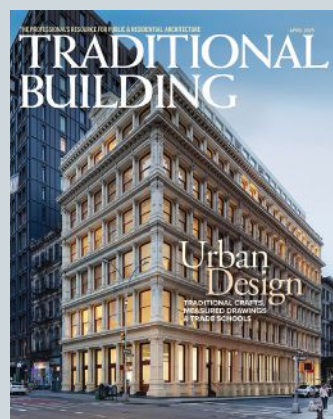
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Loggia dei Lanzi, Florence. Photo, 1897.
Detroit Publishing Company, Library of Congress.

THE LOGGIA

From celebration to contemplation John Tschirch offers a history lesson on this Italian design element.

Italian climate and culture converge in the loggia, an architectural form created for shade and show. A loggia as a central feature of a piazza proclaimed civic virtue; a loggia in a private house served as a place of feasting and fashion. In each case, the form provided shelter from the hot sun and performed a social function, whether for revelry or retreat. Reaching its fullest expression during the Renaissance, architects refined this most august building feature. It is a story of function and fantasy in harmony.

The Loggia dei Lanzi (1376-1382) in the Piazza della Signoria of Florence could claim the role as the preeminent loggia in the crucible of the Renaissance. Its three arches proclaimed the primacy of ancient

BY JOHN R. TSCHIRCH,
ARCHITECTURAL HISTORIAN

Roman architecture being rediscovered in this city of rich merchants and bankers. Functionally, it provided a setting for public assemblies and the swearing in of city officers. Between each arch are roundels symbolizing Justice, Fortitude, Temperance, and Prudence, hoped for virtues for governance, not always followed in the tumultuous history of Florence. During the reign of Grand Duke Cosimo Medici I, the loggia housed German mercenary pikemen, gaining it the name of the Loggia of the Lancers (Lanzi in Italian). Besides the aggressive tone set by the mercenaries, the loggia also became a place for the aesthetic

appreciation of fine art. Medici lions stand guard at the front steps, and sculptures by Cellini and Giambologna sit under its vaulted ceiling, while ancient Roman statuary lines the back wall.

While city government, whether the Republic or the later Grand Duchy established by the Medici, celebrated itself in the Loggia dei Lanzi, the rich and powerful mercantile families of Florence took the cue and declared their own high status with a loggia, namely the Rucellai, the family that commissioned one directly across from their palace by Leoni Battista Alberti. On a daily basis, the Rucellai loggia (1460) provided shelter for the public; for special occasions it was draped in rich tapestries to serve as the setting for family banquets, all within public view. On June 8, 1466, the



The loggia form provided shelter from the hot sun and performed a social function, **whether for revelry or retreat.**

Above, Giuseppe Zocchi. Piazza della Signoria with Loggia dei Lanzi (center). Oil on canvas, 1750.
Private collection.

Below, Villa Saraceno (ca. 1540) in Agugliaro by Andrea Palladio.

loggia fulfilled its truest function: the wedding feast of Bernardo Rucellai and Nannina de Medici, sister of Lorenzo the Magnificent. Two of the most powerful families of Renaissance Florence were joined within a classical loggia.

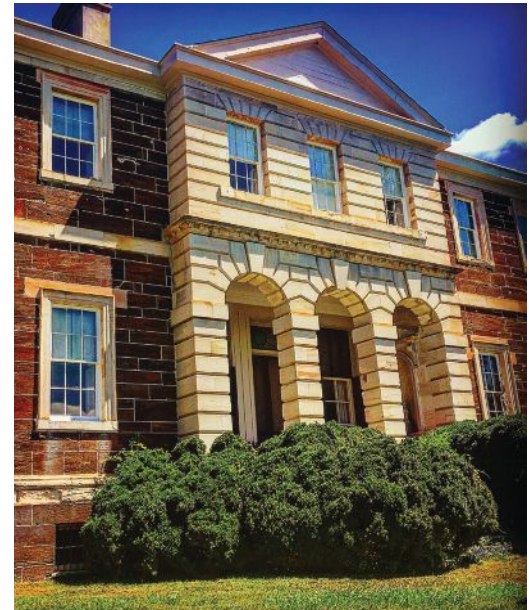
Not to be outdone by Florence, the Republic of Venice constructed a loggia (1538) in the Piazza di San Marco, at the base of the bell tower and in front of the cathedral of San Marco. It served as the meeting place for Venetian officials in charge

of the Treasury of Saint Mark, and guards for the nearby Doge's Palace also stood watch here. Designed by Jacopo Sansovino, and known as the Loggietto, the structure conjures up the imperial grandeur of the Arch of Constantine in Rome with three arches framed by majestic columns. Above the arches are sculptural reliefs in striking white Istrian stone (from the Istrian region ruled by Venice and now Croatia) depicting the Venetian territories of Crete and Cyprus with Justice in the middle. Bronze figures refer to ancient times in images of Athena, Apollo, Mercury, and Peace filling niches enhanced by slabs of Spartan basalt from Greece. Material richness defines this structure with red marble from Verona and white marble from Carrara embellished

with opalescent lumachelle, which sparkles due to its embedded mollusk shells.

Imperial display may have its public grandeur, but the loggia could also be a place of private retreat, especially in that most Renaissance of creations, the country villa. In the hands of the architect Andrea Palladio, the loggia reached its apogee as a focus of a pastoral refuge. Three arches set at the very center of a villa, offering views to green pastures, orchards, and hills, or a river beyond, were the key features of his designs. Born in Vicenza, trained as a stonemason, and then supported by Count Trissino as his patron, Palladio traveled to Rome to view its monuments. Upon his return, he received commissions for palaces in Vicenza and villas in the surrounding countryside, and as





Left, Villa Pisani (ca. 1540) in Bagnoli, Lonigo by Andrea Palladio. Above, River Façade of Mount Airy (1751) with Palladian-inspired loggia. Richmond County Virginia.

In the cool of the loggia, enlightened occupants could read, write, feast,
or simply snooze on a summer afternoon.

his reputation grew, he eventually became architect to the Republic of Venice. Among his early designs in the 1540s are the Villa Pisani at Bagnolo di Lonigo and the Villa Saraceno in Agugliaro. Topped by triangular pediments, but with no monumental columns or excessively carved ornament, these loggias depend on classical proportion and simplicity of line. They stand as minimalist temples to house the noble families of Vicenza and the merchant oligarchs of Venice. Inspired by the pastoral poems of Horace and Virgil, these patrons of villas wished to live like ancient Romans taking their “otium,” contemplative leisure, in a natural paradise, far away from their urban

duties, their “neg-otium.” In the cool of the loggia, enlightened occupants could read, write, feast, or simply snooze on a summer afternoon, and they could do so reassured that their pastimes were ennobled by a time-honored form.

The loggia became an icon of civilized living, so much so that it served as an archetype, persisting across the centuries. Palladio’s loggias, published in his *Four Books of Architecture* (1570), made their way into English translations and adaptation of his designs, such as James Gibbs’ Plate LVIII in his *Book of Architecture* (1728), which traveled across the globe to land in colonial Virginia as the river facing

facade of Mount Airy (1751), the plantation house for Colonel John Tayloe II. Vizcaya (1914-1923) in Miami by F. Burrell Hoffman, the Palm Beach houses of Maurice Fatio in the 1920s, and Coco Chanel’s Villa La Pausa (1935) at Roquebrune-Cap-Martin on the French Riviera all have loggias as the focal point of these warm-weather retreats for languid days and party-filled nights. What had been born of function evolved into a setting for fantasy. The true value of the form is in its survival and continual use, whether cloaked in ornament like a triumphal arch or finished in plain stucco as a simplified porch. Thus, the loggia is timeless. TB

Vizcaya (1914-23) by Paul Chalfin and F. Burrall Hoffman. Miami, Florida. A loggia is the central focal point of this Italian Renaissance-style villa.



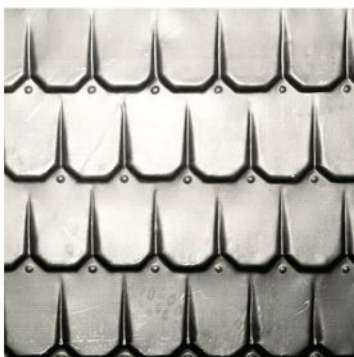
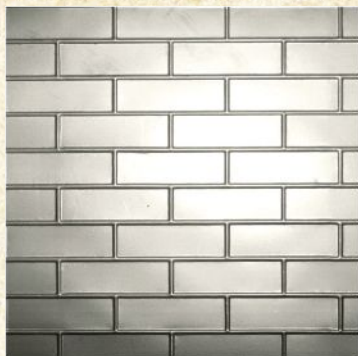


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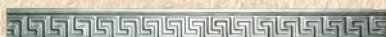


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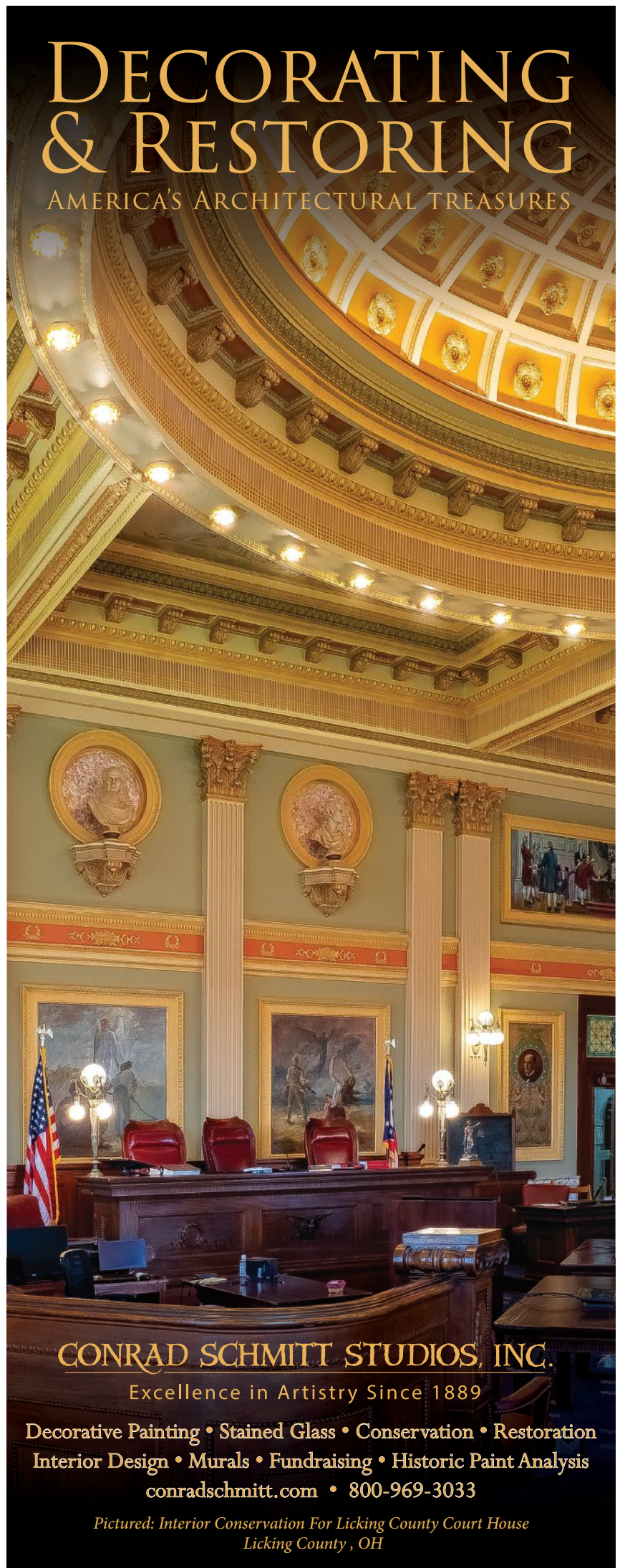
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*Pictured: Interior Conservation For Licking County Court House
Licking County, OH*



HIGH MARKS

Voith & Mactavish Architects delivers a successful new-meets-old head of school house in upstate New York.

By *Jennifer Sperry* | Photos by *Jeffrey Totaro*



Millbrook School, set amidst the rolling hills of Millbrook, New York, is not unlike a traditional New England village. Punctuated by a white chapel, the campus consists of playing fields, dormitories, and a proper quadrangle. With buildings of red brick and white clapboards, it is bucolic and charming, an educational oasis in the Hudson Valley.

In 2019, the school tasked Voith & Mactavish Architects with developing a comprehensive plan to prepare holistically for the needs of students, staff, and alumni. During this process, the head of school's house, aka Pulling House, a converted 1930s farmhouse (named after Edward Pulling, the school's founder), came under scrutiny.

To make room for another building, the firm and client decided to recreate Pulling House 40 feet from the original site. They kept the look and feel while making a more functional plan for its resident family.

"Our new-old version is built on a slightly smaller scale, but the layout of the formal rooms is very similar," explains firm partner and Director of Residential Design J. Scott O'Barr. General contractor Consigli ensured a seamless build, with its millwork department executing Voith & Mactavish-designed cabinetry, shelving, and custom kitchen cabinets.

Many components were salvaged to keep the structure's character as true to the original as possible. "The front door and its fanlight and sidelights were saved along with fireplace mantels and some light fixtures," says O'Barr. Millwork was replicated from photographs and detailed on-site survey work.

O'Barr collaborated with Daniela Holt Voith, the firm's founding partner and director of design, on the project. The duo steered the architecture and interior design in one seamless process.

"The millwork, finishes, wall coverings, and furnishings balance Millbrook's storied tradition with modernity," explains Voith. "The school wanted a young, fresh outlook so the public spaces would feel welcoming to students, families, and alumni."

From the start, the challenge was the building's intended multiple functions. The design team had to pair more formal, public-facing spaces used regularly for events with private family living areas. The solution was to clearly delineate two wings via two respective entrances.

"The idea was that a formal function could occur on one side of Pulling House while the family preps dinner and finishes homework on the other," notes the architect.



Opposite page, Built-in shelving and cabinets add historic charm to the public living room, where students gather regularly.

Clockwise from above, A glass vestibule prefaces Pulling House's formal spaces. Two entries create separation between the structure's public and private wings. Simple pegs and a decorative fanlight nod to the circa 1930s farmhouse's original features.



Clockwise from above, In the public formal living room, blues, whites, and grays reference the school's colors. Contrasting rusts and oranges give the palette life and vibrancy. The Head of School wanted a contemporary study, and the result is a room influenced by mid-century modern.

Opposite page, A vaulted ceiling creates a bright, airy feel in the family's private living room.

A brick walkway leads to the public wing's more formal entry. "Here, a glass vestibule provides a break in case of snow, which is prevalent in Dutchess County," explains O'Barr. This mud area with pegs for coats (another salvaged feature from the original Pulling House) leads into the public rooms, where traditional forms harmonize with colors, patterns, and textures that are purposefully bright and strong.

"For the interior design, we were tasked with taking a fresh approach versus recreating 19th-century Americana," describes Voith. "We wanted it to feel comfortable yet refined."

The public wing's showpiece destination is a large, gracious living room with plenty of seating centered on a fireplace (complete with mounted portrait of Edward Pulling). Here, Voith anchored the space with blue, but not just any blue: "The school has its own branded shade of 'Millbrook Blue,' which we matched with fabric samples," she relays, adding, "We really enjoyed pulling in contrasting oranges and reds to make the blue stand out even more."

Besides a powder room and catering kitchen, the head of school's study and dining room round out this wing. "He wanted a contemporary



feel in his study, and the result is an aesthetic influenced by midcentury modern," says Voith. "It's a welcoming touch-down space for private conversations."

The other half of the first floor is dedicated to the head of school and his young family. Accessed via a secondary entry with portico, this section is meant to feel more contemporary and livable. "We chose furnishings to stand the test of time but that, down the road, could be swapped out to suit the tastes of a new school head," notes Voith.

Downstairs, the family enjoys a modern kitchen with built-in banquette tucked comfortably into a light-filled corner. Informal country furniture accommodates their busy lifestyle. The dining room easily hosts more formal gatherings but doesn't take itself too seriously thanks to Scandinavian simplicity. Meanwhile, the family room's vaulted ceiling delivers plenty of air and light.

Yet another new feature courtesy of the rebuild is a rear bluestone courtyard, flanked on one side by the public living room and the other by the family's private living room. "It's a great shared amenity," points out O'Barr. A self-contained en suite guestroom above

*“The millwork,
finishes, wall coverings,
and furnishings balance
Millbrook’s storied
tradition with modernity.”*





This page, clockwise from top left: Modern features include new bedrooms for the family plus a dedicated guest suite. Various shades of blue riff on the school colors. The architecture firm tucked the kitchen's banquette into a light-filled corner. This amenity-filled kitchen services the family's daily needs.

the public entry is used for important visitors and is accessed by its own set of stairs.

Ultimately, the finished project is a success by every measure. Evocative of a traditional farmhouse outside, the house encourages easy, contemporary living inside. It is a testament to the school's respect for the past and emphasis on the future. **TB**

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Clockwise from top, The dining room, a transition space between public and private, includes a reclaimed mantel from the original Pulling House. A new rear terrace provides outdoor living for both wings of the house. Blue continues in the family's mud area.





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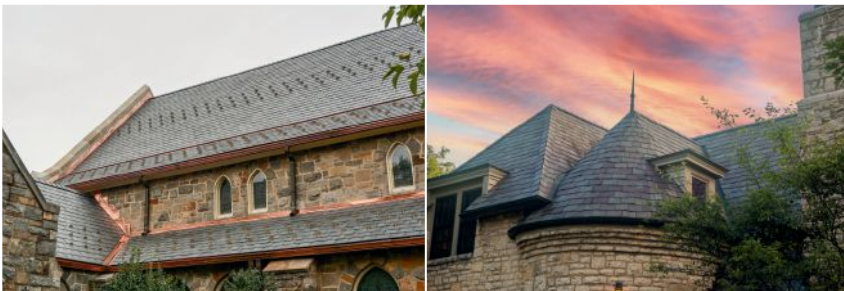
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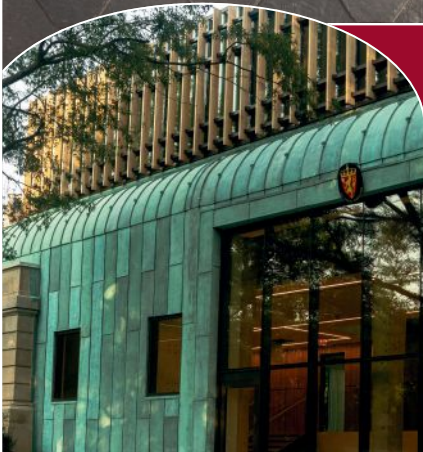
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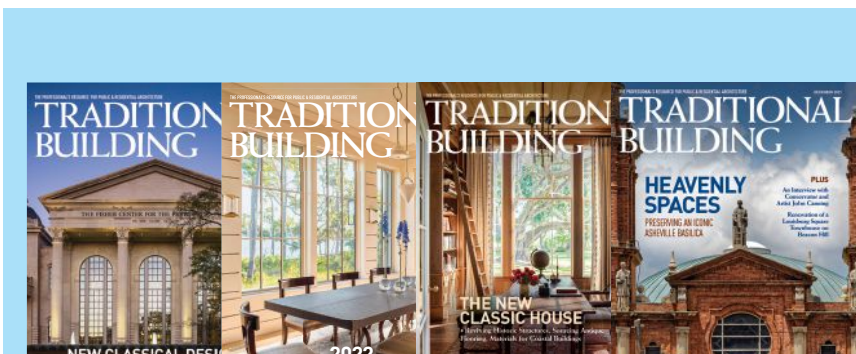


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THE COUNTRY'S TOP CARETAKERS OF ARCHITECTURAL TRADITIONS.

BY JENNIFER SPERRY

Every day, in all parts of the country, experts in their fields are preserving and replicating historical architecture in its myriad forms. And no more so than the following 25 leaders, who have dedicated themselves and their careers to furthering traditionally built environments through education, architecture, design, and craft. They are enriching our future by honoring building traditions of the past. Let's celebrate their impressive achievements.

Andrew deGruchy

LimeWorks.us

Andrew deGruchy has spent more than four decades championing the use of traditional lime-based materials. As founder and owner of LimeWorks.us—the nation's top manufacturer and distributor of environmentally friendly mortars, plasters, and paints—he is at the forefront of a growing movement to revive time-honored craftsmanship and protect the architectural heritage of American communities.



His commitment to excellence in masonry restoration began in 1979, when he earned a full scholarship to Williamson Free School of Mechanical Trades (now Williamson College of the Trades). There, he completed a three-year masonry program and was honored with the school's prestigious "Key" award for exemplifying its founding ideals.

Over the past 40 years—working at his original company, deGruchy Masonry Restoration, and for 26 years at LimeWorks.us—deGruchy has led specialized crews in the restoration of hundreds of historic buildings throughout the Delaware and Lehigh Valleys of Pennsylvania. Their work is a testament to technical precision and a deep reverence for America's built heritage.

Recent projects include the Stroud Mansion for the Monroe County Historical Association, the Fischer Fine Arts Library at the University of Pennsylvania, and the iconic Tower at the University of Texas at Austin. All were restored using custom-formulated lime mortars and materials.

The company's training and education initiatives allow deGruchy and his team to pass on traditional skills to the next generation of artisans and preservationists. His volunteer efforts often focus on America's historic burial grounds and vintage architecture, areas he sees as key to understanding and honoring our shared past.

At the heart of this impressive body of work is a calling to preserve the cultural, historical, and architectural landmarks that define American identity.

Beth Webb

Beth Webb Interiors

Beth Webb is an internationally acclaimed interior designer and founder of Beth Webb Interiors, a celebrated Atlanta-based firm known for its timeless, sophisticated, and richly textured spaces. With over two decades of experience, Webb has crafted homes that embody warmth, serenity, and a refined sense of style.



To Webb, interior design "has always been about creating a feeling—something you sense the moment you walk into a space. I love the poetry of working within tradition while bringing it to life through texture, light, and detail," she says. "My role is part interpreter, part editor, with the aim of making classical design feel fresh, serene, and deeply livable."

Traditional design has such enduring relevance, notes the design veteran. "To be part of the dialogue is incredibly meaningful," she relays. "My approach has always been about restraint and refinement—celebrating craftsmanship, honoring scale, and creating rooms that stand the test of time. Being recognized as a leader in that space affirms that there's still a deep appreciation for beauty that's quiet, tactile, and rooted in tradition but not stuck in the past."

Her work has been widely published in leading design and lifestyle publications worldwide. Her first book, *An Eye for Beauty* (Rizzoli, 2017), explores the fundamental principles shaping her design philosophy. Her highly anticipated second book, *Embracing Beauty* (Rizzoli, February 2025), is a study in organic elegance. A respected industry voice, Webb serves on the board of the Design Leadership Network, furthering dialogue and innovation within the design community.

Carl R. Lounsbury

Architectural Historian; Adjunct Associate Professor, William & Mary

For nearly 50 years, Carl Lounsbury has celebrated early American architecture through research, design, reconstruction, teaching, and writing.

Much of this work was conducted during Lounsbury's tenure as Senior Architectural Historian at the Colonial Williamsburg Foundation. For 35 years, he was responsible for long-term architectural research projects centered on early American building types. He also contributed to the design and interpretation of new exhibition sites in the historic area, including the Courthouse and Market House.

As part of this vital role, he supervised architectural draftsmen and directed the work of graduate and undergraduate interns. He established and maintained a primary source architectural database with more than 100,000 entries and was responsible for publishing books and articles related to the department's work.



“There is so much more to discover and write about. Historical research never answers all our questions—it only opens new paths of investigation.”

Says the architect and professor:

“I have always been attracted to the dynamic interplay between classical design ideas and regional building practices during the 17th and 18th centuries. I have found this line of inquiry richly rewarding intellectually and filled with many interesting details that illuminate how the new world's economic,

social, and environmental conditions reshaped old world building ideas and practices.

Currently, Lounsbury teaches architectural history at William & Mary and is an independent architectural historian. Acting as a consultant to governments, museums, universities, and more, he is actively involved in preserving, studying, and the restoration of several historic buildings. Meanwhile, he is in the process of researching and writing his twelfth book, *Ecclesiastical Architecture of Early America*.

“Even now, I feel that I am only getting started,” says the historian, adding, “There is so much more to discover and write about. Historical research never answers all our questions—it only opens new paths of investigation.”

Steven W. Spandle

Steven W. Spandle Architect

Steven Spandle is the founding principal of Steven W. Spandle Architect, which specializes in residential design. The firm has undertaken a diverse array of commissions ranging from single-family homes to Manhattan penthouses to museums. “Integrating modern conveniences into classically inspired spaces is always an exciting part of our work,” Spandle contends.

A practitioner of classical design and passionate collector with a deep knowledge of history and the decorative arts, Spandle is the architect of the White House Tennis Pavilion—the first free-standing addition to the grounds in decades. For this project, he received both the ICAA John Russell Pope Award and *Traditional Building's* Palladio Award. From 2017 to 2021, he contributed to various restoration projects at the White House and Camp David.

A native of Georgia, Spandle graduated from the Georgia Institute of Technology's architecture program and received a Master's of Classical Architecture from the University of Notre Dame School of Architecture. Before opening his practice in 2015, he worked with nationally recognized architecture firms in Atlanta, Boston, and New York.

His enthusiasm for the fine and decorative arts brings a unique perspective to his practice. He also shares his knowledge generously via prominent speaking engagements, service on various boards, and membership in significant organizations such as the Connoisseur Society at George Washington's Mount Vernon; the Collector's Circle at the Winterthur Museum, Library, and Garden; and the Friends of the Collections at Colonial Williamsburg.

Spandle's lifelong fascination with architecture, art, and design began with childhood visits to museums and historic houses. These destinations profoundly shaped his professional pursuits and influenced his understanding of design.

“Classicism, or traditional architecture, is a language, and much like a written narrative, there are endless stories to be told,” he describes. “Whether designing something new or reimagining an existing building, the process is always exciting.”



Marsha Faulkner

Studio M Interior Design

With over 30 years' experience, interior designer Marsha Faulkner is a visionary, collaborator, educator, and leader in her field.

Her love for design began with theatrical sets during high school. It blossomed during college and post-graduation travels through Europe, where she soaked in the timeless elegance of classical interiors.

She launched Studio M Interior Design in 2010 and, since then, the firm has become known for its ability to blend



“When you have a stellar project with a very talented team, the challenges that inevitably arise become interesting ways to do something really great.”

classical elements with modern sensibilities. As an author, adjunct professor, and keynote speaker, Faulkner prioritizes education, working with IIDA and ASID to advance the entire field of interior design.

When it comes to projects with historical aspects, she embraces both the overt and hidden opportunities. “I enjoy researching the building or style and brainstorming how to bring modern comforts into the scenario in a way that respects

the heritage,” explains Faulkner, who is currently the Florida ICAA President and has been on the board since 2008.

The design veteran also invites collaboration with true craftsmen and master builders who bring it all to life. “When you have a stellar project with a very talented team, the challenges that inevitably arise become interesting ways to do something really great,” she describes. “This is honestly what drives me as a designer.”

Devin Kimmel, AIA, ASLA

Kimmel Studio

Devin Kimmel, AIA, ASLA, managing principal of Kimmel Studio, is a leading voice in traditional architecture and design. His unwavering commitment to classical principles is evident in the studio's renowned high-end custom architecture and historic preservation projects.

"My passion for traditional architecture stems from a belief in the continuous history of design," he says. "It's not about blind replication but learning from the past to inform the future. I'm driven by the challenge of reinterpreting these principles for contemporary life, ensuring our built environment tells a story and fosters a meaningful experience."

As an all-in-one firm, Kimmel Studio seamlessly integrates architectural design, landscape architecture, and interior design, reflecting its principal's

holistic vision. This fusion of services also significantly enhances the success of traditional-leaning and preservation projects.

A dedicated member of the ICAA, Kimmel demonstrates a profound understanding of classical forms,

proportions, and detailing. This knowledge has been honed through extensive study, travel, and his tenure teaching classical drawing and building typology at the University of Maryland.

His dedication to preserving architectural heritage is exemplified by the award-winning Cloverfields mansion project, which garnered multiple accolades, including two John Russell Pope Awards from ICAA. Kimmel's talent for traditional design on a grand scale was further highlighted when his classical design was selected as a finalist for the National World War I Memorial in Washington, D.C.

Through his dedication to classical and traditional styles and his innovative integration of landscape, Kimmel stands as a national leader, consistently setting a benchmark for excellence in the field.



Thomas N. Rajkovich

Thomas Norman Rajkovich Architect, Ltd.

Thomas Norman Rajkovich is an architect and urban designer whose 40-year career has combined professional practice, teaching, lecturing, drawing, painting, and writing. The son of two educators, his lifelong objective has been to instill in others a passion for what Henry Hope Reed called "The Classical," and to teach students the essential principles and skills required to meaningfully contribute to that great tradition.

Rajkovich is an Affiliated Fellow of the American Academy in Rome (1985) and a Fellow of the Royal Society for the Encouragement of Arts Manufactures and Commerce. He has taught at several universities, beginning in 1987 at the University of Illinois at Chicago, and at his alma mater, the University of Notre Dame, where he was tasked with restructuring the Rome Program curriculum on a classical model, a curriculum that continues to this day.

"I'm intellectually indebted to the Italian Renaissance for my approach to classical architecture as a language," reveals Rajkovich. "It is a privilege to learn from and aspire to rival these brilliant mentors distanced by time and to bring those lessons to bear on contemporary projects."

The architect has served as a guest critic at numerous institutions, including Yale University under the deanship of Robert A. M. Stern, and was recently the Michael C. Duda Visiting Professor of Architecture at Notre Dame's graduate program. He has taught under four deans at Notre Dame over the past 35 years.

An avid painter whose watercolor wash drawings are held in several private collections, Rajkovich regularly speaks on classical architecture to academic and general audiences. He has received the Arthur Ross Award in Architecture in 1987 from Classical America (now the ICAA), numerous ICAA Chicago-Midwest Chapter Acanthus awards, and a 2025 Palladio Award.

Explains the architect: "I've intentionally struck a balance in my professional life between architectural practice and teaching in a university setting. I believe that the classical tradition necessarily involves building and making as well as mentoring future generations. I find joy in the dynamic between the two."



Fernando Wong

Fernando Wong Outdoor Living Design

Fernando Wong started his global eponymous landscape architecture firm over 20 years ago. Since then, it has grown into one of the most sought-after firms boasting not just awards and accolades but a boutique clientele, with offices in Miami, Palm Beach, Southampton, New Orleans, and London.

Wong has been called "one of the best landscape designers in the world" by the Chelsea Design Centre in London, "one of the most influential landscape designers in America" by *Elle Décor*, a "landscape legend" by *Forbes*, and "the creative mind behind



Miami's lushest landscapes" by *Architectural Digest*. His television show *Clipped* with Martha Stewart is on the HGTV/

Discovery Plus channels, and his work has been featured on *The Today Show* as well as in international media. Vendome published his new book, *The Young Man and the Tree*, this year.

Using classical architectural principles and over 20 years of experience designing landscapes for large homes, hotels, museums, and parks, Wong's firm creates comprehensive master plans. It works with installers and nurseries to create sustainable and magnificent landscapes that integrate with and are

sympathetic to architecture and terrain. It thoughtfully incorporates large trees, garden follies, fountains, sculpture gardens, and hardscapes—all using classical architectural principles.

Wong has won some of the most prestigious awards in classical architecture, including the Lesly S. Smith Award from the Preservation Foundation of Palm Beach, multiple Addison Mizner Landscape Awards from the ICAA, and a Palladio Award from *Traditional Building* for Exterior Spaces: Gardens & Landscapes.

**Wong has been called
"one of the best landscape designers in the world."**

Gary H. Behm

St. Louis Antique Lighting Company

St. Louis Antique Lighting Company founder Gary Behm describes himself as a “farm kid from Minnesota with artistic leanings.” The oldest of 14, he left home at 14 to get an education and became a Lutheran minister/director of counseling for 23 years.

In 1968, Behm and his wife, Gloria, moved into the Central West End of St. Louis. They revived their 1890s Richardsonian Romanesque home, which included a basement shop where he restored and replicated period lighting. In succession, he opened a retail store in 1980; bought an old 1927 factory in 1985; and oversaw lighting for their first state capitol in 1987, the U.S. Capitol in 1988, and 14 more since then.

The period lighting expert currently serves on the development subcommittee of the AIA Historic Resources Committee, is a member of the Illuminating Engineers Society of North America, and is secretary of the board at the Charles M. Russell Museum. He enjoys sharing his knowledge via a national speaking engagement called “Lighting Historic Places.”

At 79, Behm gratefully serves as President Emeritus of the company he founded in his basement. Since this inauspicious start in 1973, St. Louis Antique Lighting has received numerous local, state, national, and international awards.

“I am now one of the country’s few remaining historic lighting experts,” Behm admits, “not because I know more but because all the guys who did know more are gone. I enjoy passing on my knowledge to those with a passion for historic lighting or professionals needing to specify and budget projects.

“Not a day goes by,” he continues, “that I am not teaching or learning.”



James C. McCrery, II, AIA, NCARB

McCrery Architects,
Catholic University of America

James McCrery is founding principal of McCrery Architects, a Washington, D.C.-based firm committed to the design of churches, civic and university buildings, and unique commissions. An internationally recognized leader in classical architectural design and construction, he balances his architectural profession with teaching at Catholic University of America.

“Classical architecture is a limitless resource for inspiration and a resource to which I feel particularly obligated to contribute,” McCrery contends. “I know that my work as a professor is already helping form the next generation of classical architects. A great number of them work at my firm and at many other leading practitioners of classical architecture throughout the U.S.,” he says, adding, “It is a joy to see them thrive.”

McCrery is the design architect of the recently completed Cathedral of the Most Sacred Heart of Jesus in Knoxville, Tennessee; the Saint Mary Help of Christians Church in Aiken, South Carolina; and the St. Thomas Aquinas Chapel at the St. John Neumann Center, University of Nebraska at Lincoln. He designed the pedestal for the statue of President and Governor Ronald Wilson Reagan in the United States Capitol Rotunda, the pedestal for the recently completed statue of The Reverend Billy Graham in the Capitol Rotunda’s Crypt, and the Book and Gift Store in the United States Supreme Court Building.

His current work includes a new master plan and Revolutionary War Memorial for the North Carolina State Capital Grounds, a new mountaintop Benedictine Monastery in rural Tasmania, and several commissions for new buildings at Hillsdale College.

McCrery is a tenured member of the faculty of the School of Architecture and the Allied Arts at the Catholic University of America in Washington, D.C., where he is the founding Director of the Concentration in Classical Architecture and Urban Design. He is a founding member of the National Civic Art Society, a National Design Peer of the U.S. General Services Administration, and an appointed member of the United States Commission of Fine Arts.



Elizabeth Lawrence

Williams Lawrence

Elizabeth Lawrence has spent her career working alongside legendary interior designer Bunny Williams, executing projects across the country, from Manhattan to Palm Beach to Los Angeles. After Lawrence was named Bunny’s only partner in 2017, the duo rebranded their firm as Williams Lawrence in 2023. Currently, they run the Bunny Williams umbrella of brands together.

Originally from Wilmington, Delaware, Lawrence attended the University of Richmond and then the New York School of Interior Design, where she was honored at its annual gala in 2020. Her work has been widely published in the *New York Times*, *Architectural Digest*, *Elle Décor*, *Veranda*, *Galerie*, *House Beautiful*, and more. Rizzoli will publish the firm’s newest book, *Decoration*, in the fall of 2026.

Heritage projects, in Lawrence’s experience, require a delicate dance between historic integrity and modern amenities. “The needs of clients revolve around how they live in their home and, increasingly, how they use technology,” she explains. “In recent years, home tech has become

“As a designer, you need to stay up to date on what is available, to incorporate technology in a way that doesn’t detract from a traditional setting.”

smaller, sleeker, and better integrated. As a designer, you need to stay up to date on what is available, to incorporate technology in a way that doesn’t detract from a traditional setting.”

At the outset, Lawrence brings to the table a collaborative spirit. “It is inspiring and exciting when a client puts their team together from the start, and that’s when they get the best outcome,” she relays. “Everyone is working together for a common goal, and the exchange of ideas and inspiration is an exciting process.”

Hiring a designer is a luxury, she admits, adding, “We owe it to our clients to dig deep, really listen, and study their needs.”



John B. Murray, AIA

John B. Murray Architect, LLC

John B. Murray was born in California and grew up in Philadelphia. Upon graduating from Carnegie Mellon University, he moved to New York City to begin his design career.

Early in his apprenticeship, he discovered his love for residential architecture, which led him to join Parish-Hadley Associates. It was during this tenure that Murray began to refine his understanding and appreciation of the vital relationship between traditional architecture and interior design and decoration.

With the support of Albert Hadley, Murray embarked upon the formation of Ferguson Murray & Shamamian Architects. Murray founded his independent practice, John B. Murray Architect (JBMA), in 1997. For over 25 years, JBMA has earned national and regional architecture awards and served the classical architecture community.

“I remain passionate about the language of traditional architecture because it is rooted in the classical principles of utility, good building practices, and beauty,” Murray explains. “Adapting these principles to 21st-century living is what brings me joy and keeps traditional architecture fresh and inventive.”



Jenny Wolfe, AICP

Planning 2 Preserve, LLC

Jenny Wolfe is a cultural resource advocate who has spent 20 years in local government and nonprofit preservation planning. Her firm, Planning 2 Preserve, creates customized preservation strategies for clients ranging from local government agencies and nonprofits to private property owners.

Before launching Planning 2 Preserve in 2024, Wolfe worked as the preservation planning specialist for Preservation Design Partnership. Since 2014, she has been on the Board of Trustees for the Florida Trust for Historic Preservation and recently completed a term as board president. Her résumé also includes 10 years working as the Historic Preservation Officer for the City of St. Augustine.

Wolfe, who earned her master's degree from the University of Florida in historic preservation, believes that long-standing places and spaces serve as symbols of societal values, embodying both tangible and intangible characteristics that cannot be reproduced. She finds purpose in exploring these connections and understanding their significance to advocate for preservation.

"Each place offers unique contributions," she says. "I am driven by the possibility that others will come to appreciate how these spaces meaningfully enrich our collective experience and provide valuable opportunities for engagement and discovery."

Ultimately, her goal is to expand the definition of a "preservationist" and show that this work belongs to everyone who cares about a community's built environment and cultural heritage. "The choice for preservation should be second nature rather than an afterthought," she asserts, "because it fosters more resilient, authentic, and environmentally responsible communities."



David Andreozzi, ARCHITECT, RBA

Andreozzi Architecture

In 38 years as an architect, David Andreozzi, founder of Andreozzi Architecture, has spent his career educating the public on good design. Further, he has committed himself to supporting the profession of traditional and classical architecture from within.

"Every time I convince a person to judge a design not based on style but according to its inherent connectivity to people, culture, history, and vernacular, it touches my soul," says the architect, who is currently spearheading a new movement, Architectural Delight, to educate the public on the importance of culturally responsible design.

Andreozzi is an appointed member of U.S. General Services Administration (GSA)'s National Register of Peer Professionals, a group relied upon to help steward the design of future government buildings. He is also on the boards of Lutyens Trust America and the NE ICAA, where he served as president and received a Bulfinch Award in 2014 for his stewardship of the organization.

Before this, Andreozzi was AIA's National Chair of CRA (Custom Residential Architects Network). In addition to this leadership role, he personally helped develop CRANTv, an internet-based series of viral videos that educate the public on the importance of good design and the architect's role. This series received national accolades.

A graduate of Rhode Island School of Design, Andreozzi is the son of a second-generation contractor and an interior decorator. He grew up working on building sites learning all aspects of construction from artisans. From hammer to pencil to paintbrush, he is committed to further discovering and nurturing craft and beauty.



JB Clancy

Albert, Righter & Tittmann Architects

Partner at Albert, Righter & Tittmann Architects, JB Clancy practices the art and science of architecture throughout the Northeast with a focus on place and sustainability.

He is interested in traditional design that is innovative and artful, specifically the buildings of the Adirondacks and New England. In fact, he designed the state of Vermont's first-ever certified Passive House using traditional farmhouse forms and New England languages.

"As an architect, my passion is fueled by process and discovery. I am always learning from traditional buildings," says Clancy, who holds degrees from Brown and Yale School of Architecture. "Their connection to place, culture, and climate is enlightening and inspiring. I love observing the inventiveness and creativity that architects have displayed over time."

Clancy is a prolific architect with numerous awards to his name, including a Bulfinch award from the NE ICAA. He was also named "Architect of the Year" by the New England International Furnishings & Design Association. Prior to his joining Albert, Righter & Tittmann Architects, he helped develop a master plan for New York City's 2012 Summer Olympics bid.

All these accolades notwithstanding, Clancy believes strongly in mentorship and working with the next generation of architects. True to this belief, he stays busy teaching architectural drawing at Boston University and leading annual travel sketching workshops in the Adirondacks exploring traditional architecture through drawing.

"As a teacher and mentor, I hope that my students will learn through drawing to see, analyze, and understand the world around them," says Clancy, adding that he hopes they discover that "traditional architecture displays lessons of creativity and continuity."



Douglas C. Wright

Douglas C. Wright Architects

Douglas Wright founded his New York-based firm, Douglas C. Wright Architects, in 2010 and personally directs the architectural output. Throughout his career, Wright has designed and overseen the administration of a broad range of projects in historical and contemporary styles across the U.S. and abroad.

Growing up in a historic home introduced Wright to fine architecture built for a specific setting. Travel and education, with subsequent bachelor's and master's degrees from Yale and the University of Texas at Austin, nurtured architecture as a lifelong interest. Prior to forming Douglas C. Wright Architects, he was a partner at Miller & Wright Architects and a principal at Hart Howerton.

At the beginning of his career, Wright worked as an architect/designer with the renowned decorating firm Parish-Hadley Associates and continued with Brian J. McCarthy before pursuing further studies in architecture. He developed his expertise as an associate with Robert A. M. Stern Architects and worked with Ferguson & Shamamian Architects, B Five Studio, and Davis, Brody, Bond.

Wright, a member of the American Institute of Architects and the President's Council of the ICAA, will soon be publishing his first book, *From Hand to Home* (September 2025, Rizzoli). The coming volume includes 20 projects showcasing the architect's ability to blend classical influences with contemporary sensibilities.



Michael Mesko

University of Notre Dame
School of Architecture

Michael Mesko has been at the forefront of architectural education in academia and in the nonprofit sector for over 20 years. His work in education focuses on teaching classical architecture as a practical discipline and explores shared ideas, principles, and intersection points across building traditions and cultures worldwide.

As a Professor of Practice, he teaches architectural design at the University of Notre Dame School of Architecture, where he directs the foundational sophomore studios for the undergraduate Bachelor of Architecture program.

As Education Chair for the ICAA, Mesko oversees the development of content and curricula for educational initiatives aimed at university-level students and industry professionals.

His work in education focuses on teaching classical architecture as a practical discipline.

To help meet demand for more in-depth learning, Mesko recently launched a building studies program in Washington, D.C., that examines the innovative compositions and design techniques used by classical architects, urban planners, landscape architects, and their collaborations with artisans from 1880 to 1940 (one of the most significant yet least studied periods of civic development). These programs help students discover insights that can enrich architectural design and city-making and foster stewardship of our most valued places.

For design professionals, he helps orchestrate the development of the ICAA's longstanding continuing education program. At the heart of the program are week-long Intensives in Classical Architecture, which provide a methodical introduction to classical design, and annual Drawing Tours to study iconic buildings and places.

These educational initiatives aim to bridge gaps in higher education, facilitate opportunities for professionals to impart their expertise through teaching, and to ensure the continuation of classical design and building traditions.



Eliot H. Lothrop

Building Heritage, LLC

Eliot Lothrop is principal of Building Heritage, LLC, which combines the finest craftsmanship in traditional trades with advanced knowledge of historic preservation and timber framing ethics and rules.

Lothrop founded the Vermont-based company in 2004 after earning his master's degree from the University of Vermont in Historic Preservation and earning valuable experience working in the field, notably for Jan

Lewandoski on the restoration of Vermont's iconic West Monitor Barn.

Since its launch, the company has specialized in stabilization and structural timber repairs of historic buildings with an emphasis on barns. It has preserved some of the state's earliest barns and managed the adaptive reuse of some of its largest. It has also restored historic timber-frame houses, churches, covered bridges, and more.

As a timber frame expert, Lothrop works as a consultant for private clients and field schools (collaborations between the University of Vermont and the National Park Service).

He has been involved in the ongoing restoration of Las Flores Adobe Ranch in Oceanside, California. He also traveled with the Preservation Trust of Vermont to Cuba, where he and other preservation contractors spent a week visiting five churches in Santiago de Cuba and performing conditions assessments. For travel projects most recently, he and several Building Heritage crew members worked on the 180-foot-tall Moffett blimp hangars in San Francisco and a gold mining dredge in Breckenridge, Colorado.

In 2023, Lothrop was chosen to lead the restoration of the East Monitor Barn (he had done initial stabilization work already in 2004). Lothrop's historic building preservation projects continue to expand in exciting new directions, now focusing on workforce development as well as working with the Vermont Youth Conservation Corps (the owners of the East Monitor Barn). Together with VYCC, Building Heritage has started a timber frame pre-apprentice program currently in its inaugural year with four amazing young timber framers.



Sarah Magness

Studio Magness

Sarah Magness is the principal and founder of Studio Magness, a New York-based architecture and interiors atelier known for classically rooted, globally inspired residential design.

With degrees from University of Texas Austin and Pratt Institute, Magness honed her craft under legendary mentors before founding her firm in 2010. Her work—featured in *Elle Décor*, *Architectural Digest*, *Town & Country*, and more—blends architectural integrity with layered interiors that feel deeply personal and timeless. She values being trusted by clients to meet their



family's needs while preserving the timeless elegance and integrity of their home's architecture.

"Each home has its own story and soul," she describes, "and it's incredibly rewarding to breathe new life into these spaces while honoring their original classical character."

Magness is continually inspired by the diversity of residential renovation projects in her firm's growing portfolio. "Each home has its own story and soul," she describes, "and it's incredibly rewarding to breathe new life into

these spaces while honoring their original classical character."

The dedicated preservationist and cultural advocate serves on the Executive Board for the New York Landmarks Conservancy and the Advisory Board for the University of Texas at Austin School of Architecture. She is also on the ICAA President's Council.

Says the designer: "There are so many elements that contribute to a successful traditional or classical project, and interior architecture is certainly one of the most vital. For me, classical architecture isn't just a profession—it's part of my upbringing and family heritage. It truly runs in my blood."

Thomas E. Austin

Architect of the Capitol

On May 22, 2024, the bicameral Congressional Commission announced its unanimous selection of Thomas E. Austin to serve as the 13th Architect of the Capitol (AOC). In this role, Austin is responsible for leading the agency's mission to preserve and maintain the campus's historic buildings and grounds, including iconic structures comprising the House and Senate Offices, Capitol Visitor Center, Library of Congress, and U.S. Supreme Court.

"It is an honor to serve as the 13th Architect of the Capitol and steward of the historic and vital buildings that make up the Capitol campus, ensuring their preservation, functionality, and safety for Members of Congress, staff, and visitors," said Austin in his testimony to the Committee on House Administration in June 2025.

Led by Austin, the AOC and its 2,500 employees handle facilities maintenance and operation of the historic U.S. Capitol, the care and improvement of more than 570 acres of grounds, and the operation and maintenance of 18.4 million square feet of buildings. This includes care of all works of art and maintenance and restoration of murals, outdoor sculpture, and architectural elements.

A licensed professional engineer, certified construction manager, and project management professional, Austin retired from the U.S. Army as a colonel after nearly three decades in engineering and leadership roles. He served overseas in Iraq, Afghanistan, and Bosnia and was awarded the Bronze Star, Legion of Merit, Combat Action Badge, Ranger Tab, Parachutist Badge, Air Assault Badge, and other honors.

His last decade of service focused on construction and facilities management roles with the U.S. Army Corps of Engineers, the National Geospatial-Intelligence Agency, and Arlington National Cemetery. Most recently, Austin oversaw the construction management advisory team for the Cannon House Office Building Renewal.

Already, in his one year as AOC, the veteran has implemented long-term strategies to maintain and preserve the campus while modernizing. "This 24-hour, seven-day-a-week operation works in concert to preserve our historic assets and improve aging infrastructure," reveals Austin. "I am privileged, day in and day out, to be entrusted to lead this remarkable agency."



Ted Boscana

Director of Historic Trades and Skills,
Colonial Williamsburg Foundation

Ted Boscana has spent three decades immersed in woodworking and the historic building trades. Today, he serves as Director of Historic Trades and Skills at Colonial Williamsburg, overseeing 27 shops and sites where skilled craftsmen bring the past to life for visitors from around the world.

Boscana's passion for woodworking began in his adolescence, when he worked as a carpenter's helper for his father, Edwin. He honed his skills through a six-year apprenticeship in Carpentry and Joinery at Colonial Williamsburg. His journeyman project—reconstructing a lumber house on the Peyton Randolph site—deepened his interest in 18th-century joinery. That passion led him to help establish the Joiner's Shop as a distinct trade within the museum's interpretive program.

Over the years, Boscana has contributed to the reconstruction of more than 30 historic buildings in the Historic Area. While his role now focuses on leadership rather than daily bench work, his mallet and chisel are never far from reach when a new building project calls.



William H. Bates III, AIA, NCARB

Fairfax & Sammons Architects

During the '80s, William H. Bates III was introduced to the wonders of architecture and design through a family business of the import and sale of 18th- and 19th-century English antiques. "At a young age, I learned how to disassemble, repair, and restore beautiful old Mahogany furniture," says Bates. "Those lessons ultimately led me toward design and architecture."

One of the founding Faculty of the American College of the Building Arts (ACBA), Bates arrived in Charleston in the summer of 2005 with a group of eager international professors and administrators. He promoted hand drafting, freehand drawing, architectural history, and design studio courses as critical parts of the Building Arts curriculum, which became the foundation of the program today. Beyond teaching those courses, Bates also designed the school's crest, shield, and mantle and developed and led the first series of Italian summer study courses from 2009 to 2017. He also held the role of Chair of Architecture and Allied Arts at his retirement in 2020. Bates was honored with the title of Professor Emeritus for his long-standing and continued proponentcy of the college.

A registered architect, Bates is NCARB certified and an AIA member. He holds an undergraduate degree in interior design from Auburn University's School of Architecture and a master's in architecture from the University of Miami. He also studied at the Attingham Summer School and Sotheby's Institute of Art, taking courses in French polish finishing and oil and water gilding. A longtime member of the ICAA, he has held the title of Fellow since 2000. Bates' work has been noted in *Vogue*, *Monocle*, and *Period Homes* among many other publications, and he has lectured in the US and abroad.

Bates left ACBA and Charleston for New York City to lead Fairfax & Sammons Architects, where he had worked early in his career as a draftsman and construction administrator. Here, he continues to champion classical design.



David Riccio, PA AIC, RP APT

John Canning & Co.

A principal with and president of John Canning & Co., David Riccio is a nationally recognized leader in architectural conservation and restoration with over 30 years' experience.

Riccio's journey began as an apprentice, with rigorous training under the tutelage of John Canning. Following a syllabus inspired by the esteemed London & City Guilds, Riccio completed an intensive 6,000-hour program, which immersed him in the meticulous techniques of 19th-century English and French decorators.

Through continued learning and professional development, the craftsman deepened his expertise in ornamental plastering, mastering the consolidation and stabilization of historic plasterwork and the art of traditional three-coat application. His training in paint microscopy, color, and material analysis enables him to assess the condition of historic finishes and develop appropriate treatment plans.

With a passion for church decoration, Riccio established Canning Liturgical Arts in 2015 to address the nationwide demand for church restoration and beautification. Canning Liturgical Arts is now a recognized designer of decorative finishes in ecclesiastical art and decoration.

As a leading expert in architectural conservation and restoration, Riccio has helped shape some of America's most famous buildings, from the Virginia State Capitol to Radio City Music Hall. To him, his career is much more than just a job—it is an undertaking to sustain and grow the craft of architectural conservation. In a world that often prioritizes speed over quality, this master artisan reminds us of the beauty and significance of traditional craftsmanship.



Eric N. Kuchar

MCWB Architects

Eric Kuchar is deeply passionate about historic buildings. “I’ve spent my career looking at buildings that have lasted because they were designed using traditional principles,” says the building conservator. “It’s this knowledge that allows me to evolve with and adapt to the challenges of today.”

His nearly 30 years’ experience—working with nonprofits, on sensitive cultural sites, and in the field conducting building assessments—provides clients with successful results. These outcomes deliver a strong value to the community.

At MCWB Architects, a full-service architecture, planning, and historic preservation firm, he works as senior manager in the Williamsburg, Virginia, office. During his 16 years of tenure with MCWB, he worked on several culturally significant restoration projects, including Mount Vernon, Montpelier, Monticello, Poplar Forest, the New York State Capitol, Annapolis State House, and numerous 18th- and 19th-century buildings throughout the eastern seaboard. He has managed several significant higher education projects at UVA, Hampden-Sydney College, and Sweet Briar College.

Prior to joining MCWB Architects, Kuchar co-owned the Traditional Building Collaborative, a historic architectural and preservation consulting firm. Following this endeavor, he spent five years in the public sector at the New York State Historic Preservation Office, where he assisted building owners on preservation projects.

Whether the day calls for leading a collaborative design team, assisting with grants and tax credits, consulting with preservation offices, or conducting field assessments, Kuchar continually strives to meet project expectations without sacrificing authenticity. His efforts are helping preserve the country’s architectural history but also shaping it for years to come.



Thomas Jester, FAIA, FAPT, LEED AP

Quinn Evans

Thomas Jester is principal and chief operating officer of Quinn Evans, a full-service architecture, interior design, planning, and landscape architecture firm with six offices throughout the Mid-Atlantic and the Midwest.

A national leader in historic preservation, Jester has directed many of the 200-person-strong firm’s most challenging projects. “Working on the preservation and renewal of significant civic buildings requires a rigor and ability to actively listen to the building and the client,” he explains. “Our goal is always to develop design solutions that balance retention of what makes the buildings significant while making them work for today’s needs.”

Jester has also been a key member of the firm’s multidisciplinary team that is modernizing the Smithsonian Institution’s National Air and Space Museum, one of the largest museum renovation projects in history. Other high-profile projects include the modernization of the National Academy of Sciences on the National Mall; the renovation of Old City Hall in Richmond; and the renovation of the Mid-Century Modern Arvonne Fraser Library in Minneapolis.

Besides significant architectural projects, Jester believes in giving back to the building community by actively sharing his knowledge via speaking engagements, publications, professional affiliations, and volunteer work. He is currently part of the national AIA HRC leadership and will be chair in 2028.

“Whether integrating systems or an addition, design excellence in preservation is all about managing necessary change sensitively,” says the award-winning architect. Ultimately, seeing the impact of his work in local communities is one of the greatest rewards.



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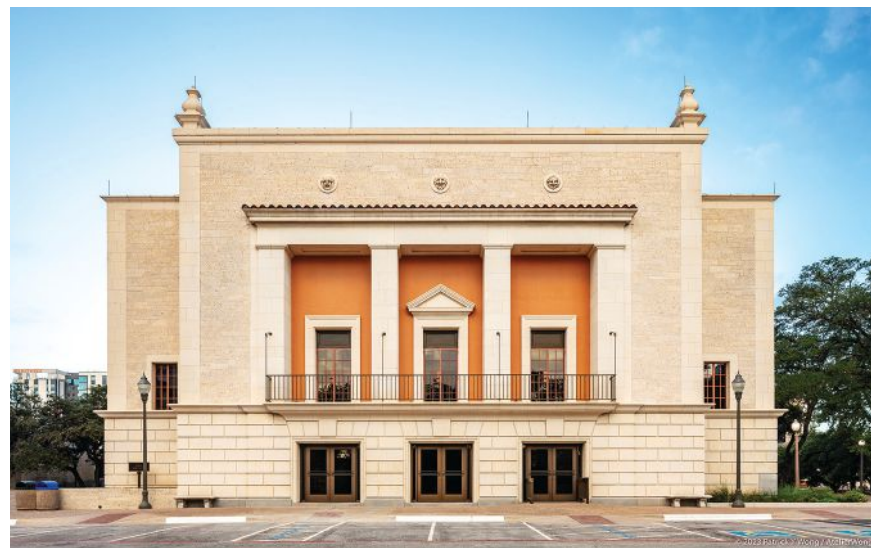
McKinney York Architects renovates a languishing theatre into a thriving performance space.

By Jeff Harder | Photos by Patrick Y. Wong / Atelier Wong

Whether hosting student theatre productions or top-tier national performers, Hogg Memorial Auditorium has long been special to social and cultural life at the University of Texas at Austin—and now, after a long lag, it's reclaimed that identity. In partnering with McKinney York Architects to realize a long-overdue renovation—the first on campus to receive LEED Platinum certification—the university has transformed a languishing theatre into a flexible 1,000-seat performance space that embraces leading-edge technology while honoring its past.

“It’s an iconic building on campus, [and] we saw it as a transformative renovation for a state-of-the-art auditorium inside a historic shell,” says Michelle Rossomando, President and Principal at McKinney York, “That was the basic, leading priority for us.”

Designed by Paul Cret—the storied architect behind some 20 buildings at UT Austin—Hogg Memorial Auditorium opened in 1933 as the first theatre on campus. In the nearly century since, the Beaux-Arts auditorium came to occupy a sweet spot on campus—more intimate than UT Austin’s Bass Concert Hall, greater capacity than the largest lecture halls—that elevated it as the primary gathering and performance space for decades, hosting countless theatre performances, concerts, debates,



Top: Hogg Memorial Auditorium’s limestone facade highlights carefully preserved architectural details, including carved medallions. **Above:** Designed by architect Paul Cret, the exterior of the 1933 auditorium remains untouched.



Above and below: The addition of new seating, restored windows, state-of-the-art audiovisual systems, and improved acoustics boost the venue's versatility and functionality, balancing modern performance needs with historic preservation.

Right: The original cast iron end caps served as the basis for the distinctive longhorn insignias adorning auditorium seating.

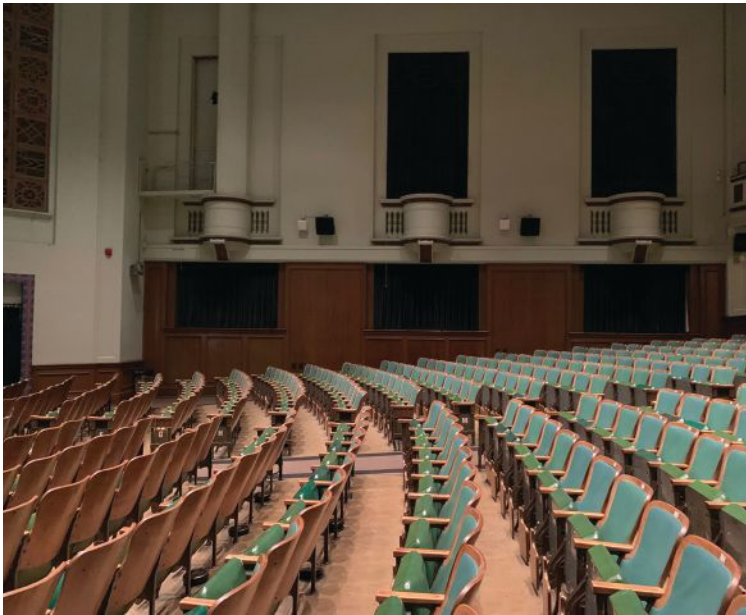


classes, and other events. It's the sort of place with which every UT Austin student is familiar, says James Buckley, Director of Facilities and Operations for University Unions, the entity that oversees the auditorium. "Hogg might be the first building they were in as a freshman, then one of the last buildings they're in as they get ready to leap into the world."

But by the 2010s, the 25,000-square-foot space had become time-worn and underutilized. Beyond cosmetic appearances, the auditorium—conceived right around the time Austin implemented its first building code and subject to round after round of deferred maintenance—had accumulated a critical mass of safety and accessibility issues. The me-

chanical, electrical, and plumbing systems were far beyond their useful life and fundamentally inadequate. The sightlines were woefully lacking, there were acoustic dead zones, and, because of the potential for noise, the building's half-dozen or so toilets were adorned with signs warning against flushing during performances. There was so little room in the vestibule and lobby—the latter of which was acoustically connected to the performance space—for patrons to gather that they were frequently compelled to queue outside before being seated, no matter the weather. Austin-based McKinney York Architects, who had collaborated with the university on a range of projects including its admissions welcome





Above: The auditorium's timeworn seating was updated with blue upholstery to reflect the university's branding and provide better sound absorption.



Right: The vestibule—once too small to accommodate the crowds queuing up before performances—was configured to suit the expanded lobby while preserving key features including restored encaustic tile flooring, stenciled wood ceilings, and retrofitted pendant lighting.

center and Briscoe Center for American History, began formulating a vision for Hogg Memorial Auditorium—one that, beyond addressing its most exigent issues, embodied its values and honored its history in an attractive space that could serve the current and future needs of a broad cross-section of the campus community. “How do you let this building reach as many students as possible on campus, the school community, the university community, while also showcasing what the [University] Unions does on campus?” Rossomando says.

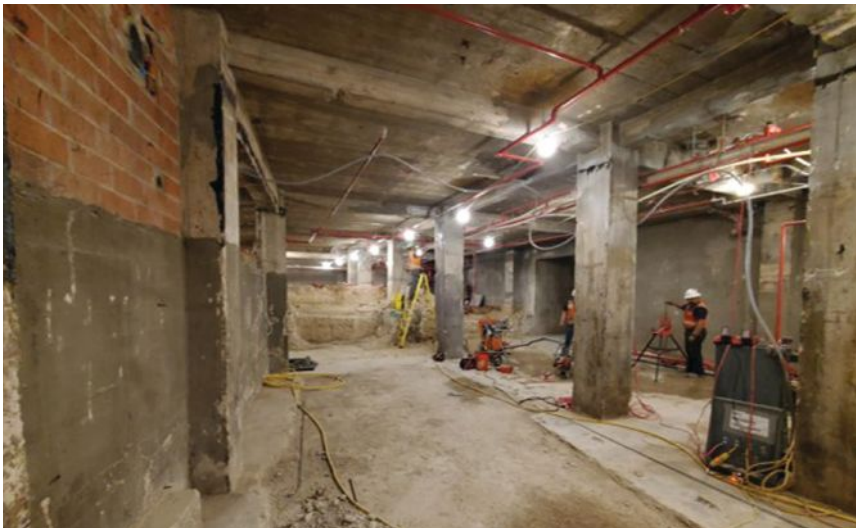
When work began in fall 2021, the starting point was reconciling the overhaul of the systems with the overarching aims of preserving the building's historical presence, says Andrew Green, TKTTitleat McKinney York. To accommodate new, upgraded mechanical, electrical, and plumbing equipment within the existing footprint, the excavation crew jackhammered around the piers and footings in the basement, nearly doubling the space. (“Every architect, at one point in their life, has said, ‘Let’s excavate under the building to get more space,’ and that idea never works,” says Rossomando. “But in this case, it really did.”) It also meant searching for creative, clever opportunities within the existing footprint: the design called for tucking restrooms underneath sloped seating, for example, and positioning a sound mixing booth in the balcony overhang.

Renovating the vestibule and lobby centered on redefining the line of sound and security separation, repositioning that barrier to separate the lobby from the main performance space. Along with opening up another nook for additional restrooms, that critical adjustment enables audiences to convene in the lobby before performances as well as banquets and small events, taking in historical features like the refreshed encaustic tiles, stenciled ceilings, and a new, ornate wood wall whose pattern borrows from the carved plaster proscenium. “There was a lot of effort put into the restoration of some really critical historic features,” Green says.

That approach continued in reconfiguring a performance space originally designed for unamplified performances. Sound-absorbing panels, ceiling tiles, and modern technology fundamentally change the audio-visual dynamics, enabling engineers to fine-tune the sound in the room while immersing students in the newest tools of the trade. “There were audio visual upgrades that were



“There was a lot of effort put into the restoration of some really critical historic features.”

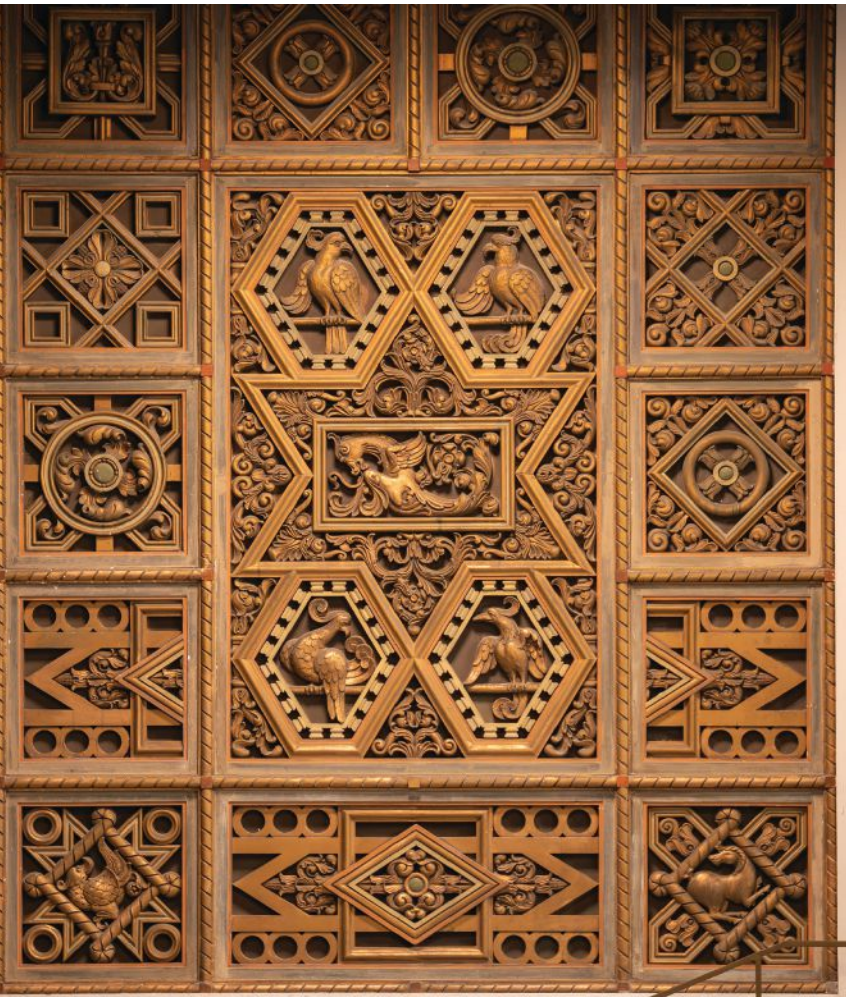


Top left/right (before and after): The basement was the site of extensive excavation work to house upgraded mechanical, electrical, and plumbing systems while staying within the building's existing footprint.

Right/below: As part of enhancing the auditorium's grandeur and historical significance, the decorative plaster ceiling panels—featuring intricate carvings and compelling geometries in its design—were meticulously preserved.

needed to take this historic shell and bring it to a level they could use for teaching the next generation of theatrical, tech-production students,” Green says. The renovation involved removing back rows of seats and pouring raised slabs to improve accessibility and sight lines on the main floor, and upgrading to retractable upholstered seating to better absorb sound while conforming to egress requirements. In addition to a drop bar for theatrical spotlights, three sets of original windows in the auditorium—long boarded up to mitigate sound issues emanating from the adjacent service alley—were outfitted with motorized shades to increase the availability of natural light. Now, with the push of a button, the space transforms from a black-box theatre to an illuminated auditorium with views of the vaunted, 250-plus-year-old trees the community has long known as the Battle Oaks.

Since the renovation wrapped in 2023, Hogg Memorial Auditorium has been buzzing with activity from more than 100 performances. Along with student performances, the likes of virtuoso guitarist Gary Clark Jr. to former Secretary of State Anthony Blinken have graced the stage, testament to a space that can flex across the sonic spectrum. And as ticket holders shuffle to their blue seats before showtime, the eagle-eyed among them might notice yet another nod to history: replicas of the iconic longhorn—the originals having all but vanished, owing to students who absconded with them over the generations—adorn the seats’ end caps. It’s a quiet, quirky variation on a theme that permeates all around. “I think we honored the past architecturally,” says Buckley, “yet we brought it into the future.” **TB**



KEY SUPPLIERS	
Architect McKinney York Architects	Glass/Glazing Kawneer, Hopes
Millwork K&J Woodworks	Paint Sherwin Williams
Acoustics Armstrong Ceiling Solutions, Krieger Specialties (acoustical doors), Johns Manville (sound absorbing wall units)	Signage TEN400
Flooring Interface, and Daltile	Windows Hopes
Door Hardware Allegion	Fixed Seating Irwin
	Theatrical Design Salas O'Brien



ENDING WITH A FLOURISH

Vanderbilt's Oliver C. Carmichael Residential College completes vision for an interconnected collegiate community.

By Janice Randall Rohlf
Photos by Steve Hall, Hall + Merrick + McCaugherty

Eastern entrance to Carmichael College,
with historic cottages to the right.



The last in a series of four multi-purpose residential colleges built over the past decade on the Vanderbilt campus in Nashville, Oliver C. Carmichael Residential College continues to represent the essence of David M. Schwarz Architects' original goal for the phased initiative, which was to not only enhance student life but also reflect the university's commitment to excellence in architecture and environmental stewardship.

"In the early 2000s, when we were originally commissioned by Vanderbilt to help them reimagine the student life experience on campus, they did not really have a clear idea of what they wanted," explains Steve Knight, principal and managing director at David M. Schwarz Architects. Dated, timeworn dormitory housing from the 1960s didn't convey the kind of image the university desired, neither inside nor out. "They aspired to something different," continues the architect, "something that made the student life experience a little more holistic and blurred the lines between living and learning."

Starting with E. Bronson Ingram College (EBI), completed in 2018, the initiative also includes Nicholas S. Zeppos College (2020) and Rothschild College (2022). To the east of Alumni Lawn, EBI is set apart from the other three, which are adjacent to each other and placed along West End Avenue, a major thoroughfare that connects the western part of the city with downtown. The 160,000-square-foot Carmichael broke ground in 2021 and was completed in May 2024. Situated between Rothschild College to the west and a row of university-owned historic cottages to the east, it serves as a prominent gateway to the public promenade linking the new colleges with the heart of the original campus. "That edge of the campus is highly visible," says Knight. "In essence, the entire project was an opportunity for Vanderbilt to create a new outward-facing image."

Above, the West End Avenue facade of Carmichael College steps from three to five stories to reflect the historic context. Right, walkway between Carmichael College, left, and Rothschild, right.





“EACH OF THE FOUR COLLEGES IS SUBTLY DIFFERENT FROM THE OTHERS, WHICH WAS VERY INTENTIONAL.”

Like its three predecessors, Carmichael College employs a Collegiate Gothic vernacular incorporating a mixed palette of traditional materials such as brick, Indiana limestone, and Tennessee crab orchard stone, which is native to the region and used as an accent material. But, notes Knight, “each of the four colleges is subtly different from the others, which was very intentional. We wanted to create a unified whole, but we also wanted to make sure that each one had its own unique expression.” Carmichael, on the exterior, is a bit of a merger of polychromatic brickwork and heavier, decorative stonework; it borrows a little from each.

The facade incorporates some elements from Gothic architecture, such as pointed arches and narrowly proportioned casement-style windows. A distinct tower at the building’s eastern entry signifies the terminus of the promenade, while a grand staircase on the western elevation breaks up the facade and provides visual interest. It is five-stories except for on the east side, where the scale steps down to 3.5 stories in order to be more compatible aesthetically with a row of five 1.5-story brick cottages dating to the late 1800s that Vanderbilt uses largely for administrative offices and student organizations.

Interiors, says Knight, are a place where Carmichael distinguishes itself even more than the other three colleges. Throughout



Left, west entrance portal.

The public courtyard at Carmichael College looking toward the west portal connecting Carmichael College to Rothschild College.

the public areas, carefully crafted millwork and durable, high-quality materials connect the interior spaces to Vanderbilt’s storied architectural tradition.

“We were very interested in taking the palette of masonry materials typically found on the exterior of modern buildings and bringing them to the interior.” In the dining room, for example, the walls are brick and stone and there’s a pitched ceiling of wood trusses. Enhancing its role as a warm and inviting hub for student interaction, large windows flood the space with natural light. This distinctive room (which remind many of Hogwarts) is centrally located between two landscaped courtyards, one is private and only accessible to student residents; the other is public and connects with the promenade.

In addition to being visually stunning, the dining room represents one of the phased initiative’s prevailing challenges, namely, says Knight, “how to resolve the desired architectural expression—a complex and rich palette of materials with very intricate details—with modern methods of construction and even material procurement.” He credits his team and Hastings, the architect of record, for together figuring out how to resolve the look of monolithic masonry, inside and out, with industry and state-of-the-art standards for general comforts





Top, the dining hall. Above, the entrance lobby.

like air-conditioning. “We had the freedom to develop the right aesthetic expression, the material palette, and we had a really competent team of professionals.”

Escalating costs between 2014 and 2024 were a challenge that Knight and his team addressed in resourceful ways. Initially designed as a rectangle, for example, the Great Room was reduced to a square with a dome-shaped ceiling, a decision that maintained architectural

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grandeur while also aligning with budgetary goals. A similar strategy applied to focusing the detail and the use of more decorative elements in places that were more visible than others.

“Our thinking evolved quite a bit from our first college to the last, in terms of being more strategic with the placement of details and developing details that could be a little more cost-effective than they would have been otherwise,” says Knight. What didn’t change, and what Carmichael College brings to a crescendo, is the elevation of Vanderbilt’s residential offerings along with its reinforcement of a strong sense of community, tradition, and continuity within an ever-developing architectural landscape. **TB**



The servery, above, and the great room.



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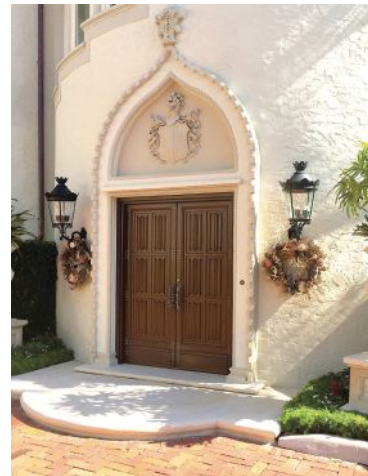
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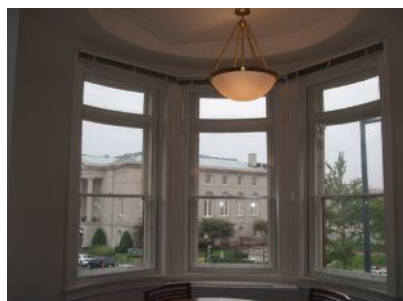
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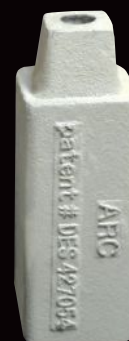
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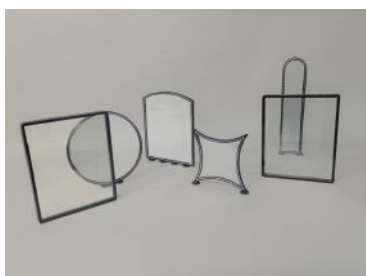
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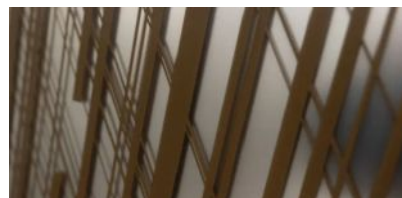


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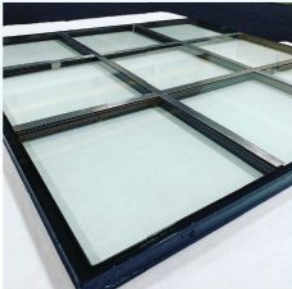


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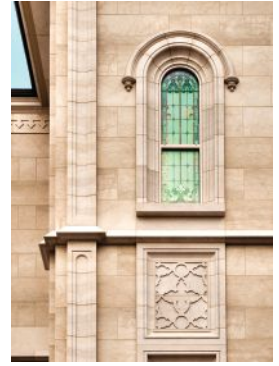


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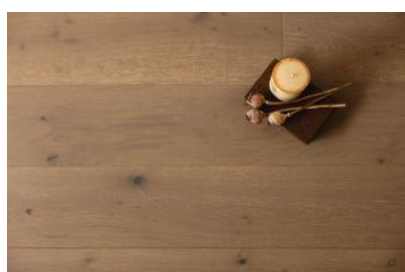


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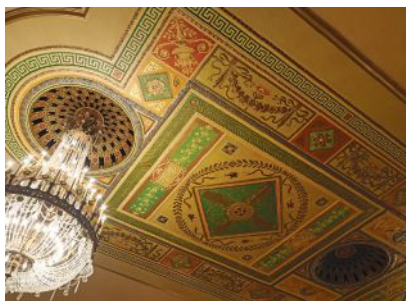
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www.evergreene.com

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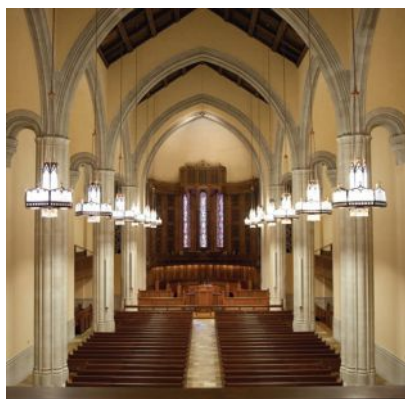


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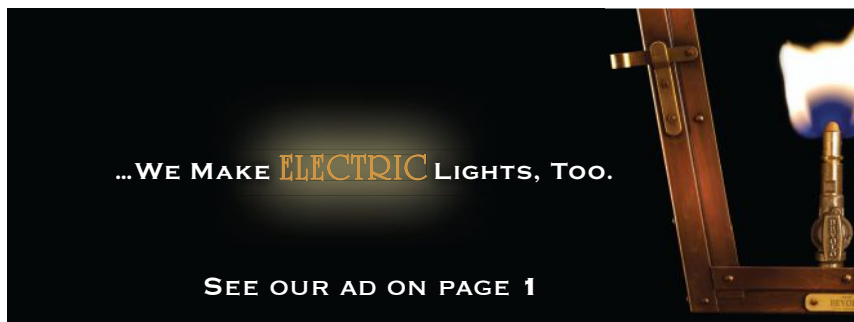
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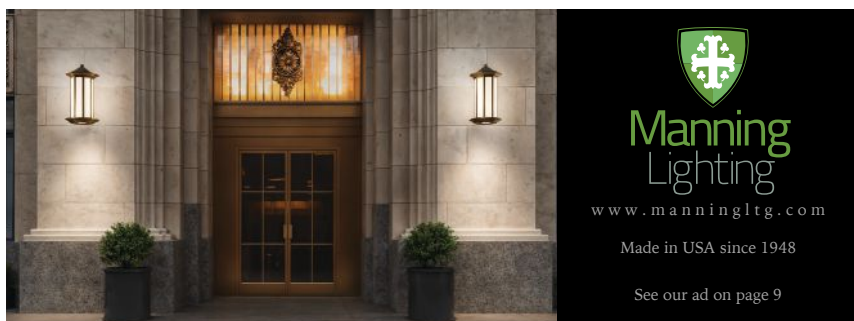
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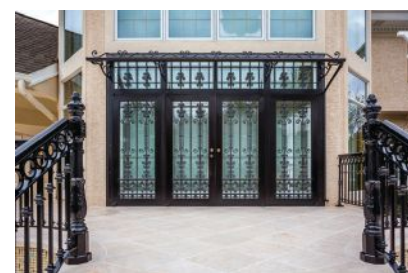
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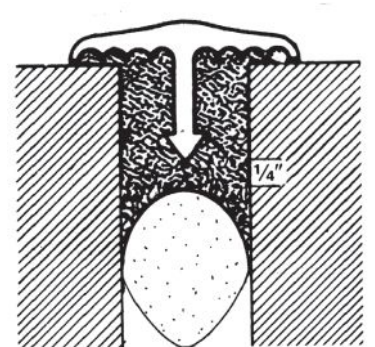
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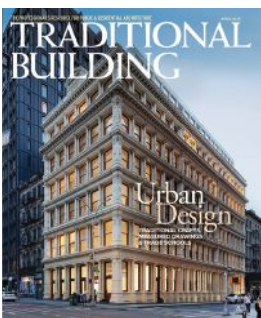
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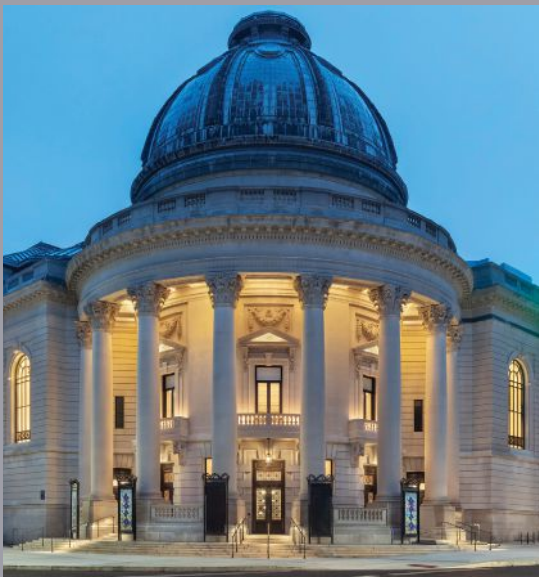
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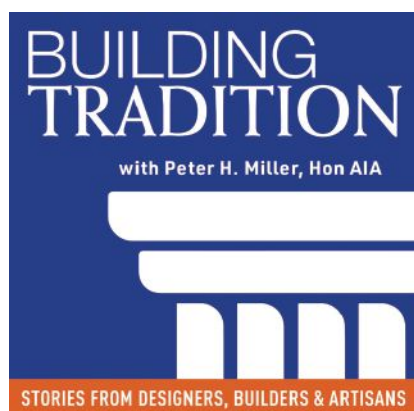
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LEFT: SCHWARZMAN CENTER, ROBERT A.M. STERN ARCHITECTS LLP, PHOTO BY FRANCIS DZIKOWSKI/OTTO. TOP RIGHT: COLONIAL HOUSE, BORIES & SHEARRON ARCHITECTURE DPC, PHOTO BY THOMAS LOOF.



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

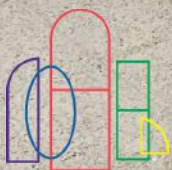
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